

Course Syllabus — Purple Section

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Course Number: 18485D
Room: SCA Building, Room 204
Class Hours: Tuesdays & Thursdays: 6:00 pm – 9:00 pm

**EATING AND DRINKING IN SCA CLASSROOMS, SCREENING ROOMS,
AND EDITING LABS ARE PROHIBITED AT ALL TIMES.**

**ALL ELECTRONIC DEVICES – INCLUDING LAPTOPS, CELLPHONES,
PDAs, ETC. – MUST BE TURNED OFF DURING CLASS SESSIONS.**

This is an intermediate level production course that supports the continuing development of your approaches to film expression, while practicing collaborative skills in a partnership structure. The course emphasizes four areas: 1) story development and articulation of goals, 2) aesthetic and logistical pre-production; 3) time and supplies management; and 4) developing analytical skills in an open-dialogue class environment.

Script

Through a series of discussions with faculty and peers, the script (and/or outline or storyboard) is finalized during the first weeks of the semester. All types of films are encouraged – including narrative, documentary, and experimental. You are encouraged to develop your own voice as a filmmaker and to avoid a formulaic approach. **Dialogue and/or voice over, if any, may be only a minor element in your storytelling. The emphasis of this class is to communicate through images and sound.** Dependency on words is strongly discouraged, so don't count on them. Stretch your minds in this area.

Locations

All shooting MUST take place within a 50-mile radius of the USC campus. Distant locations are expensive and time consuming and, therefore, are NOT permitted.

Pre-Production

Pre-production is central to the 310 experience. Through a close collaboration with your production partner, each writer/director develops an appropriate shot breakdown from the script, including storyboards, overheads, and shot lists. The goal is to define as many details of the film as possible in advance so that the technical and equipment needs of each aesthetic decision can be anticipated and smoothly implemented. It is central to the processes and goals of this course that students discover precisely the ways in which the elements in each shot and scene can support their story and expressive goals.

Class Description

This class is a workshop in both creativity and collaboration. During the 15 weeks, each partnership will make two short color digital projects, together. For the first project, one partner will be the director/writer and the other the cinematographer/editor. For the next, you will swap roles. (For a more detailed description of these roles, see your handbook.) Despite the “roles,” partnership projects are collaborative efforts. In this class there is no such thing as “your project” or “my project.” They are all OUR projects! Success depends on joint, full-out effort.

During the semester you will screen your dailies and cuts for your classmates, SAs, and me ...and you will get a ton of feedback. Much of what you will learn, you will learn on your feet-by doing. But you will also benefit by learning to listen to and filter the critiques you receive. In completing your projects you will go through all the basic steps of scripting, pre-production, production, post-production, and finalizing, 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 will be condoned here.

Boundaries and Rules (well, there always are some)

- 1) The final length of each project may not exceed 5 minutes and 30 seconds with an additional 30 seconds for credits. No still or moving pictures are permitted in the 30-second credit sequence. Audio related to story is also prohibited in this sequence.
- 2) Your finished project will be your fine cut picture and mixed sound. It is the students' responsibility to make a DVD of QuickTime copy of the finished project for their private use. Check with Zemeckis Center about making DVDs from archived HD Cam tape.
- 3) Dialogue and/or voice over, if any, may be only a minor element in your storytelling, amounting to no more than 25% of the script and no more than 25% of the run time of the final film. Additional dialogue and/or voiceover **MUST** be approved before the table screening by the Directing Instructor and be included in the table screening cut. The emphasis of this class is to communicate through images and sound. Dependency on words is strongly discouraged, so don't count on them. Stretch your minds in this area.
- 4) **All shooting must be done on the school's Sony EX-1 HD Digital camera.** The school will provide either one 16-GB or two 8-GB cards with your camera. You will select 8-10 minutes of representative dailies from the previous weekend's work for presentation in the Tuesday class. The card will be wiped each week by the camera SA after you transfer your dailies to your drive. **It is recommended that you back up each week's shot material to a separate flash drive (matching the size of your cards) and back up your project to a fourth flash drive.** In addition you will need the drives you purchased for CTPR 290. Be sure to transfer all your CTPR 290 material from your drive before beginning to capture your new CTPR 310 material. If you need to replace that drive, the following are approved for use in the AVID Lab:
 - G-TECH: G-RAID (4-8TB RAID)
 - G-TECH: G-DRIVE (2TB Single Drive)
 - Western Digital: My Book Studio Edition II (2TB RAID)
 - Glyph-Technologies: GT-050Q (1TB Single Drive)
 - Further information can be found on the SCA Community Website

