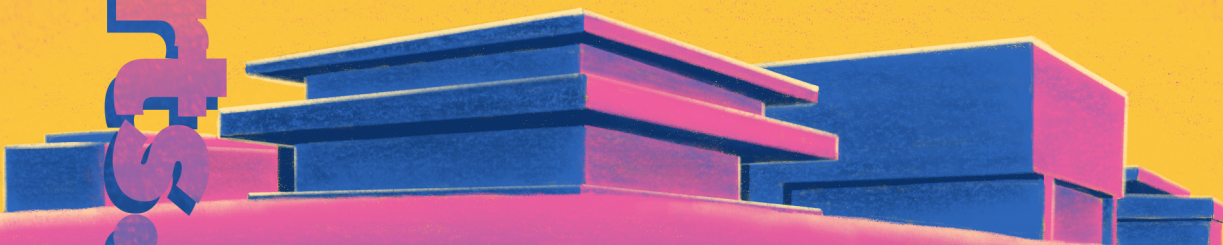


2pop.calarts.edu

# CalArts School of Film/Video Student Handbook

2019 - 2020



# Welcome

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Welcome to the CalArts School of Film/Video, one of the world's preeminent settings for the study and practice of the art of the moving image. As you're discovering, you've joined a vibrant community devoted to filmmaking in many innovative forms.

We foster an expansive range of film and media production – documentary, dramatic narrative, essay film, experimental and abstract work, character-based story animation, experimental animation, interactive media, VR / AR, immersive cinema, live projection performance, installation, hybrid forms, and interdisciplinary collaborations.

Each of the four Film/Video programs offers a specialized curriculum, and all are committed to combining rigorous practical training with theoretical inquiry, hands-on production with bold aesthetic exploration, and formal strategies with dynamic content. In all programs, we ask each student to push the boundaries of media, deeply investigate different traditions and practices, and embrace creative risks in their work. As a result, alumna of the School of Film/Video have distinguished themselves in every area of independent and commercial filmmaking, with their work exhibited widely at major festivals and museums around the world as often as it has been in the film, television, animation, and gaming industries.

The richness of the CalArts Film/Video experience comes from several distinct elements. We seek out motivated, intellectually curious student-artists ready to find new forms and expressions for the moving image. Our outstanding faculty of professional artists, technicians, and scholars offer rigorous teaching and individual mentorship to help guide your course of study. We maintain an extensive inventory of production facilities, equipment, and resources. All our film programs interact with the unique cross-pollination of the different disciplines that is the hallmark of CalArts.

The School of Film/Video stands as the only American film school to have been honored with a retrospective at The Museum of Modern Art in New York. *Tomorrowland: CalArts in Moving Pictures* presented a sweeping three-month survey of decades of innovative film, video, and animation made by artists at the Institute. Today, our students and faculty add to this rich legacy as they put forward their original work with the daring independence and insight that are the hallmarks of our school.

The Film/Video faculty and staff look forward to working with you.

**Abigail Severance**  
**Interim Dean**  
**CalArts School of Film/Video**



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1st edition, 2019 August 22

The CalArts School of Film/Video 2019-2020 Handbook has been prepared for students, faculty, and staff to reference the School of Film/Video's policies, procedures, facilities, and services. Every effort has been made to make sure that the information is accurate as of the date of publication. Changes and amendments made after publication will be posted on the School of Film/Video's website: [2pop.calarts.edu](http://2pop.calarts.edu).

This handbook was made using text from the 6th edition of the School of Film/Video's Production / Safety Handbook written by Don Schroader, PhD and Justin Hogan.

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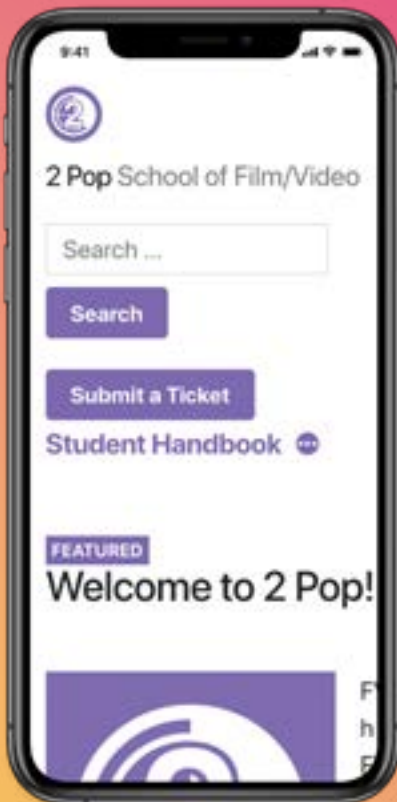
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## All Things School of Film/Video









- School of Film/Video Announcements
- Regularly Updated Student Handbook
- 2 Pop Support & Tech Documents
- Bulletin Board
- Lab and Room Schedules
- Course Calendars
- Screening Opportunities



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




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# Production and Campus Safety



# In Case of Emergency

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As much as we may try to avoid them, accidents do happen. Therefore, it's extremely important to have a plan in the event of an injury on a project—and that everyone knows what the plan is. Without preparation, emergencies can result in panic, disorganized responses, and/or further injury.

When an emergency does happen, it is critical that you:

1. Recognize that an emergency exists.
2. Decide to act.
3. Call 9-1-1 or the local emergency telephone number for an ambulance.
4. Call Campus Safety if on campus at **(661) 253-7815** or **(661) 222-2702** (see below).
5. Provide care until help arrives.

## HOW AND WHEN TO CALL 911

Calling for help is often the most important action you can take to help the person in need of aid. If the person is unconscious, call 911 or your local emergency number immediately. Sometimes a conscious person will tell you not to call an ambulance, and you may not be sure what to do.

Call for an ambulance anyway if the person:

- Is or becomes unconscious.
- Has trouble breathing or is breathing in a strange way.
- Has chest pain or pressure.
- Is bleeding severely.
- Has pressure or pain in the abdomen that does not go away.
- Is vomiting or passing blood.
- Has seizures, a severe headache or slurred speech.
- Appears to have been poisoned.
- Has an injury to the head, neck or back.
- Has possible broken bones.

**If you can't sort the problem out quickly and easily or you have doubts about the severity of the illness—call 911.**

# REPORTING AN EMERGENCY ON CAMPUS

To report an emergency while on campus:

- Campus Safety Office **(661) 253-7815** or **(661) 222-2702**
- On an internal phone dial extensions: **2222, 2113, or 2114**
- For the Fire Department, Sheriff, or Paramedics using an internal CalArts phone dial 9-911
  - Say: "This is an emergency."
  - Say the nature of the emergency
  - Your name
  - Phone number that you are calling from
  - Location (CalArts address: **24700 McBean Pkwy, Valencia, CA 91355**) and room number
  - Do not hang up, unless there is an immediate threat to your safety.
- After notifying emergency personnel, watch for the arrival of emergency personnel and assist them to the appropriate location.
- If it is a medical emergency, call Campus Safety. Report the nature of the medical problem, your name, and the location of the victim. The dispatcher will call the paramedics, and Campus Safety Officers will guide them to the location as quickly as possible.
  - Do not move the victim unless an imminent hazard makes it unavoidable.
  - Keep the victim comfortable.
  - Have someone meet and escort Campus Safety and medical personnel to the victim.
  - CalArts employees should report injuries immediately to their supervisor.

## CLOSEST HOSPITAL

The hospital closest to the CalArts campus is:

### **Henry Mayo Hospital**

23845 McBean Parkway Valencia, CA 91355

(661) 253-8111

**If you will be shooting on or near the CalArts campus, include this info on your Call Sheet.**



# **In Film Production Safety Always Comes First**

---

The excitement of making a film can sometimes tempt a filmmaker to take chances and put the crew, the cast, or themselves at risk. Working against the clock can encourage people to work carelessly. Students must ALWAYS resist this temptation. No shot is worth risking injury or death. Professional filmmakers go to great lengths to make sure their films are made without injury to anyone on the film. While the school encourages and expects you to take artistic risks, it is also dedicated to the conviction that artistic expression demands that we treat our community and resources as an interdependent whole and care for them accordingly. It is our ethical and legal responsibility to ensure the safety of this community and its resources by providing and implementing the safety requirements outlined here.

- All students are required to adhere to all safety and risk management policies of the School of Film/Video and the Institute. Violation of these policies requires action as outlined in the Institute's Disciplinary Code. Consequences may include warnings, suspension or removal of privileges and/or access, academic recourse, or, in extreme cases, expulsion from the Institute.
- Safety does not occur by chance. It is your responsibility to learn, promote and maintain safe production practices so that any risks are limited only to the aesthetic, conceptual and expressive aspects of your work.
- Safety is the responsibility of every person on the set. If there is a safety concern, the work must stop and a safe solution must be found before work continues.
- Safety meetings must be conducted on set each and every day when there is any type of safety concern that occurs within a production. These meetings should occur before shooting takes place.

# **Be Prepared, Be Informed, Be Responsible**

---

## **BE PREPARED**

Any creative endeavor requires thought and preparation. This is especially true in film and video production. Before we can even think about using a camera, we have to find or create the reality we want to record. In Documentary filmmaking, proper preparation means comprehensive research, pre-interviews, site visits, planning and scheduling. Preparation in Experimental filmmaking means extensive investigation of new ideas, processes and equipment which requires a great deal of time and careful thinking. In Narrative filmmaking, in addition to writing and rewriting, thorough preparation can mean location scouting, casting, crewing up, set design, construction and dozens of other activities crucial to creating an alternate reality for the camera. A crucial factor in all of this preparation is considering how we will execute our vision safely. At each step we must ask ourselves how what we are planning to do can be done without putting ourselves or our colleagues at risk.

## BE INFORMED

We want to be sure you have the best information available about safe practices in film and video making. It is up to you to become familiar with these practices and then inform your colleagues and crew members about them. Our goal is to prevent that from happening by informing you about how to stay safe.

## BE RESPONSIBLE

Your colleagues are depending upon you to be accountable for what you do and for what you ask others to do on your behalf.

- When you make a film or video you are taking charge—you are the responsible person.
- That makes you eligible for the accolades when things go well and for the liability when they don't.
- Being safe means you are trustworthy and prudent; that others can depend on you for their own security.
- Being safe means that you are open to comments from others when they see that something may be unsafe.
- And being safe means that you are responsible for the well-being of those you work with and for the resources that the Institute provides.

## Campus Safety Philosophy

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CalArts is committed to promoting a safe and secure environment for all campus members and visitors. CalArts has developed policies and procedures to ensure that every possible precaution is taken to protect persons on campus from harm or theft. Safety and security is the responsibility of all the members of the CalArts communities.

- CalArts is a community of over 1,600 students, faculty and staff. CalArts houses approximately 450 students in two on-campus residence halls. The cooperation and involvement of students and employees in a campus safety program are absolutely necessary.
- On the CalArts campus, the Campus Safety Office is here to assist and educate community members on how to take measures to ensure their personal safety. In addition, the Institute employs a full-time Risk Management Administrator whose responsibility is to assist in the safety of the CalArts campus and its community.
- Campus Safety provides a full range of services to the CalArts community twenty-four hours a day, seven days a week, year round. The department is located in room E100 in the main academic building. Campus Safety telephone numbers:



**Internal/main switchboard (661) 255-1050, extensions 2113, 2114 and 2222**

**Direct line is (661) 222-2702**

**Please add the Campus Safety phone number to your cell phone address book. This number can be called 24 hours a day for information or in case of emergency.**

- Potential criminal actions and other emergencies on campus can be reported directly by a student, faculty, or staff member by calling the aforementioned telephone numbers.

**If the County of Los Angeles Sheriff's Department at (661) 255-1121 is called, please make CalArts Campus Safety aware of the situation.**

- Campus Safety Department
  - The first responder to emergencies of any kind
  - Protects the persons and property of students, faculty, staff and visitors to CalArts
  - Patrols by automobile, electric cart and on foot
  - Provides basic first aid until the arrival of paramedics
  - Monitors fire and door alarms
  - Enforces traffic and parking regulations
  - Takes reports of crimes and incidents
  - Provides incident reports to the CalArts Administration and other persons, as applicable
  - Assists law enforcement and other emergency service providers, as needed
  - Provides around-the-clock escort service on campus upon request

**Campus Safety officers are unarmed and have no special or police powers. Their arrest powers are identical to those of a private person, as provided in the California Penal Code section 837. Campus Safety is not a police department, but is responsible for law enforcement, security, and emergency response at CalArts. Campus Safety works closely and cooperatively with the County of Los Angeles Sheriff Department. The Campus Safety Department does not currently operate under agreements such as a written memorandum of understanding (MOU) with state and local police.**

# Equipment Check Out





# Equipment Cage

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The Equipment Cage, room E204 located near the FV Office, contains all the portable production equipment available in the School of Film/Video. It is run by the Equipment Cage Supervisor, Equipment Coordinator, and student assistants. Equipment is available for student use during the academic year, including winter and spring breaks.

## HOURS

The Equipment Cage hours are Monday through Friday, 8:45 am to 5:00 pm, with a lunch closure from 1:00 pm to 2:00 pm. On Wednesdays, the Cage has an extended lunch closure from 1:00 pm to 3:00 pm. The hours are posted on the outside of the Equipment Cage and are subject to change. All equipment is due no later than 12:00 pm (noon). Check-outs typically happen after 2:00 pm and must be completed by 4:30 pm. If you do not pick up your equipment by 4:30 pm, your reservation will be released.

## RESERVATIONS

All reservations must be presented to the Equipment Cage in person and are handled on a first-come, first-served basis. The Equipment Cage will not accept reservations by phone or email. Reservations can be made no more than four weeks in advance. Most equipment can be reserved and checked out for a maximum of three days. Longer reservations need approval from the Equipment Cage Supervisor.

## CHECK OUT

Every time you check out equipment from the Equipment Cage you will sign an invoice with your equipment listed. It is your responsibility to make sure that you are signing the correct invoice. You must check that the invoice is in your name, that the dates are correct, and that the condition of your equipment is in proper working order before you accept responsibility by signing this invoice. If you find something wrong with the equipment before signing the invoice, you must let Equipment Cage staff know and you will not be held responsible. If you do not check the equipment before signing and something is wrong with it, you will be held responsible once you sign and leave the Equipment Cage, even if you did not cause the problem. Never assume that you have been given gear in perfect condition. Always scrutinize everything before leaving.

## CHECK IN

You must return equipment to the Equipment Cage during open hours and be sure that you deliver it directly to an Equipment Cage employee. If the employees are busy with other people, you must wait your turn to speak with someone. You cannot assume the employees saw you. All equipment is due back before 12:00 pm (noon) on the date specified on the check-out form.

Please do not come exactly at 12:00 pm (noon) to return your equipment (yes, equipment returned at 12:05 pm is considered late).

If you have a large package to pick up, make an appointment time for pick up and return. Be sure you arrive early enough to give yourself and the Equipment Cage personnel time to assist you with your equipment.

Any extension of time to equipment already checked out must be approved by the Equipment Cage Supervisor or Equipment Coordinator prior to the time the equipment is due to be returned. If you know you will be late in returning the gear, contact the Equipment Cage immediately and let them know.

## LATE FEES

Any student who fails to return equipment by noon on the day it is due will be charged a late fee of \$50, starting at 12:00 pm (noon). Each day thereafter will be an additional \$50 late fee charge (i.e. two days late is a \$100 fee). It is possible to lose equipment access if you incur too many fees or are negligent towards the gear.

To avoid paying a late fee of \$50 per day for equipment that is not returned to the Equipment Cage, here are some suggestions:

- Return the equipment by the due date and time. The student who checked out the equipment must remain with the gear until it has been properly checked in by Equipment Cage personnel.
- When making the reservation, give yourself more days than you initially think you will need. If you are worried you will not be on campus to return by noon, add an additional day to the reservation.
- Do not plan on returning equipment on days when you have class from 9:00 am to 12:00 pm (noon), (another example where you should probably add another day to your reservation).
- If you need to pick up your reservation before 1:00 pm, make the reservation start the day before—this will ensure that the gear is available for pick up.
- If you have a large order, have people assist you in properly packing the gear and returning the equipment to the Equipment Cage.
- Gear must be returned in the condition in which you received it. Equipment that requires repackaging or cleaning can also incur a \$50 fee per incident. As a part of a community of peers who rely on the Equipment Cage's gear, please treat all items with the utmost care and respect.



## EQUIPMENT CAGE LIST

An asterisk (\*) denotes special access item that requires faculty clearance

### DIGITAL CAMERAS

Red Raven\*  
XC-15  
XA10  
FS700\*  
A7SII\*  
5D\*  
Sony EX1 & EX3\*  
OSMO+  
GoPro Hero

### EF MOUNT LENSES (FOR CANON AND RAVEN CAMERAS)

Rokinon 14mm  
16-35mm  
24-105mm  
Lensbaby Composer  
Pinhole  
35mm L\*  
50mm L\*  
85mm L\*  
100mm Macro\*  
70-200mm\*  
100-400mm\*  
24mm Tilt/Shift\*  
14mm\*  
Sigma Zoom Kit (18-35mm & 50-100mm)\*  
Zeiss 21-100mm\*  
Tokina 11-16mm\*

### NIKON MOUNT LENSES

17-55mm (7D) Only  
Nikon 18-105mm (7D) Only  
Vivitar 19mm  
Nikon 24mm  
Nikon 28mm  
Kiron 28-105mm  
Nikon 50mm  
Pentax 50mm  
Nikon 55mm (Macro)  
Nikon 85mm

### SONY E MOUNT LENSES

Rokinon 4 Prime Lens Kit\*

### BOLEX 16MM

Bolex\*  
Bolex Super 16\*  
Bolex Intervalometer\*

### ARRI S 16MM

Arris S  
Arris S Intervalometer\*

### ARRI SR11 16MM & S16

SR11\*  
SR11 High Speed (S16)\*  
SR11 - Super 16\*  
SR11 - Super 16 with Video Tap\*  
SR11 Video Tap\*

### HI-SPEED 16MM

Hycam\*  
Locam\*  
Wollensak\*

### 16MM ACCESSORIES

Lomo Tank\*  
Changing Bag  
Changing Tent

### C-MOUNT LENSES

3.5mm, 5.7mm, 6mm, 10mm,  
12-120mm, 15mm, 25mm, 26mm  
(macro), 50mm, 75mm, 102mm,  
150mm

### ARRI MOUNT LENSES

3.5mm, 5.7mm, 10mm, 12-120mm,  
16mm, 25mm, 50mm, 85mm,  
90mm (macro), 150mm

### 16MM POST

Split Reels, Take-up Reels,  
Portable Rewinds, Rivas and  
Guillotine Splicers, Spring Locks,  
Moviscop Viewer, A- and B-wind  
Synchronizers, Eiki Projector,  
Pageant projector\*, Analysis  
Projector\*

### ANIMATION

50D Solo\*  
7D Dragon Kit\*  
Stop-Motion Armatures (Man,  
Woman, Quadruped)  
Cintiq  
DMX Dimmer\*  
Down Shooter (Table Top)  
Inbetweenie Light Kit\*  
Light Painting Kit\*

Lunchbox Sync-DV

Muse\*  
Opaque Projector  
Osram LED Light Kit\*  
Tripod-Tilt Column  
Rig Arm  
Vertical Winder  
Horizontal Winder

### SUPER 8 AND LEGACY VIDEO

Canon 814 Super 8 Camera  
Super 8 Projector  
Super 8 Editorial (Reels, Splicers,  
Viewers)

### FIELD MONITORS

5" Marshall LCD\*  
5" Marshall 56MD\*  
9" SMALL HD\*  
9" HD Monitor\*

### DSLR EXTRAS

5D/7D Battery  
5D/7D Battery Charger  
5D/7D Intervalometer  
DSLR Clip-On Remote (5D)  
DSLR Extension Tubes  
Follow Focus Solo  
Macro Bellows  
Zacuto Solo

### 3D

Micro3D Slider Rig  
Stereoscopic Bars  
Stereoscopic Stepper

### TRIPOD & CAMERA SUPPORT

Cartoni  
Manfrotto 504HD  
Sachtler FSB 6  
Sachtler DV2  
Manfrotto 500  
Manfrotto 501  
Manfrotto 502HD  
502 Leveling  
Tripod O'Connor  
Sachtler Munchen  
Vinten  
Geared Head Tripod

Small Tripod (various makes)  
Monopod  
Baby Legs  
Wheeled Spreader  
Cineslider\*  
Cineslider Motor\*  
Panning Slider  
DVTec Rig  
Shoulder Mt-Sympla  
Shoulder Mt-Arri  
Shoulder Mt-DV  
Easy Rig  
Egripz  
Fig Rig  
Hi-Hat 75mm  
Hi-Hat 100mm  
Jib\*  
Pocket Jib\*  
ModoSteady  
Ultralight Arm

## FILTERS

**2x2:** 80A, 85, 85B, 85ND3, 85ND6, ND3, ND6, ND9, Yellow, Green, Red  
**4x4:** ND3, ND6, ND9, Polarizer, Gradient ND, Grad Blue, Grad Orange, Orange, Red, Yellow, Green, 80A, 85, Soft Focus  
**4x5.650:** ND3, ND6, ND9, ND 1.2, IRND 1.2, Hot Mirror, Pro-Mist, Black Pro-Mist, Polarizer  
**72mm:** ND3, ND6, ND9, Fader, 85, CU, Polarizer, Series 9 adpt.  
**77mm:** ND3, ND6, ND9, Fader, Polarizer, Blk Pro-Mist.  
**Series 9:** ND3, ND6, ND9, CU, 80A, 85BN3, 85BN6, 85BN9, FL-B, FL-D, Dbl. Fog, Polarizer, Split Field, Yellow, Ser. 9 Holder

## MICROPHONES

Senn 416  
Oktava MK-012\*  
Rode Mic  
RE 15  
RE 50  
AT-4073  
AT-815  
AT-835  
Contact Mic  
Cub Mic  
Hydrophone  
EV-635A  
In-Ear Binaural\*  
ME-2 Kit  
Senn. 421

ECM-673  
On-Camera Mic  
On-Camera Stereo Mic  
Senn 418 (stereo)\*  
Senn 435 Kit  
Senn 815 Kit  
Sony Stereo ECM957  
Sanken Lav  
Lav ECM 44B  
Wireless Lav-EW100\*  
Wireless Lav-G2\*  
Wireless Lav-G4\*  
Wireless-Lectrosonic 100\*  
Wireless-Lectrosonic 400\*  
Ambeo VR Mic

## AUDIO RECORDERS

MicPort Pro (requires computer)  
SD MixPre 6  
Sound Devices-788T\*  
Tascam DR-70D  
Tascam DR-100

## AUDIO ACCESSORIES

Boom Mate  
Boom Pole  
Field Mixer  
Flexi Mount  
Headphones  
Headphone Amp-AM 300  
Headphone Amp-FP22  
Mic Stand  
Rode Mic Stand  
Shockmount  
Slate  
Speakers-M1  
Table Stand  
Whirlwind  
Windjammer  
Windsock

## MIC CABLES

TA Cable Male or Female  
XLR Short (3" - 6')  
XLR 6' Cable  
XLR 10' Cable  
XLR 20' Cable  
XLR to Mini

## LIGHTS - LED

Astra 1x1 Kit\*  
Camera Light  
Camera Light 2 Light Kit  
Came TV 2 Panel Kit  
Handheld Panel

9" LED Cam Lights  
Lite Panels-1x1 Kit  
Lite Panels Mini  
Underwater Ikelight

## LIGHTS - FRESNEL

Baby Baby 1K  
Baby Solar Spot 1K  
Inbetweenie Kit  
Mini Mole 150W  
Pepper Kit  
Production Light Kit  
Redhead 1K  
Tweenie 500W  
Source 4 (2 Only)

## LIGHTS - OPEN FACE

Mickey Mole-1K  
Nook 650W  
Nook 1K  
Softlight 2K

## LIGHTS - KINO FLO

Diva Lite  
Kino Flo-2x2, 2 Light Kit  
Kino Flo-4x2  
Kino Flo-4x4, 2 Light Kit  
Mini Flo Kit  
Para Beam

## LIGHT METERS

Sekonic Meter (analog)  
Sekonic Combo Meter \*  
Combo Meter (Minolta)  
Minolta Meter  
Minolta Color Meter  
Spectra Meter  
Spot Meter Analog  
Spot Meter Digital

## POWER

Battery (Gel Cell)  
V-Lock Battery Kit  
A7S Battery Kit  
Battery Charger  
Edison to Twist  
Power Inverter  
Power Strip  
Stinger Black (25')  
Stinger 25'  
Stinger 50'  
Variac Dimmer



## GRIP (SUMMARY)

Apple Box Set  
Base Plate  
Big Ben Clamp  
Big Bite Baby Clamp  
Breaker Finder  
Butt Dolly  
B&W Floppy  
C-Stand-20"  
C-Stand-40"  
Cardellini Clamp  
Combi Clamp  
Cookie-Mesh, Solid  
Dolly-Fisher\*  
Dolly-Western  
Dolly-Skater  
Drop Down Pin  
Duckbill  
Flag-small, med. lg.  
Flag-Cutter  
Flag-4'x4'  
Foamcore Clamp  
Gaffer Grip  
Gator Grips  
Gel Frame  
Grip Clip  
Light Stand  
Light Pole  
Lollipop  
Mafer Clamp  
Net-Black, Double (24 x 36")  
Pipe Clamp  
Reflector (4'x4')  
Reflector Stand (for 4'x4')  
Reflector 5 in 1 (disk)  
Safety Chain  
Sandbag  
Sandbag-Mini  
Silk (24 x 36")  
Scrim Set  
Sun Bounce Reflector  
Turtle  
Wheelchair

**Cables:** BNC, HDMI, HDMI-mini DP, HDMI-mini HDMI, HDMI Split Kit, USB, USB Repeater, USB Extender, Thunderbolt, and more...

**Cable adapters:** USB A to USB C, HDMI to USB C, USB C Hub, HDMI Coupler, HDMI to Display Port, and more...

## FILM PROJECTORS

16mm Eiki Projector

16mm Pageant projector\*  
16mm Analysis Projector\*  
Super 8 Projector

## PROJECTION ACCESSORIES

Projector Screen-5x5  
16mm Split Reel  
16mm Take-up Reel  
Project-O-Stand  
Super 8 Reel  
Super 8 Splicer

## 360/VR

Oculus Rift S\*  
Oculus Go\*  
HTC Vive Pro\*  
Insta360 Pro 2\*  
Insta360 FARSIGHT\*  
Sennheiser Ambeo VR Mic\*  
Ricoh Theta\*  
Ambeo Smart Headset\*  
Ambeo VR Mic\*  
Alienware VR laptop\*

# Installation Equipment

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Installation equipment is available for check-out in C105D (near the C113 Installation Space). This equipment supports projects involving video, audio, performance, and other types of non-theatrical work in the School of Film/Video. The Technical Specialists in Production and Installation ([fvproduction@calarts.edu](mailto:fvproduction@calarts.edu)) can help you determine what your equipment needs are and how to best prep for your install.

## HOURS

An appointment during business hours (Monday - Friday 9:00 am - 5:00 pm) must be set to pick up and return any installation equipment. Contact the Technical Specialist to set up a time.

## INSTALLATION EQUIPMENT RESERVATIONS

Installation equipment reservation requests should be made over email at least one week in advance. You will receive an email confirming the availability for your planned dates.

## CHECK OUT

An invoice will be given to you with the installation equipment listed. It is your responsibility to confirm that the information is correct on the invoice, and that the condition of the installation equipment is in proper working order before accepting responsibility by signing the invoice. If you find something wrong with the installation equipment before signing the invoice, let the Technical Specialist know as to not be held responsible. You are responsible for any damage to the installation equipment not reported at the moment of check-out.

## CHECK IN

You must be the person to return installation equipment. If you are unable to return installation equipment, contact the Technical Specialist and communicate who will return the installation equipment in your place. Never leave or drop off anything outside the Video Studio or the C105A office. Installation equipment must be returned during open hours and handed directly to a Technical Specialist.

Your installation equipment is due before 5:00 pm on the last day of your reservation. You must contact the Technical Specialist to set up a time for check-in.

## LATE FEES

Any student who fails to return installation equipment by the due time will be charged a late fee of \$50, starting at noon. Each day thereafter will be an additional \$50 late fee charge (i.e. two days late is a \$100 fee).

## FISHER DOLLY

We have two Fisher dollies on campus during the school year. One in BB3 for use there, and one in C115c for use in the main building. A one-time \$60 deposit to use the Production and Installation facilities is required to check out the dolly. Deposits will be returned after



graduation or during a leave of absence. Loss of deposit may occur from damage or mishandling of the equipment, in which case a new deposit will be required to use the dolly and/or a production space.

## **INSTALLATION EQUIPMENT LIST**

### **PLAYBACK AND MONITORS**

Mac Mini Computers  
Andor 1 Media Player  
Bright Sign Media Players  
Micca Media Players  
Netgear 5-port Ethernet hub  
Netgear 8-port Ethernet hub  
DVD Players  
Blu-ray Players  
LCD Flat Panel Monitors  
Wheeled LCD Flat Panel Monitors  
Rear Projection screen with legs (8' diagonal)  
CRT Monitors 10"  
CRT Monitors 15"  
CRT Monitors 27"

### **PROJECTORS**

Sony 7000 lumen projector  
Optoma 4K Projector  
Optoma TX1080 Projector  
Optoma Short Throw Projector  
Dell Short Throw Projector  
NEC Short Throw Projector  
Panasonic Projector  
Pico Projector

### **INSTALLATION SUPPORT**

Projector Mounts  
Projector Hanger  
C-Clamp  
Cheeseboro Clamp  
Safety Chains  
Black Duvetyne  
White Duvetyne  
Pedestals (Various sizes white and black)  
Tookits

### **AUDIO SUPPORT**

Yamaha Powered Speakers  
Yamaha Powered Speakers with Stand Adapters  
Alesis Powered Speakers  
PreSonus Ceres Powered Speakers  
Headphone Distribution Amps  
Matchbox II Amplifier (RCA, XLR)  
Sony Headphones 7506

Mackie 4-Channel Audio Mixer  
Mackie 8-Channel Audio Mixer  
Mackie 12-Channel Audio Mixer  
Mackie 16-Channel Audio Mixer  
Midiman - Flying Cow (interface)  
UltraLite mk3 - USB / Firewire - XLR Audio Interface  
MBox2 Mini (XLR / Line to USB 2-channel) Interface

### **VIDEO SUPPORT**

Edirol - 4 Channel Analogue Video Mixer  
HDMI Splitters  
DVI / HDMI Two Channel Switcher  
RCA Video 5-Channel Switchers  
RCA-DV Converter  
HDMI 4-input Hub  
Matrox DualHead2Go  
Matrox TripleHead2Go  
BNC Distribution Amp  
Aries Prime (HDMI Transmitter)

### **PRODUCTION SUPPORT**

Fisher Dolly  
Gen-X Plates (for Video Studio camera pedestals)  
Assorted Gels  
Black Duvetyne  
Green Fabric

### **CABLES / ADAPTERS**

HDMI to RCA Adapters  
RCA to BNC Adapters  
1/8" - 1/4" TRS adapters  
1/4" - 1/8" TRS adapters  
TRS Splitter - 1/8" M - 1/4" F  
HDMI Cables  
Ethernet Cables  
RCA Cables  
RCA to Audio  
USB Cables  
BNC Cables  
TRS 1/4" and 1/8" cables  
XLR Cable  
HDMI to MiniDP  
Powerstrip  
Extension Cord  
DVI, VGA, Displayport Cables

# Facilities





## Key Check Out

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Keys must be checked out from the Facilities Management Office or Campus Safety. If the checkout key is available you may use that facility even if someone else has signed up for it. When the person who signed up for the facility arrives, you must vacate the facility within 15 minutes.

Checkout keys must be returned to Campus Safety so that you do not become financially liable for damage caused by someone else. There is a late fee of \$25 per day. If you do not return a key, your access will be suspended. If you lose a key, you will be billed \$100 to rekey the lock and replace the key.

Students can cause considerable problems by leaving campus without returning the key. This negligence prevents the next person from using the room at all, even if they have it reserved.

If you are using a room when the person with the reservation arrives, do not hand over the key. The condition of the room is the responsibility of the student who checked out the key. The possibility exists that another student may damage a facility and that you would be held liable for the damage; your key is your responsibility. If the room is damaged or messy upon your arrival, contact the area supervisor.

- Always return the key to security as soon as you leave the room. Do not hand over the keys to the next person.
- Never leave a room without closing the door and making sure it is locked.
- If you have to leave a reserved room for a short time, leave a note on the door. Or give the key back to security and leave a note on the door that says when you'll be back.
- Don't check out a key for another student or let another student into a room.

## Electronic Key Cards

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Some of our facilities have electronic locks with keypads. Once you have gained access to these rooms, use your ID card and PIN number to enter them. First swipe or tap your ID card, enter your PIN number and push "ENTER." If you have access to that facility, the keypad indication light will turn green and unlock the door.

ID cards are issued by the Registrar and your PIN number is available from Facilities.

## Sign-Ups

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Sign-up sheets for individual rooms are up by 12:00 pm (noon) on Mondays for the following week. You can reserve a room in advance for up to 8 hours a day and 40 hours a week. Keep the sign-up sheets neat and legible. Make sure that the room you are signing up for has the software and/or hardware that you need to use. Remember that these are shared spaces. Only sign up for time that you will actually use and do not dominate a particular room and time slot.

You are not allowed to sign up for multiple rooms or check out multiple keys at the same time. If you use a room that you have not previously signed out, update the sign-up sheet. If you exceed your reserved time and no one has signed up for the time slot after yours, you can continue to use it.

If you do not show up within 30 minutes of your reserved time, your reservation will be considered canceled and another user may take your time slot. If you no longer need your reservation, or if you leave early, you must cross your name from the sign-up sheets using pen or whiteout. If you regularly cancel your reservation, it could lead to your access being restricted.

During your reserved time, we expect you to be using the room. Regular breaks are encouraged, but it is not allowed to keep a key to a room without using it for long periods of time (i.e. during a class). Food / beverages / pets are not allowed in the suites or labs.

## Character Animation Cubicles

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Character Animation has two designated cubicle areas throughout the institute. The first is located in the upper levels of A221, and the second is The Lodge, located just outside the 1st floor of the Main Building. Cubicle sign-up dates occur the first week of the fall semester and are designated per year level, on a first-come, first-served basis. Students will be notified when sign-ups will take place.

Cubicles and disks are optional; the department key is not. If you opt to sign up for a cubicle and disk, you will be making a total of 3 deposits in accounting. You need to pay these deposits before you come to sign up for your cubicle. You will bring your deposit receipts and your filled-out / signed Cubicle Agreement form with you, on your designated sign-up day. Disks will be distributed at this time. If you are a returning student, your deposits for cubicles and disks roll over.

Since cubicle selections are first-come, first-served, Character Animation will be handing out numbers in the Character Animation office between 8:00 am - 8:30 am on the morning of each designated sign-up date. Students will then return each day at 12:00 pm (noon), line up in numbered order (based on the number you received), and sign up for cubicles accordingly.

Department / Lodge Keys can be picked up at Facilities, located on the 1st floor of the Main Building (once deposits are made).

### THE LODGE

The Lodge is an outdoor extension of the Character Animation cubicle space. Each student has their own desk and chair. 25 spaces are single-occupancy cubicles, the remaining eight spaces are double-occupancy. Each cubicle has wired ethernet ports for personal computers as a supplement to the CalArts Wi-Fi network. There is also a campus phone available in case of an emergency.

## Experimental Animation Cubicles

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Cubicles in A115 and BB4 will be assigned the first two weeks of the fall semester. You will be notified when sign-ups will take place. You are required to pay a deposit for your desk, which will be refunded at the end of the school year provided the desk and cubicle are left in good condition.



You are required to pay deposits for your light box and animation disk. These deposits will be refunded at the end of the year provided that the light box and/or animation disk are returned.

Arrangements can be made for keys to the Experimental Animation Studio main doors (A115) at the beginning of the semester. Keys can be picked up at Facilities once deposits are made.

## Personal Studios

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The School of Film/Video manages several small, shared studio spaces in the sublevel. They are reserved for MFA students in Program in Film and Video, Experimental Animation, and Film Directing Program to be used as workspaces. The priority of studio assignments is based on year level and demand.

A \$50 studio deposit (pay to account DFVDL) and a \$15 key deposit (pay to account NKEY) are required for a studio assignment. The studio deposit is held until you graduate or no longer want a studio and the space is inspected. Photographs of the condition upon assignment of each studio space are on file at the Equipment Cage. You agree to report any pre-existing damages or problems with the studio to the Equipment Cage upon move in. If the room is left in poor condition you will lose your deposit to cover repair and cleaning fees. Deposits will be returned through the Accounting Office.

Please note that studios are not private spaces. Equipment Cage staff have keys to the studios and make routine inspections.

Equipment Cage carts cannot be left in studios and, if found, they will be removed with any equipment on them by the Equipment Cage staff. Do not leave any School of Film/Video equipment in shared studios. If you need to store equipment overnight, talk to the Equipment Cage about secure storage options.

All studios must be returned to the same (or better) condition in which they were found. Any damages caused by you will either be taken from your deposit, or billed to you separately. In general, the walls should be white or gray and the floors should be clean.

## Short-Term Studios

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There are two short-term studios that are open to current student use. A studio can be reserved for up to four weeks in advance and for a maximum of one week, the minimum being for one day. If the space is available after your week is over, it can be renewed for up to one more week. You will not be able to make multiple reservations at one time.

You must pay the \$50 (pay to account DFVDL) deposit and fill out the Short-Term Studio Reservation form when making the reservation. Keys can only be picked up from the Equipment Cage Supervisor and must be returned on the specified return date by 12:00 pm (noon). Late fees and loss of access may result if the key is not returned on time. If the key is lost, you will be billed to rekey the lock and replace the key.

These rooms can be used for various purposes as long as the following guidelines are closely followed.