5) **All editing must be done in the school's AVID lab.** If you intend to use ANYTHING in your project that is not shot on the EX-1 or generated in the AVID (such as title sequences, animation, stock footage, still photographs etc.) you must have specific approval of your instructors. Consult your Edit SA for the proper import procedures.

6) **Any production involving shooting a moving vehicle requires the hiring of a police officer, with the following exceptions:**

- Shooting on Campus.
- Shooting on private property.
- Cinematographer is shooting plates, city and landscape shots through the window, while a second person drives.
- Actor is sitting in back seat, pretending to be driving, while cinematographer shoots a profile close up and third person is driving.
- Vehicle is not moving

7) **Any and all visual effects (VFX) must be done in the SCA Avid lab on the After Effects program located on each computer in the applications folder.** There is no class instruction or Help Desk support for this program so students are YOYO ("you are on your own") when using it. However, strict procedures **MUST** be followed for ANY After Effects VFX in a project.

- Any VFX must be approved at the script conference as relevant and necessary to promote the narrative/story of the project.
- A written plan and schedule must be approved by both the directing and cinematography instructor and judged to be reasonable by the edit SA, before principal photography begins.
- The final VFX must be completed and in the cut at the final in-class screening of the project, the week after the last principal photography weekend.
- **All work on VFX in the project must be designed and executed by the partners. No one outside of the partnership may be brought in to help.**

Gray Areas and Red Flags

(check these with your instructors or SAs before you proceed or just stay away from them)

- 1) **Use of professional facilities or technicians outside the department for mixing, shooting, editing, or any other aspect of the production that is learned as a part of this class will be considered an infringement of academic integrity and will result in an immediate "F" for the course.**

Use of students from outside the partnership in any of these roles will similarly impact final grade. Use of outside professionals with skills in music composition and recording, make-up, and special effects are permissible. (See "Required Partnership Roles" for clarification of any gray area)

- 2) 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 film must be composed for the film.
- 3) 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 fill out a Hazardous Shooting Conditions form with the office of Physical Production (Joe Wallenstein's office) online and get all the proper signatures (Cinematography Instructor, Directing Instructor, Joe) prior to shooting and keep the form with you on set (as with any Hazardous Shooting Condition - same procedure).**
- 4) 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.
 - 5) Inclusion of any animal in a production requires consultation with American Humane, the professional organization that oversees animal welfare during filming. This rule includes even your own pets. You must go through the Hazardous Shooting procedures and show that you have contacted American Humane before shooting.
 - 6) **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” for specific regulations.)

Safety

(I can't emphasize this strongly enough, since every working professional knows at least one person who has been injured or killed on film shoots.)

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. (See Student Production Notebook). Safety is the responsibility of both partners: here, especially, you hang together. Any safety violation will reflect on both partners and make each subject to possible disciplinary action.

Discuss with your camera and directing instructors any and all shots that involve weapons, projectiles, cars, stunts, or risky procedures involved in shooting your project. They must be cleared and signed off on the proper forms **before you shoot**, not only by your directing and camera instructors, but also by the school Safety Coordinator. We will help you find a SAFE way to get the shot you want.

The hazardous shooting form can be found online at:

https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

The form is a three-step process. You must complete it, have your directing AND cinematography instructors approve and sign it. Then take it to Joe Wallenstein for his signature, and, finally, back to your directing 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 be pulled.