- Any use of fog machines, water, dirt, or any other materials / devices that would cause

damage to the equipment, space, or interrupt the operations of the Institute must be discussed with and approved by the Equipment Cage Supervisor.

- All of your materials / equipment must be removed from the space and the room must be returned to the condition it was in upon entering. This may require repainting of the walls, cleaning, etc.
- You are responsible for the space and any equipment, whether the equipment is personal or from the School of Film/Video. All equipment checked out from the Equipment Cage should be properly secured.
- To schedule an event, an Event and Performance Checklist must be filled out. If there will be a reception (with or without alcohol), a Reception Scheduling Request must be filled out. These forms can be found on the School of Film/Video website [2pop.calarts.edu](http://2pop.calarts.edu) or picked up from the mailroom.

Deposits will be held if any of the above guidelines are not followed. If damage is beyond the deposit, you will be held responsible for the full amount of repair.

## Production and Installation Spaces

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Productions and installations with sets and large props will generally be in A404 Black & White Studio, C113 Installation Space, C115 Video Studio, and BB3 Sound Stage. Other rooms such as A116 Classroom, E65 Classroom, and E59 Classroom can be reserved for student use outside of scheduled class times for rehearsals, casting calls, or for film shooting.

Assembly of sets and flats require the approval of a Technical Specialist. All sets, props, and equipment must be brought in and removed within the span of the reservation. Building of sets is not allowed inside the Production and Installation spaces.

### RESERVATIONS

Reservations for production, installation, and classroom spaces are open at the beginning of each semester. You must download and fill out the Production and Installation Space Reservation Request Form from [2pop.calarts.edu](http://2pop.calarts.edu) and email the completed form to [fvproduction@calarts.edu](mailto:fvproduction@calarts.edu). Submitting this form does not mean your reservation has been completed. You will receive an e-mail setting up an appointment with a Technical Specialist to finalize your reservation.

A one-time \$60 deposit is required to reserve the production and installation spaces. Deposits will be returned after graduation or during a leave of absence.

Reservations can be made for up to one week and priority is given to graduating MFAs in the School of Film/Video. Reservations can be a minimum of 1 day and a maximum of 7 days. You cannot enter the space until your reservation start time, and you must return the room key to Facilities Management or Campus Safety by the end time of your reservation.

The inclusion of the following will require a discussion with a Technical Specialist and/or the Head of Production Services before a reservation will be confirmed:



- Minors (anyone under the age of 18)
- Animals
- Incendiary devices of any kind, including cigarettes, candles, lighters, vapes, fog machines
- Water, liquids (rain, foam, etc.) because of electrocution danger
- Dirt and sand
- Prop weapons: guns, knives, swords, axes, etc.
- Stunts: trip, falls, fights, broken glass, etc.
- Special effects makeup or prosthetics

## CANCELLATION

If you need to cancel your reservation, notify the Technical Specialist at [fvproduction@calarts.edu](mailto:fvproduction@calarts.edu) at least 24 hours in advance of your scheduled reservation.

## RESPONSIBILITIES

You are responsible for returning everything to its proper location (even if it is first found incorrectly placed). The space must be ready for use by another crew or class by the end time of your reservation. Floors must be swept clean and trash removed.

Do not use glitter in any of the production spaces. This includes props, costumes, and makeup that contains glitter.

Do not leave valuables and equipment unattended in the rooms. You are responsible for any loss, theft, or damage of checked-out equipment that may occur in the production and installation spaces. You must be present at all times when there are other crew members in the reserved space.

For every CalArts publicly open event, it is mandatory to fill out an *Event and Performance Checklist*. For any event that includes food and drink, a *Reception Scheduling Request* must also be completed. These forms are available on [2pop.calarts.edu](http://2pop.calarts.edu) or can be picked up from the mailroom.

Production spaces are not storage spaces. Please make appropriate arrangements with the Equipment Cage to store checked out equipment.

## A404 BLACK & WHITE STUDIO



In this 1600 sq. ft. multi-use production and installation space, roughly half the space is painted black, and diagonally in the center is a white L-shaped cyclorama wall. Adjacent to the main space are two rooms — 150 sq/ft and 450 sq/ft respectively. These rooms are also multi-use, but the larger one is generally used as storage. There are lights, a lighting truss, and various pedestals for installations.

Check [2pop.calarts.edu](http://2pop.calarts.edu) under Calendars for this facility's availability when filling out the Production and Installation Reservation Request Form.

## BB3M SOUND STAGE

This sound stage is a 1350 sq. ft. multi-use production space located outside of the main building, across the lawn from Chouinard dorms. BB3M Sound Stage has quiet AC and a sound-treated interior, making it soundproof from the outside. The main shooting space has concrete floors and an 18% gray curtain. There is a light grid with movable lights. Adjacent to this room there is a control room with a lighting board, as well as an equipment cage with a Fisher dolly, lighting and grip equipment.

The main room has A/V capabilities, including a projector and screen and 7.1 surround sound system. There are large double exterior doors with a ramp accessible from the fire road.

Check [2pop.calarts.edu](http://2pop.calarts.edu) under Calendars for this facility's ability when filling out the Production and Installation Reservation Request Form.

## C113 INSTALLATION SPACE

This space is used for installation, performance, and multimedia work. It is a 588 sq. ft. rectangle with a 80 sq. ft. entrance area located inside the double entrance doors. There is a grid and acoustic treatments and four 20-amp power strips mounted above the baseboard and below the grid on the long walls.

Check [2pop.calarts.edu](http://2pop.calarts.edu) under Calendars for this facility's availability when filling out the Production and Installation Reservation Request Form.



## C115 VIDEO STUDIO



This production space is used for classes, shoots, and installations and is 1400 sq. ft. with an adjacent control room. There is a lighting grid with movable lights as well as two rows of fixed lights. The floor in the Video Studio is smooth and level, which is unique to our production spaces. A fixed green screen curtain and flooring are available for digital compositing. There is also a slidable black curtain. Equipment includes floor lights, display monitor, and basic grip equipment.

Check [2pop.calarts.edu](http://2pop.calarts.edu) under Calendars for this facility's availability when filling out the Production and Installation Reservation Request Form.

## C117 PERMANENT SET



This production set replicates the interior of a house complete with hardwood floor. The three main spaces are a living room, a kitchen, and a hallway; also including a staircase landing, a bookcase, a fireplace, and an exterior window wall. There is a lighting grid and a DMX capable lighting board.

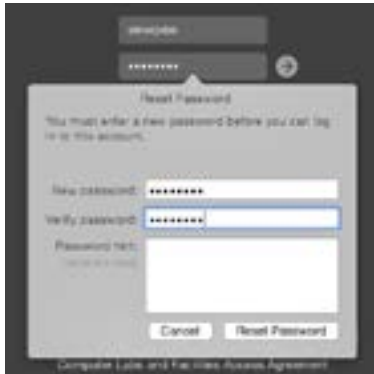
Check [2pop.calarts.edu](http://2pop.calarts.edu) under Calendars for this facility's availability when filling out the Production and Installation Reservation Request Form.

# Computer Labs

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## LOGGING IN FOR THE FIRST TIME AND SETTING YOUR PASSWORD

On the login screen of any School of Film/Video computer, enter the username and temporary password provided. A dialog box will appear and you will be prompted to reset your password. Your new password must meet the CalArts IT password requirements. Though the username and password for your FVCentral account may be the same as your CalArts Hub and CalArts email account, the FVCentral account is separate and the password must be set separately.



**Passwords must contain a minimum of 8 characters, including at least one number, one uppercase letter, one lowercase letter, and cannot include your username.**

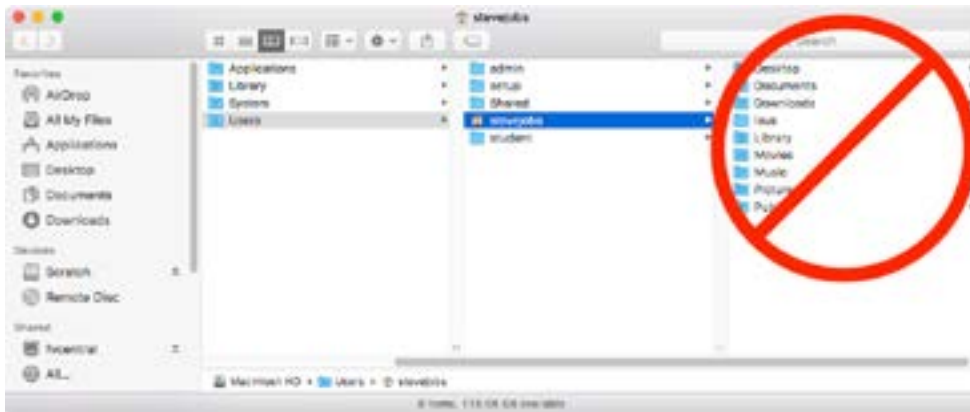




	CalArts Gmail Password	CalArts Credentials	CalArts ID Card PIN	FV Password
CalArts Gmail	√			
Adobe ID Login	√			
The Hub		√		
CASecure Wi-Fi		√		
Printing with PaperCut		√		
Room / Lab Card Swipe			√	
FV Computer Login				√
FVCentral File Server				√
What if I forgot my password?	Go to CAIT office located in the library. You will need photo ID.	On the web: <a href="http://cait.calarts.edu">cait.calarts.edu</a> . Click <b>Reset Your CalArts Credentials</b>	Go to Facilities office. You will need photo ID.	On the web: <a href="http://2pop.calarts.edu">2pop.calarts.edu</a> Click <b>Submit a Ticket</b> .

## YOUR COMPUTER ACCOUNT

Every time you log in to a School of Film/Video computer a temporary local home directory is created for you. This home directory includes the Desktop, Documents, Downloads, Library, Movies, Music, Pictures, and Public folders. It is very important to remember that this home directory is temporary and is **deleted** every time you logout. This includes system and application preferences and anything on your desktop. Your FVCentral folder, the Scratch drive, and any connected drives are unaffected.



**Do not save anything in your temporary home directory. It will be deleted when you logout. Save your files in your own flash/hard drive or your folder on the FVCentral server.**

Once you login, you will see a simple gray desktop. The grayscale midpoint of the Rec. 709 color space was chosen to maintain neutral color perception while working in the labs.



Move the mouse to the bottom of the primary display to reveal the dock. The dock contents will vary from computer to computer and lab to lab. The dock is populated with the most commonly used applications and shortcuts for the computer and lab you are currently logged into.



The *Macintosh HD* is reserved for software and systems administration use only. Software installation of any type is prohibited. No user files are permitted.

The *Scratch* drive is high performance local storage you can use while working in the labs. Since the Scratch drive is not secure and may be erased at any time, copy your files to your production drive, backup drive and/or your FVCentral Private folder when you are finished working. Keep in mind that files on the Scratch drive are local and not available on other computers. While working on the Scratch drive, it's a good idea to create a folder (name it your full name) to store your files.

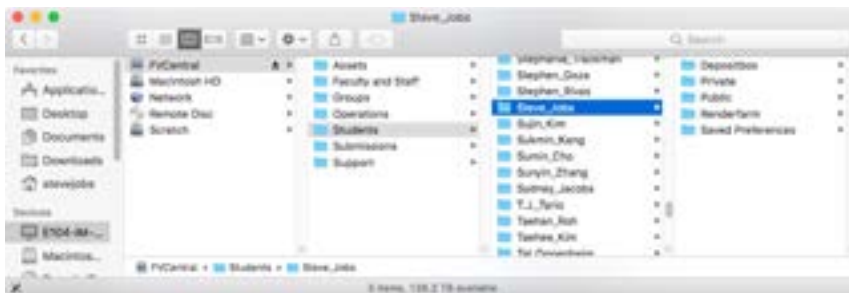
**Remember that Scratch drives are not private, not secure, and may be erased at any time. Data on Scratch drives may be subject to deletion if space is needed by the next user working on the computer. Scratch drives are often reformatted, erasing all data during maintenance time to keep them operating at peak performance.**

Be sure to log out when you are done working to prevent unauthorized use and keep your data secure. Select **Apple Menu > Log Out...**

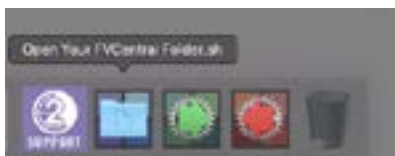
## FVCENTRAL FILE SERVER

Every School of Film/Video student has a folder with 250GB of storage space on FVCentral. To access your personal folder, open a new Finder window, click fvcentral on the sidebar, then click on the FVCentral share point and in the Students folder, look for your name. Inside your folder, you will find five subfolders: *Depositbox*, *Private*, *Public*, *Renderfarm*, and *Saved Preferences*.





Clicking on the Open Your FVCentral Folder script in the dock is a shortcut to automatically open your FVCentral folder in the Finder.



The *Depositbox* folder is an easy way to share files with other users. You can copy and paste (or hold down Option while you drag and drop) a file or folder you would like to share into any user's Depositbox. You will still be able to see any files that you add into another user's Depositbox, but not files added by other users. The owner of the Depositbox will have full access to the files, regardless of the user that added it. If you want the file to be private or to prevent the person depositing the file from making additional edits, move it to your Private folder.

The *Private* folder stores personal files that other users will not have any access to. This is your main folder for storing files.

**It is best practice to copy your files to a local drive such as the Scratch drive or your flash/hard drive before you begin work. Once you are done working you can copy your files back to your flash/hard drive or your FVCentral folder. Be sure to close all files before copying. Do not work directly off your FVCentral folder. Working directly off your FVCentral folder can cause decreased performance for everyone logged in.**

The *Public* folder is a good place to put files that you want everyone to be able to see and read. Only you can write and edit files in your Public folder.

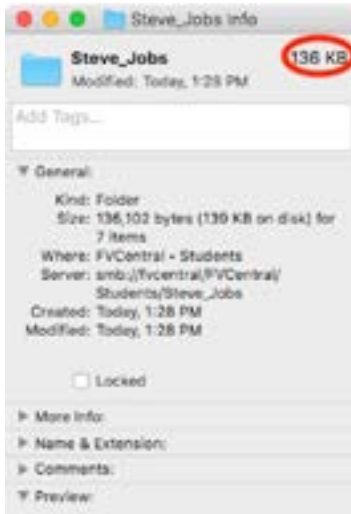
The *Saved Preferences* folder is used by the Save and Restore Preferences Script. Do not use this folder for any other files.

The *Courses* folder is a place for faculty to make course materials available to students. Each faculty member may structure their Courses folder differently, so check with your faculty regarding its use. To access Courses folders, open a new Finder window, click on fvcentral in the sidebar, then click on fvcentral share point and in the Faculty\_Staff folder, look for a faculty member by name.

You can connect to FVCentral on your own personal laptop when on campus and connected to

CA Secure Wi-Fi. For more information, see the School of Film/Video website ([2pop.calarts.edu](http://2pop.calarts.edu)).

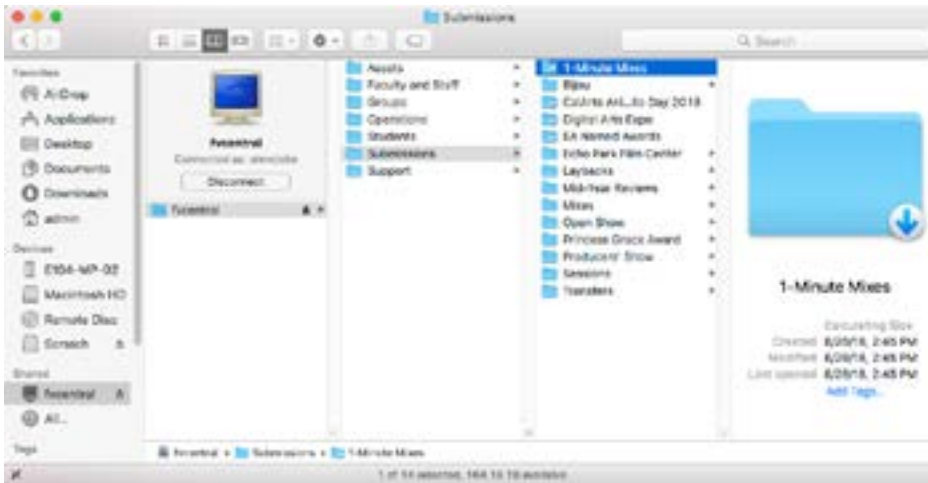
Since you have a limited amount of storage space on FVCentral, it is a good idea to periodically check how much you are currently using. Select your personal folder in the Finder and go to **File > Get Info**. Your current usage is located on the upper right-hand corner of the Get Info window. If you exceed your 250GB quota, you will not be able to save any new files to your folder until you free up some space by deleting files that are no longer needed.



## SUBMISSIONS WITH FVCENTRAL

The *Submissions* folder is a place to submit files for various purposes; for example: submissions for shows, festivals, scholarships, sound mixes, laybacks, etc. To access the *Submissions* folder, open a new Finder window, click on fvcentral in the sidebar, then click on the fvcentral share point and find the Submissions folder. Each folder within the Submissions share point may be structured differently, so follow individual submission directions carefully. It is critical to properly name your file using the standard naming convention before submitting. See the Digital and Film Workflows section of this handbook for our standard naming convention.





Generally you can copy and paste (or hold down Option while you drag and drop) a file or folder you would like to submit onto a specific submission folder. You will be able to see any files that you add into a submission folder, but not files added by other users.

## SAVING AND RESTORING PREFERENCES FOR SELECTED APPLICATIONS

You are able to save and restore your preferences for selected production applications. This is very useful since all settings are reset each time you log out. It is best to restore your preferences as a first step when you log in and to save your preferences as a last step before you log out. Be sure to quit all applications before running either the Save or Restore Preferences scripts since this can cause corruption in your preferences.

**The following apps are currently supported with the Save and Restore Preference scripts: Maya, VueScan, TV Paint, Cinema 4D, Photoshop, After Effects, InDesign, Illustrator, Bridge, Premiere Pro, and Media Encoder.**

To restore your preferences, click on the Restore Preferences script in the dock. There is a dialog box reminding you to quit all applications. Once all applications have been quit, click Yes. Once the Restore Preferences script has finished running, you may begin using your applications.



You will notice the Terminal application opens when running any of the scripts in the dock. When the script is finished running, the Terminal is hidden. Be sure to wait until the Terminal hides before opening any application or logging out. The Terminal can be left running in the background

without issue.



To save your preferences, click on the Save Preferences script in the dock. There is a dialog box reminding you to quit all applications. Once all applications have been quit, click Yes.



Be sure to run the Save Preferences script prior to logging out so that any changes you made to your application settings will be available the next time you work.

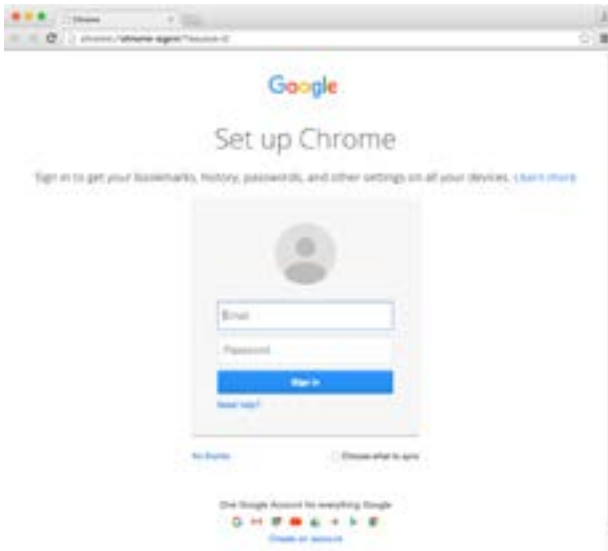
## SURFING THE WEB

You may have noticed that both Chrome and Safari are available in the dock. Each has different uses as it pertains to School of Film/Video computers.

Safari is where bookmarks pertinent to CalArts are preset. In the bookmarks bar, you'll find bookmarks for 2 Pop, FV Peer Support, CalArts IT, CalArts Hubtime, etc. Changes to bookmarks in Safari are not saved and will be deleted when you log out.

Google Chrome is recommended for your personal bookmarks, history, and settings. If you log in using your CalArts email address or your personal gmail account, Chrome will sync bookmarks, history, and settings across all your devices (even off campus). This is very useful since Chrome's bookmarks, history, and settings are reset each time you log out. When you launch Chrome you are taken directly to the "Set up Chrome" page.

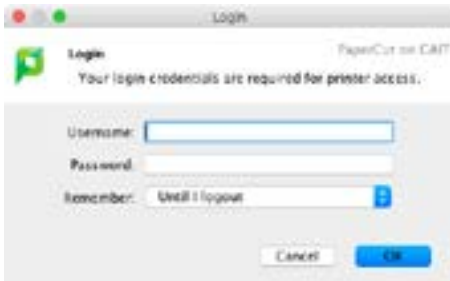




## PRINTING USING PAPER CUT

The School of Film/Video, like much of the Institute, is using PaperCut software to manage printing. When sending a print job, select the printer you would like to print to and click **Print**, and the job will be sent to the print server.

A dialog window will open, asking you to use PaperCut. Use your CalArts credentials (not your FV password) to log in. You will remain logged into PaperCut until you log out of the computer, so you only have to enter your credentials once during a work session.



A second window will show your document's name, the printer you are sending it to, and the cost of the print job.



You can check your account balance, add funds, and transfer funds by going to [printservices.calarts.edu](http://printservices.calarts.edu) and logging in with your CalArts Credentials.

## FINDING FILES

Although it is possible to use Spotlight, the built-in search tool in macOS Mojave, you may want to try using the Find Any File application. Find Any File is often more thorough, allows you to set your search location, and has many advanced search functions.



## MAINTENANCE

Every Friday from 7:00 am to 9:00 am, staff perform server and computer maintenance. There is no access to the labs, computers, and servers at this time. There may be additional maintenance times that vary.

Computers may be remotely managed for various maintenance tasks. When not being remotely managed, the menu bar will display a set of binoculars. When being remotely managed, this icon will change to a set of binoculars inside of a display.



## GETTING HELP WITH 2 POP SUPPORT

The best and fastest way to get tech help is to submit a request with 2 Pop Support. Click on the Submit a Ticket bookmark in the dock to open the 2 Pop Support website. Tech staff is available Monday through Friday from 8:30 am to 8:30 pm.

You can also go to [2pop.calarts.edu](http://2pop.calarts.edu) and click submit a ticket, or send an email to [2popsupport@calarts.edu](mailto:2popsupport@calarts.edu) from your own device.





**Be sure to provide the room number, computer number, screenshots, and a detailed description of the issue you are having so we can better help you.**

## RENDER FARM

A render farm is a group of computers that work together to render frames of an animated or visual effects shot. Using a render farm can greatly speed up your rendering while also leaving your computer workstation available for you to continue working on other shots. For example, if you have a shot that is 100 frames long and each frame takes 10 minutes to render on your workstation, you will have to wait 1000 minutes (16.7 hours) for your shot to finish rendering. However, if you have a render farm comprised of 20 computers that are each as powerful as your workstation, your shot would render in just 50 minutes.

CalArts has a render farm that supports Maya, Cinema 4D, and After Effects jobs. Our render farm queue management software is called Qube! and it is made by PipelineFX. Using the render farm is strongly recommended for Maya and Cinema 4D projects. For instructions on how to use the render farm, you can find the following tech docs on the support page of [2pop.calarts.edu](http://2pop.calarts.edu).

- Submitting Maya Jobs to the Render Farm
- Submitting Cinema 4D Jobs to the Render Farm
- Submitting After Effects Jobs to the Render Farm
- Render Wrangling with Qube! ArtistView

## A108 ANIMATION COMPUTER LAB



This lab serves primarily as a teaching facility for the Character Animation Program and contains 31 Apple Mac Pro workstations with Wacom Cintiq pen displays. A large format scanner is also available, located at the teaching station. This lab has 24-hour access during non-class times.

A108 Animation Computer Lab access will be granted to students in either the Character Animation Program, or in a course that takes place in this lab. If an enrolled student from another school takes a course offered in this lab, access will be granted for the semester of the course only.

## A109 ANIMATION COMPUTER LAB



This lab is a teaching facility for both the Character and Experimental Animation Programs, which contains 31 Apple Mac Pro workstations with Wacom Cintiq pen displays. A large format scanner is also available, located at the teaching station. This lab has 24-hour access during non-class times.

A109 Animation Computer Lab access will be granted to students in either the Character or Experimental Animation Program, or in a course that takes place in this lab. If an enrolled student from another school takes a course offered in this lab, access will be granted for the semester of the course only.

## A221N ANIMATION COMPUTER LAB



This room is a dedicated production lab for the Character Animation Program. Typically, there are no scheduled classes, and it is available at all times. A221N Animation Computer Lab has 25 Mac Pro workstations with Wacom Cintiq pen displays, 20 of which also have secondary monitors for additional workspace.

A221N Animation Computer Lab houses 4 large format scanners for animation and portfolio work. There are also two laser printers – one color and one black & white - which can print on paper up to 11"x17". Standard laser printer paper is provided, but if students want to use higher-quality paper, they must provide their own. A221N has 24-hour access.

A221N Animation Computer Lab access is granted to students currently enrolled in the Character Animation Program.



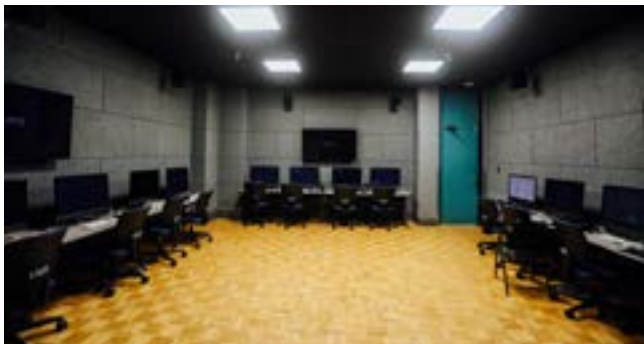
## E60 COMPUTER LAB



Classes held in E60 are usually for Program in Film and Video and Film Directing Program. The room contains 15 iMac Pro workstations. Each workstation has a Thunderbolt 3 hub, card reader, and a pair of headphones. A full complement of A/V post-production software is available for digital editing, sound design, mixing, color grading, visual effects, delivery and other tasks to help students in the creation of their projects. To facilitate teaching, each wall has a large display connected to the teaching station. E60 also features a surround sound system, a DVD / Blu-ray player, and an Apple TV for Airplay use.

E60 Computer Lab access will be granted to students who are currently taking classes in the room or have previously taken classes in this lab. Generally, new students who go through their 1st year in the School of Film/Video will have access to this lab.

## E105 COMPUTER LAB



This lab is a teaching facility for Program in Film and Video, Film Directing Program, and Experimental Animation, containing 18 iMac Pro workstations. Each workstation has a Thunderbolt 3 hub, card reader, and a pair of headphones. A full complement of A/V post-production software is available for digital editing, sound design, mixing, color grading, visual effects, delivery and other tasks to assist students in the creation of their projects. To facilitate teaching, each wall has a large display connected to the teaching station. E105 also features a surround sound system, a DVD / Blu-ray player, an AppleTV for Airplay use. During non-class times it is available except 4:00 am - 7:00 am

when there is no HVAC.

E105 Computer Lab access will be granted to students who are currently taking classes in the room or have previously taken classes in this lab. Generally, new students who go through their 1st year in the School of Film/Video will have access to this lab.

## F103 COMPUTER LAB



In this multimedia lab, there are four Mac stations and one Windows workstation as well as an open area for virtual reality and augmented reality work. The Windows workstation features a 10-point touch display and two of the Macs have Wacom Cintiq pen displays. Two large format scanners are also available in the room. During non-class times it is available except 4:00 am - 7:00 am when there is no HVAC.

F103 Computer Lab access will be granted to all Experimental Animation graduate students.

## F105 ANIMATION COMPUTER LAB



This lab is a teaching and production facility for the animation programs and contains 17 Mac Pro workstations with Wacom Cintiq pen displays. Additionally, there are two Windows workstations that can be used for virtual reality and 3D stereoscopic editing. The Macs in this lab have Parallels installed, allowing students to launch Windows in order to run Autodesk MotionBuilder for working with motion capture data. The room houses two HTC Vive Pro VR headsets, an Oculus Rift S VR headset, Leap Motion hand tracking devices, and



Microsoft Kinect sensors. During non-class times it is available 24 hours a day.

F105 Animation Computer Lab access will be granted to students enrolled in a course which takes place in this lab. Access to this lab apart from classes will be restricted to Animation students only from Spring Break through the end of the spring semester, due to heavy production schedules.

## **Animation Production Facilities**

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### **BB4 STOP MOTION ANIMATION STUDIO**

This stop motion studio contains motion control camera rigs and shooting space. Cubicle space is for animation students doing armature, puppet, and claymation work.

At the beginning of each semester, a meeting is held for all students planning on shooting in BB4 Stop Motion Animation Studio. Reservation requests are taken for that semester only. If the number of requests allows, students may shoot within these spaces for a total of a two-week period (14 days) per semester with an additional 3.5 days per semester allowed for reshoots. Students can only shoot in one space at a time. If there are conflicts with reservations, priority is allocated as follows: Classes, graduating MFA, graduating BFA, 2nd year MFA, 1st year MFA, 3rd year BFA, 2nd year BFA.

If you do not show up for the first day for your reserved time, it is counted as a "miss." A "miss" is defined as not showing up or not notifying the BB4 Monitor by 10:30 am of your first day. In the event that you "miss," anyone who is eligible (based on priority) may take over your reservation. If you repeatedly reserve time and "miss," then you are no longer eligible. Using time in the shooting spaces based on your reserved time—or taking over due to another student's "miss" time—counts as part of the total allowed shooting time per semester.

When using shooting space time reserved in your name, you must be present during the entire shoot.

Shooting space confirmations are made with: Pia Borg, Experimental Animation Faculty, and the BB4 Monitor.

### **E61A AND E61B STOP MOTION**



There are two additional shooting spaces in the sublevel of the main building. No equipment is

provided in these rooms. Equipment for these rooms, such as Dragonframe kits, must be checked out from the Equipment Cage. The only lights allowed in these rooms are LEDs (OSRAM LED kit is recommended).

Access is granted to students currently enrolled in a stop motion animation course.

## F101 DIGITAL OXBERRY & FILM RECORDER

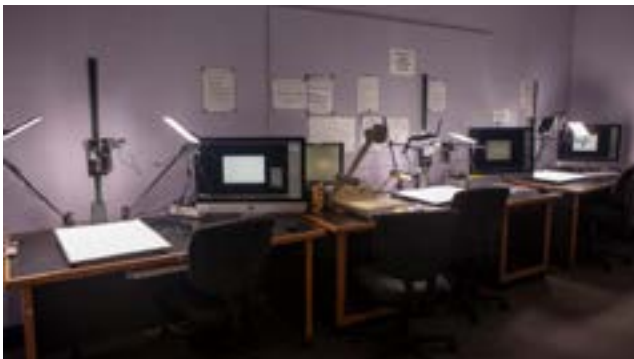


Designed for single-frame shooting, the camera is mounted on an Oxberry downshooter stand, which enables the mounted camera to be moved towards and away from the artwork. Artwork is supported on the stand with peg registration allowing for cell replacement without jumping.

The animation table can be rotated and moved in any direction. Rotoscope, bi-packing, follow focus zooms, and multiple pass features are available to assist the animation filmmaker.

F101 Digital Oxberry has both a 35mm and DSLR body attached. The DSLR captures frames directly to a Mac via Dragonframe software. Access is granted by special permission only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## A115D DOWNSHOOTERS



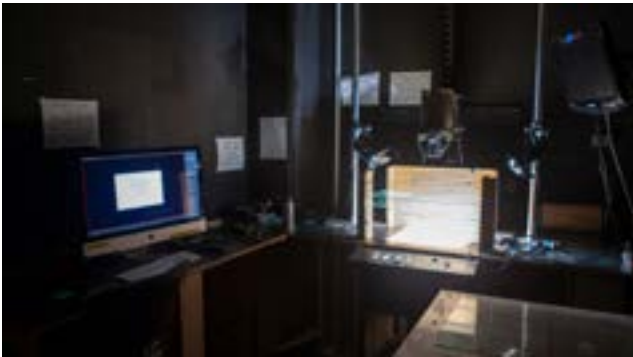
This workspace includes three downshooter stations comprised of DSLR cameras mounted



on copystands with lights. Each station's Mac computer is equipped with Dragonframe software for stop motion animation frame capture. The stations can be used for pencil testing or stop motion animation. An animation Lunchbox is also available in the room for pencil testing.

Access is granted to current Experimental Animation students.

## A115H DOWNSHOOTER



In this room there is a multiplane downshooter with attached DSLR for capture to a Mac workstation using Dragonframe software. The stand may be used for drawn animation, cut-outs, clay on glass and paint on glass.

Access is granted to current Experimental Animation students. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## A115I DOWNSHOOTER



Equipped with a DSLR camera, this downshooter camera stand captures images to an iMac using Dragonframe software. A portable multi-plane is available for layering effects.

Access is granted to current Experimental Animation students. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).



## E58 MOTION CAPTURE & CLASSROOM

E58 is a multi-purpose motion capture classroom that features a high definition projector and stereo sound system connected to a DVD / Blu-ray player, a Mac mini with a full complement of A/V lab software, an AppleTV for Airplay use, and connections for laptop computers and tablets. E58 houses a fully equipped motion capture production space, featuring a twelve-camera Optitrack motion capture system along with a Windows workstation for running Autodesk MotionBuilder and the Optitrack capture software. There is a whiteboard at the front of the classroom.

Access is granted to students currently enrolled in a motion capture course.

## PENCIL TEST STATIONS



Used for quick testing of pencil drawn animation, pencil test stations utilize Mac computers running TVPaint software, capturing still images from standard-definition video downshooters. Some stations also feature large-format flatbed scanners and VueScan software. The pencil test stations are connected to the School of Film/Video file servers, so students' work can be saved and loaded to each student's folder, or uploaded to Faculty folders for submitting homework.

Thunderbolt and USB hard drives and flash drives are also supported. While a backlight is available, TVPaint allows multiple layers to be shot, composited and edited independently, and offers flexibility in manipulating timing. Most production applications used in the Computer Labs are available on these systems. Pencil test stations are located throughout the cubicles in A221 at six locations and in the Character Animation Lodge at two locations. All are available on a first-come basis, but students must use their FV Credentials to access them.





# 16mm Production and Post-Production Facilities

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## E13 NEGATIVE CUTTING



This negative cutting room houses two workbenches with rewinds for A/B rolling and cement splicing.

E13 Negative Cutting access will be granted by instructor only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## E19 DIGITAL OPTICAL PRINTER



Students can learn how to be proficient with handmade filmmaking in this workspace that houses a JK digital optical printer. The JK optical printer is fitted with a digital camera, controlled with Dragon Frame software for transfer of 16mm and 35mm film to digital format up to 4K resolution. Additional facilities include a workbench and splicer for making handmade films.

E19 Digital Optical Printer access will be granted by instructor only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## E20 DARKROOM



This motion picture film darkroom provides a light tight environment to process 16mm, Super 8 or 35mm motion picture film. Additional facilities include a long sink, developing coils, B&W chemical recycling containers, a drying rack and a chemical cupboard for storing chemistry. You must provide your own chemicals unless you are enrolled in Alchemical Cinema.

E20 Darkroom access will be granted by instructor only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## E24 OPTICAL PRINTER



This room houses an Acme optical printer that is computer controlled and used for manipulating and re-filming 16mm and 35mm motion picture film. Additional facilities include a workbench, moviscope, splicer and air compressor.

E24 Optical Printer access will be granted by instructor only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).



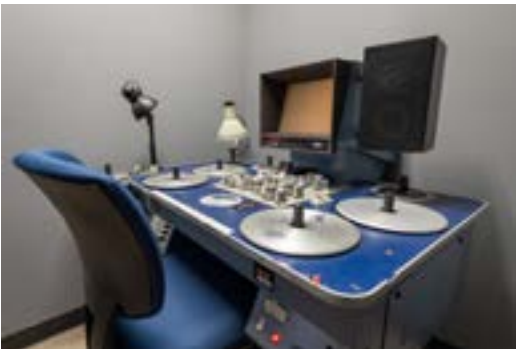
## E26 FLATBEDS



This sublevel room houses two Moviola flatbeds and one workbench with rewinds and two splicers for independent workprint or mag editing.

E26 Flatbeds access will be granted by instructor only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## E28 STEINBECK



This sublevel room houses one Steinbeck flatbed and one workbench with rewinds and two splicers for independent workprint or mag editing.

E28 access will be granted by instructor only. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).



tape, VHS and Betacam SP tapes. The analog video sources can be transferred into the digital realm via Blackmagic Design hardware and software.

Signals from C105C Videographics can be connected to C115 Video Studio for source mixing and switching, or C115 Video Studio output can be routed to C105C Videographics for processing.

C105C Videographics has 24-hour access during the academic year.

C105C Videographics access will be granted through enrollment in Videographics and satisfying the requirements of the area supervisor. The sign-up sheet is located on the door and goes up on Mondays by 12:00pm (noon).

## Digital Editing and Post-Production Facilities

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No matter the size of your film project, from a 1-minute film to a complex interactive media installation, generating source footage (usually shooting with the camera) is only one part of the process. The Digital Editing and Post-Production areas (DEP) help students to thoroughly understand and navigate the post-production process in order to best support their artistic practice. DEP provides access to students on a professional level, including contemporary hardware and software with faculty, staff and trained student assistance to help with digital and film workflow and technical issues.

Digital Editing & Post-production provides post-production facilities consisting of iMac Pro based systems.

### POST-PRODUCTION SUITES



Eight private editing suites (E38, E41, E47, E49, E51, E52, E53, E55) are available for working with an extensive range of digital editing, compositing, sound design, and color correction tools including Adobe Creative Cloud with Premiere, Final Cut Pro X, Pro Tools, DaVinci Resolve and Avid Media Composer. These suites include color calibrated displays and reference audio monitors. There are several specialized suites for color correction with Black Magic Mini Control panels and ability to color grade High-Dynamic range footage.