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 both partners. A copy must be given to your instructor the next day.

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

Partnership

Learning to work with someone else is one of the most important aspects of this class. All of you can make films on your own, you just completed a class where you did a number of them. From this point on, with very few exceptions, you will be making films with other people. Working with a partner presents unique challenges, mostly enriching, but sometimes producing very negative feelings.

Your SAs and instructor will do their best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility. Bottom line, though, you may not change partners or do a film on your own in this class, and a failed partnership will result in a failing grade for both partners.

Details, Details (and other paperwork)

- 1) Each partnership must collect photocopies of location permits, actor releases, emergency medical information, music clearances, call sheets, script breakdowns, lined scripts, etc., and put them in a production notebook for archival purpose. (See “Production Notebook” Page 2 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 part of that 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 1/3 of your film each shooting weekend and have the material you shot edited by the following Thursday.

If, for any reason, you are not going to shoot on a given weekend, you must get explicit written permission from both your cinematography and directing/editing instructors. If you will be unable to edit your material before the Thursday 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 cut in addition to your locked picture.

- 3) Other deadlines are noted on your calendar. In particular, production paperwork including script drafts, breakdowns, call sheets, storyboards, shot lists and lined scripts are due (**in duplicate**) when noted on the calendar. This paperwork is the equal responsibility of each partner 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) Each partner will be required to turn in two copies of an individual production journal weekly, on Thursday. 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. They are strictly confidential and read by only your instructor and Lead SA.

Additional information can be found in your 310 Handbook and Forms Packet. If you are unclear about anything, contact your instructor or SA.

A Few Words About the SCA Avid Labs

We all want to push the technological envelope. But our lab has certain limitations that when pushed can cause total collapse and, therefore, great inconvenience. So the following rules are to be strictly followed.

Only 1080 23.976 P projects are accommodated in the Avid Lab. Always obtain Directing Instructor approval AND check with your edit SA for the proper procedures for importing any material not shot on the Sony EX-1. This includes animation, titles done outside Avid, any graphics, stock footage, stills, or any other media form. Lucas Post staff will not make an exception to this for any reason.

Students should be aware that the computer monitors in the Avid Labs are not designed or calibrated for color correction. In order to properly color correct your projects you must use a "Dream Works" monitor. Instruction in their use will be given in class and aided by Edit SA supervision.

Rules for Using SCA Avid Labs

- 1) **No food, drinks (including bottled water), gum, or skateboards in the labs, Edit or Sound Edit Suites.** Violation of this rule will result in suspension of Lab or Edit Room privileges. Locker area is available for food and drink storage.
- 2) You must sign in at Front Desk with your Student ID and use station assigned. Any change must be done through Front Desk.
- 3) If you are having technical problems with your workstation, contact a Tech through the Front Desk or Help Desk.
- 4) Closing time is strictly enforced. Techs will give warnings when to begin saving. Please do not argue with them.
- 5) Lab Hours and Supported Hard Drive documents can be found at the Front Desk, Help Desk, and SCA Community.
- 6) Headphones with 1/4 inch adapters are required at each workstation. SCA does not supply headphones or adapters.
- 7) Users may be bumped after their station has been vacant for a period of 30 minutes.

- 8) For locker checkout, fill out locker form in B144. Lock must be approved before locker is assigned.
- 9) SCA Help Documents are located on each workstation desktop.
- 10) Please handle all equipment and computers professionally.

Class Time, Conferences, and Such

That's about it for the strictures, as for the structure of the class, we will start out with script conferences, first with me and your Lead SA and the entire class (yes, you have to read each other's scripts). After you start shooting, we will watch and critique dailies on Tuesday. And, once the cutting begins, we will review cuts on Thursday. These sessions are an important aspect of the class, and everyone is expected to join in. Part of the goal of this class is to develop both a non-confrontational method of criticism and the ability to hear suggestions and sort through them for those that are useful.