Post-Production suites are not 24-hour spaces; they are closed from 4:00 am - 7:00 am when there is no HVAC.

Access is granted to most post-production suites after the first semester of a digital editing course.

Sign-up sheets are located on each suite door and go up on Mondays by 12:00pm (noon).

## E39 FILM SCANNING



The Blackmagic Cintel Film Scanner creates digital files from 16mm, Super 16 and 35mm negatives and prints. The film scanner captures in a high resolution RAW format for digital mastering and archiving. The film scanner can also capture audio in real time and Keycode information to allow filmmakers the ability to match frames and later cut their negatives.

By appointment, trained student Film Scanning Technicians operate the scanner as a service to the students, staff and faculty of the School. To request a Film Scanning Session with a Student Technician, go to E104 Sound Transfer / Helpdesk Room.

Independent access to E39 Film Scanning can be granted to those who complete Post-Production Technician Course and pass a scanning test.

For more information on film scanning sessions, see the Post-Production and Sound section of this handbook.

## E45 STUDENT LOUNGE / COMPUTER BULLPEN



E45 is a small four station computer room with unscheduled access for students. Computers in this lab have a full complement of A/V post-production software. There is a refrigerator, microwave, and coffeemaker along with a couch and chairs. There is phone



and laptop charging available. E45 is intended to be used as an informal work, lounge and meeting space, with no scheduled classes.

## **E46 POST-PRODUCTION HELPDESK**

The DEP Post-Production Helpdesk (E46) is staffed by Student Technicians to assist with questions pertaining to all aspects of post-production. This includes digital workflow, editing, color correction, titles / subtitles, codec and compression issues, and final delivery. They also assist in the basic operation of the rooms. Hours vary by semester and are posted outside the room, online and in the Editing Labs

## **FVSound**

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### **E104 SOUND TRANSFER / HELPDESK**

This room is staffed by Student Technicians Monday through Friday 9:00 am to 4:00 pm. During work hours, Technicians are available to receive media for audio / video transfer, and to accept recording session and film scanning requests. Sound Student Technicians may also assist with questions pertaining to production sound.

For more information on transfers, see the Post-Production and Sound section of this handbook.



## F104 POST SOUND SUITE



F104 is a 24-hour access post sound suite. This room employs Pro Tools Ultimate software and allows recording via 2 mic / line inputs. A sound isolation booth is available. Bring your own microphone and headphones if you plan to record. A Blu-ray player is installed as well to screen discs in surround sound after outputting. The space has an ITU 5.1 surround sound monitoring system for sound editing, design and mixing.

F104 Post Sound Suite access will be granted to students after they have completed the Post-Production Sound course. Reservations to work in the suite may be placed on the sign-up sheet across the hall from E104 Sound Transfer / Helpdesk on the FVSound bulletin board. Sign-up sheets go up on Mondays by 12:00pm (noon).

## A112E SOUND DESIGN SUITE



This room also employs Pro Tools Ultimate software and allows recording via 2 mic / line inputs. A Blu-ray player is installed as well to screen discs in surround sound after outputting. The space has an ITU 5.1 surround sound monitoring system for sound editing, design and mixing. A112E is not a 24-hour space; it is closed from 4:00 am - 7:00 am when there is no HVAC.

A112E Sound Design Suite access will be granted to students after they have completed the Post-Production Sound course. Reservations to work in the suite may be placed on the sign-up sheet across the hall from E104 Sound Transfer / Helpdesk on the FVSound bulletin board.





board. Sign-up sheets go up on Mondays by 12:00pm (noon).

## A112 RECORDING STUDIO



This fully equipped recording studio employs a Pro Tools Ultimate system paired with an Avid S6 M10 control surface for audio recording. The space also doubles as an ITU 5.1 surround sound mixing and editing suite. 16 digital mic preamps and four additional analog preamps enable recording everything from monologue to voiceover, to musical scoring for film and video.



























A112 Recording Studio Live Room is equipped with a wide variety of microphones for dialogue, effects, Foley, and music recording. For more complicated sessions it is best to schedule a pre-recording meeting with the engineer that you have scheduled to determine a strategy for mic choice and placement. The live room also has video playback capability for sync recording such as ADR, Foley, and live scoring sessions. To facilitate all recordings the live room is also supplied with a variety of mic stands and go-betweens. A headphone system is in place for monitoring and talkback communication between the control room and studio.

A112 is not a 24-hour space, it is closed from 4:00 am - 7:00 am when there is no HVAC.

Independent access to A112 Recording Studio can be granted to those who complete Sound Editing and Mixing Course or Sound Technician Course.

To request a Sound Recording Session with a Recording Engineer, you must complete a Recording Session Request Form, available in E104 Sound Transfer / Helpdesk. Sound Student Technicians are available to answer questions regarding the request. Availability of the studio in the later part of the Spring Semester is extremely limited. Session scheduling is dependent on the availability of the studio as well as that of our engineers.

For more information on recording sessions, see the Post-Production and Sound section of this handbook.

A112 Mic List		
Make / Model	Mic Type	Polar Pattern
AKG C 414 B-ULS TL II AKG C 414 EB	Large Diaphragm Condenser	 Cardioid  Hyper-Cardioid  Figure Eight  Omnidirectional
Neumann U 87	Large Diaphragm Condenser	 Cardioid  Figure Eight  Omnidirectional
Shure KSM141	Small Diaphragm Condenser	 Cardioid  Omnidirectional
AKG C 451 E AKG C 451 B/ST	Small Diaphragm Condenser	 Cardioid
Sony ECM-54P	Small Diaphragm Condenser	 Cardioid
Sennheiser MKH 416	Small Diaphragm Condenser	 Super-cardioid  Lobar
Neumann KMR 81 i	Small Diaphragm Condenser	 Super-cardioid  Lobar
AEA N22	Ribbon	 Figure Eight
Sennheiser MD 421-U	Dynamic	 Cardioid
Beyer M 201 N(C)	Dynamic	 Hyper-Cardioid
Electro-Voice Model 668	Dynamic	 Cardioid
Electro-Voice RE-10	Dynamic	 Super-cardioid
Electro-Voice RE-15	Dynamic	 Super-cardioid
Electro-Voice RE-16	Dynamic	 Super-cardioid
Electro-Voice RE-50	Dynamic	 Omnidirectional
Shure Beta 57	Dynamic	 Super-cardioid
Shure Beta 58	Dynamic	 Super-cardioid
Shure Beta 58A	Dynamic	 Super-cardioid



## A111 MIX THEATER



The mix theater employs Pro Tools Ultimate system for audio editing and mixing. The space is ideal for monitoring in theatrical 5.1 surround sound with industry standard JBL cinema surround speakers and projected picture. An Avid S6 M40 control surface with 24 faders allows for audio editing, routing, mixing, and real-time automation in Pro Tools from the console itself.

A111 is not a 24-hour space; it is closed from 4:00 am - 7:00 am when there is no HVAC.

A111 Mix Theater is primarily used for mixing final thesis projects by FVSound Faculty and Staff.

Independent access to A111 Mix Theater can be granted to those who complete Sound Technician Course. Availability of the studio in the later part of the Spring Semester is extremely limited, as it is primarily reserved for thesis mixes. Sound offers mixes in this space either by faculty or Sound Student Technicians as needed.

To inquire about mixing, ask a Sound Student Technician in E104 Sound Transfer / Helpdesk, or contact FVSound faculty or staff. For more information on sound mixes, see the Post-Production and Sound section of this handbook.

## Classrooms

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### A116 CLASSROOM

A116 Classroom is a multi-purpose classroom that features a high definition projector and 5.1 surround sound system connected to a DVD / Blu-ray player, a Mac mini with a full complement of lab software, an AppleTV for Airplay use, and connections for laptop computers and tablets. A portable Cintiq pen display can be connected to the Mac mini, and portable downshooters can be brought into the room and connected to the projector for drawing and animation demonstrations. There are pinboards on the walls for hanging up student artwork, and a rolling whiteboard at the front of the classroom.

### A221G LIFE DRAWING

A221G Life Drawing is a multi-purpose classroom that features a high definition projector and stereo sound system connected to a DVD / Blu-ray player, a Mac mini with a full complement of lab

software, an AppleTV for Airplay use, and connections for laptop computers and tablets. A portable Cintiq pen display can be connected to the Mac mini, and portable downshooters can be brought into the room and connected to the projector for drawing and animation demonstrations. A portable PA system supporting one wireless microphone (lapel or handheld) can be brought into the room for Character Animation faculty wishing to use it. There are pinboards on the walls for hanging up student artwork, and there are two whiteboards at the front of the classroom.

For life drawing classes, rolling LED stand lights and sandbags are available for lighting models.

A221G Life Drawing also has several dimmable ceiling-mounted track-lights.

Since A221G Life Drawing is a classroom, unsupervised student use is not permitted.

## **A221O THE FISHBOWL**

A221O The Fishbowl is a multi-purpose classroom that features a high definition projector and stereo sound system connected to a DVD / Blu-ray player, a Mac mini with a full complement of lab software, an AppleTV for Airplay use, and connections for laptop computers and tablets. A portable Cintiq pen display can be connected to the Mac mini, and portable downshooters can be brought into the room and connected to the projector for drawing and animation demonstrations. A portable PA system supporting one wireless microphone (lapel or handheld) can be brought into the room for Character Animation faculty wishing to use it. There are pinboards on the walls for hanging up student artwork, and there are two whiteboards at the front of the classroom.

A221O The Fishbowl also has floor-to-ceiling windows, and electronic blackout shades which can be lowered for privacy and better light control. A221O The Fishbowl is nicknamed the Fishbowl because it has an open ceiling that exposes the room to the rest of the Character Animation loft area.

For life drawing classes, rolling LED stand lights and sandbags are available for lighting models.

Since A221O The Fishbowl is a classroom, unsupervised student use is not permitted.

## **A221T THE PALACE**

A221T The Palace is a large, multi-purpose classroom used for larger classes, Character Animation program meetings, Friday night guest lectures, screenings and other special events. A221T The Palace features a high definition projector and 5.1 surround sound system, connected to a DVD / Blu-ray player, a Mac mini with a full complement of lab software, an AppleTV for Airplay use, and connections for laptop computers and tablets. A portable Cintiq pen display can be connected to the Mac mini, and there is an animation desk with an overhead high definition camera which can be used for drawing and animation demonstrations. A221T The Palace also has a built-in PA system supporting two wireless microphones (lapel or handheld) for Character Animation faculty or guest lecturers wishing to use them. The walls are covered almost entirely in pinboards for hanging up student artwork, and there is a large whiteboard at the front of the classroom.



For life drawing classes, rolling LED stand lights and sandbags are available for lighting models. A221T The Palace has dimmable ceiling lights, allowing for better control of lighting during screenings and guest lectures.

Since A221T The Palace is a classroom, unsupervised student use is not permitted.

## **E59 CLASSROOM**



E59 Classroom is a multi-purpose classroom that features a high definition projector and stereo sound system connected to a DVD / Blu-ray player, a Mac mini with a full complement of A/V lab software, an AppleTV for Airplay use, and connections for laptop computers and tablets. For film projection there is a projector stand and audio inputs to the sound system in the back of the classroom. There is a rolling whiteboard at the front of the classroom.

## **E65 CLASSROOM**



E65 Classroom is a large, multi-purpose classroom used for larger classes, School of Film/Video meetings, and other events. E65 features a high definition projector, 4K Monitor and surround sound system connected to a DVD / Blu-ray player, a Mac mini with a full complement of A/V lab software, an AppleTV for Airplay use, and connections for laptop computers and tablets.

## Film and Image Services

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Film and Image Services, located in room D205F, is the media and digital media center for the library. They are responsible for the acquisition, access, management, and preservation of the moving image collection and digital still image collection. Film and Image Services also manages and schedules the Bijou Theater.

You may check out all digital moving image formats for in-house viewing only. There are 13 viewing stations for up to two people set up for use with headphones. A group viewing room that seats 10 is available, but must be scheduled through Film Services staff.

Visit: [library.calarts.edu/filmimageservices](http://library.calarts.edu/filmimageservices) for more information

## Print and Media Lab

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The Print and Media Lab, part of the School of Art, has various production methods available including: Screen printing, intaglio, lithography, letterpress, and bookbinding. The Lab also includes a Digital Lab and Output Services.

Output Services provides 44" inkjet printing on Lab supplied photo media and clear film, laser cutting (maximum size 16' x 12"), 3D printing, and vinyl cutting. There are two Form2 3D printers that have a build volume of 5.7" x 5.7" x 6.9" and can print using clear or colored resin that can be purchased through the Lab.

Proper file set up is absolutely necessary, and requirements for files, as well as pricing may be reviewed at [artserve.calarts.edu](http://artserve.calarts.edu). Additionally, a consultation with Output Services operators is highly recommended.



# Pre-Production

Pre-production is the first stage in the three stage process of completing your project. During pre-production, your time management skills will be tested and retested. The following is a rough guideline of important topics that can be addressed during the pre-production stage. This is a resource for those who need it, this may or may not be applicable to every filmmaking style.

## Production Services

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Production Services is a department within the School of Film/Video that works with students on their projects. Its mandate is to create a culture of personal responsibility and achievement.

Production Services assists with CalArts production insurance, working with SAG, securing permits, finding locations on and off campus, help with casting, safety issues and philosophy, copyrights and other clearances, working with minors, animals, pre-production management, budgets, chemicals and much more. When in doubt ask Production Services!

## Lock Your Script

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The most important part of your project is your story / script / synopsis. If it is not on the page it will not be on the screen. There is always room for minor changes later, but your story / script / synopsis needs to be as complete as possible before you shoot.

## Write Your Budget

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Having a completed budget during pre-production is paramount. Like your script, minor changes can be added or subtracted from your budget but having the knowledge of where your money is being spent and the accounting of that money is necessary.

## Script Breakdown / Shooting Schedule

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Breaking down your script, creating strip boards, storyboards, a production schedule and shooting schedule are recommended elements of a successful project and should be addressed during pre-production. By addressing all or most of these procedures, students can think ahead and visualize their production.

## Find Your Crew

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Crewing up is a vital part of pre-production. Many student productions are understaffed or do not have the right dedicated person for a position. Having a producer / production manager for your project is crucial for its success. Dividing the workload and freeing up the time to be as creative as possible will only lead to a better project.

It is also important to remember that as much as you will need crew members to help on your projects, so will your fellow CalArts students — volunteer your time and services on other CalArts productions.





# Crew Breakdown

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Following are recommendations for the chain of command and hierarchical structure during a production. This information should be used only if it helps in the creative process and/or time management of your project. One of the best places to learn about making movies is on other people's sets. You can (and should) volunteer as a production assistant or a position for which you already have skills.

## CHAIN OF COMMAND

On a film set the director is the captain of the ship. A director has to make hundreds of decisions during the course of production. If each person on the crew is coming to their director with every little detail, the director's head will explode.

### The Hierarchical Structure

The following list illustrates a hypothetical shooting company. There are a variety of ways of organizing a set depending on the demands of the production. For the majority of student productions, this full list would not apply. Let's look at this example.

Director	Construction Coordinator	Hair Stylist
Producer	Set Painter	Costume Designer
Production Manager	Greensman	Set Costumer
1st Asst. Director	Gaffer	Assistant Props
2nd Asst Director	Best Boy(electric)	Weapons Master
Director of Photography	Electricians	Studio Teacher
Camera Operator	Key Grip	First Aid
1st AC	Best Boy(grip)	Craft Service
2nd AC	Dolly Grip	Transportation Coordinator
Production Coordinator	Script Supervisor	Production Assistant
Location Manager	Sound Recordist	Animal Handler
Production Designer	Boom Operator	Special Equip Operator
Art Director	Prop Master	
Set Decorator	Special EFX Supervisor	
Set Dresser	Makeup Artist	

## Scout Locations / Lock Locations

Knowing where you are shooting as early as possible will help with your scheduling, story boards etc. Finding your locations will also allow the director to visualize and be as creative as possible in the space. Remember, have a backup location.

## GENERAL LOCATION INFORMATION FOR OFF-CAMPUS PRODUCTIONS

The slug line in the script describes a "set". Sets are either on stage or on location. There are local locations (those places within commuting distance) and distant locations (those places requiring overnight lodging).

## **Location or Soundstage**

Shooting on a stage gives you greater control and the Permanent Set and other locations on the campus of CalArts can provide you with the necessary spaces for some of your productions.

The selection of a good location is essential to a successful project, not only in the way it affects the aesthetics of the picture, but also in the way it impacts the logistics of the production. An inappropriate location choice can result in wasted money, time and energy. As important as the selection of a good location is, however, the search for one is commonly passed off as a tedious and time-consuming chore.

## **Breakdown**

The first step is to make a list of all the sets in your script – and where they will be – on stage or on location. If you have an art director, discuss colors, décor and other requirements for each set. Do the same for lighting, camera and sound.

## **Scouting**

The usual process is to begin with secondary sources – location files, guidebooks, Chambers of Commerce, etc. The California Film Commission, Film LA and The Santa Clarita Film Office maintain websites with a large number of locations. You can access them at:

[filmsantaclarita.com](http://filmsantaclarita.com)

[locoscout.com](http://locoscout.com)

[ca.reel-scout.com/loc.aspx](http://ca.reel-scout.com/loc.aspx)

If secondary sources prove unsuccessful, it becomes necessary to get in a car and check out primary sources. All potential locations should be documented. Take photographs – panoramas are best. Write down the addresses, contact names, emails, phone numbers, and any other relevant data. Put all this in individual folders and create one for each location scouted.

## **Suitability**

In selecting a location, appearance is only a part of the determination. Other factors are:

### **Permission**

Do not waste time on places you cannot get. This applies to locations you cannot afford. Not everyone is going to let you shoot on their property for free.

### **Existing Light**

How does the sun affect your location? Can the windows be blacked-out for “night” scenes to be shot during the day? Is it in a canyon that only gets a few hours of sun each day?

### **Sound**

Consider air traffic and street noise, machinery and appliances, pets and children. Keep in mind that one on the biggest time-wasters while shooting on location is waiting for silence. Check the location at night if you plan to shoot there at night.



### **Access**

Exterior parking spaces, road conditions (can the cast and crew actually get to the location?), interior elevators.

### **Restrictions**

Are there time limitations? Some communities limit the hours of filming. Will you be restricted to the number of people or vehicles you can bring to the location, or the type of scene you can stage at the particular place?

### **Electrical Power**

Is there sufficient power for your lighting needs? Will you have to rent a generator?

### **Destructability**

How “student-proof” is your location? Are there fragile objects too valuable to replace? What about carpeting, woodwork and artwork? No matter how careful you are, there will be damage – count on it.

### **Neighbors**

If your scene involves stopping traffic, blocking streets, working late at night or creating an inconvenience in some way you need to make sure the neighbors are agreeable – in advance.

### **Comfort and Safety**

Will the location be a safe and comfortable place? Is there a place where actors can change, rest areas and bathrooms? Is there proper air-conditioning, heating or ventilation? Is the location structurally sound and free of toxic materials? Do you know where the closest medical, fire and police stations are?

**You should always have choices in case there is a problem with a particular location.**

### **Technical Scout**

The director / producer reviews the location folders – reduce the choices – then visits the potential locations with key crew members. The Technical Scout should include the Director, Producer, 1st AD, Cinematographer, Gaffer, Key Grip and Art Director.

The Director walks the location explaining how they plans to shoot the scene. The key technicians evaluate the location in light of that information as it relates to their area of responsibility. It is a good idea to document the scout with a digital still camera and to make a map of the location showing access, parking and so on.

Keep in mind that compromises will more than likely be necessary.

### **Securing the Location**

Ideally, the location will be free – if not, a deal will have to be negotiated with the property owner. If you are lucky enough to get the location for free, offer some sort of compensation or gift to show your appreciation. Make sure you get the deal in writing. Additionally, you will have to (if necessary):

- Provide a Certificate of Insurance to the property owner.
- Have the property owner sign a Location Release.
- Get neighbors permission if required.
- Get a Filming Permit from the city, county or state.
- Arrange for Police and/or Fire personnel if required.
- Arrange for cast and crew parking.
- Have the streets posted “NO PARKING” if necessary.
- Make maps for the cast and crew.

### **Location Golden Rule**

Good locations amenable to student filmmaking are difficult enough to find. Keep your promises and follow the owner’s instructions. Leave the location in better condition than you found it!

Here are the guidelines issued by FilmLA with each permit. You are required to follow them and should post them on your set while on location.

#### ***Filmmakers' Code of Professional Responsibility***

*The production company must comply with the provisions of the film permit at all times. Removing, trimming and/or cutting of vegetation or trees is prohibited unless approved by the owner, or in the case of parkway trees, the local municipality and property owner*

*The Filmmakers’ Code of Professional Responsibility will be attached to every permit, and both must be shown to any member of the public that asks to see them. If not specified in the permit, an area for meal service and consumption must be designated. All trash must be disposed of properly upon completion of the meal.*

*Productions arriving on-location in or near a residential neighborhood shall enter the area no earlier than the time stipulated on the permit. All members of the production company should wear clothing that conforms to good taste and common sense. Shoes and shirts must be worn at all times.*

*Moving or towing vehicles is prohibited without the express permission of the local municipality or the vehicle owner. Crew members should not display signs, posters or pictures that do not reflect common sense and good taste.*

*Cast and crew must observe designated parking areas. Parking of cast and crew vehicles on public streets is prohibited unless authorized by the film permit. Cast and crew shall refrain from using lewd or offensive language within earshot of the general public.*

*Parking on both sides of public streets is prohibited unless specifically authorized by the film permit. Cast and crew must not bring guests or pets to the location unless expressly authorized by the permit.*



*Production vehicles may not block driveways without the express permission of the local municipality or the driveway owner. All catering, crafts service, construction, strike and personal trash must be removed from the location.*

*Noise levels should be kept as low as possible. Generators and vehicles producing exhaust should be placed as far as practical from residential buildings. Do not let engines run unnecessarily. All signs removed (or erected) for filming purposes must be replaced (or removed) after use of the location unless otherwise stipulated by the location agreement or permit.*

*Cast and crew are to remain on or near the area that has been permitted. Do not trespass onto neighboring residential or commercial property. When departing the location, all signs posted to direct production company personnel to the location must be removed.*

*Designated smoking areas must be observed, and cigarettes must always be extinguished in butt cans. When production ID passes are issued, every crew member must wear the pass while on location.*

### **Problem Locations**

There are some locations that pose substantial problems for student filmmaking – primarily due to your lack of budget. As you are writing your script, you should be aware that it is going to be difficult and/or expensive for you to find some types of locations. Some of these are:

#### **Businesses (Restaurants, Bars, Grocery Stores, Etc.)**

The presence of a film shoot is going to mean a loss of revenue to the owners of businesses. If you are able to get a business to agree, you are probably going to have to shoot at odd hours.

#### **Hospitals**

Always a tough one.

#### **Offices**

If it's a working office, no one is going to want a film shoot interrupting their normal business activity.

#### **Churches**

Their basements are good for holding areas, but the sermon area is bad for filming.

### **Residences**

Unless you know the owner, it is pretty unlikely that anyone is going to let you film in their house for free. There are a number of locations services and studios with standing sets in the Los Angeles area. These are "for profit" enterprises. They normally charge thousands of dollars per day. They may cut a deal for a student film, but it is still going to cost you hundreds of dollars per day to shoot in their locations or sets.

### **List of Standing Sets**

The following is a list of standing sets. Many of these sets will work out a deal for student filmmakers.

[riverfrontstages.com](http://riverfrontstages.com)  
[remmetstudios.com](http://remmetstudios.com)  
[dcstages.com](http://dcstages.com)  
[affordablesoundstages.com](http://affordablesoundstages.com)  
[nvisionate.com/soundstage.php](http://nvisionate.com/soundstage.php)  
[electricponystudios.com](http://electricponystudios.com)

Students can look at various listings on [peerspace.com](http://peerspace.com) to find a space that fits their needs, though spaces will cost money and are usually expensive.

### **Wrapping the Location**

When you have finished shooting, take before and after photos to document the location's condition. If you are shooting in someone's home, consider paying for a professional cleaning service to clean up. Do not burn any bridges. You may want to come back to that location for pickups or re-shoots. Do everything you can to make certain the property owner is pleased before, during and after your shoot.

## **LOCATION INFORMATION FOR PRODUCTIONS ON CAMPUS**

The CalArts campus is your back-lot. There is a great diversity of locations to be found within walking distance. There is no need to fill out an insurance request form if shooting at CalArts. One thing you must remember: you need permission to shoot anywhere on the campus. If you are filming in a School of Film/Video facility, please contact the supervisor of that facility for procedure. The process for getting permission anywhere else at CalArts is relatively easy. Please follow guidelines laid out below.

- Scout the campus and get permission to film in the area from the school or person responsible for that area.
- Get an *Event and Performance Checklist* from the School of Film/Video website, the mailroom, or Production Services.
- Fill out the form completely and bring to Production Services for Signature. Then take it to the mail center. They will tell you what else needs to be done.
- Give yourself at least seven days before you start shooting to have the form approved.
- If granted permission to shoot on campus, you must observe the rules and guidelines (described on the Approval Form) governing the filming on CalArts property.
- Some areas that are off limits are:
  - No filming in the dorms unless you have permission.
  - Filming near the dorms, including the pool area, requires approval from Housing.
  - Filming in the Cafe kitchen is off limits; however, filming in the food service area is allowed but requires special consideration (dates, hours requested, availability of campus safety, etc.)
  - No filming on the roofs.
  - Elevators, restrooms, hallways, and stairwells are public areas and are not to be



taken out of service for private use. Filming on weekends or early morning hours can sometimes be arranged in these areas.

- Filming near the ROD and Wild Beast must be approved through the music school.
- No filming in the Bijou Theater, Tatum, or sublevel without special permission.
- No filming anywhere on campus the week of CSSSA's arrival through the end of CSSSA (2nd week of July through 2nd week of August.)

**Make a copy of the completed filming approval form and keep it with you when you are shooting - it is proof that you have permission to film in the location.**

## Cast the Project

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The casting process is obviously one of the most important aspects of a production. Finding the right actors for the roles can be the difference between a good project and a bad one. If you are using SAG actors, it is imperative to have SAG paperwork in as early as possible.

Following are recommendations for casting your project. The information provided leans more towards "industry" standards.

### CASTING YOUR PROJECT

#### Casting is Step One

Casting the right actor or voice over artist is a big part of successful directing. Knowing the character thoroughly at the beginning will help you talk to actors intelligently and get them interested in donating their time to your project. Write clear and detailed character breakdowns. Think very hard about what you are looking for - do not be afraid to ask for it.

#### Start Early

Casting takes time. Do not rush the process. Keep in mind that no matter how many people you get submitting for a role, most of them are not going to be right for the part. The more submissions you get the better chance you have of finding the right actor for the part.

#### Online Casting Services

These services are free to students (the actors have to pay to be listed). Read all the information carefully. Fill out the information about your project (locations, dates, format, etc.) Be sure to indicate that your project is non-union or union. This is a great resource for voice over talent as well.

##### **Now Casting**

[nowcasting.com](http://nowcasting.com)

(323) 964-4900

(818) 841-7165

(818) 841-7118 (fax)

##### **Mandy.com / L.A. Casting**

[mandy.com](http://mandy.com)

[lacasting.com](http://lacasting.com)

##### **Backstage West**

[backstage.com](http://backstage.com)

(323) 525-2358

##### **Breakdown Express**

[breakdownexpress.com](http://breakdownexpress.com)

#### Posting a Casting Notice

The first step is to break down the script and make a list of all the parts that are big enough for actors. The reality is that a role with one line – or a non-speaking part – is not going to be of any

interest to actors. Write a brief description of each character. In general, short posts attract more submissions than long ones. If the role involves nudity, include that information in the posting.

### **Narrowing the Field**

Once you have a stack of headshots how do you decide who to call in for an audition? Go back to your original concept of the film and the internal make-up of the character. Think about the character and decide what sort of “look or voice” will communicate these internal characteristics to the audience.

Keep in mind, headshots are manufactured images of what the actor thinks a director wants to see. Look for things like facial structure, the expression in the eyes.

### **Talking to the Actors – Scheduling the Audition**

Prepare a short synopsis of the script and a short description of the character. Know when you are going to shoot and when you want to hold rehearsals and auditions. Have directions to campus or casting location ready.

Start calling the actors. If there is a home number or “service” number listed, try calling it first. This is the most direct approach. If you leave a message, keep it brief. If only the agent’s number is listed, do not let it scare you. When you actually speak to the actor, be prepared for all their questions. Know the character.

Be sure to check their availability at this point, especially if your own schedule is not flexible. If they are interested and available, schedule an audition. Allow at least twenty minutes for each audition. Tell them where to go and how to get there. Give them instructions for parking and your phone number.

## **THE AUDITION**

### **Post Signs**

Make sure the room number is on the doors to the lobby and the casting board in the lobby. Put a sign outside the audition room “CASTING - PLEASE WAIT IN HALL.” This prevents interruptions. If appropriate, leave copies of the script pages (sides) outside the door for waiting actors and have someone there to greet them when they arrive.

If possible, videotape the auditions. People often look different on tape than they do in real life. Do not forget to get some close-ups.

If this is a dialogue film, it is always good to have someone else there to read opposite the actors. One of the best ways to run auditions is with an assistant. When the actors arrive, this is the person they deal with, the one who introduces them to the director / producer, helps with props, reads opposite them or operates the video camera.

If this is an audition for a non-sync sound project, think about having the actor do a non-verbal improvisation with props (deck of cards, a newspaper, a photograph) where they must go through a range of emotions (elation, anger, sadness). An actor with a good physical memory is invaluable.

Do the reading / improv. Give them some changes (see how well they take direction). When it is over, let them know when they can expect your call.





## **Auditioning Kids**

If you are casting children, remember that you are also auditioning the parents. A pushy, difficult, demanding parent can make your life a living hell. Kids are generally poor actors. If you are looking for kids, start really early — it'll take a long time to find the right one.

## **After the Audition**

Always call or email the actors back — even if you did not cast them! Also, until your first choice actor has officially accepted the part, do not turn the other actors down.

## **BEFORE THE SHOOT**

Confirm dates, times, places (the best thing to do is to fax / email your actors a note with all this info on it- including a call sheet with map to the location). Also, confirm the length of the shoots. Pad your estimate substantially. Then, when your shoot runs over, your actor won't be upset.

- Hold any rehearsals you feel that are necessary
- Plan an efficient production schedule.
- Have them sign all necessary contracts, releases and emergency contact info.

## **DURING THE PRODUCTION**

Remember that acting is not easy, even under the best of circumstances. Have patience and treat actors with respect and consideration. Remember, the more professional and organized you are, the more your actors will respect and trust you. In turn, this gives them the opportunity to relax and concentrate on their job.

- Have food and drink on the set at all times (especially water and coffee / tea for those early morning calls.) Craft service is key!
- Avoid physically uncomfortable situations. Is there a private place for actors to change?
- Is there a bathroom nearby? If it is hot, keep plenty of cold beverages and ice available. Try to provide a shaded or air-conditioned space for the actors while they wait. Try to use a stand-in for lighting.
- Keep actors informed. What is the next shot? How long will it be?

## **AFTER THE SHOOT**

Keep the actors informed about your post-production schedule. Let them know when you will be done with the project, when the screening is scheduled and when they can expect their copy of the film. The reason actors want to work on student films is to get a tape of the film to show to agents and casting directors. If it is going to take some time to finish the project, let them know.

## **SAG / Non-SAG**

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### **THE NON-SAG ROUTE**

Sometimes it will seem much easier and less complicated to have your production be non-SAG. By far, the majority of CalArts productions go down this route. But there are certain things to keep in mind working non-union: will the talent of the non-union actors bring your story to life the way

you envision it? Will the fact that the actors are not professionals add extra time on your set? The answer to many of these questions is sometimes...yes. So be aware and plan into your production schedule the extra time that it may take to deal with non-professionals in pre-production and on the set. Time management is the most important part of any production, and thinking ahead is crucial to success. Understanding the personalities, wants, and desires of those you work with can sometimes be the difference between success and failure.

### **The Flip Side is Interesting**

- No SAG paperwork and locked in time constraints.
- You do not have to follow every SAG rule.
- Sometimes student productions do not warrant the use of SAG actors.
- As CalArts does not have a direct agreement with the SAG that allows their members to work on student films, you must make arrangements directly with SAG.

## **WORKING WITH SAG**

All productions that work with SAG must be approved and become a signatory of SAG. Many CalArts thesis productions decide to go this route. Some benefits including working with professional actors who do this for a living, learning to work within a structure that will benefit you in your student and professional career, and networking with professional actors and start to build your group of people who you like to work with and trust. Remember SAG asks for paperwork to be submitted three weeks prior to the start of production.

## **THE STUDENT AGREEMENT AND INFORMATION**

The following is the student agreement information page as it appears on the SAG website. To access all the required information and start your process, please go to: [sagaftra.org/production-center/contract/817/all-forms/document](http://sagaftra.org/production-center/contract/817/all-forms/document) and click on *Producer's Guide to Working with SAG-AFTRA on a Student Film*. Remember that Production Services is here to help you through this process.

### **Student Film Signatory Instructions**

*Producer's Guide to Working with SAG-AFTRA on a Student Film*

*SAG-AFTRA Signatory Producers have access to the world's most talented and professional performers for their projects, but becoming signatory does require completing a small amount of paperwork. We understand that dealing with paperwork isn't as much fun as shooting your project, so to ease this burden we've created this simple 3-step guide to completing the signatory process.*

### **Documents**

*The Signatory Package Zip Files that are posted on the Production Center at [SAGAFTRA.org](http://SAGAFTRA.org) are provided so that producers may review and consider them before beginning the signatory process. They are for demonstration purposes only---*



documents with signature lines are watermarked “SAMPLE” and cannot be executed.

For your reference, the Signatory Package Zip Files are divided into 2 folders: **Signatory Documents** and **Production Documents**. You will use the **Signatory Documents** to sign with the union, and the **Production Documents** to manage the production and post- production phases of your project.

Once you have decided to begin the signatory process, start by following the steps outlined in the Pre-Production section below.

### **Step 1 – Pre-Production**

Unless you have already done so, begin by filling out a copy of the **Preliminary Information Sheet Student Short Film 4.23**. Return this form along with a copy of the script and a copy of your driver’s license, via e-mail to: [signyourfilm@sag.org](mailto:signyourfilm@sag.org), or by fax at (323) 549-6886. You may also mail these items to us at: SAG-AFTRA, Theatrical Contracts, 5757 Wilshire Blvd., 7th Floor, Los Angeles, CA 90036.

The Zip File that the SAG-AFTRA Business Representative will electronically forward to you includes a copy of the **Student Film Agreement 1.11** along with a **Pre-Production Cast List 5.1**. Those documents are not samples and can be fully executed. All you need to do is:

1. Open the PDF of the **Student Film Agreement 1.11**, and fill in all of the writable fields (highlighted in light blue). It is important that you do not leave any fields blank, because an incomplete form may cause delays in processing.
2. Sign on the “Producer/Legally Responsible Party” line at the bottom of the form. The name of the person signing should match the name on the driver’s license you originally forwarded to SAG with your Preliminary Information Sheet.
3. Your instructor must complete and sign the statement at the bottom of the **Student Film Agreement 1.11**.
4. Return a hand-signed original copy of the **Student Film Agreement 1.11** and the completed **Pre-Production Cast List 5.1** via overnight delivery, or hand deliver to the attention of your SAG-AFTRA Business Representative at: SAG-AFTRA, Theatrical Contracts, 5757 Wilshire Blvd., 7th Floor, Los Angeles, CA 90036.

When all of the requirements outlined above are fulfilled, your Business Representative will give your production “clearance,” which will allow the performers you have cast to begin work.

### **Important Notice Regarding Signatory Documents**

Who may sign? Signatory documents must be executed by an authorized person or persons.

- Corporations – Any person who is authorized by the President or Secretary of the Corporation on the Corporate Resolution. The Corporate Resolution may be signed only by the President or Secretary of the Corporation.
- Limited Liability Corporations – The Manager or Managing Member as indicated by the Articles of Organization, the Operating Agreement and authorized by the Limited Liability Company Resolution.
- Limited Partnerships – The General Partner as identified in the Partnership Agreement.
- Sole Proprietorships – The Individual Owner.

- D/B/A (“Doing Business As”) – The Individual.

## Step 2 – Production

Complete the following documents during production:

1. Each professional performer must sign a **Performer Contract Student Film 6.34**.
2. Each professional performer must sign a **Performer Confirmation Of Receipt Of Contracts Student Short Film 6.13**.
3. Complete a **Production Time Report Exhibit G 6.14** for each day of production.
4. Complete **Final Cast List Information Sheet 7.1** at the end of production.

## Step 3 – Post-Production

Send the following documents to the attention of your SAG-AFTRA Business Representative:

1. Copies of each **Performer Contract Student Film 6.34**, signed by the performer. Include, if applicable, all performer deal memos, side letters, etc.
2. All completed **Production Time Report Exhibit G 6.14** forms.
3. All **Performer Confirmation Of Receipt Of Contracts Student Short Film 6.13** forms, signed by the performers.
4. **Final Cast List Information Sheet 7.1**

*That’s it! If you have any questions, please contact your SAG-AFTRA Business Representative*

# Working with Minors

## GENERAL RULES

California Child Labor Laws are very strict and do not provide exemptions for student films. When children are present on a set, they are considered to be at work and the labor laws are designed to protect them.

The California regulations apply to minors (under age 18) who work in California or who are taken out of state to work. They also apply to minors from out-of-state who work in California.

The State of California determined that an objective, third party must be present when a child is working—a person whose only concern was to safeguard the welfare of the minor. These are commonly called “Studio Teachers.”

## STUDIO TEACHER

A Studio Teacher in California is a credentialed secondary teacher who has been certified by the Labor Commissioner as a Studio Teacher. A regular, credentialed teacher may not substitute for a Studio Teacher.