I am available for meetings outside of class time. Contact me by email or on my cell phone to schedule a time for meeting. Please feel free to contact either me or the SA's with any questions or problems that you might have during the semester. Most issues can be easily solved, so don't be shy. Midway through the semester, after the screening of the first project, each student will have a mid-term conference with me to discuss the student's progress in the course.

And yes....The Grades

Your grade is a combination of your Sound Section grade (1/3) and your Directing/Editing Section grade (2/3). **IF YOU FAIL THE SOUND SECTION, HOWEVER, YOU FAIL CTPR 310.** (Your camera section gives a separate grade.). I don't know your attitude about grades, but I am required to take this part seriously. As a result, I have thought about this subject quite a bit. I realize that it is difficult to put a letter value on a creative project.

Filmmaking, though, is a combination of many processes, and your grade will take into account your success in all of them. So, although your final project is a large part of your final grade, it is not the majority.

Breakdown of your Directing/Editing Section grade:

Grade as director	15%
Grade as editor	15%
Paperwork (Includes all assigned written material, such as script, story boards, call sheets, shot lists, etc.)	20%
Effort, attitude, & collaboration (Includes partnership working relationship, and support of other class members)	30%
Class participation	10%
Timely delivery of journals	10%

By the way, we do not grade “on a curve.” Each student’s grade reflects his or her individual work during the semester. Also, attendance and punctuality will influence your final grade. You will be graded down one notch (e.g. B to B-) for every three unexcused absences and/or every five times you are late for class.

Ringling cell phones and beeping laptops make everyone unhappy. **ALL PHONES AND LAPTOPS MUST BE SHUT OFF DURING CLASS. THIS APPLIES TO ALL PERSONAL ELECTRONIC DEVICES.** The success of this class depends on every student's full presence. Or, as Ram Dass said, "Be here now." I will grade down one notch anyone who violates this policy more than three times.

Archival Production Notebooks

Each project is responsible for compiling a production notebook containing original location permits, actor releases, emergency medical information, music clearances, etc. for archival purposes. They are required before final grades can be submitted.

Students With Disabilities

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

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own.

All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

And Finally....

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

General Safety Rules

- It is a felony to bring ANY weapon on campus without proper authorization via a signed *Authorization to Rent Prop Weapons* form. The form - found in SCA 304 - must be signed and dated.
- In addition, you must complete a *Hazardous Shooting Conditions Form*, which can be found on the SCA Community website. It **MUST** be filled out by the student, the student's instructors, and the Physical Production Office (SCA 304).
- **No Jib Arms, Cranes, Scissor Lifts, Camera Cars, or Car Mounts are allowed on student projects.**
- The **maximum** shooting day for USC projects is 12 hours. The **minimum** turn around time before the next shooting day is 12 hours.
- Every set must have a **fire extinguisher, first aid kit, and directions to the nearest hospital.**
- No open-toed shoes on sets, stages, or around any heavy equipment.

310/508



- **Productions are only authorized to use rubber, fiberglass or plastic replica guns WITHOUT operating parts.** They may also use rubber knives, swords or bayonettes. Squibs are not allowed. Any off-campus use of prop guns requires a police officer.



- Stunt coordinators are mandatory for any action that could **in any way** injure your actor.



- Car Mounts are NOT permitted. Tow Shots are NOT permitted. USC Insurance NEVER covers any vehicle of any kind. Hand held shots in a car are only allowed with instructor approval. **Any car work off campus requires police supervision.**



- No creature may be harmed during the filming of any USC Student Project. All use of animals must be approved by the American Humane Society.



- Actors under 18 years-old require the presence of a studio teacher and legal guardian, along with valid work permits.



- The use of motor boats/speed boats is prohibited at this level, as are helicopters and fixed-wing aircraft.



- Productions only authorized to use 310/508 package from the PEC. NO HMIs. Generators are limited to small putt-putt style, 60 amp or smaller.



- Any use of fire must be approved by Jeff Pendley, USC Fire Safety Officer. (Office located in Stonier Hall.)

- Candy Glass (a special stunt glass) **MUST** be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.

- **Students may not go beyond the 50 Mile Studio Zone.**

THE PRODUCTION DAY

1. **Stage work:** Twelve hours from start to finish including a half hour for lunch. A thirteenth hour may be used for wrapping equipment.
2. **Report To:** Crew and cast may report to a location within a thirty-mile radius from USC. It is a twelve-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 8 P.M. There is no 13th hour for wrap. A half hour lunch is included in the twelve 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 NOT ALLOWED.

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

310 REQUIRED PARTNERSHIP ROLES

PARTNER A

- Co-Producer
- Writer/Director
- Sound Designer (prepares sound materials for picture editor before picture lock so that picture editor can meet course deadline)
- Sound Editor

PARTNER B

- Co-Producer
- Cinematographer
- Camera Operator
- Gaffer
- Picture Editor (also cuts key sound before picture lock)
- Co-Sound Editor/Mix Prep

DESCRIPTION OF 310 ROLES AND CREDITS

Producers (Partners A & B): auditions/casting facilitator, securing locations, props, costumes, permits, rights, releases, breaking down the script, budgeting, safety, call sheets, scheduling, estimate production time, production notebook

Writer/Director (Partner A): comprehensive artistic point of view about the material that he/she shares with all cast and crew to create a group goal that is reflected in all his/her preparation, auditions/casting, rehearsing, pre-production meetings with DP to determine lighting design, shot breakdown, create shooting script with aeriels and storyboards with DP; focus puller on set

Cinematographer (Partner B): collaborate with Director to determine visual style, shot list and lighting design, determine equipment needs, reserve extra equipment, supervise extra technical crew, light readings (meter purchase), safety

Camera Operator (Partner B): assemble and load camera, focus, light readings, set composition, camera movement, canning film, camera reports, safety

Gaffer (Partner B): setting lights, electricals, safety

Picture Editor (Partner B): creatively assemble shots to support the intended theme and story of the director, edit key sound

Sound Designer (Partner A): conceive map of sound design elements in collaboration with editor; working with composer (optional); pre-mix consultation with mixer

Sound Editor/Mix Prep (Partners A & B): sound recording, transfers, research music and effects, assemble and cut-in audio tracks according to designer's wishes, spilt and clean tracks, create cue sheets for mix

VFX Coordinator/Artist (Partner A or B): plan, execute and design any visual effects shots, to be done in the SCA Post lab

Titles (Partners A & B): assemble titles and credits, proof, typography, hi-cons and layout

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

- Script Supervisor
- Production Designer
- Art Director
- Wardrobe
- Hair/Make-up
- Stunts
- Assistant Director
- Film Composer
- Focus Puller
- Production Assistant

310 CREDITS TEMPLATE

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

Credits should be text only – no film visuals may play beneath.

Please create your titles in the following order:

Written and Directed by

**

Photographed and Edited by

**

Starring

**

Produced by

**

(Both Partners **MUST** be listed as Producers, unless only one took on ALL of the producing duties. **No one outside the partnership may receive a producing credit of any kind**, e.g., you cannot call someone “Associate Producer,” etc.)

Sound Design by

**

(**NOTE:** all of the above must adhere to the 310 class structure, e.g., The Director **cannot** take credit as DP. But you can slightly alter the wording and separate the categories/credits, e.g., you may use “Cinematography: ___”)

Music Composed by

**

Music Performed by

**

(Note: Many of you don't know the names of your specific performers at this point, I'm assuming, so put “USC Thornton School of Music” in that case.)

Other relevant credits
(Grips, AC, AD, etc.)