As a general rule, a certified Studio Teacher must be present whenever a minor is working. In addition, the legal guardian or parent of the minor must be present the entire time the child is working and within sight and sound of the child. Relatives, neighbors or babysitters are not legal substitutes, even if they have written permission from the parent or legal guardian.

In California, a Studio Teacher is responsible, by law, for the health, safety and moral well-being of the child or children working on the film. The term "welfare worker" is sometimes used and is much more appropriate.

A Studio Teacher has the absolute discretion to remove a minor from a production if the Teacher feels that the health, safety and/or moral well-being of the minor(s) may be compromised. The Studio Teacher is required even when school is not in session, including weekends.

If you are using an infant 15 days to six months of age you must also have a Nurse present on the set. And you must provide an "adequate facility" removed from the work site where the baby can eat and/or sleep without being held. An infant of this age cannot be at the place of employment for more than 2 hours or work for more than 20 minutes. An infant cannot be exposed to light of greater intensity than 100 foot-candles for more than 30 seconds at a time. The use of infants younger than fifteen days is not allowed.

## WORK HOURS FOR MINORS

The amount of hours a minor may work in any given day is strictly regulated. The younger the child, the fewer hours they may be employed. Remember, rehearsal is "work" time.

<b>Ages</b>	<b>Time on Set</b>	<b>Time at work</b>	<b>School Time</b>	<b>Rest &amp; Recreation</b>	<b>Total Time with meals</b>
15 days - 6 mos	2 hrs	20 min		1 hr & 40 min	2.5 hrs
6 mos - 2 yrs	4 hrs	2 hrs		2 hrs	4.5 hrs
2 - 5 yrs	6 hrs	3 hrs		3 hrs	6.5 hrs
6 - 8 yrs	8 hrs	4 hrs	3 hrs	1 hrs	8.5 hrs
		6 hrs	0 (vacation)	2 hrs	
9 - 15 yrs	9 hrs	5 hrs	3 hrs	1 hrs	9.5 hrs
		7 hrs	0 (vacation)	2 hrs	
16+ yrs	10 hrs	6 hrs	3 hrs	1 hr	10.5 hrs
		8 hrs	0 (vacation)	2 hrs	

- No more than 8 hours in one day of 24 hours.
- No more than 48 hours in one (1) week.
- No earlier than 5:00 am.
- No later than 10:00 pm on evening preceding school day.
- No later than 12:30 pm on an evening preceding a non-school day.

## A FEW POINTS TO REMEMBER

- Young children have shorter attention spans than adults and they tire quickly.

- The work hours of minors are strictly regulated and vigorously enforced. The amount of hours a child may work is determined by the age of that child. Extension of these hours is not allowed. There are penalties for violation.
- Minors can only be employed for the hours permitted by law. Under no circumstances is a minor permitted to begin work before 5:00 am or to work past 12:30 am.
- The presence of a minor on the set means you and your crew must conduct yourselves professionally and responsibly to insure the safety and well-being of those under your supervision who are not able to care for themselves.
- Minors 16 years of age and older only need Studio Teachers if schooling is required. (Schooling is not required on weekends and during the summer.)
- Minors must have a Permit to Work before they can be employed. They must bring the Permit to the set with them each day they work. Studio Teachers will want to see these permits before they allow a child to work in your film. It is the responsibility of the minor's parents to obtain this permit. Be sure to ask whether the child has a permit when you are casting the film.
- Filmmakers / students / employers of minors must also have a Permit to Employ when working with minors. Studio Teachers want to see the Permit to Employ before they allow filming to begin. These permits are also required for minors making phonographic recordings or who are employed as advertising or photographic models. Permits are required even when the entertainment is noncommercial in nature. It is important to note that Workers Compensation Insurance is required to be issued a permit to employ minors. Permits to Employ are free.
- Permits for Students can be obtained at Department of Labor Standards Enforcement: 6150 Van Nuys Blvd. Van Nuys, CA 91401, (818) 901-5484
  - Online form: [dir.ca.gov/dlse/DLSE-Forms-CL.htm](http://dir.ca.gov/dlse/DLSE-Forms-CL.htm)



## STATE LAW

The requirements established for the use of minors in motion picture and television production are California State law. Failure to comply with these laws could result in Criminal and/or Civil penalties for not only the producer and director, but other participants in the production as well. No one has the authority to "waive" the Studio Teacher requirement.

## Fill Out Paperwork

Having the correct contracts and releases ready to go and signed can alleviate much of the stress felt in pre-production. This is a job best handled by the producer / production manager.

# Complete All Film Permit, Location Agreements, and Certificates of Insurance

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This section is similar to paper work above but separate as many students wait to the last moment for these items.

Similar to having your SAG paperwork in early, pulling permits can take a long time and is an area that needs to be handled during pre-production. This should be handled by the producer / production manager.

Having a legal and approved location agreement is necessary for student productions. Students should inspect and photograph all locations to document everything that may be wrong or already broken before they sign a location agreement. Similar to renting a car, these items should be referenced in the location document.

## PERMITS

A permit is required for filming in most Southern California communities. Obtaining a permit requires several steps and takes time. Allow yourself at least two weeks to get it all done.

### **To Obtain a Film Permit**

If you are doing your thesis, the first step is to fill out a "Thesis Project Assessment Checklist". It requires that you attach the following documents:

- Insurance Coverage Request Form(s) for each equipment rental vendor and each location site (See contract section)
- A copy of your script
- A list of locations (including addresses)
- A copy of your budget
- A copy of your shooting schedule
- A list of actors and crew members (including résumés of non-CalArts participants)

Fill out the form and take it along with your documentation to your Mentor to discuss and obtain your Mentor's signature. Then bring to Head of Production Services for review and signature.

In addition, you will need a signed letter from the School of Film/Video office that certifies that you are a student at CalArts and that your project is for "non-commercial educational purposes". Please see Head of Production Services.

With these documents in hand, you must go to the appropriate permitting office for the jurisdiction where you intend to shoot. For Los Angeles locations, it is the FilmLA office on Sunset Blvd. For Santa Clarita, the Santa Clarita Permit office.

If you are doing a student production for class, please see Head of Production Services first to discuss your production and obtain a signed letter that you are a student at CalArts and your production is for "non-commercial educational purposes".

### **Los Angeles Film Permits (FILM LA, Inc)**

For detailed information on how to obtain film permits for Los Angeles Area locations, go to the

Film LA website [filmla.com/for-filmmakers/student-filmmakers](http://filmla.com/for-filmmakers/student-filmmakers)

Film LA requires that you make your application in person (bring an ID) at least 72 hours (3 work days) before you are to begin filming. However, it is important that you call them for a pre-consultation first. Once they have processed your application, you will have to return to their offices on Sunset to pay the fees (usually \$25) and pick up the permit.

Film LA is located at 6255 W. Sunset Blvd. Hollywood, CA 90028. A map is available at: [filmla.com/contact.php](http://filmla.com/contact.php). Telephone Number: (213) 977-8610. Email: [info@filmla.com](mailto:info@filmla.com)

### **Filming / Scouting in LA and other areas**

After you have scouted your location, you will have to determine which city or county government agency issues permits for that area. Every office will be slightly different and have their own rules about fees, fire marshals, etc.

The easiest way to find the right film office is to search the web. In your search engine of choice, type in the name of the city you want to film in then in quotes type "film permit". Almost every city, county or state has a film permit office. Not all of them require students to get permits. If you shoot in a community that does not issue filming permits, get an email or a memo from them to that effect for the School of Film/Video.

Film LA offers a comprehensive scouting service called LocoScout: [locoscout.com](http://locoscout.com). This scouting service is first rate and can help student productions find locations online and speed up pre-production.

The California Film Commission also offers a scouting service called Cinemascout: [ca.reel-scout.com/loc.aspx](http://ca.reel-scout.com/loc.aspx). This scouting service is also first rate and can help student productions find locations online and speed up pre-production.

### **Filming on State Property**

If you want to shoot on California State Property such as a state park, state historic site or state beaches, you will have to contact the California Film Commission to obtain a permit. They are located at 7080 Hollywood Boulevard Suite 900 Hollywood, CA 90028, (323) 860-2960, 9:00 am to 5:00 pm [film.ca.gov](http://film.ca.gov).

They do not charge any application or permit fees. However, you will be required to pay the wages of any State Employees required on your set.

Additionally, if you want to film past the normal operating hours for a facility, you must pay the employees for their extra time on the job. The CFC accepts checks for the payment of services.

The State permit office requires 2 days (48 hours) to process permit requests.

The State requires \$500,000 dollars liability insurance for hired and non-owned vehicles. CalArts does provide automobile insurance but student must see Production Services for to access. A DMV record and copy of driver's license is necessary. The approval for auto insurance may take a couple of days, so do not wait to the last minute!

### **Parks**

There are many parks in the greater LA area and they fall under a number of different jurisdictions. For information, contact: City of Los Angeles LA City Park Office Griffith Park





(213) 644-6220 [laparks.org/dos/ranger/parkfilm.htm](http://laparks.org/dos/ranger/parkfilm.htm)

The City Parks office has been extremely helpful to students. Call them one or two weeks before you shoot for information. They generally waive fees. However, if your shoot requires the presence of a Ranger, night shoots, generator, restricted areas or more than 19 people, you will be required to pay the Ranger's wage.

Los Angeles County Parks are handled by Film LA.

California State Parks are handled by the California Film Commission.

National Parks have several offices:

**Angeles National Forest**

(626) 574-5271

**Santa Monica National Park**

(818) 597-9192

**National Park Service**

600 Harrison Street Suite 600, San  
Francisco, CA 94107  
(415) 744-3876

If you want to film in a park located in a city or area other than those listed above contact the permit office of the city in which the park is located.

**Beaches**

Most beaches are handled by Film LA or The California Film Commission. If anyone is in the water, or if you have a large-scale production, they will require that a Lifeguard be present. Film LA or the California Film Commission will help you coordinate with the Department of Beaches and Harbors.

**Trouble Spots**

As of this printing, we are strongly recommending that students not film in the following cities due to the inordinate hassle, cost and delay: Alhambra, Burbank, Culver City, Glendale, Hawthorne, Vernon, Big Bear, Santa Monica, El Segundo, Pacific Palisades, San Francisco, Covina

**Filming in Santa Clarita**

City of Santa Clarita - Student Filming: (661) 284-1425, [filmsantaclarita.com](http://filmsantaclarita.com). This site also offers a wonderful resource location library found here: [filmlib.santa-clarita.com/index.aspx?page=10](http://filmlib.santa-clarita.com/index.aspx?page=10). In the past, students used to pay for certain types of monitors on city property. Production Services has worked out a pilot program with the Santa Clarita Permit Office that waives these fees.

## **HOW CALARTS INSURANCE WORKS AND WORKERS COMPENSATION INSURANCE**

The Institute has two types of insurance coverage (rental property and general liability) available to students renting School of Film/Video equipment and/or filming on location while shooting an approved CalArts project. If a student is shooting on campus, no insurance is necessary as the production is already covered. All equipment checked out from the Equipment Cage is also already insured.

**Rental Property Insurance FV Equipment**

- Equipment Rental Insurance is available up to a replacement value of \$1,000,000 per occurrence (damage or loss to equipment).
- Prop, Set and Wardrobe Rental Insurance is available up to a replacement value of \$250,000 per occurrence (damage or loss to prop, set, or wardrobe).

- Third Party Property Insurance (loss, damage to, or destruction of property of others) is available up to a replacement value of \$1,000,000 per occurrence.
- There is a deductible for these coverages of \$2,500 per occurrence (i.e. loss of camera, wardrobe destroyed, rental house damaged, etc.) that you are responsible for (the insurance does not kick in until after \$2,500 is paid by you).
- You are also responsible for any amount over the individual limits stated above (if a property is destroyed and valued at 1.1 million, you would be responsible for \$100,000).
- Often, the rental company will request that they are to be named as a “Loss Payee” on the certificate. This coverage is referred to as “Loss Payee” coverage by the vendor.
- To summarize: You are responsible for any damage up to \$2,500 per occurrence and the replacement amount in excess of the above stated limits.

**Details of your rental are given to our insurance broker who then issues the “Insurance Certificate” to the Facilities Office, Production Services and you. It is the student’s responsibility to send the certificate to the vendor and/or location.**

#### **General Liability Insurance for FV Equipment Rental and/or Location Shooting**

- General Liability Insurance is available in the amount of \$1,000,000 and also may be required by some companies, when renting film/video equipment.
- This type of insurance is also frequently requested by the owner of a location site (i.e. a private residence, commercial establishment, etc.).
- The owner / rental agency will request General Liability Insurance naming them as additionally insured.
- This represents additional liability exposure over and above that referenced above and, in effect, directs that in the event of a claim CalArts (and you), not the site or rental agency, will be held responsible for the property or injury.
- If the property owner or the rental agency asks to be named as additionally insured, extra paperwork is involved and it is important that all details (rental dates, etc.) are firm before beginning this process.

**Details of your rental/filming request are given to our insurance broker who then issues the “Insurance Certificate” and sends it to Production Services and you. It is your responsibility to send it to the vendor and/or location. It is important to always check with the rental agency or vendor that they have received the insurance certificate.**

#### **Automobile Coverage**

CalArts does provide automobile insurance but you must see Production Services for access. A DMV record and copy of driver’s license is necessary. The approval for auto



insurance may take a couple of days, so do not wait to the last minute!

### **Before and After Photos**

It is always a good idea to take before and after photographs of locations—one set before you start shooting and another after you have finished. These will be helpful if the owner complains that your filming activities somehow damaged the property.

### **Exclusions**

Students are responsible for the full value of property when coverage is excluded for any reason by the current property policy. The following activities are excluded. If you plan to engage in any of these activities, you must purchase additional insurance. Acquiring your own insurance does not mean that you have permission to engage in any of these activities; they will also require approval from your instructor / mentor and the Head of Production Services.

- Stunts or Special Effects
- No open fires, fireworks, smoking, or pyrotechnics.
- No farm or construction machinery, watercraft, snowmobiles, aircraft, etc.
- No activity with motorized two-wheeled, three-wheeled or off-road vehicles.
- No activity shall involve real firearms (modified or not), alcohol or illegal substances.
- No activity shall consist of throwing or dropping anything from an aircraft or vehicle.
- Bungee jumping, skydiving, or rock climbing.
- Live animals.
- Activities on water or in the air.
- The hotel or living quarters of cast and crew while on location.
- Films requiring Workers' Compensation coverage.
- Students who incorporate or form limited partnerships.
- Circus and Carnivals, Mechanical Amusement Devices, Motorized Sporting Events, Tractor / Truck
- Pulls, Boxing, Wrestling, Hockey and Contact Karate Events, Rodeos and Roping Event, Balloon Events, Professional Sporting Activities, Rap / Heavy Metal Concerts, and Overnight Camping.

### **If You Need Additional Coverage**

If you need additional insurance coverage, you may be able to purchase it from CalArts insurance broker. Get a referral from the Head of Production Services or from the Facilities Management Office. Or, the following insurance agents can provide you with a quote:

**Truman VanDyke**  
(323) 883-0012

**DeWitt Stern**  
(818) 623-5400

**ABACUS**  
(424) 214-3700

### **If There is a Claim**

In the event of a loss, you must contact the Head of Production Services (ext. 2633) and Facilities Management at (661) 222-2754 within 24-hours of the loss. You must fill out a loss report as soon after the loss as possible. Delays in reporting losses may result in the coverage being denied. Do not

discuss who may be at fault. If the loss is the result of a theft, you must file a police report in the jurisdiction where the theft occurred.

Information required for submitting a claim:

- Time, place and specific nature of loss
- Cause or likely cause
- Description of the property involved
- Name and address of each person known to be a witness
- Name and address of each person that may have sustained a loss or damage (bodily injury)
- For property damage, separate damaged from undamaged property and make an inventory of damaged or lost property

### **How to Acquire CalArts Insurance Coverage**

Fill out the insurance coverage request form attached and also available from the School of Film/Video office, online, from the Head of Production Services or from the Facilities Management office.

- Name, address, phone number, e-mail & fax number. Complete address, phone number, email address and fax number.
- Replacement dollar amount. The replacement dollar amount of the equipment you are renting is a figure given to you by the rental agency and this amount must appear on the insurance certificate. A general description of the items (camera, lenses, grip equipment, etc.) is all that is required. Keep in mind that the total replacement value you are allowed at any one time is \$1,000,000. As stated, there is a \$2,500 deductible, per occurrence, on this coverage.
- Time period of equipment rental / location site. Give the actual dates of the beginning and end of your rental period. If the rental agency is closed on Sundays and you are returning the item on Monday, show that date. If there is a change in dates, the entire process must be done again.
- Once you have completed this form, your project supervisor must sign off on it, school authorization signature (that states you are a student in good standing) and also a signature from Head of Production Services, [justinhogan@calarts.edu](mailto:justinhogan@calarts.edu), Office E204C.

**Students granted delayed graduation with access status allows renters insurance only for the semester immediately following the normal graduation date.**

### **Workers Compensation Insurance**

If you plan on using SAG actors for your production, you are required to have Workers Compensation Insurance. CalArts insurance does not provide Workers Compensation Insurance. You must purchase this insurance separately. You can purchase this through the



CalArts insurance broker, another broker or State Fund. If you plan on using State Fund (this will be the cheapest option) you must give yourself at least three weeks to get the insurance.

State Fund is the largest provider of workers' compensation insurance in California. State Fund plays a stabilizing role in California's economy by maintaining an open door policy, ensuring all employers have a strong and stable option for their workers' compensation needs. [statefundca.com](http://statefundca.com)

## **Communicate with all Departments**

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Communication is paramount to any production, especially during the pre-production period. Make sure all department heads are meeting with the director / producer on a regular basis.

## **Have a Safety Meeting with Production Services**

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If you have any doubt or concerns, set up a meeting with Head of Production Services. It is always better to be safe than sorry. Film production is one of the most dangerous professions that exist. Production Services is always available to assist, offer advice and find solutions.

## **Tech Scout**

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This is where all the heads of the departments, director / producer scout the location together and plan anything as a group usually focusing on technical aspects and logistics. This is a necessary step in pre-production as it addresses and corrects many issues that would otherwise hamper production.

## **Final Production Meeting with Crew**

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This is as important as the tech scout as it gives the opportunity for the crew to meet, for directions to be given out, and for the director to say words of wisdom and address any last minute issues.



# **Live Action Production**

Production is the 2nd stage in the three stage process of completing your project. If you have done your job correctly in pre-production, the production aspect of your project should be well thought-out and well scheduled. The following is a rough guideline of important topics that need to be completed and observed during the production stage of your project. This area will also focus on safety protocols onset.

## How to Behave on Set

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If you've never been on a set before – do not worry about it – there is a first time for everyone. The following guidelines can help you be a productive member of the team. They can also help you develop professional work habits that will serve you well throughout your career.

- If you've volunteered to help a classmate with their film, honor your commitment.
- Keep your word and give them a full day of honest work.
- Treat it like a job even if you are not being paid.
- Arrive on time. "Call time" means the time you should be ready to begin work.
- Be prepared. If your job requires hand tools, be sure to bring them with you. If you are going to be moving lights you would better have some gloves. In general, arrive on set ready to work.
- Be pleasant and enthusiastic
- Be courteous to everyone – always. Call people by their names. Use "please" and "thank you".
- Pay attention. Do not stand in front of the camera lens when the Cinematographer is trying to set up the shot. Get out of the way when the Gaffer is setting a light.
- If you need to leave the set make sure your department head knows where you are going, why you are going there and when you will be back.
- Anticipate. The filmmaking process is highly repetitive. You will get the hang of it pretty quickly. Anticipating what will be needed can save you a lot of extra steps.
- Do not assume anything. If you are in doubt – ask.
- Do not play with the props. They are not toys.
- Do not move equipment that is not your responsibility – without permission. For example, if you are working in the grip department, do not move the lights. If something is in your way ask the appropriate crew member to move it.
- Work quietly. If everyone on the set is jabbering and making noise then the people who really need to communicate about the shot cannot hear each other.
- Keep your sense of humor.



## HOW TO DRESS

Wear proper footwear and clothing. Flip-flops and sandals are never appropriate for a film



set. A good pair of work shoes or boots is a worthwhile investment. Avoid wearing tee shirts with offensive language or statements.

Make sure to bring protective equipment with you like gloves, sunglasses and a hat. It is not a bad idea to carry sunblock, Chapstick, Visine, Aspirin and the like.

The weather can change. You should carry a “set bag” with you that contain rain gear and cold weather gear.

## **WALKIE-TALKIE PROCEDURE**

The most important thing to remember is to turn your walkie-talkie off when the AD calls, “rolling” – and to turn it back on when the Director calls, “cut”.

## **SHOOTING THE RIGHT WAY**

One of the hardest things for beginning filmmakers to internalize is that there is a smart way to organize a shooting day. Try to follow this simple plan: block, light, rehearse, shoot.

Any professional will tell you that the time you spend in blocking out the entire scene — from top to bottom — in the actual location where you are shooting, will more than make up in time savings.

Once your sound, picture, wardrobe, production design and assistant directors see exactly where the characters will be moving, it becomes way easier to set up for the actual shooting

During that time, only the actors and the director are actively working. Everybody else — especially the department keys — are watching. They are examining how the blocking of the scene will affect their work. If there is a potential problem they can discuss after the actors are released to go into wardrobe, hair and makeup.

Occasionally there will be changes that need to be made in the blocking because of technical issues. When the cast arrives back on set, after the lighting is done, the rehearsal can incorporate all of those changes much easier — because everyone has worked on the original conception.

The rehearsal is also where you can do the actual fine-tuning — where the edges of frame are set so the boom operator does not invade the frame, for instance. But spending the 15 - 30 minutes that it will take to block out the scene ahead of time will make each of the ensuing steps easier

## **LOCKDOWN**

If you are a production assistant you will probably be expected to help with “locking up” the set when it comes time to do a take. You will be assigned a position at the perimeter of the set. It will be your responsibility to keep everyone in your area aware of when the camera rolls and to make sure there is no noise.

When the AD calls “picture up” repeat the message in a loud, clear voice so that everyone knows that the camera is about to roll. If you are carrying a cell phone make sure it is turned off. Do the same when the AD calls “rolling”. At that point no one makes any noise.

When the camera is rolling use hand signals and pantomime to alert people approaching the set that a “take” is in progress. Rotating your index finger in a circle is a universally understood signal for “rolling” – simulating the take up reel in the camera.

When the director calls “cut” repeat the message so people will know they can resume working.

Production Assistants or other crew members are never permitted to control vehicular traffic. Only designated law enforcement officers are allowed to stop or direct traffic.

If you are shooting in an area where there are “civilians” (citizens not involved with the production) treat them with respect and politeness.

## WRAP

- Put your tools and equipment away – then help others.
- Make sure you have filled out all the necessary paperwork before you leave the location.
- Make sure you have the next day’s call sheet and map before you leave the location.
- When You Make a Mistake
  - Take responsibility for your screw up. As a beginner you are still learning – and as a human being you are not perfect. People will still be upset that a mistake was made, but they will respect you for being a stand-up person and taking the heat.
  - The most important thing is to learn from your mistakes.

## Set Protocol

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Set protocol encompasses all aspects of working on a set, from safety to team work to troubleshooting. The following are some guidelines on how to run an efficient set.

### THE CALL SHEET

This is perhaps the most important tool. The daily call sheet is a filmmaking term for a sheet of paper issued to the cast and crew of a film production, created by an assistant director, informing them where and when they should report for a particular day of shooting.

The production schedule is listed by call time, the time when people are expected to start work on a film set.

Contact information (e.g. phone numbers and email addresses of crew members and other contacts), the schedule for the day, which scenes and script pages are being shot, and the address of the shoot location.

Information about cast transportation arrangements, parking instructions and safety notes.

Logistical information regarding the location. It is common to find such items as weather information, sunrise / sunset times, local hospitals, restaurants and hardware stores on call sheets.

### WORK HOURS, WRAP AND TURNAROUND

No shooting day should exceed 12 hours, not including a meal break. Enough time must be allowed within the 12 hour shoot day to have an orderly wrap. Turnaround must be honored, meaning the entire cast and crew should be given 12 hours of rest between wrap and the next day’s call time.



## MEAL BREAKS

A meal must always be served no more than six hours after crew call. All meals should be nutritionally balanced and enough must be provided for the entire crew and cast. A space should be designated to serve lunch where everyone can sit down and have at least 30 minutes to eat.

## NUTRITION AND HYDRATION

Food and drinks, also known as craft services, should be available to crew members throughout the entire work day. A variety of snacks should be offered, such as fruits, vegetables, snack bars and candy. Water must be a staple on every set along with both caffeinated and decaffeinated drink options.

## HOLDING AREAS

A “holding area” must be provided as close to the shooting set as possible. The space should offer protection from the elements, such as heat, cold, rain or wind.

# Safety Practices during Production

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Safety is paramount, and given today's tools, skills and technology there is never a reason to put anyone's safety at risk. No member of the cast or crew should ever be put in jeopardy for the purpose of a shot. Anyone who is responsible for a dangerous situation and does nothing to correct it is subject by law to a charge of criminal negligence. For purposes of this section, we will consider any place where shooting occurs, a “set” whether it involves one or two persons or dozens of cast and crew members. Regardless of their size, working conditions on film sets change from day to day, especially when working on location. The best way to prevent accidents is to be aware of the work environment and the equipment being used.

Call sheets are the best way to communicate safety information to the cast and crew. In the case of unusual circumstances such as stunts and special effects, safety meetings should be held with all the involved parties.

All members of the cast and crew must discuss any concerns they have regarding their safety and/or potential hazardous. This can be achieved by encouraging everyone to feel free to voice their concerns or ask questions regarding issues of safety.

## GENERAL RULES AND TOOLS TO HELP ASSURE SAFETY

Everyone can help insure that the set is safe by encouraging and following some general safety guidelines.

- Encourage communication and teamwork. Ask everyone to have eyes and ears open and watch out for each other. Each person working on a project has to speak up if there is something they feel is unsafe or potentially hazardous.
- Prepare. Strategize your plans in advance as much as possible, and communicate them to your collaborators.
  - Visit locations in advance of the shoot, bringing key collaborators with you to assess safety, access, schedule, and shooting strategies. This should include identifying parking

areas, restrooms, and shade and rest locations.

- Hold planning meetings with collaborators before the shoot to review your intentions, plans and concerns.
  - Share information. Gather and share everyone's email and phone number. Call sheets are the best way to communicate safety information to the cast and crew. A call sheet is a comprehensive list of the locations, scenes, cast and crew for each day of production and is distributed prior to that day's shooting. Call sheets include maps to each location, call times for cast and crew and pertinent safety information.
  - Identify nearby emergency facilities, such as a hospital, fire station, and police station. Include physical addresses and phone numbers on any call sheet or schedule you give to your collaborators.
- Safety meetings should be held for the entire crew upon arrival at each new location. Require additional safety meetings for all stunts, special effects, water or other potentially hazardous activity. In the case of unusual circumstances such as stunts and special effects, safety meetings should be held with all the involved parties. Normally, that would include the director, the first assistant director, the director of photography, the stunt coordinator, the stunt performers, and any special effects crew involved.
  - Work reasonable hours. Avoid work days longer than 12 hours, including commute time to and from the location.
  - Be aware of your surroundings. When you arrive at a new location, begin with a walk-through of the area to see if there is any damage or danger. Keep an eye on your crew and lend a hand as needed. Throughout the work day, keep use of electronic devices to a minimum to avoid distraction and do not use ear buds or headphones.
  - Demand good housekeeping on the set. Walkways and work areas should be kept free of equipment and debris.
  - Require "no smoking" policies on set. Provide designated smoking areas with butt cans. Be sure to empty and take away these cans at the end of the shoot.
  - Have firefighting equipment (extinguishers, sprinklers, hoses, etc.) on set and make sure they are all in working order.
  - Make sure that cables are routed properly and cover them with mats, gaffer's tape and/or crossovers in traffic areas.
  - Do not allow pranks or rough housing on the set. Distracting crew members from their jobs could result in injury.
  - Make sure the crew is informed of weather and shooting conditions, including clothing (heat, cold, rain, snow, etc.). Provide protective equipment such as safety glasses or hearing protection when needed. Be aware of general location safety concerns such as extreme temperature or precipitation, unsafe terrain, nasty critters and vegetation.



## **FIRE LANES AND FIRE EXITS**

Means of escape in case of fire on set should be plainly identified and kept clear at all times. Built sets, props and equipment should not obstruct the statutory fire signage used within studios, stages or theaters. If necessary, temporary signage should be provided.

## **CLOTHING AND PERSONAL PROTECTIVE EQUIPMENT (PPE)**

Even in a school or student setting, the set is a workplace. Clothing should be appropriate for the type of work being done. Jewelry, loose sleeves, exposed shirt tails, or other loose clothing should not be worn on set or around machinery where it might become entangled. Long hair should be tied back.

## **FOOT PROTECTION**

Appropriate shoes should be worn at all times, particularly where there is a risk of injury from hot surfaces, electricity, corrosive materials, hazardous substances, falling objects or heavy equipment and machinery. Flip-flops, high heels or sandals are never appropriate on-set foot wear and no one should ever be barefoot on set. If an on-camera performer must be barefoot, keep this to a minimum, requiring shoes during run-throughs and any off-camera time.

## **HAND PROTECTION**

Wear gloves when the work involves exposure to cuts, burns, chemical agents or electrical hazards capable of causing injury or impairments. Crew members who are working on set with construction and decoration, or those working with grip and lighting equipment, should arrive on set with a pair of durable work gloves. Do not wear hand protection where there is a danger of it becoming entangled in moving machinery. Hand protection should be appropriate for the type of exposure, (e.g. porous, where exposure is to cuts; non-porous [or non-porous over porous], where exposure is to harmful chemicals). Dispose of gloves that have been exposed to hazards, allergens, toxins or any material that may cause dermatitis, inflammation, burns or other damaging skin conditions.

## **EYE AND FACE PROTECTION**

Wear eye and face protection when working in locations where there is a risk of eye or face injuries such as punctures, abrasions or burns as a result of contact with flying particles, hazardous substances, projections or harmful light. When creating wind effects, be sure to check the location for any debris that may be picked up by the fans. Provide goggles and masks to the crew when appropriate.

## **HEARING PROTECTION**

Provide hearing protection when the cast or crew will be exposed to excessive noise.

## **FALLING**

Falls are the single most common injury-producing accident on film sets. Whether it is tumbling from an overhead grid, slipping off a scaffold, toppling off a ladder, or tripping over a cable, the result can range from minor to fatal. Often these falls are the result of haste and/or not utilizing proper safety measures such as fall restraint systems, nets and guardrails.

The most important thing you can do to prevent falling accidents is to be aware of the tempo of the set. Have a sense of when things are starting to get hectic and out of control. And when they are – slow the pace down. Haste makes waste. If you see the crew starting to ignore safety concerns in order to move faster, you have a moral obligation to put the brakes on.

## LADDERS

It is frequently necessary to use ladders to build or decorate sets and to hang lights or grip equipment. When using ladders, follow these guidelines:

- Inspect all ladders before each use for broken or missing rungs, steps, split side rails, or other defects.
- Never use a metal ladder near electrical wires.
- Never place ladders in doorways unless protected by barricades or guards.
- Never climb above the second rung from the top on a stepladder or above the third rung from the top on a straight ladder.
- Do not reach farther than arm's-length on any ladder; move the ladder when necessary.
- Straight ladders should extend at least 3 feet above the top landing support point.
- Straight ladders should be tied down as close to the top landing support point as possible.
- Always use a 4 to 1 ratio (1 foot away for every 4 feet of ladder height) when using a straight ladder.
- Always face the ladder when ascending or descending and maintain a firm grip.
- If you carry tools, use a tool belt or a bucket attached to a hand line to pull equipment up and to lower it down.

## ROLLING LADDERS

It is frequently necessary to use rolling ladders to build or decorate sets and to hang lights or grip equipment. When using rolling ladders, follow these guidelines:

- Never move the ladder while on it.
- Whenever possible, face the ladder and maintain three points of contact while climbing up or down.
- Avoid overreaching (the limit is one arm length either side, without leaning the body past the side rails.)
- Only one person should be on a ladder at a time with a second person as spotter.
- Reposition the ladder to reach new areas. Never overreach, push, pull or "walk" the ladder while working on it.
- When using rolling "A" frame trestle ladders, never extend them beyond twenty feet or manufacturer's recommendation.



- Always lock the wheels to prevent any rolling or instability.

## THE LENGTH OF THE WORKDAY

Identify the need for an extended work day as far in advance as possible so that you can plan thoroughly. The following are common sense measures that you should apply when an extended work day is necessary. Sleep deprivation may be caused by long working hours or by other factors that crew members experience before they arrive on set. It is up to each person on the crew to recognize when they are sleep deprived.

The American Automobile Association (AAA) cautions drivers as to the following danger signs: eyes closing by themselves, difficulty in paying attention, frequent yawning, and swerving in lane.

AAA warns that drivers experiencing any of these danger signs could fall asleep at any time. AAA recommends three basic solutions: sleep, exercise, caffeine.

AAA urges drivers, who are too drowsy to drive, to safely pull off the road to a safe area, lock the doors and take a nap. Crew members who believe that they are too tired to drive safely should notify their supervisor so that alternate arrangements can be made. These might include providing other means of transportation such as a ride with someone else, providing a place to rest, and encouraging your crew members to carpool.

When an extended work day is necessary, provide appropriate beverages and nourishing food for the crew to help them stay alert.

## BRENT'S RULE

Although the twelve hour work day has been already been referenced in this handbook, it is important to understand where it came from and how important it is.

Brent Hershman was a 35-year-old camera assistant on New Line Cinema's *Pleasantville*. He died in a single car accident on the Century Freeway at 1:30 am on March 6, 1997, after working a succession of 18 and 19 hour days. Brent's death inspired a campaign for more humane working conditions, especially for craftspeople working on motion picture sets. A petition calling for a limit on the number of hours worked in a single day gained the signatures of more than 10,000 industry professionals.

As a result of that effort, IA Local 600, International Photographers Guild, The International Alliance of Theatrical and Stage Employees (IATSE), the Directors Guild of America (DGA), and the Screen Actors Guild (SAG) have joined together to promote BRENT'S RULE, which would limit the hours worked on motion picture sets. Many companies have successfully produced films under self-imposed limits of a 12 hour shooting day. When a 12 hour day is impractical, some companies have offered local housing or transportation home in order to promote safety for the cast and crew.

The School of Film/Video strongly encourages its students to observe Brent's Rule. Limit your shooting days to 12 hours or less from when the first person arrives to when the last one leaves. To do so is in the best interest of your cast, crew and film. If you have a 12 hour production day, take 12 hours off before your next call.

# Working with Electricity

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Never take electricity, electrical appliances or lighting units for granted. Electrocutation is the fifth leading cause of workplace death from injury. More than half of those deaths resulted from the use of defective equipment or not following safe procedures. The following guidelines will help you reduce the risk of electrical shock.

- Before leaving the Cage or rental house with electrical equipment, examine all cables for breaks or cuts in the insulation. Do the same with cables on production stages prior to connecting power. Never use damaged cables.
- Do not let your body become grounded. If you are grounded, it means you may become part of the electrical circuit and thus are likely to have electricity pass through your body. This can be fatal.
- There are many factors that can increase your risk of becoming grounded and receiving an electrical shock. The following is a partial list:
  - wet feet
  - wet hands
  - wet or damp floor or ground
  - wet lamps
  - wet cables
  - touching two lamps at the same time - even when conditions are dry
  - faulty circuits at your location
  - faulty wiring of your lighting equipment, appliances or cable insulation
  - breaks or cuts in the cable
  - touching electrical equipment and a grounded object any place where water is present
- Know where the circuit breakers are at your location and do not overload any circuit. If a circuit breaker trips when you turn on your lights, it means that you have overloaded the circuit. Do not reset the circuit breaker and try again. Plug some of the lights into other circuits at the location before resetting the circuit breaker.
- Carry, as part of your equipment, an extension cable which has a Ground Fault Circuit Interrupter (GFCI). A GFCI device will break the circuit if there is a surge of electricity which can occur when a person is accidentally grounded. GFCIs are essential when working around water or moisture.
- Older locations which have only the two-prong type outlets must be avoided. These outlets are not grounded and present a significant risk of electrical shock. Also, if your location uses the old screw-in fuses, do not shoot there. If that location is essential to your film, you must provide electricity from a rented generator.
- Never use aluminum ladders or any metal supports such as kitchen step stools when working with electricity.





- Tape down electrical cables. If rubber matting is available, use it over cables and tape the matting down.
- Never place lights under or near a sprinkler head. The heat can set off the sprinklers which will cause extensive water damage.
- Never touch two lights at the same time. If one of them is improperly grounded, you will become an electrical conductor and you will receive a shock.
- Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately.
- Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable. Doing so will weaken the wires inside the cable and can disconnect the grounding wire.
- Examine all electrical equipment for signs of wear. Watch out for breaks or openings in any cable, any plug or any place where the cable attaches to a lamp.
- Uncoil electrical cables before they are used. Cables must not be coiled while they are connected to power. Coiled cables can generate heat which can damage the insulation of the cable.
- Make sure equipment is properly grounded.
- Keep electrical equipment away from water and dampness.
- Feet and hands must be dry when doing any kind of work involving electricity. Never use electrical equipment if your hands are moist, even if it is from perspiration, as this can mean the difference between a light shock and a fatal shock.
- If rain is imminent, stop and disconnect power before you and your equipment get wet.
- Do not charge auto batteries or use jumper cables without following the manufacturer's recommendation.
- Do not use auto batteries to run cameras.

## **IF SOMEONE RECEIVES A SHOCK**

Do not pull the victim away with your hands – you will be shocked, too. Use a broom, belt, towel, rope or other non-conductive material to separate the victim from the source of shock. Try to disconnect the source of shock and call for an ambulance. Once the victim is separated from the electrical source, if there is a CPR-certified person on set, begin CPR immediately and continue until the ambulance arrives.

## **PLUGGING AND UNPLUGGING ELECTRICAL EQUIPMENT**

- Visually inspect the condition of the plug, cable, and equipment for any signs of excess wear, frayed cables or exposed current-carrying parts. Do not use any equipment in this condition. Return this equipment for repair.
- All grounded equipment should be tested for continuity between the ground pin on the plug and the metal parts of the lighting equipment before it is put into service. If you are unsure about how to do this, request help from one of the technicians at the Cage.

- Turn off power whenever possible. Be sure to turn off all equipment before it is plugged or unplugged to avoid creating an electrical arc at the receptacle.
- Wear protective gloves to avoid getting burned from a flash created by a short-circuit in the equipment.
- Check to be certain that you do not plug Alternating Current (AC) to Direct Current (DC).
- Occasionally, additional electricity may be required to light a large set. One way to obtain this power is to “tie-in” to the electrical panel of a location or building. CalArts School of Film/Video students may not “tie-in” to electrical mains. Only a licensed electrician can “tie-in” to power and disconnect power at the location.
- If you need additional electrical power for a set or location beyond what is available, you will have to rent a generator. Permission to use a generator must be given by your instructor and Production Services.

## BATHTUBS

When shooting a scene with an actor in a bathtub, do not mount lights above the bathtub. Position the lights off to the side, and secure the spreaders, stands, lights and barn doors with safety chains so they do not fall into the water. Electrical current in bath water can be fatal.

## Working in Heat

Ordinarily, the heat-regulating mechanisms of the body work very well. However, illness will occur when the body is exposed to more heat energy than it can handle. When the body gains or retains more heat than it loses, the result is called hyperthermia or high core temperature, which can cause damage to the brain and other vital organs and could be fatal.

## FACTORS THAT INCREASE HEAT ILLNESS

- Elevated air temperatures and humidity working around hot machinery
- Vigorous work activity
- Absence of a breeze or wind
- Exposure to direct sunlight

## GENERAL PRECAUTIONS FOR HOT ENVIRONMENTS

- Fluid replacement is the most important thing a person can do to prevent heat-related illnesses; the body can lose 1 to 2 quarts of fluid per hour during vigorous activity in a hot environment
- Eight ounces of fluid replacement every 15 minutes is recommended
- Alternate between water and Gatorade type drinks—not sodas or sweetened drinks
- Avoid alcohol and caffeine



- If possible, get acclimated; this can take several days
- Use sunscreen or sunblock
- Wear loose, long-sleeved shirts and (preferably) long pants
- Wear a wide brimmed hat; baseball caps do not provide protection for the ears and neck
- Wear sunglasses
- Provide overhead sun protection, water, and/or fluid supply for your cast and crew

## Shooting On / Near Streets and Roadways

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- Shooting on any public street, thoroughfare, road, highway or freeway, or near enough to any such roadway so as to present a "distraction and/or disturbance" is prohibited by local, State and/or Federal law without the proper permits and safety procedures.
- Filmmakers are never empowered to control or direct traffic in any way.
- The law prohibits controlling or limiting the natural flow of pedestrian or vehicular traffic on a public thoroughfare by anyone other than authorized personnel. The practice of having a Production Assistant or an AD control traffic for a shot is unsafe and illegal. Budget for adequate police assistance if necessary.

The article below illustrates the hazards of ignoring this policy.

### **FILM STUDENT CRITICAL AFTER TRAFFIC ACCIDENT**

*By Margo McCall Staff Writer Antelope Valley Press*

*LITTLE ROCK - A Los Angeles film student was struck by a dump truck Monday afternoon after venturing onto Palmdale Boulevard to stop traffic to allow filming.*

*Jonathan Rosen, 27, was reported in critical condition at Antelope Valley Hospital Medical Center with a broken leg, pelvis and foot and internal injuries, a hospital spokeswoman said Monday night.*

*California Highway Patrol officer Charles Gilliard said the group from Los Angeles based American Film Institute did not have a permit to film.*

## Cars and Other Moving Vehicles

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If you are shooting in or around moving vehicles, there are many safety issues that students should be aware of.

### **DIALOGUE IN MOVING VEHICLES**

You may wish to include a scene in your film or video that involves dialogue between characters inside a car or other moving vehicle. Scenes like this are difficult to shoot. Even shots inside a car in motion without dialogue present serious challenges.

The first question that has to be asked is, "Why is this scene taking place inside a moving car?" Is

there something inherent in the setting that is crucial to telling the story? If the answer is "no" then our suggestion is to restage the scene in a location that is easier to control.

CalArts does provide automobile insurance but student must see Production Services for to access. A DMV record and copy of driver's license is necessary. The approval for auto insurance may take a couple of days, so do not wait to the last minute!

## TOW SHOTS

This is the industry-standard method for filming interior moving car scenes. Towing the picture vehicle affords the greatest amount of control for the filmmaker. Camera angles and lighting can be controlled—and since the engine is not running, the sound quality is good.

- Pros: best control of performance, picture, lighting and sound.
- Cons: complex and expensive—requires skill and knowledge to do well.
- Cost: about \$3,500 / day

## HOOD MOUNTS / SIDE MOUNTS

This is the technique of attaching lights as well as cameras to the picture vehicle using pipe rigs and ratchet straps. Occasionally "moving" shots are done with the actor actually driving the picture car to which the camera and lights have been attached with mounts. This is a dicey proposition. It is a rare individual who can act and drive a car at the same time and do both well. Either the acting is going to suffer or the driving is. In either case, it is a sure bet the film suffers.

Other considerations are: where is the Director while filming? In the back seat? What about the sound recordist? The cinematographer? Obviously no one is looking through the lens during the shot. This could be a big problem when shooting film without a video tap.

Because the engine is running during the shot, sound quality suffers. Cutting between different angles can be a dialogue editor's nightmare. The sound may be so bad that dialogue replacement (ADR) is required. That means that the actors will have to be re-recorded in a studio while lip-syncing their original dialogue. ADR is expensive and time-consuming.

Safety is a big concern when using this technique. If driving in heavy traffic, the actor's vision is impaired by the hood mount. Additionally, the actor's attention is not completely directed towards driving—they are trying to remember their lines and deliver them with the appropriate emotion. Another risk is that side mounts are frequently knocked off as the actor drives too close to other vehicles or buildings, resulting in severe damage to the camera.

- Pros: inexpensive
- Cons: very little control over the elements—potentially dangerous
- Cost: \$100 / day



## HANDHELD DRIVING SHOTS

This technique works best with small digital video cameras. Since the engine is running, sound quality is not very good.

Space inside the vehicle becomes an issue. Not only the actor, but a camera operator, the director and maybe a sound recordist have to find someplace to be. Camera angles become limited (to avoid photographing all those extra people in the car).

Safe execution requires that all persons inside the car wear their seat belts when the vehicle is in motion.

- Pros: inexpensive, fast
- Cons: limited control—can produce unsteady image, poor sound
- Cost: nothing

## Elevated Work Platforms

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These guidelines apply to vertically operated elevated work platforms or "Scissor Lifts" and boom mounted, telescoping and rotating, elevating work platforms, such as "Condors." Only persons trained in the safe use of elevating work platforms are authorized to operate these devices.

- Aerial / elevating equipment is designed to position people and tools at the worksite. In some cases lighting, camera and diffusion equipment may be rigged in the basket but always within manufacturer's defined limits. In such cases, additional training is required and specific aerial / elevating equipment is necessary
- If the manufacturer does not provide written guidelines, do not rig basket with the equipment
- Prior to operating it, inspect the equipment for satisfactory condition, damage and defects. Inspect all operational controls to make sure they are functioning properly
- Before operating the equipment, think through the job to be performed and evaluate the job site location for potential hazards
- The operation of aerial devices / work platforms near energized, high-voltage sources of any sort is prohibited at all times. Electricity from high voltage lines can arc several feet; direct contact is not necessary to receive a deadly charge
- Take appropriate measures to ensure that the job site's surface is stable and will support the equipment and that there are no hazardous irregularities or accumulation of debris which might cause a moving platform to overturn
- Use wheel chocks on inclined surfaces
- Securely attach personal fall protection equipment to the boom basket, tub or platform to an approved attachment point
- Use an adequate safety lanyard to attach objects or production equipment that could fall from the aerial basket / platform
- Do not load the basket, tub or platform beyond its rated capacity
- Do not place ladders, planks or other objects in, on or top of the platform or guardrail to gain

greater height

- Do not sit or climb on the edge of the aerial basket / platform
- Do not work from aerial work platforms when:
  - Exposed to extreme weather conditions (thunderstorms, heavy rain, extreme heat or cold).
  - Winds exceed 25 miles per hour.
  - Where moving vehicles or pedestrian traffic are present, mark the work area around the aerial equipment with flags, signs, traffic cones or other means of traffic control.
- Never leave this equipment unattended if you have stopped it on a ramp, grade or incline until you have chocked at least one tire.
- Do not attempt to raise platform / basket beyond its rated maximum height or reach.
- "Towering" (traveling with a worker in the basket) is NOT permitted.
- Aerial platforms, when in operation, shall be solely under the control of the operator in the basket. At no time shall the equipment be moved, lowered, or otherwise controlled from the secondary (ground control) panel unless the operator in the basket makes a request that it be done, or the operator is ill or otherwise incapacitated.

## Fire and Open Flames on Set

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- The use of fire—that is any open flame—constitutes a particularly hazardous situation on any film set. Extreme care must be taken to avoid endangering yourself and/or your cast and crew when candles, fireplaces, campfires, cigarette lighters and the like are used.
- If you are shooting on a local location (LA County or City), the Film Permit Office may require the presence of a professional Fire Safety Officer (in fact, probably will) if an open flame is used. If you are filming in a "High Fire Hazard" area you will not be allowed to use an open flame.
- Designate a responsible person for the handling, placement, safe use and daily securing of any open flame devices. Firmly secure all stationary, open-flame fixtures.
- Keep flammables and combustibles a safe distance from open flames. Additionally, where required, keep such materials in approved and properly labeled containers.
- All gas lines in connection with the use of open flames must be approved in accordance with applicable building and fire codes. When using liquefied petroleum gas (LPG), hoses and fittings must be of a type approved for LPG service.
- Notify all cast and crew, including stunt performers, reasonably in advance of their involvement with open flames.
- When fire is used, fire extinguishment equipment must be in close proximity and



properly trained personnel should stand by.

- Whether in a studio or on location, contact appropriate fire authorities prior to the use of open flames.
- The person responsible for igniting the flame should ensure he or she maintains a clear line of sight of the flame or maintains direct communication with a designated observer.
- Make sure that an adequate number of proper fire extinguishers are at hand.
- Test the extinguishers before igniting any open flame to insure that they are in working condition.
- Be careful with loose clothing around open flame. Untreated fabric can ignite quickly and cause severe injury.
- Consider that the illusion of fire can be created with a lighting effect.

## Smoke, Fog, and Lighting Effects

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- All scenes involving smoke, fog or lighting effects must be approved in advance by your instructor and Production Services.
- When creating smoke or fog effects on any set, use the minimum concentration necessary to achieve the desired effect.
- When smoke or fog effects are created on an interior set, periodically ventilate or exhaust the stage or give all persons and animals a break away from the stage at appropriate intervals.
- All non-essential personnel must be excluded from any interior set when smoke or fog effects are used.
- When using smoke on an interior set on location, you must provide a means to exhaust or ventilate the set.
- When smoke or fog effects are going to be created on any set, notify all personnel ahead of time as to use and type. Note all smoke and fog effects on the call sheet with the appropriate safety bulletin attached.

## Power Tools

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Power tools are dangerous unless they are handled with care and respect. If a power tool is treated roughly, dropped, banged around, or gets wet, the insulation may weaken and present the possibility of a shock hazard. If the operator is standing on a wet conductive surface, the shock can be fatal. What is more, secondary wounds can occur even during mild shocks if the operator loses control of the tool.

Never carry power tools by their cords and never shut them off by yanking the cord from the receptacle. This puts too much stress on the cord and other connections. Insulating platforms, rubber gloves, and rubber mats provide an additional safety factor when working with electrically powered tools in damp locations.

Regular inspection and maintenance is important. Check the tool over before using it. Make sure it

is clean and grounded and that the cord is in good condition. Check the trigger to make sure it works easily, that it does not stick, and that the power goes off quickly when the trigger is released.

When using power tools during construction, Ground Fault Circuit-Interrupter (GFCI) protection is required. Test the GFCI device to see if it is functioning properly. Portable GFCI devices are available and should be used when operating tools while standing on an outdoor grade or damp concrete.

## Glass

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Using locations, sets, set dressing or props which involve the handling of, or working near glass objects or architectural / structural glass creates a potentially hazardous situation for cast, crew and spectators.

Check all architectural and/or structural glass carefully to assure that it is approved safety glass. Mark all glass doors, panels, and other large areas of glass, at or near ground level or at entryways with large, white tape "Xs" to enhance their visibility.

Cabinet or showcase glass, glass tables, glass decorative panes or partitions, lamps or hanging glass fixtures, glass sculptures, glass picture frames, glass or china dishes, and other hand-held glass objects need special consideration. Consider removing them and replacing them with plastic or "candy-glass" objects.

## Production Trucks

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Many students rent a truck to haul their grip and lighting equipment. CalArts vans are available to students who have taken the test with the Risk Manager. Please see facilities for more information. If you rent a van or truck, here are some things you need to know:

### INSURANCE

CalArts does provide automobile insurance but student must see Production Services for access. A DMV record and copy of driver's license is necessary. The approval for auto insurance may take a couple of days, so do not wait to the last minute!

Most personal insurance and credit card companies will not cover truck rentals under existing policies. Most rental companies, however, offer options such as a limited- damage waiver that relieve the renter of any loss or damage to the truck, regardless of fault—for an additional fee.

Damage Waivers protect you from certain financial responsibilities for loss (including theft), and damage to the rental truck. There are two different Damage Waivers that are offered:

- Physical Damage Waiver (PDW) where you have \$0 responsibility for any loss or damage.
- Limited Damage Waiver (LDW) where you are responsible for the first \$500 of loss or damage.

Overhead damage and "curbing" the tires are excluded from these Damage Waivers.





PDW and LDW are not insurance, they are optional damage waivers.

Supplemental Liability Insurance (SLI) protects you against bodily injury and property damage claims made by others in a covered accident with the truck. It is an “Excess Vehicle Liability Insurance Policy” that provides additional liability insurance.

SLI insures you and authorized operators as defined in the Truck Rental Agreement, against claims made by third parties against you, the customer, for bodily injury / death and property damage caused by the use or operation of the truck.

## WHO IS DRIVING?

Make sure that the person who is actually going to be driving the truck is listed on the insurance and rental form. Also, be sure and check that the driver has a valid driver’s license and verify that they have insurance coverage.

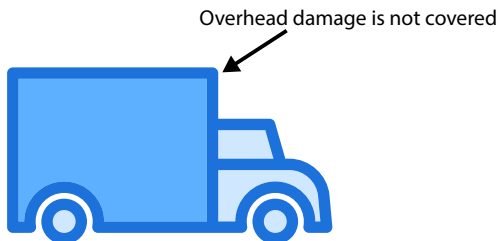
## LOADING AND UNLOADING

The lift gate should be operated by only one person. The operator should give a verbal warning, “going up” and “going down.” Crew not operating the lift gate should stand well clear of the lift. Use truck shelves and racks and ratchet straps to tie off equipment.

## DRIVING

First familiarize yourself with driving a truck. Here are some guidelines:

- Make sure your load is properly placed and secured.
- Before you hit the road, get comfortable with the truck’s switches and gauges. Driving a truck will feel different than driving a car. For one thing, you will likely be sitting above the front wheels, so turning corners will take some practice. Adjust your mirrors before you hit the road. Remember, you will not have a direct rearview mirror, so make sure your side mirrors are in the right place for you.
- Trucks are taller and wider than cars and need greater overhead and side clearance. If the height and width of the vehicle is not indicated on the truck, be sure to get this information from your rental agent. Be alert for low bridges and tree limbs, as well as canopies at service stations, fast food restaurants, motels, etc. Almost all rental insurance excludes “overhead damage” – that is, to the top of the box.



- Try to drive in the center lane on city streets as much as possible to avoid tree limbs and curb damage.

- Always use your turn signals and avoid making sudden stops or abrupt lane changes.
- Use caution at intersections. Before crossing an intersection, check left, then right, then left again. Obey all traffic signs and lights.
- You will not be able to accelerate that fast, so pull into faster lanes of traffic with caution.
- The recommended maximum speed for a loaded truck is 45 mph. Do not attempt to pass a vehicle moving faster than 40 mph. Never pass on hills or curves.
- Your truck is probably wider than the cab, meaning you have to drive more in the center of the lane.
- Never tailgate. Trucks weigh three to ten times more than cars and must have more time and room to stop.
- You must begin braking sooner, particularly when you have a load.
- Always look for an area that provides “drive thru” parking spaces. Avoid backing up as much as possible. If you must back up, ask someone to direct you from the side at the rear.
- Set the hand brake every time you park. Turn the wheels away from the curb when parking with the truck faced uphill. When parking with the truck faced downhill, turn the wheels toward the curb.



## Prop Weapon Usage

It is against CalArts policy to bring any type of firearm, weapon, or prop weapon onto the CalArts Campus, stored in your car while on campus or on your person without following the procedures listed below. This includes, but is not limited to, pistols, rifles, carbines, shotguns, swords, sabers, daggers, knives, axes, chainsaws, muskets, replicas, and any other weapon that is real, modified, rubber, plastic, airsoft, BB, or capable of firing any type of projectile. Failure to comply with these policies is severe and will lead to disciplinary action.

### GENERAL POLICY FOR ALL SCHOOLS

It is strictly prohibited to bring any type of weapon, referenced above, on campus for personal reasons (non-performance, film/video productions or exhibition).

The only type of weapon that will be approved for performance, exhibition or film/video productions are rubber / resin weapons (or similar material), non-firing (plugged barrel) weapons, blunt or filed down weapons or replica weapons with the firing trigger removed. These approved weapons will be referred to as Prop Weapons.

Real guns may never be used under any circumstance.

You may not use any prop weapons that are capable of propelling any sort of projectile.

Live ammunition, blanks, squibs and other pyrotechnic devices may never be used on campus or off campus for film/video production.

The prop weapon must be rented from an approved rental house. You may not use

personal or purchased toys, models or replica firearms.

The above referenced approved prop weapons can be used in art exhibits, theater / dance performances or film/video productions only but must follow the following procedure.

- Prior to a prop weapon being brought on campus, an Event and Performance Checklists must be attained and filled out completely. You should list the type of prop weapon and its use for the exhibition, performance or film/video production. Also, dates on campus and areas the prop weapon will be used.
- You will be notified by the Risk Management Administration that your Event and Performance Checklist has been reviewed and a date will be set for you to bring the prop weapon on campus for inspection.
- When transporting a prop weapon onto campus, you must alert the Safety Officer at the main gate that you are bringing a prop weapon onto campus. They will direct you to the facilities dock where you will be met by another Safety Officer, inspection will take place and you will be escorted to your destination. The prop weapon must be concealed in a duffel bag or by some other means as not to alarm the campus community. Under no circumstances may a prop weapon be brandished, played with or otherwise displayed when transporting onto campus or while on campus.

At inspection, pictures will be taken of all prop weapons.

Once approval has been given, the prop weapon must be stored in a locked cabinet if not immediately used. No horseplay or brandishment allowed.

In all campus areas where a prop weapon is being used in an exhibition, performance or film/video production, signage must be posted that announces the use of a prop weapon.

Any and all prop weapons, referenced above, found unattended, or deemed to be brought on campus for personal reasons will be confiscated and given to Campus Safety. For exhibitions, performances or film/video productions the prop weapon will be held until the owner, production manager, or prop / weapons master has given written / email permission from their school / department to Campus Safety to have the weapon returned. If the weapon is to be used in a performance, exhibit or film/video production, it must immediately be given to the owner, prop / weapons master, or production manager to be locked up until needed. If a prop weapon is deemed to be brought on campus for personal reasons, it will be disposed of by Campus Safety and owner will face disciplinary actions. There are no exceptions to this rule.

## **EXTRA GUIDELINES FOR FILM/VIDEO PRODUCTION ON CAMPUS**

- Set up a meeting with Production Services to go over the use of the prop weapon.
- A member of the crew shall be designated Prop Master or Weapons Handler and have the responsibility for transporting, handling, control, distribution, and securing all prop weapons.
- The use of the prop weapon shall be noted on the Call Sheet.
- Before use on set, a safety meeting must be held and an announcement made to cast and crew that a prop weapon is about to be used.
- Treat all prop weapons as though they are real or loaded.

- The actor’s behavior when properly matched with appropriate visual and sound effects in post-production will likely accomplish convincing your audience that your actor is holding a live firearm.
- Make sure appropriate signage is posted announcing the use of a prop weapon.
- If any of the above procedures are not followed, a Safety Officer will be assigned to act as Safety Coordinator for the film/video production. The time for this person will be charged to the School of Film/Video or student.

## SCHOOL OF FILM/VIDEO PRODUCTION OFF CAMPUS

Set up a meeting with Head of Production Services. The prop weapon must be rented from an approved rental house. You may not use personal or purchased toys, models or replica firearms. Live ammunition, blanks, squibs and other pyrotechnic devices may never be used for any type of School of Film/Video production off campus.

You will need a film permit. The permit form will ask if you are using a prop weapon. Be aware, there may be restrictions on their usage at your chosen location. Check first!

Brandishing weapons in a public place usually requires the presence of a police officer. This means hiring an off-duty officer (an LAPD officer gets \$45.00 an hour with an 8 hour minimum).

The key is whether you can be seen by anyone not affiliated with your shoot. If you’re inside and the blinds are closed, you are probably okay. If you need to have the windows open, you should post signs on the outside of the window reading “FILMING” and “PROP WEAPON IN USE.” Additionally, post someone outside the window to watch for passersby and to give the all clear. Yellow caution tape can be used to block off an area where you don’t want people passing by (this is also useful if you do not want them crossing in front of camera in general).

If you are outside and going to be brandishing weapons, and there is a chance that someone could see you, you must notify the police.

All the precautions that you take are designed to minimize the danger of someone misunderstanding what is happening. Everything you do should be geared towards avoiding the possibility of misconception—whether it is making sure there is nobody around (although it is tough to be certain of this), posting signs or notifying the police yourself ahead of time.

The problem with posting “FILMING” signs is that depending on where you are, there is the potential of attracting onlookers. That is why it is best to have someone assigned specifically to crowd and pedestrian control.

## NOTIFYING THE POLICE

The person you should try to reach is the Watch Commander of the precinct covering your location. For example, the Los Angeles Police Department has 18 different stations, each covering a different area of the city (Hollywood, West LA, Van Nuys, Devonshire, etc.). In the Santa Clarita Valley, you would notify the Sheriff’s Department.



The Watch Commander is the officer who dispatches officers to a scene. If they know that you are shooting a film with prop weapons at a certain location at a certain time, and they get a call from a neighbor reporting it, they know not to dispatch squad cars. Officers who report to a scene where weapons have been reported are understandably on edge and nervous, and this is a very dangerous situation for you to be in.

You should call at least a week before your planned date so that the station can put you on their calendar. This way, whoever is on duty at a particular time will be informed in advance. Call again the day before your shoot and the day of.

Failure to comply with these policies and procedures could result in injury or death and will result in disciplinary action.

Just in case you are not convinced:

### ***DEPUTIES KILL MAN WIELDING A FAKE GUN***

*From Times Staff and Wire Reports*

*A 29-year-old man was shot to death by Los Angeles County sheriff's deputies Monday after he refused to drop a toy handgun that was mistaken for a real firearm, authorities said.*

*The shooting occurred about 7:15 pm near Inglewood Avenue and Lennox Boulevard when the man pointed a fake silver gun at deputies, said Deputy Bill Brauberger.*

*The man was identified as Jaimie Flores of Lennox, said Lt. Larry Dietz of the Los Angeles County coroner's office.*

## **LA POLICE DEPARTMENT PRECINCT LOCATIONS / SANTA CLARITA SHERIFF DEPARTMENT**

To find the Precinct Office for your location go to the LAPD Website: [lapdonline.org/our\\_communities](http://lapdonline.org/our_communities) and enter the address of your location.

For the Santa Clarita Valley, please contact the Santa Clarita permit office [filmsantaclarita.com](http://filmsantaclarita.com)

## **Stunts and Coordination**

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Professional stunt performers are not daredevils. Motion picture stuntmen and stuntwomen are very much like professional athletes. They have trained and worked very hard just to get into the business. They make their living performing physical action in front of the camera.

### **WHAT IS A STUNT?**

Physical action requiring an actor to fight, fall, jump, run and, in general, perform in an athletic manner and/or in hazardous situations may require the services of a stunt player to double the actor. Often, even professional filmmakers do not appreciate what is and what is not a stunt. If there is any question, check with a stunt coordinator. Have the coordinator read the script and discuss the action with them.

Many common activities, which may be simple tasks for someone familiar with the tool, toy,

appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation—for example, skateboards, manual transmissions, scooters and motorcycles.

And there is another thing—you want the physical action to look "real." There is nothing that destroys the illusion faster than lame, awkward and clumsy physical action.

Professional stunt players are actors and members of the SAG. They are covered by the provisions of the Basic Agreement. Many stunt players are fully capable of delivering dialogue on-camera. Smart Directors and Producers cast stunt persons whenever possible and avoid the cost and hassle of doubling.

## WHAT IS A STUNT COORDINATOR?

A Stunt Coordinator is a stunt player who assumes the responsibility for supervising all the stunt work and all stunt players in a film. In addition to hiring the stunt performers and arranging for any necessary equipment, the coordinator works with the cinematographer to plan the best possible camera angles for each stunt to achieve the most effective visual impact. They also have the responsibility for keeping all members of the crew, the camera operator, and the stunt people safe during the filming of stunt work.

The Stunt Coordinator is sometimes employed months before a film starts shooting to help the writers and director work on the action in the story. Then the Coordinator breaks down the script and develops a stunt budget. Once a budget is accepted by the Producer, the Coordinator is expected to stay within it.

On smaller shows, the Stunt Coordinator may perform many of the stunts him or herself.

## WORKING WITH A STUNT COORDINATOR

The performance of all stunts or hazards is preceded by a meeting on the site of the event with all people concerned. This meeting includes a "walk-thru" or "dry-run" with the stunt coordinator and/or special effects crew and all of the persons involved in the event. An understanding of the intended action, possible deviations, and authority to abort should be made clear.

All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

## SOURCES FOR STUNT COORDINATOR

### **Stuntmen's Association of Pictures**

(818) 766-4334 (office)  
(818) 766-5943 (fax)  
[info@stuntmen.com](mailto:info@stuntmen.com)  
[stuntmen.com](http://stuntmen.com)

### **Stunts Unlimited**

(818) 841-3555 (office)  
(818) 841-1655 (fax)  
[info@stuntsunlimited.com](mailto:info@stuntsunlimited.com)

### **Stuntwomen's Association of Motion Pictures, Inc.**

(818) 762-0907  
[stuntwomen@stuntwomen.com](mailto:stuntwomen@stuntwomen.com)  
[stuntwomen.com](http://stuntwomen.com)



# Animals in Film

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First of all, remember that CalArts' insurance does not cover animals—any animals, even your own pet. If you intend to use animals in your film you will be required to purchase insurance from a broker.

## WORKING WITH ANIMALS ON SET

Animals are unpredictable. If animals are used in filming, the animal handler should meet with cast and crew and inform them of the safety procedures in effect and answer any questions. Safety meetings should be held when appropriate.

Do not feed, pet or play with any animal without the permission and direct supervision of its trainer. Defer to the animal trainers at all times.

You can download the American Humane Guidelines for the Safe Use of Animals in Filmed Entertainment at: [americanhumane.org](http://americanhumane.org).

## Desert Insects / Animals

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Special safety considerations must be taken when working on locations where various desert animals may be present. In Southern California, for example, we may find venomous rattlesnakes, scorpions, black widow spiders, and brown recluse spiders. Although the types of critters may vary from region to region, basic safeguards should be taken to prevent serious injury or illness to cast and crew members.

### PRE-PLANNING

“Animal awareness” starts during the search for locations. Consider safety precautions when evaluating a location that may contain desert insects / animals, including identifying the type(s) of insect / animals present and the location of nearby hospitals or medical facilities.

It is also your responsibility to assure the safety of the desert insects / animals in the filming area, and to provide for the removal of wildlife from locations. Any desert insects / animals that remain on the set are subject to American Humane Association (AHA) Guidelines and Procedures, including but not limited to:

- Section 809.1 if native animals are not to remain on the set, they must be carefully removed, relocated, or properly housed and cared for, then safely returned to their habitat after filming is complete. Only qualified and trained personnel should attempt removal of nests or hives.
- Section 809.2 a production may not intentionally harm and must take precautionary measures to protect nets, dens, caves, caverns, etc.
- Section 809.3 care must be taken to ensure that non-indigenous animals are removed from the area after the production has completed filming.

Animal actors brought to a location can be affected by other desert insects / animals; this could range from distraction to life threatening situations or the transmittal of diseases. If this is liable to occur, notify the professional trainer / supplier of the animal actors.

If you have additional questions regarding the AHA Guidelines for the Safe Use of Animals in Filmed

Media, contact the Film and Television Unit at (818) 501-0123; [americanhumanefilmtv.org](http://americanhumanefilmtv.org).

## GENERAL SAFETY PRECAUTIONS WITH ANIMALS

While working around desert insect / animals, it is advisable to wear long pants with the pant legs tucked into socks or boots. A good boot above the ankle will provide better protection. It is also advisable to wear a long-sleeved shirt, dress in layers and wear light colors.

Avoid heavy perfumes or after-shaves as they attract some pests. Apply repellents according to label instructions on the product. Applying repellents to clothing appears to be most effective.

In the case of bites or stings, serious allergic reactions are possible. Survey the cast and crew to find out if any of them have any known allergies so that they can take appropriate precautions.

If you are bitten or stung by a desert insect / animal, immediately contact the set medic or a medical facility. If the encounter with the desert insect / animal involves a life threatening situation, call 911.

## COMMON DESERT INSECTS / ANIMALS

The following are some of the more commonly encountered dessert insects / animals on locations in Southern California:

- Ants: Special precautions should be taken when working around red fire ants to keep from being bitten.
- Ticks: If bitten, seek medical attention immediately. Ticks are known to carry many types of diseases such as tick paralysis, Lyme disease and Rocky Mountain spotted fever.
- Scorpions: All stings are painful, however, very few are fatal.
- Stinging, Flying Insects (Bees, Hornets and Wasps): If stung, seek medical attention. People who are allergic should carry reaction medication.
- Africanized Killer Bees: Remember this type of bee is very aggressive and will attack in swarms. Extreme care should be taken if a hive is located.
- Mosquitoes and Flies: These insects can carry various types of diseases. Asian "tiger mosquitoes" have been found in the Los Angeles area and are known to carry dengue fever.
- Chiggers: Chigger bites produce blisters by irritating the skin. Use chigger bite ointment to remove the itch and promote healing.
- Black Widow Spider: They can produce painful to fatal bites.
- Brown Recluse Spider: They can produce painful to fatal bites.
- Pit Vipers (Rattlesnakes, Copperheads, etc.): Pit Vipers produce painful to fatal bites and do not have to be coiled to strike. For example, a rattlesnake can strike out for one half of its body length.





## IF BITTEN

- Seek immediate medical attention.
- Attempt to note the time and area of the body bitten.
- Immediately immobilize the body part affected.
- Do not apply a tourniquet, incise the wound, or attempt to suck out the venom.
- Do not allow the victim to engage in physical activity.

## TIPS FOR SNAKE AVOIDANCE

- Always look where you are putting your feet and hands.
- Never reach into a hole, crevices in rock piles, under rocks, or dark places where a snake may be hiding. If you need to turn over rocks, use a stick.
- Attempt to stay out of tall grass.
- Walk in cleared spots as much as possible.
- Step on logs, not over them so that you can first see whether there is a rattlesnake concealed below on the far side.
- Be cautious when picking up equipment, coiled cables, and bags left on the ground.
- Remember that rattlers are protectively colored (camouflaged).
- On hot summer days, rattlesnakes can become nocturnal and come out at night when you do not expect it. Care should be taken working at night after a hot summer day.

## RODENTS

Locations that may involve the use of alleyways, beneath bridges, tunnels, abandoned buildings, or other structures, may involve potential contact with rodents. Rats, squirrels, and other rodents can carry various types of diseases, which can be contracted if bitten by one of these critters. In addition, their droppings or urine can contain the life-threatening hantavirus. Be alert and cautious when using these locations.

## Water and Boats

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Working on water or in a boat can be very dangerous. The following precautions should be taken:

- If working on or near water, find out if any cast or crew member has a fear of working around water or cannot swim. If so, you may wish to make other arrangements.
- All cast and crew members working on or near water should wear life vests or other water safety gear when appropriate.
- When using watercraft, be aware of load and rider capacity limits. Only required personnel should be on watercraft; all others should remain on land.
- Use safety lines, nets, watch safety personnel and/or divers when filming in rivers or other bodies of water where potentially hazardous conditions could exist (e.g., swift currents, thick underwater plant life, or rocks).

- Know as much as you can about the body of water you are working on or in, including its natural hazards and animal life.
- Do not use an electrical source other than DC in close proximity to water, including pools, ponds, rivers, lakes, swamps, bogs, and/or oceans.

## Makeup and Prosthetic Materials

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Prosthetic devices such as artificial noses, ears, wounds, etc., are made with special chemicals to create molds to fit the actor's features. The process of creating the prosthetics and applying them safely is complex and risky. If you intend to use prosthetic makeup devices, it is imperative that you employ a professional makeup artist and talk to Production Services.

## Filming in the Rain

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If you plan to shoot in the rain, either out of necessity or for aesthetic purposes, please meet with Production Services in advance of your shoot.

- Always check the forecast for your shoot days. If possible, rearrange your schedule to avoid wet or windy weather.
- Should there be rain, or the threat of rain, you need to provide shelter for both equipment and cast / crew. If shelter is not available on site, you should bring an "easy-up" canopy or other covering. (See [ezup.com](http://ezup.com) for examples.)
- Wear rain gear, including correct gloves and rubber boots. Cast and crew should be notified to bring rain gear and alternate clothing should weather conditions change unexpectedly.
- Consider your location. Some areas of Southern California are at risk of flash flooding and/or mudslides when it rains. Be sure you have easily accessible higher ground.
- Using electricity of any kind in wet weather conditions is very dangerous and should not be done. The only Cage lights allowed in the rain are LitePanels 1X1s, LED Cam Lights or LitePanels Minis that run on batteries. Each light and camera must be sheltered from the rain using a canopy, tarp or other covering that is suspended above the light. Do not put a canopy directly on top of a light. A large (4x4) gel frame can be used as an equipment shelter as long as the gel has no tears, gaps or leaks. Proper protection to prevent water from entering and damaging all fixtures is necessary.
- Do not use generators in wet weather.
- All cameras need to have proper covers.
- Rainy weather is often windy weather. Should it be windy, lights and stands should have additional sandbags. Rope can also be used to stabilize tall stands.
- Never stand in puddles of water or place equipment in puddles of water. Ideally all equipment is raised off the ground.



- If there is lightning, you should stop filming immediately and seek shelter for your crew and equipment.
- Make sure to have hot drinks and warm food available on your set.
- Rain can cause issues with sound. You may need to revise your sound strategies. Test your sound on site prior to shooting. Using a boom in rainy conditions can be difficult as well. If rainy weather is forecast for your shoot days, bring alternative sound set-ups such as lavs or cub mics.

Safety should be the first concern on any shoot. Please be sure to protect yourself, your collaborators and your equipment. Stay dry!

# Animation Production



**If you are working in a hybrid way with live action and animation, read the live action production information in the previous section.**

## Working with Electricity

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Never take electricity, electrical appliances or lighting units for granted. Electrocutation is the fifth leading cause of workplace death from injury. More than half of those deaths resulted from the use of defective equipment or not following safe procedures. The following guidelines will help you reduce the risk of electrical shock.

- Before leaving the Cage or rental house with electrical equipment, examine all cables for breaks or cuts in the insulation. Do the same with cables on production stages prior to connecting power. Never use damaged cables.
- Do not let your body become grounded. If you are grounded, it means you may become part of the electrical circuit and thus are likely to have electricity pass through your body. This can be fatal.
- There are many factors that can increase your risk of becoming grounded and receiving an electrical shock. The following is a partial list:
  - wet feet
  - wet hands
  - wet or damp floor or ground
  - wet lamps
  - wet cables
  - touching two lamps at the same time - even when conditions are dry
  - faulty circuits at your location
  - faulty wiring of your lighting equipment, appliances or cable insulation
  - breaks or cuts in the cable
  - touching electrical equipment and a grounded object any place where water is present
- Know where the circuit breakers are at your location and do not overload any circuit. If a circuit breaker trips when you turn on your lights, it means that you have overloaded the circuit. Do not reset the circuit breaker and try again. Plug some of the lights into other circuits at the location before resetting the circuit breaker.
- Carry, as part of your equipment, an extension cable which has a Ground Fault Circuit Interrupter (GFCI). A GFCI device will break the circuit if there is a surge of electricity which can occur when a person is accidentally grounded. GFCIs are essential when working around water or moisture.
- Older locations which have only the two-prong type outlets must be avoided. These outlets are not grounded and present a significant risk of electrical shock. Also, if your location uses

the old screw-in fuses, do not shoot there. If that location is essential to your film, you must provide electricity from a rented generator.