**

Special Thanks

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Faculty Advisors

David Maquiling
Jason Inouye
Kenny Hall

Student Assistants

Leandro Tadashi
Jordan Ledy
Marshall Wu
Chiung-wen Chang

Sony logo

Avid logo

Title of movie © Copyright 2013 University of Southern California

(i.e., Copyright must appear with title)

(Copyright must have its own card and must be the last thing we see.)

**310 PRODUCTION NOTEBOOK
PAGE 1**

FILM TITLE: _____

WRITER/DIRECTOR: _____

PERMANENT ADDRESS: _____

PHONE #: _____

PRODUCTION #: _____

GENRE: _____

ONE-LINE DESCRIPTION: _____

DP/EDITOR: _____

PERMANENT ADDRESS: _____

PHONE #: _____

FILM SYNOPSIS: _____

310 PRODUCTION NOTEBOOK

PAGE 2

CHECKLIST:

- Script
- Script Breakdown Sheets
- Story Boards
- Shot lists
- Completed Call Sheets
- Lined Script
- Cast List with Addresses & Phone Numbers
- Cast Emergency Medical Information (for Worker's Comp)
- Cast Releases (including Minor Releases & Studio Teacher Form if applicable)
- Crew List with Addresses & Phone Numbers
- Crew Volunteer Releases
- Crew Emergency Information (for Worker's Comp)
- Location Permits & Releases
- Weapons/Stunts Permits
- Hazardous Shooting Conditions Sign-Off's
- Other Permits (i.e. Story rights)
- Music Performance Releases
- Composer Releases
- Music Library Track Information
- Credits List
- Other, specify:

310 PRODUCTION NOTEBOOK
PAGE 3

ARCHIVAL MATERIALS ACCURACY & COMPLETENESS STATEMENT

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.

Writer/Director: (print name)_____

(signature)_____

(date)_____

DP/Editor: (print name)_____

(signature)_____

(date)_____

THE PRODUCTION EQUIPMENT CENTER

Mission: To provide motion picture lights, cameras, and grip equipment to the students and faculty of the School of Cinema and Television at the University of Southern California. To protect the University's financial interest in said motion picture equipment. The employees of the Equipment Center will serve to be as accurate, fast and courteous as possible while trying to achieve this goal.

The requirements for checking out equipment:

1. Be on time. There is no excuse for being late. If you are going to be late, due to an emergency, you must call the Equipment Center, the phone number is on your paperwork.
2. Be considerate of the Equipment Center Staff. We have your best interests at heart. We will treat you like professionals if you act like professionals.
3. All reservations for equipment must be made 48 hours in advance. It may not be possible to accommodate requests made after the 48-hour deadline. The equipment center's ability to fill your request is contingent upon the availability of equipment. Lighting and camera requests are separate orders.
4. Read all paperwork carefully. When you sign your paperwork, you are signing a legal contract.
5. CHECK EQUIPMENT THOROUGHLY. Once you take your equipment out of the Equipment Center, you are responsible for it. If you are given ANY equipment that is not in good working order, do not sign for it. Give the equipment back to us and we will provide you with equipment that works.
6. If you do not know what something is, do not sign for it. If you do not know what something is, that means you do not know how to use it and therefore you do not need it. Do not take anything you do not need. It only prevents other students from getting gear they need.
7. Try to check out in teams. It will only make things go more quickly.
8. Roll items are for 546 and 581 classes only. The equipment center does have other gear, which may help you if you are in special locations.
9. Bring your car to the loading dock only when you are ready to load your equipment. Anyone parking his or her car in the loading dock for an extended period of time will be ticketed.
10. All returns are due by 11:00 am on the given date stated on your paperwork. Again, if you are going to be late or if you need an extension, you must give us a call ahead of time. Teaching assistants should make arrangements to return equipment for class on an individual basis.
11. If an order is not returned in its entirety a stop hold will be placed on your account. Students will have two weeks to return equipment and then items will be considered lost and the student's account will be billed the replacement cost. If the equipment is returned then only a late fee will be incurred.
12. The Equipment Center reserves the right to refuse equipment to anyone it feels is not qualified. The Equipment Center will actively protect the School's financial interest in all of its equipment.
13. The Equipment Center is a resource for the students. If you have any questions, do not hesitate to ask. If we do not know the answer, we know someone who does.