- Never use aluminum ladders or any metal supports such as kitchen step stools when working with electricity.
- Tape down electrical cables. If rubber matting is available, use it over cables and tape the matting down.
- Never place lights under or near a sprinkler head. The heat can set off the sprinklers which will cause extensive water damage.
- Never touch two lights at the same time. If one of them is improperly grounded, you will become an electrical conductor and you will receive a shock.
- Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately.
- Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable. Doing so will weaken the wires inside the cable and can disconnect the grounding wire.
- Examine all electrical equipment for signs of wear. Watch out for breaks or openings in any cable, any plug or any place where the cable attaches to a lamp.
- Uncoil electrical cables before they are used. Cables must not be coiled while they are connected to power. Coiled cables can generate heat which can damage the insulation of the cable.
- Make sure equipment is properly grounded.
- Keep electrical equipment away from water and dampness.
- Feet and hands must be dry when doing any kind of work involving electricity. Never use electrical equipment if your hands are moist, even if it's from perspiration, as this can mean the difference between a light shock and a fatal shock.
- If rain is imminent, stop and disconnect power before you and your equipment get wet.
- Do not charge auto batteries or use jumper cables without following the manufacturer's recommendation.
- Do not use auto batteries to run cameras.

## IF SOMEONE RECEIVES A SHOCK

- Do not pull the victim away with your hands – you will be shocked, too.
- Use a broom, belt, towel, rope or other non-conductive material to separate the victim from the source of shock.
- Try to disconnect the source of shock and call for an ambulance.
- Once the victim is separated from the electrical source, if there is a CPR certified person on set, begin CPR immediately and continue until the ambulance arrives.



## **PLUGGING AND UNPLUGGING ELECTRICAL EQUIPMENT**

- Visually inspect the condition of the plug, cable, and equipment for any signs of excess wear, frayed cables or exposed current-carrying parts. DO NOT USE any equipment in this condition. Return this equipment for repair.
- All grounded equipment should be tested for continuity between the ground pin on the plug and the metal parts of the lighting equipment before it is put into service. If you are unsure about how to do this, request help from one of the technicians at the Cage.
- Turn off power whenever possible. Be sure to turn off all equipment before it is plugged or unplugged to avoid creating an electrical arc at the receptacle.
- Wear protective gloves to avoid getting burned from a flash created by a short-circuit in the equipment.
- Check to be certain that you do not plug Alternating Current (AC) to Direct Current (DC).
- Occasionally, additional electricity may be required to light a large set. One way to obtain this power is to “tie-in” to the electrical panel of a location or building. CalArts School of Film/Video students may not “tie-in” to electrical mains. Only a licensed electrician can “tie-in” to power and disconnect power at the location.
- If you need additional electrical power for a set or location beyond what is available, you will have to rent a generator. Permission to use a generator must be given by your instructor and Production Services.

## **BATHTUBS**

When shooting a scene with an actor in a bathtub, DO NOT mount lights above the bathtub. Position the lights off to the side, and secure the spreaders, stands, lights and barn doors with safety chains so they do not fall into the water. Electrical current in bath water can be fatal.

## **Smoke, Fog, and Lighting Effects**

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- All scenes involving smoke, fog or lighting effects must be approved in advance by your instructor and Production Services.
- When creating smoke or fog effects on any set, use the minimum concentration necessary to achieve the desired effect.
- When smoke or fog effects are created on an interior set, periodically ventilate or exhaust the stage or give all persons and animals a break away from the stage at appropriate intervals.
- All non-essential personnel must be excluded from any interior set when smoke or fog effects are used.
- When using smoke on an interior set on location, you must provide a means to exhaust or ventilate the set.
- When smoke or fog effects are going to be created on any set, notify all personnel ahead of time as to use and type. Note all smoke and fog effects on the call sheet with the appropriate safety bulletin attached.

# Power Tools

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Power tools are dangerous unless they are handled with care and respect. If a power tool is treated roughly, dropped, banged around, or gets wet, the insulation may weaken and present the possibility of a shock hazard. If the operator is standing on a wet conductive surface, the shock can be fatal. What is more, secondary wounds can occur even during mild shocks if the operator loses control of the tool.

Never carry power tools by their cords and never shut them off by yanking the cord from the receptacle. This puts too much stress on the cord and other connections. Insulating platforms, rubber gloves, and rubber mats provide an additional safety factor when working with electrically powered tools in damp locations.

Regular inspection and maintenance is important. Check the tool over before using it. Make sure it is clean and grounded and that the cord is in good condition. Check the trigger to make sure it works easily, that it does not stick, and that the power goes off quickly when the trigger is released.

When using power tools during construction, Ground Fault Circuit-Interrupter (GFCI) protection is required. Test the GFCI device to see if it is functioning properly. Portable GFCI devices are available and should be used when operating tools while standing on an outdoor grade or damp concrete.

# Chemicals and Flammable Materials

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If you plan to use chemicals or flammable materials, be sure to store all chemicals and flammable liquids in approved safety containers or cabinets. Paint, chemicals, and other materials should not accumulate on stage floors, under platforms or in other work areas. You should know and follow proper handling and storage procedures for all combustible or flammable materials. Ensure that there is proper ventilation and wear appropriate personal protective equipment (PPE) such as gloves, goggles, and/or a respirator. Know where the nearest eye-wash station is and how to use it. Consult the Safety Data Sheet (SDS) obtained from the manufacturer or distributor before working with hazardous chemicals.

## HANDLING HAZARDOUS CHEMICALS

Always follow these guidelines when working with chemicals:

- Assume that any unfamiliar chemical is hazardous and treat it as such.
- Know all the hazards of the chemicals with which you work (see SDS).
- Never underestimate the potential hazard of any chemical or combination of chemicals. Consider any mixture or reaction product to be at least as hazardous as—if not more hazardous than—its most hazardous component.
- Never use any substance that is not properly labeled. It may not be what you think it is!
- Date all chemicals when they are received and again when they are opened.





- Follow all chemical safety instructions, such as those listed in the Safety Data Sheets or on chemical container labels, precisely.
- Minimize your exposure to any chemical, regardless of its hazard rating, and avoid repeated exposure.
- Use personal protective equipment (PPE), as appropriate for that chemical.
- Use the buddy system when working with hazardous chemicals. Do not work with hazardous chemicals alone.

## **HANDLING FLAMMABLE CHEMICALS**

- Keep flammable chemicals away from heat, sparks, and sources of ignition.
- Keep containers closed, except when in use.
- Maintain adequate ventilation.
- Use labeled and proper safety cans and cabinets.
- Know how to use ABC fire extinguishers.
- Minimize the quantity of flammable chemicals in the work area.

## **Using Foam(ed) Plastics**

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Occasionally, CalArts students use foam(ed) plastics to fabricate characters, sets, and props for their productions, especially when working with stop-motion animation. The following are guidelines for using these materials safely.

Foam(ed) plastics are products made of petroleum distillates which can ignite when used in connection with heat from a hot wire or welding / cutting operation (hot work), or when used in close proximity to a fire effect or special effect / pyrotechnic device. Accordingly, it is recommended that only approved fire resistant foam(ed) plastics be used.

The following types of foam are most commonly used in set and prop construction:

- Sprayable polyurethane foam
- HSF 110 Pour Foam, Class 1
- Two-part rigid foam (AB foam)
- Expanded Polystyrene (EPS) or polyurethane or polystyrene foam blocks

## **POTENTIAL HEALTH HAZARD FROM FOAM(ED) PLASTICS**

The primary hazards in working with or around foam(ed) plastics are adverse health effects from direct exposure to foam(ed) plastics, and injuries caused from ignition of foam(ed) plastics. Although foam(ed) plastics can be used safely, they must be handled in accordance with the procedures designed to minimize exposure and ignition. When foam products burn they will generate dense clouds of black smoke and a variety of toxic gases, including carbon dioxide, carbon monoxide, oxides of nitrogen, and traces of hydrogen cyanide. All precautions must be taken to avoid ignition of foam(ed) plastics to prevent inhalation of potentially hazardous smoke and other

injuries, such as burns. If inhalation of potentially hazardous smoke occurs, immediately seek medical attention.

## EXPOSURE TO FOAM(ED) PLASTICS

Typically, there are three primary routes of possible exposure to foam(ed) plastics and the vapors released from such products: inhalation, skin contact, and eye contact.

- Inhalation
  - Airborne vapors, aerosol mists, and particulates are irritating to the respiratory tract.
  - Symptoms of overexposure may include tightness of the chest, difficult or labored breathing, headache, nausea, or vomiting. Exposure to higher concentrations may result in chemical bronchitis, pneumonitis, and pulmonary edema.
  - Some people may become sensitized and experience severe asthma-like attacks whenever they are subsequently exposed to even minute amounts of vapor. Once sensitized, these people must avoid any further exposure.
- Skin Contact
  - Although a single prolonged exposure is not likely to result in the foam material being absorbed through the skin in acutely toxic amounts, skin contact may discolor the skin and cause irritation. Skin contact may produce contact dermatitis and skin sensitization. Therefore, avoid contact with the skin.
- Eye Contact
  - Direct or indirect contact with foam material may cause eye irritation, temporary blurred vision or corneal damage. Be aware that ordinary safety goggles or face masks will not prevent eye irritation from high concentrations of vapor.

## GENERAL PRECAUTIONS WHILE CUTTING, CARVING, SCULPTING, BLUING, AND/OR SPRAYING

- Skin and eye protection should be used during all normal working operations. Personal protective equipment (PPE) includes, but is not limited to, safety glasses, chemical worker's goggles, chemical gloves, face shield, long-sleeve coveralls, safety shoes, or boots.
- Mechanical ventilation adequate enough to draw vapors, aerosol mists, or smoke away from an operator's breathing zone should be provided at all workstations. Because CalArts does not have such workstations, at the Institute all work with foam(ed) plastics should be done outdoors.
- When adequate local exhaust ventilation is not feasible, proper personal respiratory equipment must be used.
- Monitoring for airborne contaminants may be necessary.



## **GENERAL PRECAUTIONS FOR WORKSITE, STORAGE, AND DISPOSAL**

- Due to potential fire hazard, consideration should be given during the design and pre-production phase to ensure appropriate egress.
- Foam(ed) plastics are combustible. Care should be taken to avoid contact with sources of ignition before, during, and after installation of all foam(ed) plastics. Smoking while working with or around foam(ed) plastics is strictly prohibited.
- Foam(ed) products and associated adhesives must be dry and cured prior to sculpting and/or shaping.
- When setting up welding / cutting operations, do not locate them in close proximity to foam(ed) plastics operations.
- Working with foam(ed) plastics produces combustible dust. Keep the work area clean.
- Fire suppression devices and materials should be readily available when working with foam(ed) plastics.
- Do not expose foam(ed) plastics to reactive chemicals (such as solvents, petroleum products, etc.). Consult the product MSDS and Manufacturer's Technical Data Sheet for further information.
- Since uncured AB foam can generate heat and cause fires, use care in disposal.

## **SCULPTING FOAM**

In addition to the "General Precautions," the following safety guidelines should be used when sculpting foam:

- Sculpting foam(ed) plastics may involve many different types of tools. Care must be taken when using sharp tools or those with moving parts to avoid injury. Be aware of others working in close proximity.
- Abrading, sawing, cutting, sanding, or other methods of sculpting foam(ed) plastics will cause dust and debris to form, which increases the potential for flammability.
- Wear appropriate PPE when necessary. Keep the work area clean by regular sweeping and disposal of dust and debris.

# Post- Production and Sound



# Post-Production Wrap Book

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Although not all of these will apply, students should try and have a completed wrap book at the end of post-production.

- Final Screenplay
- Director's Prep
- Storyboards
- Lined Script
- Set Diagrams
- Shot List
- Casting Breakdown
- Headshot, resume and casting input form for each actor auditioned and/or used in the film
- Scene Breakdown
- Budget
- Schedule
- Call Sheets
- Insurance Certificates
- Camera Reports
- Sound Reports
- Editors Logs
- Credits List
- Copies of all release forms including the following:
  - Actors – one release for each actor appearing in the film
  - Locations - one release for each location appearing in the film
  - Original Music - one release for each piece of music used in the film from the composer
  - Musicians-one release for each musician who performed during recording of film music.
  - Pre-recorded Music – one sync license and Master Use license for each piece of prerecorded music used in the film. Cue sheets may be necessary for distribution. Please see the Head of Production Services for more Cue sheet information.
  - Ownership agreements, if applicable.

## Transfers

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E104 Sound Transfer / Helpdesk supports a variety of audio and video formats, both analog and digital, for transfer or digital conversion.

Audio files may be created from CD, MiniDisc, DAT, Cassette, 33/45 rpm phonographic records,

16/35mm magnetic film, and 1/4" tape (Nagra, 1/2 track, and 1/4 track) for use in Pro Tools, or other digital audio workstations. Video may be captured from Laser Disc, Digital BetaCam, BetaCam SP, DVCAM, 3/4" ("U-matic"), VHS, and HDV tapes.

Although all of these formats are currently available in E104 Sound Transfer / Helpdesk, they are not guaranteed. These decks are no longer manufactured and servicing them may no longer be possible.

Media for transfer may be delivered to E104 Sound Transfer / Helpdesk Room during Helpdesk hours. A Transfer Work Order must be filled out before a Sound Student Technician can begin the transfer. Be as specific as possible about source and destination transfer formats in order to ensure proper conversion for synchronization or other project-specific needs. When transferring between formats, be sure to bring blank media along with the master material. Label everything. Depending on the time of year, transfers can take between 2-3 workdays. The fee for transfers is \$6/hour with a \$2 minimum. Transferred files can be delivered to a hard / thumb drive or to your FVCentral Depositbox after payment is made.

## Film Scanning

The Blackmagic Cintel Film Scanner creates digital files from 16mm, Super 16 and 35mm negatives and prints. The film scanner captures in a high resolution RAW format for digital mastering and archiving. The film scanner can also capture audio in real time and Keycode information to allow filmmakers the ability to match frames and later cut their negatives.

By appointment, trained student Film Scanning Technicians operate the scanner as a service to the students, staff and faculty of the School. To request a Film Scanning Session with a Student Technician, go to E104 Sound Transfer / Helpdesk Room.

Scanning takes place 7 days a week, but is contingent on technician schedules and availability. Priority for film scanning is given to School of Film/Video. Reservations are based on a 1-hour minimum and a 3-hour maximum, per person, per day.

There is a \$15/hour fee. Charges will include: Set Up (a 30-minute minimum) and Basic Color Grading (if you want to change each scene with another color grade, time will be charged accordingly). This service does not include solving any problems discovered that might prevent scanning.

A 24-hour notice will be required to cancel a session. If notice is not given, a 1-hour "no show" charge fee (\$15) will apply. Your scanning session begins at your reserved time and fees will be charged accordingly.

It is extremely important to show up on time and be prepared for your session. You must be present with the technician for the entire session. "Prepared" means your film is delivered on a film core, not a reel, heads out, with 6 feet of clear leader head and tails required. The Cintel film scanner will handle 16mm, Super 16, and 35mm film: Positive, Negative, Interpositive, and Internegative. Scanning negatives produces the best results.

Any spliced film or film prints will be inspected. If your scan cannot be completed within your reservation time period, you will have to reschedule to continue the process.



The following films will not be accepted for film scanning:

- Hand-processed film
- Scratched film
- Workprints
- Double spliced film
- Damaged film

## Sound Effects

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Nearly 600 hours of sound effects and production music are available for download using Soundminer, accessible on all School of Film/Video computers. Soundminer is also available on select computers in A109 and A221N. Come to E104 Sound Transfer / Helpdesk during Helpdesk hours if you have any questions.

## Recording Sessions

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A112 Recording Studio can be scheduled for recording: ADR (automated dialogue replacement), voice-overs, dialogue, music scoring, Foley, sound effects, etc. Recording session requests may be placed with Sound Student Technicians in E104 Sound Transfer / Helpdesk during Helpdesk hours. A session request form must be filled out in its entirety before any session may be scheduled.

It is important to include three unique potential session dates and times so that the request may be coordinated with the availability of the studio and the recording engineer(s), as well as your actor(s). Please turn in session requests at least a week before your first requested recording time to allow time for scheduling. Whenever possible, recording sessions are scheduled together into blocks of time to make efficient use of limited facilities. During the end of the spring semester, studio use is at a premium and it is not always possible to secure your requested times. Depending on the time of year, it can take between 2-3 days to confirm your recording date.

The fee for recording sessions is \$15/hour, including setup and tear down time. Be as clear as possible in the session request form about the nature of the recording session in order to make efficient use of recording studio time. For more elaborate music recording sessions, two recordists may be necessary. For Foley sessions, the recording studio supplies a limited number of props. More elaborate Foley props must be brought to the session. The Student Engineer is not your Foley artist and should not be expected to perform your Foley for you. After a Foley session, you are responsible for any clean up that may be necessary.

After the session, your engineer will give you a charge sheet which you must then take to the Accounting Office to pay for the session, then bring the yellow receipt to E104 Sound Transfer / Helpdesk during Helpdesk hours to get your files. Recordings may be delivered to your hard / thumb drive or to your FVCentral Depositbox. For evening or weekend sessions, files will not be delivered until payment can be made at the Accounting Office during normal business hours.

You must reply-all to the confirmation email if you are running late. If you show up less than 30 minutes late, you will be charged for time from the scheduled start time of the recording session reservation. If you are more than 30 minutes late to a recording session, you forfeit your recording

session and will be billed for the whole session.

If you have to cancel a recording session after it has been confirmed, reply-all to the confirmation email you received so that the recording engineer and FVSound are aware at least 24 hours before your scheduled time. If you don't show up for your recording session without canceling at least 24 hours in advance, you will be charged for the recording session.

## TIPS FOR A SUCCESSFUL VOICE RECORDING SESSION

- Request session time carefully. Be sure that all of your actors are available before requesting time.
- Have a prepared script. Improvisation can be good, but your script should be completed ahead of time and neatly typed so that your actors can easily read it. You should bring enough copies so that everyone, including the engineer, can have their own.
- Have prepared actors. Choose them well in advance. Make sure they can be at the session when you need them. Bring bottled water for them. No other beverages or foods are allowed in the studio.
- Rehearse your actors before your session. Remember that you are paying for your studio time. It is certainly okay to record multiple takes and variations on performances, but it is best to work out voices and performances beforehand. This will minimize tired voices, creative disagreements, looming time deadlines, and general frustration.
- With a little organization and preparation, your session will go quickly, painlessly, and you'll get recordings and performances of professional quality.



## Sound Mixes

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The main goal of any sound mix is to artfully blend the relative levels of the various components of the soundtrack so that the film will have its intended emotional impact.

Your sound mix must be scheduled and planned ahead of time with Sound Faculty or Staff. During the Fall semester, sound mixes are usually on a first-come, first-served basis. The spring semester gets very busy, so mixes are scheduled well in advance.

Early in the Spring semester, Sound faculty and staff meet with all graduating students. Based on the information provided in the Sound Mix and Final Output Questionnaire, each student is assigned a Faculty or Staff Sound Mentor, as well as a Preview and Sound Mix date. Scheduling priority is given to graduating MFAs. Your Sound Mentor will assist you in planning your soundtrack and will work with you during the Preview and Sound Mix. The Preview is a last chance to look for organizational or creative problems before your Sound Mix. You must meet with your Sound Mentor early and often to ensure the most efficient use of the allotted mix time.

Rescheduling a mix can be difficult. You must reply-all to the original confirmation email you received from FVSound. FVSound will attempt to accommodate a reschedule, but it



is not guaranteed that your mix can be done during operating hours and may have to take place during after hours or a weekend.

Projects vary a great deal in complexity and technical needs. Therefore, you should plan ahead with your Sound Mentor to determine the best way to finish your project.

Mixes are done in A111 Mix Theater and A112 Recording Studio. Sound mixes can be from mono (for 16mm) to 5.1, depending on your finishing format. All sound mixes are compatible with most types of surround decoding systems.

The fee for previews and sound mixes is \$15/hour during normal business hours or \$25/hour during after hours or weekends. Student films accepted into the Character Animation Producers' Show will have a mandatory sound mix scheduled for the week after the Open Show. The cost for these sound mixes is covered by the School of Film/Video.

The different versions of the sound mix can be complex and confusing, so it is important to get a layback after your sound mix. Laybacks are done free of charge by Sound Student Technicians.

\*Most mixes will finish with a 5.1, LtRt, and Internet version. The 5.1 mix has six channels: Left, Right, Center, Left Surround, Right Surround, and LFE. The LtRt mix (Left total, Right total) is a fold-down of those six channels into a Dolby Surround encoded stereo compatible mix. The Internet mix is a boosted-up version of the LtRt mix and is meant for internet use only (YouTube, Vimeo, etc.).

After the mix, your mixer will give you a charge sheet which you must take to the Accounting Office to pay for the mix, then bring the yellow receipt to E104 Sound Transfer / Helpdesk during Helpdesk hours to get your mix files. Mixes are typically delivered at the same time as the layback and may be delivered to your hard / thumb drive or to your FVCentral Depositbox. For evening or weekend sessions, files will not be delivered until payment can be made at the Accounting Office during normal business hours.

## **PREPARING FOR YOUR SOUND MIX**

The sound design and editing you do before the mix is the most important part of the mix itself! It is very important that you meet with your Sound Mentor to plan the entire sound workflow before you begin. Your picture must be locked before your preview, and all sound elements should be ready to go.

Sound mixes are done with sound from a Pro Tools session, and images from a QuickTime movie.

You will need to create an AAF (Advanced Authoring Format) output from your image editing software, then import that file into a Pro Tools session to match your original image editing.

There are several FVTech Docs on [2pop.calarts.edu](http://2pop.calarts.edu) that explain important technical processes including using standard leaders and moving your work from image editing software to Pro Tools.

You can prepare for your Sound Mix using any available School of Film/Video computer, but A112e and F104 Sound Design Suites are particularly recommended as you approach your Sound Mix date. Sound Student Technicians are also available during Helpdesk hours to assist you in preparing for your Sound Mix.

# Color Grading

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Color correction / grading is a necessary step in contemporary digital filmmaking, particularly with any footage shot in a Log or RAW format. Color correction is a technical process that fixes color issues and makes footage appear as naturalistic as possible.

While color grading is technical, it is more of a creative concern. The color grading process adds atmosphere and emotion to shots by coloring footage in new, often unusual ways.

Color grading can be accomplished in any non-linear editing software, such as Premiere. Often projects are brought into software specifically made for color work, such as Davinci Resolve. For questions or to help getting started with color grading, come by the DEP Helpdesk in E46 during open hours. There are also classes that teach color grading in depth.

# Layback

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Once your sound mix and final picture are finished, you are ready for a layback. The layback is the final step in the post-production process wherein the final sound mix is married with final picture.

You need to deliver your final color-corrected video output without audio to E104 Sound Transfer / Helpdesk. Your video should be a master final export with titles, standard head leader, color correction, and must be silent. Either drop off your file in person to E104 Sound Transfer / Helpdesk Room during Helpdesk hours or upload your file to the Submissions > Laybacks folder on FVCentral.

Once the layback process is completed, FVSound will provide you with a folder containing all the necessary files for: file-based exhibition (5.1), internet streaming (Internet Only), DVD / Blu-ray (5.1), and a FCPX library from which to create your own custom output files.

There is no fee for laybacks, but you cannot pick up your layback until you have paid for your sound mix.

# Master File Deliverables

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The final output of a project will be master file, most likely a format that has a very high data rate to preserve the detail in high-dynamic-range imagery generated by today's highest-quality digital image sensors. We suggest Apple ProRes 4444 XQ codec as your final master and archive file.

This master file may be of too high a data rate to ensure proper playback on many screening systems. A separate screening file is usually required. These final deliverables are usually:

- Apple ProRes 422 HQ for projection
- H.264 for Web
- DCP for film festival / projection





# Digital and Film Workflows



# House Codec

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CalArts School of Film/Video has a “House Codec” to use for ingest or output when applicable:

## Mastering Codec

ProRes 4444 XQ

*This codec should be used for the final master of your project. This is your “digital negative” and archive. This file type is often too robust to use as a screening format so it is necessary to make additional screening versions with a different codec.*

## Screening/Delivery Codec

ProRes 422(HQ)

*Standard codec for screening in classrooms, Bijou Festival, Showcase, etc.*

## Resolutions

HD/UHD (1920x1080 or 3840x2160)

Full/DCI (2048x1080 or 4096x2160)

Scope (2048x858 or 4096x1716)

## Frame rates

24fps (preferred) or 23.98

## Audio

5.1 or stereo channel, 48kHz, 24-bit

## Containers

Our currently chosen container for digital video files is .MOV

Our currently chosen file type for digital audio is .WAV

For transferring audio files to FVSound, our adopted file interchange format is .AAF or, if unavailable, .OMF

All Avid produced .MXF files should be converted on output to .MOV QTs

# Standard Naming Convention

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The CalArts standard naming convention is: **LastFM\_MyMovieTitle\_YYYYMMDD**

- Start with your capitalized last name, the capital first letter of your first name, then the capital first letter of your middle name. For example, if your name is Steven Paul Jobs: JobsSP
- Next, to add a project name or title, use an underscore, followed by an abbreviated project name without spaces. Capitalize each word of the project name or title. For example, if your project name is *My Movie*: **JobsSP\_MyMovie**
- Then, to add a date, use an underscore, followed by the year, month, and day without spaces. For example, if the date is *April 1, 1976*: **JobsSP\_MyMovie\_19760401**
- Supplemental information can be added after the date, such as version, audio, frame rate, or codec information. For example, if your file is version 2, with LtRt audio, at 24fps, and ProRes HQ codec: JobsSP\_MyMovie\_19760401\_v02\_LtRt\_24p\_PRHQ
- Individual classes, events or programs may require a different naming convention. Always check submission guidelines when submitting work.

## Back Ups

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Taking care of your digital data and hard drive is an essential part of being a filmmaker today. Your production drive is your master and protecting it should be taken seriously. Without backing it up, you run the risk of losing your project. It is your responsibility to back up your files. You are responsible for understanding and implementing a backup process for your projects. The School of Film/Video recommends certain specifications for use in the digital editing and animation labs. Please refer to the Production and Backup Drive Guide on [2pop.calarts.edu](http://2pop.calarts.edu) for guidelines for production drives, backup drives, purchasing, and formatting.

## Workflow Overview

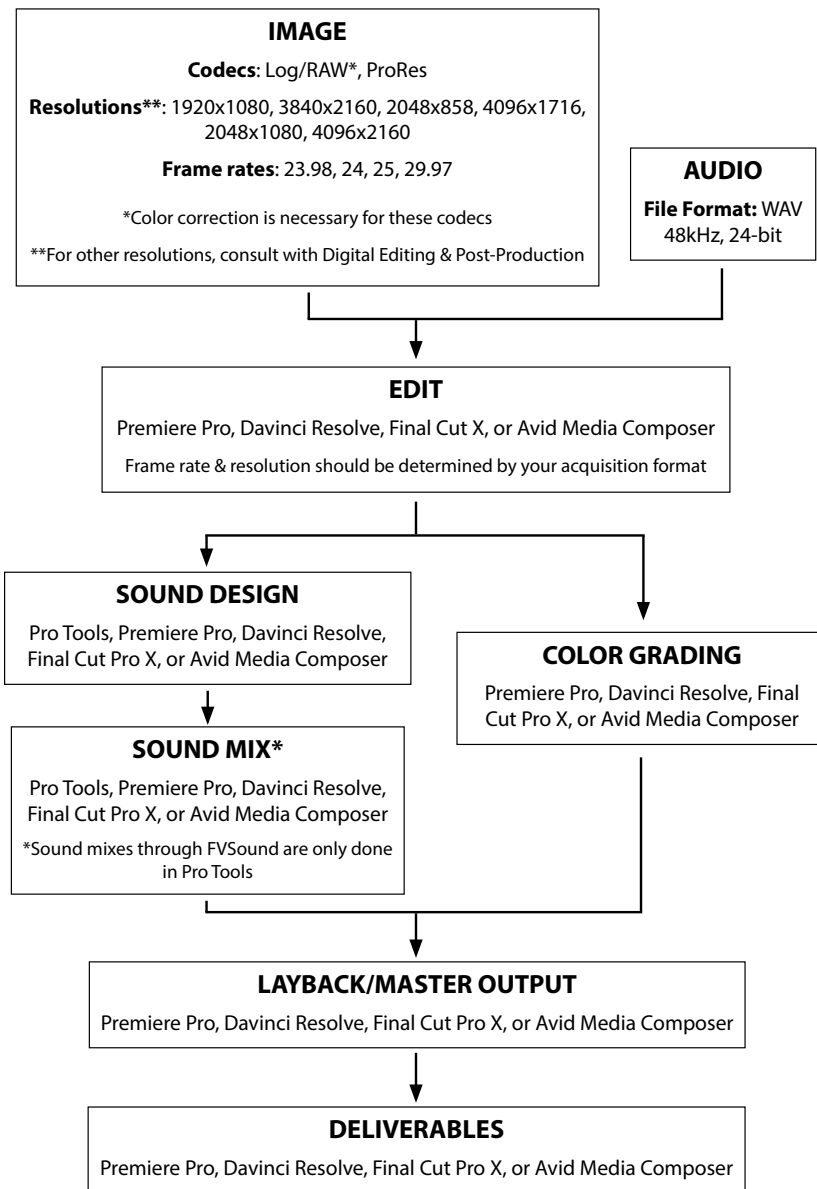
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The School of Film/Video supports many models and modes of creating art of the moving image. The workflows involved are evolving, diverse, and not limited to tradition. Though all projects are unique, the making of a film is traditionally divided into three general areas of activity: pre-production, production, and post-production. It is a common mistake to think of these as separate and discrete processes. They are, in fact, interconnected parts of the whole filmmaking enterprise. Post-Production includes editing, but it is much more than that. Post begins with choices made in the conception of the project and continues in the Pre-Production phase with the planning of the workflow and scheduling of finishing processes. During Production the settings of the camera and handling of the files or film. Finally, there is the sound design, titles and subtitles, visual effects, mix, color correction and delivery that comprise the finishing process.



# Digital Workflow Overview

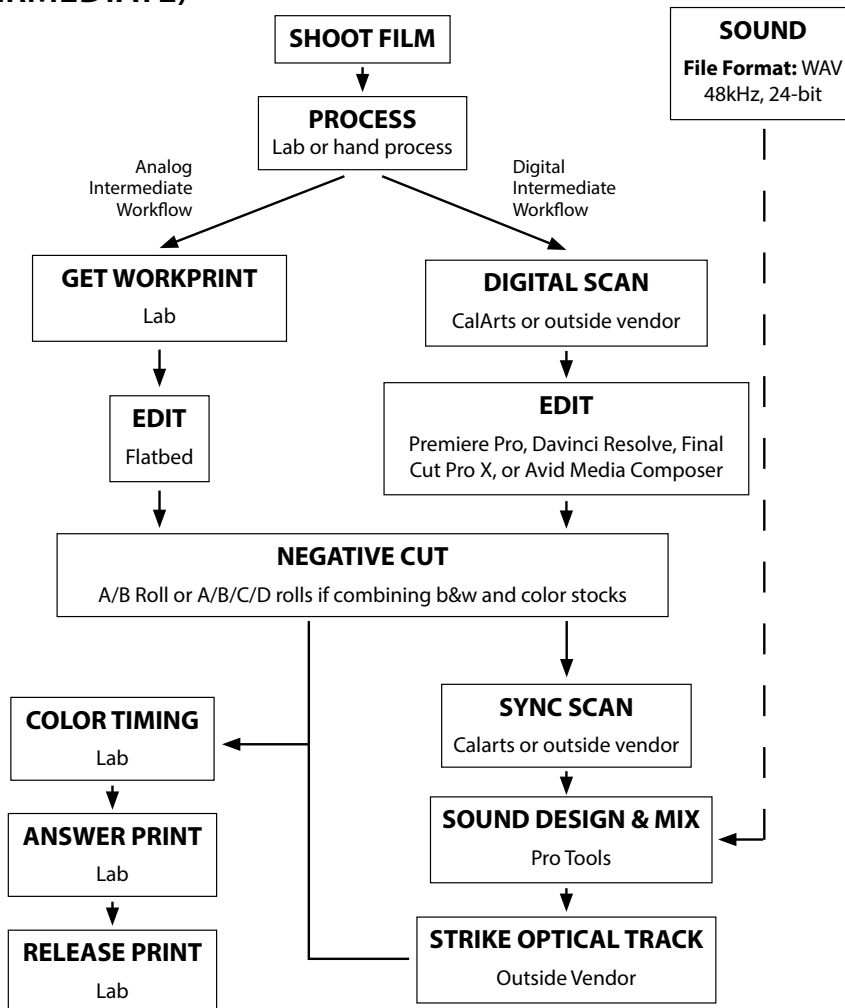
Digital filmmaking is reliant on technology that is ever changing. A thorough understanding of the standards, limitations, and options available will help in the manifestation of the intended creative work. Use the following workflow as a general guide.



# 16mm Workflow Overview

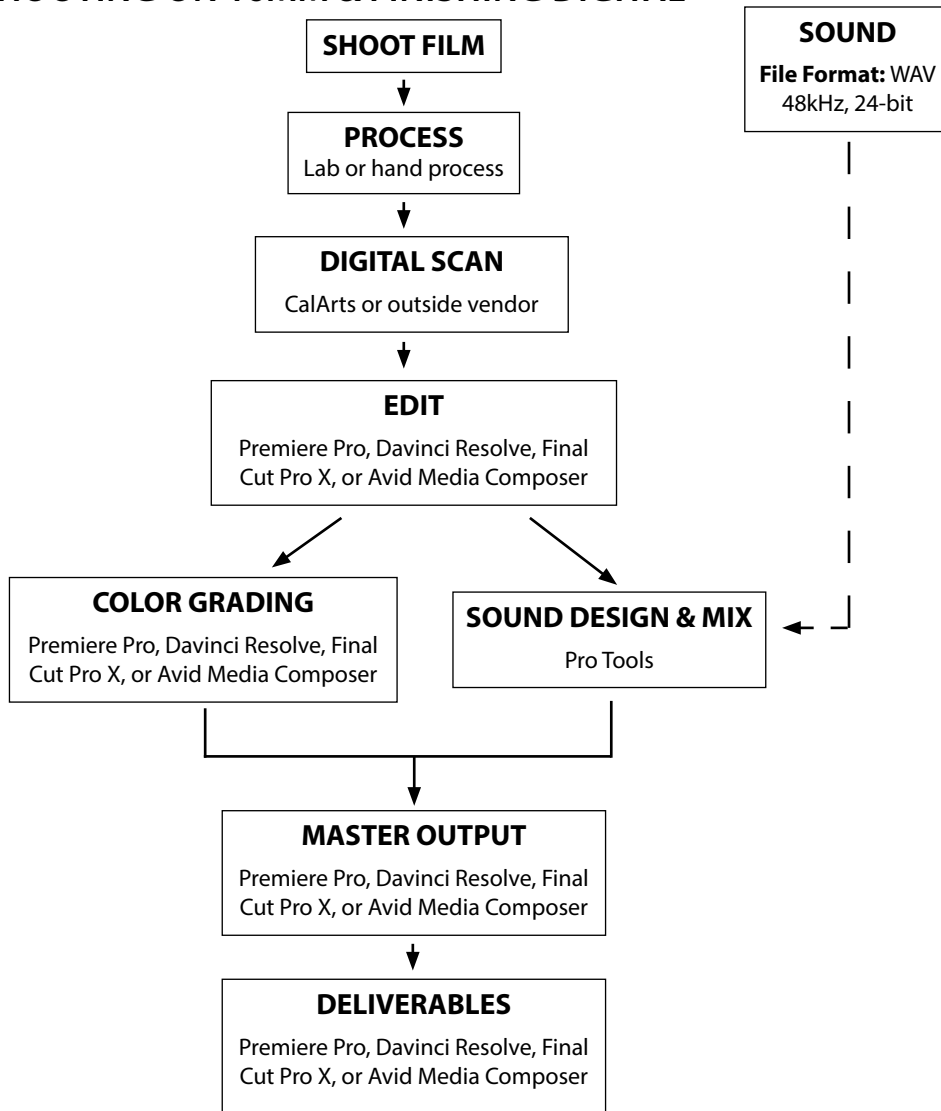
The School of Film/Video is committed to the art of moving image and sound as existing within a field of hybrid forms and technologies. To that end, it continues to support 16mm film production and post-production. If you are considering planning on shooting 16mm, take the following workflows into consideration.

## SHOOTING & FINISHING ON 16MM (ANALOG OR DIGITAL INTERMEDIATE)





# SHOOTING ON 16MM & FINISHING DIGITAL



# Copyright and Clearances for Student Filmmaking



As student filmmakers, you want your work to be exhibited to the widest possible audience. Public screening of your film requires that it be “cleared” so that you do not have to defend yourself from lawsuits brought by injured parties. This area, similar to pre-production, is taught in greater length and detail in the production courses at the School of Film/Video.

In brief, you must have permission to use what belongs to someone else – that is – their likeness, their personal property, and their intellectual property. If you fail to obtain all the necessary clearances, waivers, rights, and permissions – your project will be limited to “classroom” screenings only. That precludes showing at any film festival, public screening and on network or cable television – as well as other public venues.

**This guide is intended to give you a general idea of what is needed in the way of clearances. It is not intended to be comprehensive nor should it be construed as legal advice.**

## Logos, Brand Names, and Trademarks

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When distinctive personal property that is identifiable with any person or entity (a logo like the Nike “swoosh” or a brand name) is filmed in a scene, you may need consent in writing to use such property.

Most importantly, you may not photograph any trademark or logo that presents a company or entity represented, or its product, in a detrimental or defamatory way. To do so would expose you to a lawsuit for slander and/or libel.

If the property is non-distinctive background, you most likely do not need permission to film it.

For example, if you are filming an exterior street scene and the McDonald’s arches can be seen indistinctly in the background, but no reference (either direct or implied) is made to that company, then you do not need their permission.

Sources of cleared printed material (labels, posters, signs, etc.) are:

**Earl Hays Press**  
(818) 765 -0700

**SJI Studio Graphics**  
(818) 951-5615

## Copyrighted Material

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There must be written consent from authors, creators and writers of all material – including quotations from copyrighted works used in the production – authorizing the use of that material. As of this date, copyright protection extends for the life of the artist - or copyright holder - plus 70 years. In the case of copyrights owned by corporations, the protection lasts for 95 years.

We recommend that you avoid using copyrighted material. Getting the appropriate permissions takes a lot of time, costs more than a student film can generally afford and may require legal counsel. Whenever possible, consider using fictitious names, companies, and products to avoid problems.

## FILM / MUSIC CLIPS

You must obtain permission from the company that presently owns the film or tape. Keep in mind that the material may have changed ownership since its original release or showing. If you were to get clearances on your own you will probably need to obtain releases from the Writers Guild, the Screen Actors Guild, the Directors Guild, the American Federation of Musicians as well as any other group that participated in the origination of the clip. Be aware that there is often a charge for these releases. If the clip is from a home movie or other non-commercial production it may also be necessary to get permission from the people who appear in the clip. Clearances of clips involving music can be even more lengthy and complex – as well as more expensive.

## STILL PHOTOGRAPHS

To use a photograph you need the permission of the copyright holder and a release from the person(s) in the photo if not previously granted.

## ARTWORK

You need the written permission of the owner of a piece of artwork to use that material in your film.

## STOCK FOOTAGE

The solution most often used by professionals is to use stock footage. There are a great many companies (who are all listed in LA411 ([la411.com](http://la411.com))) that provide not only film clips, but photos and artwork that are cleared. They charge for this service and the rates range from \$25.00 a second and up. A few of the better known companies are:

**Producer's Library  
Service, Inc.**  
[producerslibrary.com](http://producerslibrary.com)  
stock footage and movie  
clips

**Warren Miller  
Entertainment**  
[warrenmiller.com](http://warrenmiller.com)  
(303) 442-3430  
adventure / action sports

**The Bridgeman Art  
Library**  
[bridgemanimages.com](http://bridgemanimages.com)  
(212) 828-1255  
fine art images

**The Image Bank**  
[gettyimages.com](http://gettyimages.com)

## Original Music

We strongly encourage you to consider using original music, scored specifically for your film. The advantages are numerous—from creative to rights—and there are many talented composers and musicians who offer their services to CalArts students. Generally, the expense is minimal and covers material costs. Do not forget to have a written agreement with your composer. For a composer release, please see the contract / release section of this handbook.

## PRE-RECORDED OR PUBLISHED MUSIC

All previously published music or pre-recorded must be cleared, regardless of how much or how little of that music is used in your project. Failure to get permission to use a piece of music opens you up to a potential lawsuit from the owners of the copyright. Keep in mind there are different rights associated with any piece of music. Those that you as a filmmaker



need to be concerned with are:

- Synchronization Rights – are the rights to record music as a part of your film. They are usually controlled by one (or more) Publishers – gives you the right to use the underlying composition (song or melody) in timed synchronization with your picture.
- Performance Rights – getting this right allows you to recite, play, sing, dance or act out a piece of music.
- Master Use License – this is a contract to license a recording. It is usually controlled by a Record Company.
- Cue Sheets are the primary means by which performing rights organizations track the use of music in films and TV. Without cue sheets, it would be nearly impossible for such composers and publishers to be compensated for their work. An accurately filled out cue sheet is a log of all the music used in a production. Please see Head of Production Services if a distributor is requesting a cue sheet.

So, to clear a pre-recorded piece of music you will need the following in writing:

- Performance & Synchronization License (from the publisher(s))
- Master Use License (from the Record company)
- Permission from the performer(s) or other third parties, as advised by either the publisher or record company.
- Maybe a Cue Sheet.

## EXAMPLE

If you have a character in your film hum, sing or whistle “Sympathy for the Devil” you will need to get the *Performance rights* from ABKCO Music, Inc.

If you want to use “Sympathy for the Devil” from the Rolling Stones CD (all or part) in your soundtrack you will need to get the *Master Use License* and *Synchronization rights* from ABKCO Music, Inc.

If you want to use “Sympathy for the Devil” from the Guns n’ Roses CD (all or part) in your soundtrack you will need to get the *Master Use License* from Geffen Records and the *Synchronization rights* from ABKCO Music, Inc.

The following companies can help you find out who owns the music you are interested in and also help with securing the proper rights. They do so for a fee, however.

**ASCAP Clearance  
Express Clearance Desk**  
(212) 621-6160

**BMI Hyperrepertoire  
Internet Song Title  
Database Research  
Department**  
(310) 659-9109

**SESAC Repertory  
On-Line**  
(800) 826-9996

**Harry Fox  
Agency Theatrics  
Department**  
(212) 370-5330

## THE COST OF LICENSES

The fees for the use of pre-recorded and/or published music are based on a number of factors including how the music will be used, the duration and the number of times the

music will be used and where the film will be exhibited.

Sync fees usually run between \$15,000 and \$50,000 for commercial productions. Fees are always negotiable and not all record companies and music publishers charge the same amount. Students can negotiate reduced fees for educational screenings and film festivals.

## LIKENESSES

You need people's written permission to use their likeness (that is, their face) in your film – if they are recognizable on screen. However, if you are shooting a crowd scene – at the Rose Bowl, for example – and if you do not focus on any one person or show their image for more than a second or two, then you do not need their permission.

It may also help to post signs around your location like the following:

*"ATTENTION!" Today there will be motion picture, video and still camera crews from CalArts School of Film/Video photographing areas marked by these signs. Their work may become part of a movie or video distributed in any and all media. If you do not want to be photographed and thereby allow for your likeness and photograph to become part of the film or video, please do not enter the area bound by these signs. By your presence in such areas you are consenting to the use of your likeness for the above stated purpose."*

A sign like this does not absolve you from the responsibility to get the proper releases, but it may prevent some unpleasantness with the citizenry.

## CHARACTER NAMES, ADDRESSES, PHONE NUMBERS, AND LICENSE PLATES

Where the work is fictional, in part or in whole, the names of all characters must be fictional. There are obviously very many people named John Smith, but you have to make sure there is no one named John Smith, who matches your character in age, ethnicity, address, occupation, etc.

You cannot use real phone numbers or addresses in your fictional work. That would be considered an invasion of privacy. The telephone numbers 555-0100 to 555-0199 will never be assigned to any individual or business and are often used in films and television.

Prop houses have phony license plates for rent so no one can claim you used their license without permission.

## LOCATION RELEASES

The general principles of law would allow you to film anything visible to the general public so long as you do not defame or disparage it. If you are filming on a city sidewalk with a valid filming permit you don't have to worry about signage in the background. However, if you have your actors go into a real place of business you will need a location release.

- The Location Release says that the owners give you permission to shoot on their property.
- The Filming Permit A permit is required for filming or taping any commercial motion



picture, television program, advertisement, music video, or other similar production outside of an approved studio, and for certain commercial still photography.

- Always get a Release. No location is secured until you have written authorization. The Location Release must be signed by the property owner.

## **COPYRIGHTING YOUR OWN WORK**

Copyright is secured automatically when the work is created and a work is “created” when it is fixed in copy for the first time.

“Copies” are material objects from which a work can be read or visually perceived either directly or with the aid of a machine or device, such as books, manuscripts, sheet music, film, videotape, microfilm or such similar materials.

The copyright notice should contain all the following three elements: The symbol © (the letter C in a circle) or the word “copyright,” the year of first publication of the work, and the name of the owner of the copyright in the work, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner.

Example © **2018 John Doe**

If you are interested in learning more, visit the U.S. Copyright Office website at: [copyright.gov](http://copyright.gov)

# Marketing, Screening, and Distributing Your Film





# Marketing Your Project

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There are many avenues available to filmmakers in the day and age of DIY / social marketing. If you plan on your film having a life beyond CalArts, it is important to plan your marketing before you go into production. The following examples represent some of the tools you will need to market your film with a DIY approach.

## PRODUCTION STILLS

This is perhaps the most important aspect of DIY marketing. Any film festival, publicist, distribution company or buyer will need these. You should plan on stills of your crew (especially the director), cast and stills from the set of scenes. You can never have too many pictures from your production, so shoot away.

## PRESS KIT

This is also vital as it will contain information of the entire production in a condensed presentation. The following are title headings of what your press kit should have in it.

### **Poster Cover**

#### **Logline**

One to two sentences that tells the reader what your film is about

#### **Short Synopsis**

No more than one paragraph

#### **Long Synopsis**

No more than two pages

#### **Key Crew Bios**

Director, producers, writer, production designer, DP, editor

#### **Cast Bios**

Make sure you have approval from them

#### **Production Stills**

#### **Production Story**

What is unique about your project that might appeal to a buyer / press

#### **Director's Statement**

Why this movie had to be made, personal

#### **End Credits**

Electronic Press Kit (EPK)

This should be shot during pre-production, production and post-production. This is another important tool to have. Interview as many people as possible while in production. At the very least, the director and lead actors. The EPK will appear on your website and is a video sales tool that can easily be emailed. These clips can also be used for your behind the scenes extras on your Blu-ray.

## WEBSITE

This goes without saying. This is where your project will live and provide the tools for people to visit and learn about your project. It should contain everything mentioned above and include a trailer and contact information. It is also a great tool to sell your project directly to your audience. Learn how to use Wordpress.

## TRAILER

Your trailer is also another important part of your marketing. It should be no more than 50 seconds long and contain the best element of your project that will entice people to want to see more. Many projects are sold on trailers alone.

## ONE SHEET

This is a tool that every student should have. It is one sheet of paper with all your important info. For an example of a one sheet, please see the contract section of this handbook.

## SOCIAL MEDIA

This is the cheapest and fastest way to build your audience and awareness about your project. The following are examples of sites and tools you should be using:

### Facebook

Stories, pictures, clips, check in and updates from all phases of production

### Twitter

Send out two to three tweets a day, link with like minded students and project themes

### Instagram

Post pictures with blurbs

### Tumblr

Write blogs of experiences

### Indiegogo / Kickstarter

Crowd sourcing / funding. This is a great way to build your audience early and get them involved in the project

### Vimeo

Users can upload, share and view videos

Every one of these social media tools should be linked to your Facebook site. So you post on Instagram, it posts on Facebook. There are many other social marketing tools. For help or advice with your DIY marketing campaigns, please make an appointment with Production Services.



# Screening Opportunities at CalArts

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## PORTFOLIO DAY

CalArts Animation Portfolio Day is an annual event held in CalArts' Main Gallery during spring semester, where Character Animation and Experimental Animation students have the chance to showcase their work to animation companies and studios. BFA and MFA students from both programs are eligible to participate.

Students arrive early that morning and set up their work at their assigned spots, in the Main Gallery. The Main Gallery is then closed to everyone except industry guests, who will have the chance to view student work, privately.

Some studios will choose to meet with selected students later that afternoon. The Studio Callback lists are posted for student viewing around noon that day and callbacks begin around 1:00 pm. Students must pick up their belongings from the Main Gallery between 12:00 pm (noon) - 12:30 pm.

It is necessary to RSVP to participate in CalArts Animation Portfolio Day. Space is limited (first-come, first-served). More details including the schedule for the day and other important participation information will be sent to students as the date come nearer.

## CHARACTER ANIMATION MAIN GALLERY SHOW

The Main Gallery Show is a student-run exhibition of artwork created by students of the Character Animation Program. Usually held early in the Spring semester, students fill the walls of the Main Gallery with personal and school artwork, including storyboards, character development, paintings, illustrations, sketches, visual development, comics, and more. The work is installed over the course of several days, with the main show usually being on a Thursday night. Everyone is welcomed to attend.

## SHOWCASES

Each year, the School of Film/Video presents a juried selection of special screenings that feature new short and feature-length films by students in its four programs—a culmination of hard work and dedication throughout the year.

There are four Showcases that take place at the Roy and Edna Disney / CalArts Theater (REDCAT) in downtown Los Angeles. There are separate showcases for Experimental Animation, Film Directing Program and Program in Film and Video as well as a Panorama Showcase that includes work from all four programs.

## CHARACTER ANIMATION OPEN SHOW

The Character Animation Open Show is a screening of all films created during the academic year by students of the Character Animation Program and other students who meet eligibility requirements. The Open Show gives the most complete insight into the filmmaking of the Character Animation Program, as there are no restrictions to the films submitted, other than they have to be original student work, created at CalArts.

The screening is free and open to everyone to attend, and usually takes place on a Saturday near the end of April in the Main Gallery, with seating for approximately 350 people. There are typically

over 160 films, and the combined runtime of the films can exceed seven hours. There are several short intermissions during the show, which can stretch the entire event to over eight hours. People are free to come and go as they please since this is an open venue, and there is plenty of room to watch from the perimeter of the Main Gallery, including the upper floor. A student-run concession stand is available for people to purchase snacks from (the proceeds of which benefit students in the School of Theater), and people are welcomed to bring their own food or purchase something from the cafeteria.

## CHARACTER ANIMATION PRODUCERS' SHOW

The Character Animation Producers' Show is a faculty-juried selection of student films, taken from eligible work in the Open Show. Running 80 - 90 minutes, there are usually 20 - 24 films in the Producers' Show, including films that are each awarded special recognition as voted on by the faculty, the students, and the online video platform Vimeo. The screening takes place in a large theater in the Hollywood area, usually during the first or second week in May, and seating must be reserved in advance due to demand. Past venues have included The Academy of Television Arts and Sciences, the Directors Guild of America, and The Academy of Motion Picture Arts and Sciences.

The Producers' Show is attended by representatives from every major animation studio, many smaller studios, game companies, members of the press, and many alumni spanning the entire history of CalArts. Many of these companies and organizations also sponsor the Producers' Show and Showcases within the School of Film/Video.

A catered reception is held immediately following the Producers' Show screening, giving students, studio representatives and alumni opportunities to network with each other and make valuable industry contacts.

## BIJOU FESTIVAL

The Bijou Festival screenings take place during the last week of the semester in place of regular classes in the School of Film/Video. The purpose of the Bijou Festival is to share work that has been made this year by students in the School of Film/Video. Finished works and works-in-progress are welcomed. Faculty, staff and students will host several screening sessions, where any student can sign up to show work. The host will lead a short Q&A session with the filmmakers after the films screen. The Bijou Festival is not juried; it is open to all films made in the current academic school year. Each student signs up to show one film (or two films, if the total combined running time does not exceed 10 minutes).

# Film Festivals / Contests / Distribution Information

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## FILM FESTIVALS

Besides your screenings at CalArts, film festivals will be your greatest opportunity to showcase your work.

There are over 10,000 film festivals worldwide and navigating them can be difficult. Most



film festivals charge an entry fee and that can get very expensive, very quick.

You should do careful, focused research into the festivals that are right for you.

For information on upcoming film festivals and their application deadlines, there are many websites with festival listings such as [filmfreeway.com](http://filmfreeway.com) (a clearinghouse that lists any festival that pay to be listed).

Check out the online bulletin board at [2pop.calarts.edu/bboard](http://2pop.calarts.edu/bboard) and the physical bulletin board by the Equipment Cage for posters and advertisements from festivals. Also, check your emails regularly as sometimes faculty or staff will let you know about an upcoming film festival.

## **CONTESTS**

For all contest information, please check the online bulletin board at [2pop.calarts.edu/bboard](http://2pop.calarts.edu/bboard) and check your email for CalArts contests as well.

## **DISTRIBUTION**

CalArts is in the process of working with interesting companies to continue to help students have a further life with their work. If you are interested in further distribution of your project beyond CalArts and film festivals, please schedule a time with Production Services for a consultation.

# Grants and Scholarships



# Princess Grace Film Awards

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## *All Programs Eligible*

CalArts School of Film/Video has been invited to nominate one BFA and one MFA student for the Princess Grace Film Grants (all genres of film / media art including installation and new forms are considered). The Princess Grace Foundation is a national program dedicated to identifying and assisting emerging young artists. All candidates submitted to the Princess Grace Foundation must be nominated by the School of Film/Video. Applications for nomination open in the Spring term.

Applicants must meet the following requirements.

- BFA3 or MFA2 in the School of Film/Video.
- United States citizen or have permanent resident status.
- Funding is for senior or MFA thesis film or video project.
- Have completed one film or video.

Faculty committees within each program will review their respective program's students' submissions and submit nominees to the Dean. The Dean will then review these nominees and select the finalists, one BFA and one MFA student for the Princess Grace Film Grants. The final CalArts nominees will need to submit an application directly to the Princess Grace Foundation, under the guidance of the School.

# Stephen Hillenburg Animation Scholarship

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## *Only Experimental Animation and Character Animation Programs Eligible*

CalArts School of Film/Video has been invited to nominate one BFA and one MFA student for the Stephen Hillenburg Animation Scholarship. Applications for nomination open in the Spring term.

Applicants must meet the following requirements.

- BFA3 or MFA2 in the School of Film/Video.
- United States citizen or have permanent resident status.
- Funding is for senior or MFA thesis film or video project.
- Have completed one film or video.

Faculty committees within each program will review their respective program's students' submissions and submit nominees to the Dean. The Dean will then review these nominees and select the finalists, one BFA and one MFA for the Stephen Hillenburg Animation Scholarship. The final CalArts nominees will need to submit an application directly to the Princess Grace Foundation, under the guidance of the School.

## Alison Doerner Award

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*Only Program in Film and Video and Film Directing Programs Eligible*

The Alison Doerner Award is a funding opportunity to support the practices of female identifying filmmakers in the completion of their MFA degree. Female identifying MFA students from Film Directing Program and Program in Film and Video are eligible to apply. Applications open in the Spring term.

## Sekula Documentary Award

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*All Programs Eligible*

The Sekula Documentary awards go to 2 (1 MFA, 1 BFA) School of Film/Video students and 2 (1 MFA, 1 BFA) Art students each year. It is administered through the Art School, with a jury that includes 2 School of Film/Video faculty. Applications open in the Fall term.

## BAFTA Student Film Awards

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*All Programs Eligible*

Faculty committees in each program nominate students for the BAFTA Student Film Awards. There is no application process. Selections happen during Spring term.

## Flaherty Seminar Fellowships

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*All Programs Eligible*

CalArts offers an opportunity for 2 students to attend the Flaherty Seminar, a 1 week documentary film seminar at Colgate University that occurs yearly in June. The School of Film/Video will cover travel expenses up to \$600 each for two students from Los Angeles to the Flaherty as well as Seminar fees. Students will be required to contribute a registration fee and will be expected to pay any additional travel or other voluntary expenses not directly part of the Seminar.

Students from all four Film/Video programs, BFAs and MFAs, who will have been enrolled for a minimum of one year are eligible to apply. Applicants must be seriously interested in the study of non-fiction cinema, and must be reliable and academically productive. Students who have previously been selected for certain CalArts fellowships or scholarships are not eligible. Applications open in the Spring term.





## **Student Union Grants**

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The Union's Grants Committee meets weekly to review applications. Once your application is reviewed, you will receive an email from Union's Treasurer indicating the status of your grant request and further instructions. Please note that all Union Grants are on a reimbursement system. The revision and reimbursement process takes approximately 5 weeks. Only one grant is awarded per-person per semester. Visit [hub.calarts.edu/for-students/students-union/Pages/Grants.aspx](http://hub.calarts.edu/for-students/students-union/Pages/Grants.aspx) for more information.

## **Awards and Project Support**

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Find information about awards and project support opportunities on the Awards & Project Support section on the Hub at: [hub.calarts.edu/for-students/awards-project-support](http://hub.calarts.edu/for-students/awards-project-support).

## **Financial Aid Project Assistance Grants**

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Find information about project assistance grants at: [calarts.edu/tuition-and-financial-aid/financial-aid/types-of-financial-aid/project-assistance-grants](http://calarts.edu/tuition-and-financial-aid/financial-aid/types-of-financial-aid/project-assistance-grants)

# Vendors and Discounts



# Vendor Directory

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The following are vendors most commonly used by students. Many of these vendors offer student discounts so be sure to ask when you contact them.

## Art Supplies (Character Animation & Experimental Animation)

Cartoon Colour Co.	(800) 523-3665	<a href="http://cartooncolour.com">cartooncolour.com</a>	Drawing supplies
Lightfoot LTD.	(951) 693-5165	<a href="http://lightfootltd.com">lightfootltd.com</a>	Animation supplies
Carter Sexton	(818) 763-5050	<a href="http://cartersexton.com">cartersexton.com</a>	Art supplies

## Audio / Video Equipment and Service

Location Sound	(818) 980-9891	<a href="http://locationsound.com">locationsound.com</a>	Sales, Service, Rentals
Stray Angel Films	(310) 571-9738	<a href="http://strayangel.com">strayangel.com</a>	Rentals
Los Angeles Audio Rentals	(310) 242-3399	<a href="http://losangelesaudiorentals.com">losangelesaudiorentals.com</a>	Buy, Rent
Lighthouse Communication	(818) 571-9738	<a href="http://communicationsequipment.net">communicationsequipment.net</a>	Walkie talkies
Trew Audio	(323) 876-7525	<a href="http://trewaudio.com/company/branch-hours">trewaudio.com/company/branch-hours</a>	Sales, Services, Rentals

## Camera / Supplies

Pro Cam	(928) 708-9901	<a href="http://procamrentals.com">procamrentals.com</a>	Sales, Service - Bolex
Schneider Optics	(818) 766-3715	<a href="http://schneideroptics.com">schneideroptics.com</a>	Sales, Lenses
Deck of Aces	(818) 235-6078	<a href="http://deckofacescamerarentals.com">deckofacescamerarentals.com</a>	Rentals
Borrow Lenses	(844) 853-6737	<a href="http://borrowlenses.com">borrowlenses.com</a>	Lenses, Camera
On The Mark	(626) 737-6721	<a href="http://otm-rentals.com">otm-rentals.com</a>	Camera
Sharegrid	(888) 918-3852	<a href="http://sharegrid.com">sharegrid.com</a>	Camera sharing

## Computer / Software

Apple	(800) 295-0648	<a href="http://apple.com">apple.com</a>	Computers, Software
CDW-G	(800) 800-4239	<a href="http://cdwg.com">cdwg.com</a>	Computer, Software, Accessories
Creation Engine	(800) 431-8713	<a href="http://creationengine.com">creationengine.com</a>	Software

## Digital Media Services

Pacific Media Technologies	(818) 643-6369	<a href="http://pmtmedia.tv">pmtmedia.tv</a>	Post-Production, Color Correction
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## Editorial Supplies / Flatbeds

Christy's	(818) 845-1755	<a href="http://christys.net">christys.net</a>	Sales, Service, Rentals
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## Electronics

Pacific Radio (323) 462-1393 [pacrad.com](http://pacrad.com) Pro-Audio, Video, Broadcast

## Film Stock

Kodak (800) 621-3456 [kodak.com](http://kodak.com) 30% discount from FV Office  
Pro 8mm (818) 848-5522 [pro8mm.com](http://pro8mm.com) Stock, Processing

## Film Processing and Telecine

FotoKem (818) 846-3101 [fotokem.com](http://fotokem.com) Student Discounts  
Point 360 (818) 556-5700 [point360.com](http://point360.com) Burbank  
Point 360 (310) 207-7079 [point360.com](http://point360.com) LA  
Yale Film Lab (661) 295-7170 [yalefilmmandvideo.com](http://yalefilmmandvideo.com) Valencia  
Pro 8mm (818) 848-5522 [pro8mm.com](http://pro8mm.com) 8mm / 16mm, B&W Neg & Reversal

## Film (splicing, optical transfer)

Chris Weber (818) 389-4126 [weberchris@att.net](mailto:weberchris@att.net) Negative Cutter  
FotoKem (818) 846-3101 [fotokem.com](http://fotokem.com) Student Discounts

## Grip & Lighting Equipment

Birns & Sawyer (323) 466-8211 [birnsandsawyer.com](http://birnsandsawyer.com) Sales, Service, Rentals  
Kino Flo (818) 767-6528 [kinoflo.com](http://kinoflo.com) Sales, Service, Rentals  
Modern Studio (818) 764-8574 [modernstudio.com](http://modernstudio.com) Sales, Service, Rentals  
Mole Richardson (323) 851-0111 [mole.com](http://mole.com) Sales, Service, Rentals  
Wooden Nickel (818) 761-9662 [woodennickellighting.com](http://woodennickellighting.com) Sales, Rentals  
On The Mark (626) 737-6721 [otm-rentals.com](http://otm-rentals.com) Camera

## Props / Expendables

Independent Studio Services (818) 951-5600 [sprops.com](http://sprops.com) Sales, Rentals  
Green Sets (818) 764-1231 [greenset.com](http://greenset.com) Plants, Holiday  
Dapper Cadaver (818) 771-0818 [dappercadaver.com](http://dappercadaver.com) Dummies, Horror



# Educational Discounts

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Check [2pop.calarts.edu](http://2pop.calarts.edu) under the Student Handbook section for the latest list of educational discounts available.

## SOFTWARE

### **Adobe**

Adobe's Creative Cloud subscription, which includes all of Adobe's apps such as Photoshop and After Effects, is available to students at a reduced cost of \$19.99/month (1-yr commitment required).

### **Autodesk**

Autodesk products such as Maya are available to students for free via their website.

### **Avid**

Avid offers student discounts on subscriptions and perpetual licenses for Pro Tools, Media Composer, and Sibelius.

### **Cinema 4D**

Cinema 4D, a popular 3D animation application, is available to students for free via Maxon's website.

### **Final Draft**

Final Draft is the #1-selling screenwriting program for screenwriters, TV writers, playwrights, and writers of new media. It enables the aspiring writer to create professional-looking scripts like those passed around in Hollywood studios.

For over 25 years, nearly every film and television show has been written with Final Draft, and they are offering an educational discount for Final Draft 11. Or if you are not ready to buy but still wish to use a fully functional Final Draft 11 for one semester, you can request the Final Draft Educational Trial at no cost. To get the discount code, submit a ticket.

### **iZotope**

iZotope offers 50% off a full range of products for current students and faculty.

This discount is available directly through the iZotope web store and is only available for full, single product licenses. The discount cannot be used to purchase upgrades, add-on packs (such as the Iris Sound Libraries), or bundles / suites and cannot be combined with any other promotion.

### **Microsoft Office 365**

Students and teachers are eligible for Office 365 Education, which includes Word, Excel, PowerPoint, OneNote, and now Microsoft Teams, plus additional classroom tools. Go to Microsoft Office 365 and enter a valid school email address get started.

### **Movie Magic**

Movie Magic Budgeting software has tools to enable you to create professional budgets for your projects and Movie Magic Scheduling software has tools to enable you to create and view schedules for your projects. CalArts participates in the Movie Magic Academic Program which gives students a substantial discount on their software. Email [justinhogan@calarts.edu](mailto:justinhogan@calarts.edu) for the CalArts coupon code.

Entertainment Partners, the makers of Movie Magic, has free 1 hour online tutorials available on

YouTube. On there, you can find the Movie Magic Scheduling tutorial and the Movie Magic Budgeting tutorial. For those who would like in person training, Entertainment Partners has free regularly scheduled training sessions at their headquarters in Burbank.

### **MUBI**

MUBI's Film Schools Program gives free accounts to students.

### **Toon Boom**

CalArts and the School of Film/Video have partnered with Toon Boom for the academic year. In addition to adding Harmony Premium and Storyboard Pro to our computer labs, we have also arranged for currently enrolled students to obtain free personal desktop licenses.

As a student attending CalArts, you are entitled to a free one-year desktop subscription of ToonBoom's Harmony Premium and Storyboard Pro software to use on your own personal computer. To get the special instructions to download your Harmony and Storyboard Pro licenses, submit a ticket.

### **TVPaint**

TVPaint Développement company offers discount prices on the Educational licenses. The "Educational" licenses contain exactly the same tools as commercial licenses and are not limited in time. So you are allowed to use your software at the end of your curriculum, even for commercial purposes, as freelance artists. However, it is forbidden to use an Educational license in an animation studio. To get the discount code, submit a ticket.

## **HARDWARE**

### **GoPro**

GoPro offers a student discount of 20% on all cameras and accessories on GoPro Products.

### **RED**

The RED® Educational Program offers educational pricing for many products to students, faculty, and schools. For students and faculty, RED Educational pricing expires one (1) year from the date of approval. After one (1) year, students and faculty need to submit up-to-date documentation to reestablish eligibility.





# Contracts, Releases, and Forms





The following releases, contracts and signage are available to aid you in the production of your project. They are not a requirement (except the Thesis Project Assessment Checklist and Insurance Request Form. Please see instructions below) for you to complete your project but can be necessary tools to help you be organized, manage your time, keep you and your crew / cast safe and be a resource to realize your vision. It is important to note that productions (particularly student productions) come in many varieties, one size does not fit all, and these forms don't cover every scenario. All of these forms can be found online on the School of Film/Video website ([2pop.calarts.edu](http://2pop.calarts.edu)). If you have any questions about these forms and use, please contact Production Services.

## Call Sheet Template

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The call sheet is an important tool for larger productions. It is usually put together by the 1st AD, UPM or Producer. It is sent out the day before each production day to all cast and crew. The call sheet in this file is a PDF. Please email Production Services if you would like a Word version. Some of the information a call sheet provides:

- Call times
- Set contact information
- Location information
- Weather information
- Emergency contact information (nearest hospital, police etc.)
- Scenes to be shot that day
- Parking information
- Any other comments for that particular day of shooting

# Cast / Crew Release



A cast / crew release can protect the filmmaker down the road with issues that may arise on rights or permission given for a project. It also sets times and dates for work. Some examples of issues that may arise are; verbal agreement on rights made between students or 3rd producer / cinematographer / editor / actor changing their mind after production has taken place and renegeing on verbal permission to give up their rights. This has happened before with student productions and the release is a painless process to go through that could save you a big headache down the road.

# Cast / Crew Sign In Sheet



The sign in sheet is a useful tool that tracks who is on set and arrival / departure times. It helps the filmmaker monitor if people are consistently late and offers quick information to help aid in turnaround times. It allows the filmmaker to think ahead in terms schedule and timing.

# Cigarette Release



Many CalArts productions have actors smoke as part of the creative choice. Usually the type of cigarette used is an herbal cigarette. By having cast, especially parents of minors, sign off on the knowledge that cigarettes will be utilized during certain production scenes; the filmmaker has written consent that may clear up any confusion down the road and avoid potential production problems.



## Crowd Notice Area Signage

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Sometimes CalArts productions have permission to film an already existing event with a crowd. This can be great for production value but it is important to post signs informing crowd members that they may be filmed and give their permission to be filmed. This notice should be enlarged to poster size and placed in several, clearly visible, locations in the area in which filming or taping is taking place. Make sure to film the poster and retain for your legal records with time and date stamp.

## Crowd Notice Audience Signage

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Sometimes CalArts productions have permission to film an already existing audience participation event. This is great for production value, but it is important to post signs informing audience members that they may be filmed and give their permission to be filmed. This notice should be enlarged to poster size and placed in several, clearly visible, locations in the studio in which filming or taping is taking place. Make sure to film the poster and retain for your legal records with time and date stamp.

## Emergency Medical Information

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This important form should be filled out by all crew / cast members. It provides the filmmaker with potentially lifesaving information on any medical issue your cast / crew may have. Emergency Phone Numbers

It is important to have certain emergency information readily available for all cast / crew. This form will contain that information and should be posted on set and handed out to all cast / crew.

# Emergency Phone Numbers

Sometimes CalArts productions choose not to generate a call sheet. This can be based upon size of the production or personal preference. It is important to have certain emergency information, however, readily available for all cast / crew. This form will contain that information and should be posted on set and handed out to all cast / crew.

# Event and Performance

If you wish to film in an area at CalArts that is not controlled by the School of Film/Video you must fill out this Event Performance Checklist. This checklist allows the institute to make sure spaces are not double booked. This form should be dropped off in the mailroom after all the information is filled out and appropriate signatures are attained. You will be informed if your request has been approved by the mailroom.

# Extra Release

It is good production practice to get in the habit of having all extras sign a release. It is usually done the first day on set and can provide extra security down the road should issues arise with extras.



# Insurance Request Form

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CalArts has Free Production Insurance available to students. If you want to access CalArts Insurance you must fill out this form. For help or questions with this form, please see Head of Production Services. The types of insurance available are:

- General Liability - Additionally insured with an occurrence limit of \$1,000,000. (naming the rental company / property owner as additionally insured).
- Third Party Property Damage - (\$2,500 deductible, per occurrence). Available up to a replacement value up to an aggregate limit of \$1,000,000.
- Film/Video Equipment Rental - (\$2,500 deductible, per occurrence) Available up to a replacement value up to an aggregate limit of \$1,000,000 for film/video equipment.
- Props, Sets and Wardrobe Rental - (\$2,500 deductible, per occurrence). Available up to a replacement value up to an aggregate limit of \$250,000.

# Location Contract

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It is important to always have a signed location contract. The location contract specifies dates, times and other particulars about the location and helps avoid issues that may arise between students and location owners. Even if the location is your best friend's apartment, it is sound production practice to have a location contract and a good habit to get into.

## Minor Release

A document titled "CALARTS SCHOOL OF FILMVIDEO Minor Release Form". It contains several sections of text, including a "WARRANTY" section, a "RELEASE" section, and a "SIGNATURE" section. The form is designed for parents to sign on behalf of their minor child.

The minor release is an important document to have the parents of a minor sign. It can help protect the filmmaker down the road with issues that may arise on rights or permission given for a project.

## Musician / Composer Release

A document titled "CALARTS CALARTS SCHOOL OF FILMVIDEO Musician / Composer Release". It contains several sections of text, including a "WARRANTY" section, a "RELEASE" section, and a "SIGNATURE" section. The form is designed for musicians or composers to sign on behalf of their work.

Many CalArts productions license existing music or have a composer create music for a project. It is important to have a musician or composer sign a release for their music. This especially comes into play if the distribution of a project goes beyond CalArts.

## Nudity / Simulated Sex Act Rider

A document titled "CALARTS SCHOOL OF FILMVIDEO NUDITY/SIMULATED SEX ACT". It contains several sections of text, including a "WARRANTY" section, a "RELEASE" section, and a "SIGNATURE" section. The form is designed for actors to sign on behalf of their performance.

If a production includes nudity or simulated sex acts, it is important to clarify and document that an actor understands and agrees to this in their performance. This rider clearly states what is expected of the actor so there can be no confusion on set or after the production has wrapped. This could help the filmmaker down the line with permission given and usage.



## One-Sheet Example

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The one-sheet is a tool that filmmakers put together as a marketing and information device. The one-sheet should include a synopsis of the project, stills, poster, reviewer's quotes and more information on where you can go online to find out about the project. It is a "one shop" tool that can easily be sent to press, distributors, film festivals or anyone who request information about the project.

## Post-Production Questionnaire

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While completing this questionnaire is required, the purpose of this questionnaire is to get you thinking about the post- production process. Your answers to these questions may change as your thesis develops.

## Production and Installation Space Reservation

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To reserve any production or installation space, attach the completed form and email it to [fvproduction@calarts.edu](mailto:fvproduction@calarts.edu) with the subject line "Space Reservation Form".

Submitting this form does not mean your reservation has been completed. You will receive an e-mail setting up an appointment with a Technical Specialist to finalize your reservation.

## Prop Weapons Use Notice

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This sign can be used by filmmakers to post when prop weapons are being used during a production. You should enlarge this notice to poster size and place in several, clearly visible, locations in the area in which filming or taping is taking place. Make sure to film the poster and retain for your legal records with a time and date stamp.

## Reception Request

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If you are having a reception, you must fill out the Reception Request form and turn it into the mailroom 7 days prior to the reception. There is a fee required and all trash must be cleared and deposited outside in the trash and recycling bins.

## Right of Publicity Agreement and Copyright

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This agreement should be used by the filmmaker when there are multiple people (or just one other) who have contributed or provided ideas to a project. It is a legal document that clarifies, ideally before production begins, who owns the rights to that particular production. It is sound production practice to make sure you have all the rights to your project before you begin and you can move forward once the project has been completed.





## Safety Inspection Form

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The image shows a 'Safety Inspection Form' from CalArts School of Film/Video. It includes fields for 'Production Title', 'Location', 'Date', and 'Inspector'. Below these are several numbered checklist items for safety inspection, such as '1. All workers are properly instructed in safety procedures', '2. All equipment is properly inspected and maintained', and '3. All safety equipment is properly used and maintained'. There are also lines for 'Inspector Signature' and 'Date'.

This form is a tool that can help filmmakers keep track of safety issues that may arise on set. It is sound production practice to utilize this form as needed and to get in the habit of using for your future if you plan on going into the more commercial side of filmmaking.

## Safety Meeting Attendance

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The image shows a 'Safety Meeting Attendance' form from CalArts School of Film/Video. It includes fields for 'Production Title', 'Location', 'Date', and 'Inspector'. Below these is a table with columns for 'Name', 'Crew Position', and 'Sign Here'. There are several rows in the table for recording attendance. At the bottom, there are lines for 'Inspector Signature' and 'Date'.

This form keeps track of who has attended your safety meeting and who has not. It can help the filmmaker down the road with any legal issues that may arise if a crew / cast member gets hurt.

## Special Skills Crew Release

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The image shows a 'Special Skills Crew Release' form from CalArts School of Film/Video. It includes fields for 'Production Title', 'Location', 'Date', and 'Inspector'. Below these is a section for 'Special Skills Crew Member' with a large area for text. At the bottom, there are lines for 'Inspector Signature' and 'Date'.

Sometimes a CalArts production utilizes a crew member with a special skill set. This may be a special effects makeup person, crane operator, steadicam operator etc. By having this type of crew member sign a release verifying their ability to perform the required skill, the filmmaker has extra legal protection should any issues arise during production involving the special skills crew member and the use of the specified equipment.

# Thesis Project Assessment Checklist

A thumbnail image of a form titled "CALARTS SCHOOL OF FILM/VIDEO THESIS PROJECT ASSESSMENT CHECKLIST". The form contains various fields for student information, project details, and signatures, along with a list of required documents.

The thesis project assessment checklist is a form that all Program in Film and Video, Directing and Experimental Animation students must fill out, have signed and turn into Production Services before you start your thesis. There is information required on the thesis project assessment checklist that needs to be filled in and other documents referenced on the form that are required to be turned in. Please set up a meeting with Production Services to discuss your thesis and this form.