310 PARTNERSHIP PRODUCING AGREEMENT

(initials)

PHASE	Project 1	Project 2
Casting		
Location Scouting		
Location Permits		
Insurance Forms		
Actor Releases		
Hazardous Shooting Conditions		
Safety		
Emerg. Medical Forms		
Music Releases		
Call Sheets		
Script Breakdown		
Misc. Research		
Prop Rental		
Prop Purchase		
Costume Rental		
Costume Purchase		
Extra Equipment Rental		
Craft Services		
Transportation		
Studio Teacher/Forms/HSC		
Misc. Rentals		
Misc. Purchases		
Other:		
Other:		

We agree to produce our 310 projects according to the above work breakdown. Make 2 copies and bring to Pre-Prod Mtg. with Prod/Dir/Ed Faculty in week 2.

Print Name _____ Sign _____ date _____

Print Name _____ Sign _____ date _____

CODE OF ETHICS OF THE UNIVERSITY OF SOUTHERN CALIFORNIA

At the University of Southern California, ethical behavior is predicated on two main pillars: a commitment to discharging our obligations to others in a fair and honest manner, and a commitment to respecting the rights and dignity of all persons. As faculty, staff, students, and trustees, we each bear responsibility not only for the ethics of our own behavior, but also for building USC's stature as an ethical institution.

We recognize that the fundamental relationships upon which our university is based are those between individual students and individual professors; thus, such relationships are especially sacred and deserve special care that they not be prostituted or exploited for base motives or personal gain.

When we make promises as an institution, or as individuals who are authorized to speak on behalf of USC, we keep those promises, including especially the promises expressed and implied in our Role and Mission Statement. We try to do what is right even if no one is watching us or compelling us to do the right thing.

We promptly and openly identify and disclose conflicts of interest on the part of faculty, staff, students, trustees, and the institution as a whole, and we take appropriate steps to either eliminate such conflicts or insure that they do not compromise the integrity of the individuals involved or that of the university.

We nurture an environment of mutual respect and tolerance. As members of the USC community, we treat everyone with respect and dignity, even when the values, beliefs, behavior, or background of a person or group is repugnant to us. This last is one of the bedrocks of ethical behavior at USC and the basis of civil discourse within our academic community. Because we are responsible not only for ourselves but also for others, we speak out against hatred and bigotry whenever and wherever we find them.

We do not harass, mistreat, belittle, harm, or take unfair advantage of anyone. We do not tolerate plagiarism, lying, deliberate misrepresentation, theft, scientific fraud, cheating, invidious discrimination, or ill use of our fellow human beings – whether such persons be volunteer subjects of scientific research, peers, patients, superiors, subordinates, students, professors, trustees, parents, alumni, donors, or members of the public.

We do not misappropriate the university's resources, or resources belonging to others which are entrusted to our care, nor do we permit any such misappropriation to go unchallenged. We are careful to distinguish between legal behavior on the one hand and ethical behavior on the other, knowing that, while the two overlap in many areas, they are at bottom quite distinct from each other. While we follow legal requirements, we must never lose sight of ethical considerations.

Because of the special bonds that bind us together as members of the Trojan Family, we have a familial duty as well as a fiduciary duty to one another. Our faculty and staff are attentive to the well-being of students and others who are entrusted to our care or who are especially vulnerable, including patients, volunteer subjects of research, and the children in our daycare and community outreach programs.

By respecting the rights and dignity of others, and by striving for fairness and honesty in our dealings with others, we create an ethical university of which we can all be proud, and which will serve as a bright beacon for all peoples in our day and in the centuries to come.

Adopted by the Board of Trustees of the University of Southern California, March 28, 2004

310 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: _____