## Vehicle Release

A thumbnail image of a form titled "CALARTS SCHOOL OF FILM/VIDEO Picture Vehicle Release Form". The form includes sections for vehicle information, insurance details, and a release statement.

Many times CalArts productions involve filming in or around a moving vehicle. Important: CalArts provides automobile insurance, but students must see Production Services for access.

## CalArts Weapon Release Form

A thumbnail image of a form titled "CALARTS SCHOOL OF FILM/VIDEO WEAPON RELEASE". The form outlines the rules and procedures for prop weapon usage, including a list of prohibited items and safety requirements.

This form contains the rules, regulation and procedures on prop weapon usage at CalArts and on location. There have been issues with prop weapon usage at CalArts and on location in the past. If not handled correctly, prop weapons may be misunderstood to be real and treated as such by the public and the police, leading to very serious safety and legal issues. Be aware that many police departments will assume a weapon is real and treat as such without asking questions first.





# School of Film/Video Policies



# General

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The following policies are in place to help ensure the health and safety of all students, faculty and staff within the School of Film/Video. The use of the School of Film/Video facilities, equipment, and production service is a privilege, not a right. Any footage acquired or produced while violating these policies and procedures cannot be accepted, and is possibly ineligible for a grade.

- You must be currently enrolled in the School of Film/Video to access facilities, equipment, and production insurance.
- All students are expected to maintain integrity, honesty, and ethics when filming either at CalArts or on location. You must disclose the complete scope and intention of your projects. You should not be dishonest about your project when speaking to mentors, faculty, staff, or local authorities. You cannot change the parameters of a project in a dangerous way once you've been granted access to equipment or production insurance.
- You are expected to maintain a congenial and cooperative environment conducive to focused, creative work. Inappropriate conduct, in person or online, towards School of Film/Video faculty, staff, or fellow students is not allowed. This includes, but is not limited to: inappropriate language, verbal abuse, harassment of any kind, stalking, slandering, forgery, theft, or any type of mistreatment.
- You retain full copyright to all work produced on the School of Film/Video systems, and with the artist's permission, CalArts may retain a copy of the work for non-commercial, educational, or promotional purposes only.
- You must meet with Production Services in advance of any and all projects that involve prop weapons, minors, moving vehicles, swimming pools or water, animals, stunts, pyrotechnics, beaches, nudity, parks, SAG actors, airports, two locations or off-campus locations, the use of permits or roadways. These activities are considered dangerous and/or complicated and require consultation.
- CalArts facilities, equipment, and production insurance cannot be used for any commercial projects, any projects students are being paid for, or any non-CalArts individuals' projects. Use of educational software licenses for commercial work is a violation of our software contracts and could result in the loss of licenses or other legal action.
- You must maintain respect for and protection of all School of Film/Video facilities, equipment, and production insurance.
  - Glitter is not allowed in any of the School of Film/Video facilities. This includes props, costumes, and make-up that contain or are coated with glitter.
  - Passing of keys, passwords, or access codes between students is prohibited.
  - Vandalizing any CalArts property, including painting on studio floors / walls or altering the walls in any way (e.g. nails or fasteners), removing, or misusing any fire safety equipment (including exit signs, fire extinguishers, or fire alarms) or first aid kits is absolutely prohibited, and in some cases constitutes a federal offense.
  - All facilities and equipment must be returned in the same (or better) condition in which they were found. Deposits will be held if guidelines are not followed. If damage

is beyond the deposit, the student listed on the reservation form will be held responsible for the full amount of repair.

- You will maintain the union standard for work hours and turnaround times: a) Production days should never exceed 12 hours of work and b) time off between production days must be a minimum of 12 hours.
- CalArts prohibits the unauthorized destruction of artwork. The School of Film/Video is not responsible for any damage to media during use of any School of Film/Video service or facility.
- You are expected to have your CalArts ID with you at all times when on campus.

## Liability

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The school's equipment is insured against damage and theft and carries a \$2,500 deductible. This means that if it's determined that your negligence resulted in equipment being stolen or damaged, you can be held financially responsible for up to the full \$2,500 deductible.

Under the Institute's loss / damage policy, all students are covered in the academic buildings for student-owned personal property directly related to their discipline, subject to a \$2,500 deductible. There is no coverage for student personal property in the residence halls. Check your family's insurance policy to see if it covers this, and if not, either add it or take out a separate property policy.

## Pets

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Although CalArts has a very generous pet policy, pets are not allowed in areas of the School of Film/Video such as computer labs, production shooting studios, individual equipment rooms, cubicles, and classrooms. To ensure the health and safety of our members, as well as to protect our valuable equipment, we cannot allow pets in these types of areas of the School of Film/Video.

Federal laws protect the rights of individuals with disabilities to be accompanied by their service animals. Service animals are not considered pets; as such, we welcome any specifically trained service animal. Any pet, emotional support animal, companion animal, or therapy animal is not allowed access to any School of Film/Video facilities.

## Food and Drink

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Food / beverages / pets are not allowed in the suites or labs.

## Computer Use

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Use of School of Film/Video computer labs and facilities is limited to those with official access. Account and/or password sharing is strictly prohibited. Disconnecting, subverting, or rerouting any school cabling is prohibited.



Installation, download and/or activation of any type of software is prohibited on any computer within the School of Film/Video. Unauthorized copying of software is forbidden and is a violation of federal copyright law.

Any software or activity designed to perform security breaches, such as password cracking software, packet sniffing software, or any other exploits, is forbidden for student use or installation on any School of Film/Video computer. All peer-to-peer file sharing programs (Limewire, Bittorrent, etc.) are prohibited.

Software in the School of Film/Video are under strict educational institution software agreements, which prohibit the use of our software for commercial work. Institute owned computers are for personal and school-related work only. The computers in School of Film/Video may not be used for individual or multiplayer recreational game playing unless it is a specific part of the curriculum or student club.

Multiple logins are only permitted as computer availability allows and you are limited to a single login when computers are needed by others.

Unattended logins for the purposes of rendering, transcoding, etc. are at your own risk and are not permitted during scheduled class times. Unattended logins must be noted with your name, time you left, and time you'll return. If you don't return by the time indicated, didn't leave a note on the computer, or there is a class scheduled, others are then free to log you out and use that computer.

At any time, computers may be remotely managed for various maintenance tasks. While being remotely managed, your desktop may be visible to an administrator. Remote management status will be indicated in the menu bar when possible.

You are responsible for backing up your own work via your own media such as portable hard disk, thumb drive, etc.

## **Deposits**

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Deposits must be paid before use of most School of Film/Video facilities and will be held if damage to equipment or facility occurs during your use and range from \$15 to \$60.

## **Access / Loss of Access**

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You must be currently enrolled in the School of Film/Video to access facilities, equipment, and production insurance.

### **LOSS OF ACCESS**

Misuse of facilities or multiple equipment infractions may result in loss of access. In addition to violation of the policies above, misuse of facilities can include: repeatedly reserving a room and not using it, signing up for more time than you actually use or repeatedly canceling reservations. Equipment infractions can include: returning equipment late, not picking up a reservation, or not returning equipment in the condition in which it was received.

Leaving any equipment unattended will lead to suspension of equipment access.

Your access to the Equipment Cage and other School of Film/Video facilities may also be suspended

in the case of complaints (and the ensuing investigations) related to unpermitted, duplicitous, or deceitful practices on shoots.

## **STUDENTS FROM OTHER INSTITUTE SCHOOLS**

Students from other Institute schools who are enrolled in School of Film/Video classes have access to equipment and facilities only during the semester they are enrolled in the class.

## **SUMMER ACCESS**

There is no summer access to the School of Film/Video facilities. On a year to year basis, we may grant up to four weeks of limited access to certain facilities. This is not guaranteed.

## **Heating, Ventilation, and Air Conditioning (HVAC)**

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Labs and individual editing suites are not to be used during times where there is no HVAC. It is not safe for you or the equipment to work without proper ventilation.

## **Keys and Card Swipe Access**

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### **CHECKING OUT KEYS**

When you check out a key from Facilities or Campus Safety, you become financially liable for any damage caused during the time the key is checked out to you. If you return a key late, there is a late fee of \$25 per day. If you do not return a key, your access will be suspended.

### **LOST KEYS / REPLACEMENT KEYS**

If you lose a key, you will be billed \$100 to rekey the lock and replace the key. This applies to any keys that you have received from Facilities, whether it be your studio key, or a checkout key for one of our facilities.

## **Room Reservation Priority**

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Spaces with sign-up sheets are booked on a first-come, first-served. Spaces booked by advanced reservation are prioritized as follows:

- |                              |                |
|------------------------------|----------------|
| 1. Courses / Faculty / Staff | 4. MFA1 / BFA3 |
| 2. MFA3                      | 5. BFA2        |
| 3. MFA2 / BFA4               | 6. BFA1        |

If two students want the same time slot and have the same priority, the student who has used less time gets the first choice. If both students have used the same number of sessions, the staff member in charge of the area will serve as arbiter and assist the parties





involved in reaching a settlement.

## Sign-Up Sheets

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For selected rooms, you can make advance reservations for up to 8 hours a day and 40 hours a week. Keys can be checked out from and returned to the Facilities Office or from Security. You are not allowed to sign up for multiple rooms or check out multiple keys at the same time. Always return the key at the end of your reservation and when you do not plan to use the room for any extended period of time (i.e. during a class). If you do not show up within the first 30 minutes of your reservation, anyone is allowed to use the space at that time.

## Equipment Check out

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### RESERVATIONS

#### **Equipment Cage (Production)**

All reservations must be made at the Equipment Cage in person and are handled on a first-come, first-served basis. The Equipment Cage will not accept reservations by phone or email. Reservations can be made no more than four weeks in advance. Most equipment can be reserved and checked out for a maximum of three days.

#### **Installation Equipment**

All requests for installation equipment from the Technical Specialist in C105A must be made by email and are handled on a first-come, first-served basis.

### CHECK OUT / CHECK IN

You are the sole holder of the responsibility for equipment while it is in your possession and are responsible for the proper operation and care for all equipment you check out. You will pay any costs due to damage or loss not covered by the Institute's insurance. You are responsible for inspecting the condition of all equipment you check out before leaving the check-out area. Regardless of any additional crew members on your shoot that are either CalArts or non-CalArts, *you* are responsible for all handling of equipment that you have checked out.

Equipment returned late will result in a late fee of \$50 per day. Each day thereafter will be an additional \$50 late fee charge.

The School of Film/Video is not responsible for any reshoots or costs incurred that may be required due to equipment failure.

## Facility Use

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### PRODUCTION AND INSTALLATION SPACES AND CLASSROOMS

A one-time deposit is required to gain access to our production and installation facilities. This deposit will carry over until graduation.

Construction of sets or flats inside the space is prohibited without prior approval. All sets, props, and equipment must be installed in and removed within the span of the reservation. Do not store

equipment in production spaces.

Only C113 Installation Space can be painted with prior approval and, if done, must be repainted and dry by the end time of reservation.

You are responsible for any loss, theft, or damage of checked-out equipment that may occur in the production and installation spaces and classrooms. You must be present at all times when there are other crew members in the reserved space.

You are responsible for returning everything to its proper location (even if it is first found incorrectly placed).

### **Fisher Dolly**

Fisher dolly access requires you've made a one-time deposit to use the Production and Installation Spaces. Each dolly must remain in its building. When checked out, you are responsible for the Fisher dolly and all its accessories. Access to School of Film/Video facilities and equipment will be lost if the Fisher dolly is damaged or used in an unsafe manner.

## **Services**

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### **FILM SCANNING**

School of Film/Video has a Cintel scanner for negative and answer print film. Priority for film scanning is given to School of Film/Video members. Reservations can be made for a 1-hour minimum and a 3-hour maximum, per person, per day. Service fees must be paid before delivery of files. Failure to cancel your reservation without 24-hour advance notice will result in your being charged for the full cost of the reserved scanning session. You must cancel by replying all to your confirmation email.

The following films will not be accepted for film scanning:

- Hand-processed film
- Scratched film
- Workprints
- Double spliced film
- Damaged film

### **TRANSFERS**

Any damaged media will not be transferred. Service fees must be paid before delivery of files.

### **SOUND MIXES**

Fall semester mixes are handled on a first come, first serve basis. Spring semester mixes must be scheduled well in advance. Scheduling priority is given to graduating MFAs. Service fees must be paid before delivery of files. Failure to cancel your reservation without 24-hour advance notice will result in your being charged for the full cost of the reserved



mix session. You must cancel by replying all to your confirmation email.

## **SOUND RECORDING SESSIONS**

Requests must be made at least one week in advance. Service fees must be paid before delivery of files. Failure to cancel your reservation without 24-hour advance notice will result in your being charged for the full cost of the reserved recording session. You must cancel by replying all to your confirmation email.

## **Cubicles and Studios**

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### **CHARACTER ANIMATION / EXPERIMENTAL ANIMATION CUBICLES**

Character Animation and Experimental Animation cubicles are workspaces designed for personal use and are not allowed to have or do any of the following:

- Futons, couches, mattresses, beds
- Hot plates, toasters, ovens, personal refrigerators, or microwaves (there are designated kitchenette areas in the cubes where mini-fridges and microwaves are permitted)
- Uneaten food
- Animals, insects, or living species
- Overnight sleeping
- Hanging lights, daisy chained electric cords, or overloading outlets
- Covering the lights above your cubicle
- Hanging curtains, tarps or anything from the ceiling
- Excess noise or storage in cubicles
- Leaving personal / valuable items unattended (you should lock your valuables)
- Leave doors to cubicle areas open
- Alcoholic beverages, parties, smoking or candles
- Excessive piling of papers or materials on the floor
- Toxic chemicals. Toxic chemicals must be labeled clearly and stored in a chemical cabinet.

Any curtains in cubicle doorways must be flame retardant and pre-approved by the Film/Video or Character Animation office. Respect each other and each other's space, property and work. Do not take Skype or phone calls in your cubicle and keep your cubicles tidy.

### **SHARED STUDIOS**

A studio and key deposit is required for a studio assignment.

Do not take over the entire space or make sharing uncomfortable for your colleagues. Do not leave Equipment Cage or Installation equipment in shared studios.

No smoking, refrigerators, hot plates, microwaves, futons, couches, mattresses, stuffed furniture or bedding are permitted in studios. Sleeping and/or living in the studios, subletting studio space, and

allowing non-students to live in studios or share studios is prohibited.

It is absolutely prohibited to access any other students' studio without permission. It is also prohibited to use empty studios or studios not currently in use in any capacity without prior approval.

## SHORT-TERM STUDIOS

A short-term studio can be reserved for up to four weeks in advance and for a maximum of one week, the minimum being for one day.

## LOCKERS

There are lockers available in E61, A221 Hallway, and E104 Sound Transfer / Helpdesk.

- For lockers that are located in E61, priority is given to incoming graduate students within Program in Film and Video. Sign up for a locker with the Equipment Cage.
- For lockers located in A221 Hallway, priority is given to Character Animation students. Character Animation students must sign up for a locker with the Character Animation office.
- For lockers located in E104 Sound Transfer / Helpdesk, priority is given to Sound Student Technicians.





# Academic Policies



# Residence Requirements

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The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs in the School of Film/Video require a minimum of two years full time study in residence. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years in residence. On rare occasions, the program faculty may recommend an earlier graduation, based on that program's specific policies.

**Orientation Week, Winter Session, and Bijou Week are mandatory for all students. These are part of the instructional semesters and not to be considered time that students may take off.**

# Curriculum Requirements

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## BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

Forty-six semester units of Critical Studies coursework are required of all BFA candidates. Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.

All required courses must be completed satisfactorily. Students must complete the program of studies agreed upon by the mentor and the student, and all required courses herein specified.

Students are required to complete a Mid-Residence Review and a Graduation Review. Work-in-progress must be submitted for faculty review at the time of the student's Mid-Residence Review. Final project(s) are submitted at the time of the Graduation Review. Information regarding Mid-Residence and Graduation Review procedures and timing is available in the School of Film/Video office.

## MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS

Graduate students must demonstrate proficiency in graduate-level techniques and concepts. Students must pass the required courses or the equivalent before being allowed access to the facilities and equipment needed for independent work.

Graduate students must submit a thesis project proposal at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts.

Completed graduate thesis works must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee.

# Mentoring Process

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Each student entering the Institute is assigned a faculty mentor from the School in which the student enrolls. The mentor plays a key role in advising and guiding the student in achieving artistic and educational goals. The mentor monitors each mentee's progress toward fulfillment of program requirements.

In carrying out these responsibilities:

- The mentor meets with the student at each class sign-up to approve a program of study, helping to ensure that the degree or certificate requirements and other standards of the Institute are being met in the métier.
- The mentor attends and approves the outcome of all reviews of their mentees, evaluates student exchange participation, monitors internship experience, recommends and approves adjustments to year level and meets with the student (at the student's request) during the semester. It is highly recommended that mentors make an effort to meet with mentees at least once each semester.
- Toward the end of each spring semester, the mentor prepares the Mentor's Report (Fall for December Graduates) for each mentee. These reports are done online and describe the student's development and progress in the program and become part of the student's electronic academic record.

These reports are available to the student online. The Mentor's Report may include information about the student's advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student's activities in the métier. It is prepared online by the mentor each year, is subject to the dean's review and is submitted online via the Faculty Academic Services website no later than the third Thursday after graduation day of the academic year.

Each school may develop other requirements and mentoring procedures supplementary to those listed above. Students may request a change of mentor by completing a Change of Status form, available in their School office or in the Office of the Registrar (requires the signature of the dean, prior mentor, requested mentor, and Registrar).

## Grading

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### STANDARD GRADING OPTIONS

- High Pass (HP): Passing with Excellence
- Pass (P): Passing with Quality
- Low Pass (LP): Passing
- No Credit (NC): Work did not meet the criteria for credit.

### OTHER GRADING OPTIONS

- Incomplete (I): A temporary Incomplete grade may be given to a student who has





maintained satisfactory attendance and completed passing work throughout most of a course, but as a result of extenuating circumstances is unable to complete the course requirements by the end of the semester. Incomplete grades are not assigned for Summer, Interim, Practicum, or Winter Session courses.

- Incomplete grades are assigned through submission of an Incomplete Contract to the Registrar's Office. The Incomplete Contract is an explicit agreement between student and faculty of the work remaining to be completed, and the date by which the work must be submitted for final review. The contract must also be approved by the school or program responsible for the course.
- Incomplete grades assigned for fall semester courses must be resolved no later than the end of the following spring semester. Incomplete grades assigned for spring courses must be resolved no later than the end of the following fall semester. Earlier deadlines for completion may be set at the discretion of the faculty and must be specified on the Incomplete Contract. Incomplete grades not replaced by final LP, P, or HP grades by the stated deadline will revert to NC (No Credit) grades on the transcript.
- No Grade Recorded (NG): Placeholder grade entered by the Registrar's Office at the close of the grading period which indicates that no grade has yet been assigned by the faculty of record. "NG" grades not changed to a final evaluation by the end of the following semester will convert to "NC" on the transcript.
- Withdrawn (W): Grade assigned by the Registrar to indicate withdrawal from a course after the end of the add/drop period. Students may withdraw from a course without academic penalty through the 10th week of the semester. The course remains on the student's record with a "W" grade. "W" grades have no impact on semester or cumulative grading calculations, and do not count toward a student's residency or full-time status.

## Auditing

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Auditing a class is an arrangement made between the student and the instructor. No official record will be kept and no credit will be given.

## GPA Equivalencies

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On the official academic transcript, CalArts calculates student progress by indicated attempted units and the completed units, but does not use a Grade Point Average (GPA) as part of its marking system. However, when a GPA is required for external purposes, the following formula may be used: HP=4.00, P=3.00, LP=2.00, NC=0.00.

## Grading Procedures

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All grades are to be submitted by the faculty of record online through the Hub or WebAdvisor. Online grading opens on Monday of the final week of the semester and remains open for two weeks, until 5:00 pm on the second Monday following the last day

of the semester. The grading deadline will be published on the academic calendar for reference by faculty and students.

Grades not entered through the secure online system must be submitted through individual grade change forms that are signed by the faculty of record. This may be done either through a hard copy form, or through a digital form, both of which are available from the Office of the Registrar. The same process is followed to change a grade that was entered incorrectly online, or to replace temporary "I" or "NG" grades with a final evaluation.

## Independent Study

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CalArts approves of Independent Project / Private Directed Study for credit in the artistic disciplines and the School of Critical Studies when the study or project undertaken represents an opportunity of unique value to the student in their area of study.

The Institute defines Independent Project / Private Directed Study as on-campus studio or academic work undertaken outside of Institute-scheduled lecture or studio class time and under the direct supervision of a faculty member of the Institute.

Independent Project / Private Directed Study may be undertaken in any area of valid artistic / academic interest to the student, with any faculty whose education and expertise qualify them in that area and whose teaching and mentoring schedule allows time for the supervision of the project / study.

Independent Project / Private Directed Study may be undertaken as an adjunct to the student's coursework in a program; it may satisfy specific divisional or programmatic requirements; or it may constitute the student's entire program of study during a given semester.

- The student and the chosen faculty supervisor complete an Independent Project / Private Directed Study Contract, clearly defining what is to be accomplished during the period of study. The contract must be approved and signed by the student, the faculty supervisor, the metier dean and the dean of the faculty supervisor's school.
- The credit value of the independent study will be determined and assigned by the faculty supervisor at the time the contract is written and signed as follows:
  - Lecture Course: One contact hour plus two hours of out of class preparation.
  - Studio Course: Two contact hours plus one hour of out of class preparation.
  - Individual Lessons: One hour of contact with at least two hours of practice.
  - Independent Study: At least three hours of work per week.
- The approved and signed contract indicating the Independent Project / Private Directed Study's credit value must be presented at the time the student registers for the course. The original will be kept in the Registrar's Office and a copy will be sent to the faculty supervisor with the class roster.



# Mid-Residence Reviews for BFAs

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## EXPERIMENTAL ANIMATION AND PROGRAM IN FILM AND VIDEO

The mid-residence review is a check-in point for BFA students during the first semester of the second year (for PFV students) or the first semester of the third year (for EA students). During your review, you will meet with your with your mentor and a faculty committee to discuss your past, current, and future work at CalArts and get feedback from your committee. Reviews are scheduled through the Film/Video office. You will receive specifics on the review schedule and your faculty committee when you are due for your mid-residence review.

## MID-RESIDENCE REVIEWS IN CHARACTER ANIMATION

All Character Animation BFA2 students will have a 45 minute Mid-Residence Review during the last week of Spring Semester. During the review, you will present your work to a committee of Character Animation faculty members, demonstrating your artistic growth during your BFA1 and BFA2 years at CalArts. The committee will assess your work and provide feedback in relation to the objectives of the program, and your progress toward your degree. A summary of the review is placed in your file and uploaded to the Hub. It becomes part of your permanent record at CalArts.

You can show your work digitally or on paper (or a combination of the two). Make sure to organize your work. For example, if you show your work digitally, you could create a folder for your BFA1 work, and a folder for your BFA2 work. Within each folder, create sub-folders as you see fit, etc.

### 1. Artwork:

- Show 20 - 25 examples of your artwork, demonstrating your artistic growth over the last two years. The faculty are interested in seeing the work you've done in your courses at CalArts. For example: Life Drawing I and II, Color and Design, Story I and II, Character Design, Perspective, Layout, CG work, etc.
- Your current portfolio

### 2. Animation:

- Show animation tests from your 2D and/or CG Character Animation classes.

### 3. Films:

- Show your BFA1 film
- Show your BFA2 film, which you will have just finished. Present a brief selection of pre-production work. Give the committee a full picture of how you put together your film, and talk about your goals and process.

# Preliminary Thesis Review for MFAs

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You must be prepared to present your thesis proposal during your third semester of residency (third or fourth semester for students in Film Directing Program). This review is to establish that your project is ambitious enough to merit the MFA degree, and that it is feasible given the time, means, and facilities available to you. Experience has taught us that if a thesis proposal is not approved in

the third semester, it will not be completed by the end of the sixth semester.

The Preliminary Review clearly defines the standards by which the student and the Review Committee will judge the completed thesis. We recognize that definition of standards is extraordinarily difficult in all of the arts. Both students and faculty represent an extremely broad range of aesthetics and professional attitudes.

Nevertheless, evaluation of students and their work is essential, and one of our most important responsibilities. With this in mind, the Dean, Faculty Committee, and Student must clearly describe the agreed-upon expectations of the project for the record during the Preliminary Review and review the technical process and use of facilities.

**Preliminary thesis review results in an official academic status, either *approval* or *additional preliminary review*. This report is filed on the Hub.**

The student's thesis idea is developed with their mentor. Once you and your mentor have agreed on your thesis proposal and on which faculty will make up your Committee, you must book your review date and time with the Film/Video office. If you do not book your review in a timely manner, a date and time will be assigned to you.

Once your review is booked, it cannot be rescheduled except in case of emergency.

See the next section, "Before Your Review Date," for details on required paperwork and preparation to include with your review.

## BEFORE YOUR REVIEW DATE

At start of MFA2 year, meet with you mentor to discuss thesis ideas.

Four weeks before your review:

- Meet with faculty and staff who are responsible for the facilities you plan on using.
- Provide a written proposal and receive signatures from each faculty / staff member responsible for the facilities you wish to use for production and post-production of your thesis project (see the attached Facilities Supervisor's Authorization form).
  - This is required in an effort to make sure students have a clear understanding of what technical processes will be necessary for their project and that they know how to achieve their goals.
- Meet with your mentor two weeks before your review date and bring to this meeting:
  - Completed Facilities Supervisor's Authorization forms with signatures
  - Completed Post-Production Questionnaire
  - Completed forms are due to the Film/Video office two weeks before your review date.

Two weeks before your review:

- Turn in the completed authorization forms to the Film/Video office.



One week or earlier before your review:

- Provide a copy of the following items to each of the faculty on your review committee (via faculty mailbox or email):
  - a written statement describing your thesis project
  - a budget for all production and post-production expenses including sources of funds
  - for dramatic narrative projects: a shooting script
  - for Experimental Animation students: a storyboard

## CHANGES TO YOUR THESIS

If your approved thesis project changes, you must discuss the change with your mentor, and present a new written proposal to your Committee. A second review may be necessary. Any substantial changes in the technology used or in the length of the project must be accompanied by a new "Facilities Supervisor's Authorization" form found in the MFA Thesis Packet.

## BFA Graduation Review

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### EXPERIMENTAL ANIMATION AND PROGRAM IN FILM AND VIDEO

The BFA Graduation Review will occur before the end of your last semester. Final approval for graduation is based on successful completion of program and Institute requirements and your faculty committee's review of your work at CalArts. See your mentor for guidance on what to prepare and present at the review.

### CHARACTER ANIMATION

Character Animation graduation reviews occur in the fall semester of your BFA4 year. In your review, tell the story of your artistic journey at CalArts. Indicate what you have focused on during your time at CalArts (for example: animation, story, visual development, etc.), as well as what you hope to do after you graduate. This isn't about presenting a "perfect picture," but rather – discussing your artistic evolution to date. Work completed for employment or internships is not applicable for this review.

A summary of your graduation review is uploaded to the Hub, and becomes part of your permanent record at CalArts.

#### **Requirements**

You can show your work digitally, or on paper (or a combination of the two). Organize your work. If you present your work digitally, have a backup prepared in case of computer error or malfunction.

Please present the following at your review:

1. Artwork:

- Two of your films
- Several examples of 2D and/or CG animation assignments from your time at CalArts
- 25-30 samples of your artwork (e.g. life drawing, visual development, storyboards, background design, character design, etc.)
- One of your sketchbooks
- Portfolio from last year's Portfolio Day

## 2. BFA4 film:

- Verbally present the main concept for your BFA4 film, as well as any of the following:
  - Story beats for your BFA4 film
  - Concept art piece, to express the look of your film
  - Time frame for completion
  - Description of your pipeline

If the committee is not satisfied with your review, you may be required to have a re-review.

## MFA Graduation Review

The MFA Graduation Review will occur before the end of your last semester. Final approval for graduation is granted by your Thesis Review Committee upon screening your completed thesis and agreeing as a Committee on its successful completion.

For all programs, if your thesis is not complete at the scheduled graduation review, you cannot be granted approval for graduation. (A second review will not be possible until the thesis is complete and not before the beginning of the next semester).

Program guidelines are below.

### EXPERIMENTAL ANIMATION PROGRAM

For an Experimental Animation thesis to be considered complete you must have created a finished output from your final edit and mixed soundtrack. In the case of a thesis finished on film, the term complete is defined as a final edit and mixed soundtrack. A silent thesis must be presented either as a film print or a finished output, as defined above. A complete installation or interactive piece is defined as a finished piece that has been exhibited in a gallery or other public setting.

### FILM DIRECTING PROGRAM

For a Film Directing Program thesis to be considered complete you must have created a finished output from your final edit with a mixed soundtrack. Graduate students are required to provide a copy of their thesis project for the CalArts archives.



## PROGRAM IN FILM AND VIDEO

For a Program in Film and Video thesis to be considered complete you must have created a finished output from your final edit and mixed soundtrack. In the case of a thesis finished on film, the term complete is defined as a final edit and mixed soundtrack. In cases of installation, complete is defined as a finished piece exhibited in a gallery or other public setting. Graduate students are required to leave a copy of their thesis project for the CalArts archives.

## REVIEW REPORTS

A note taker or the mentor will submit a summary report of both your preliminary and graduation reviews. The report documents the discussions between you and your committee members and includes the committee's recommendation / action. A copy of your Review Report will be available via Hub Helper no later than the end of the semester.

## Delayed Graduate Status

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Post-Residence graduation is a process initiated by the student's graduation review committee and is typically available only to MFA candidates who have completed all course and residency requirements and who have been before a Graduation Review Committee. This option will be considered only when the Graduation Review Committee:

- Is not completely satisfied with the work presented
- Believes the student is committed, talented and capable of achieving degree level work
- Does not believe that additional time spent at CalArts will contribute to the student's preparedness for the degree
- Is convinced that a period of independent work may bring about the maturity lacking in the student's work

In all cases, the review committee and the student must comply with the following conditions:

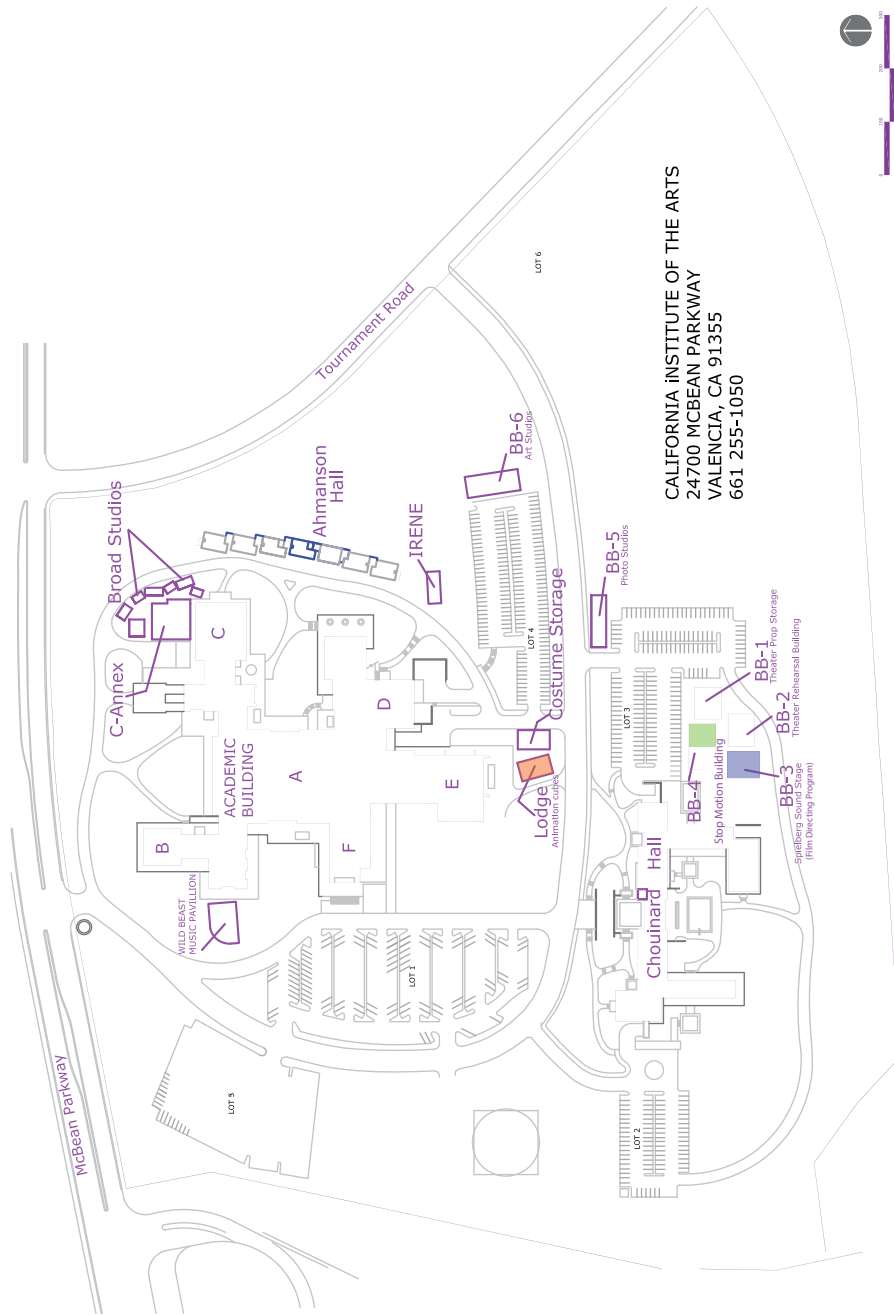
- This provision is available to degree candidates only;
- Students who have at any time been advanced in year-level will be eligible only under exceptional circumstances;
- Time between the regularly scheduled review and the post-residence review shall ordinarily not exceed one calendar year. Students who are unable to complete work during the first year must petition for additional time directly to their school dean. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council.
- The graduation review committee must prepare a written statement detailing:
  - What the student must achieve to receive the degree;

- How and where the post–residence review will be conducted;
- A proposal as to which faculty members will participate in that review, including space and facilities to be used.
- A copy of the statement will be given to the student and a copy will be placed in the student’s permanent academic record. The latter will be removed from the permanent record when the student passes a post–residence review and is awarded a degree.
- Where special demands are made on CalArts resources such as the use of studios and/or equipment, the Vice President and CFO shall assess the student for appropriate fees. Individual schools may place restrictions on time and access.





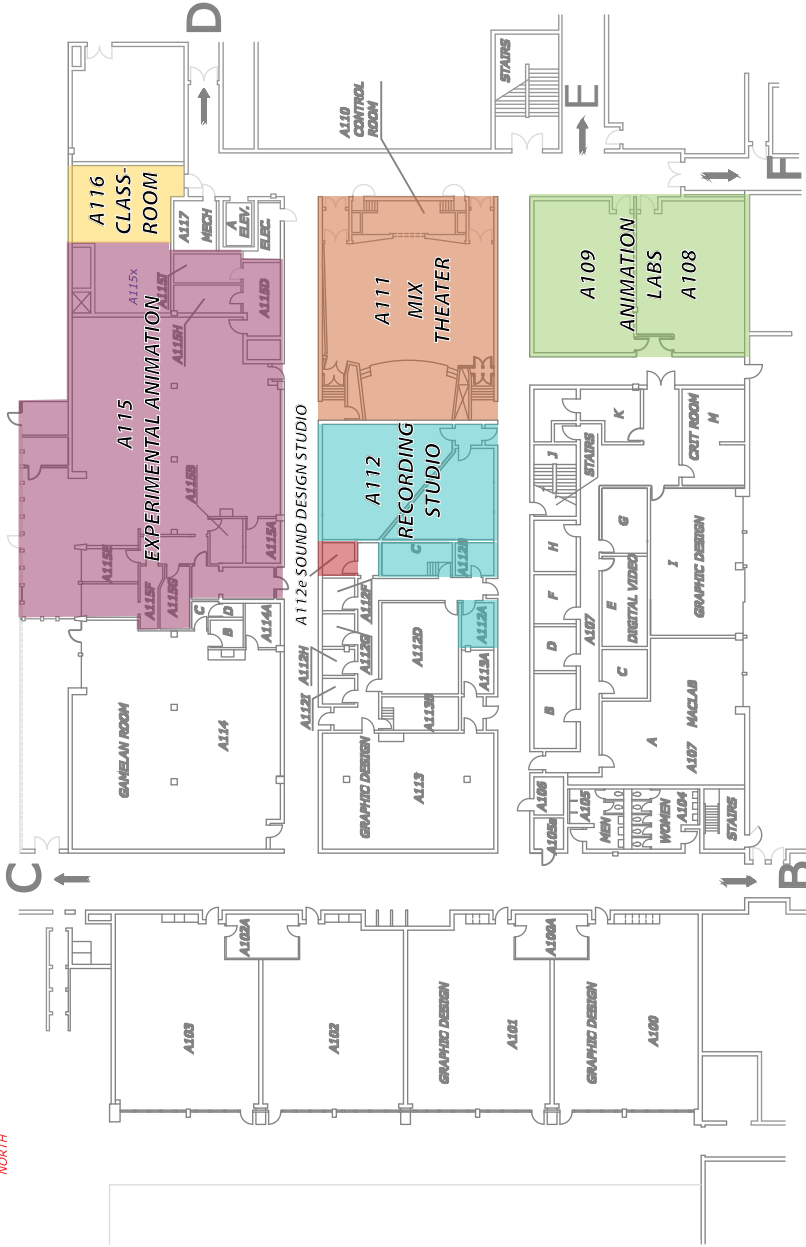
# Campus Building Map



# Sublevel - E Block



# 1st Floor - A Block





# 1st Floor - E Block



# 1st Floor - F Block



# 2nd Floor - A Block

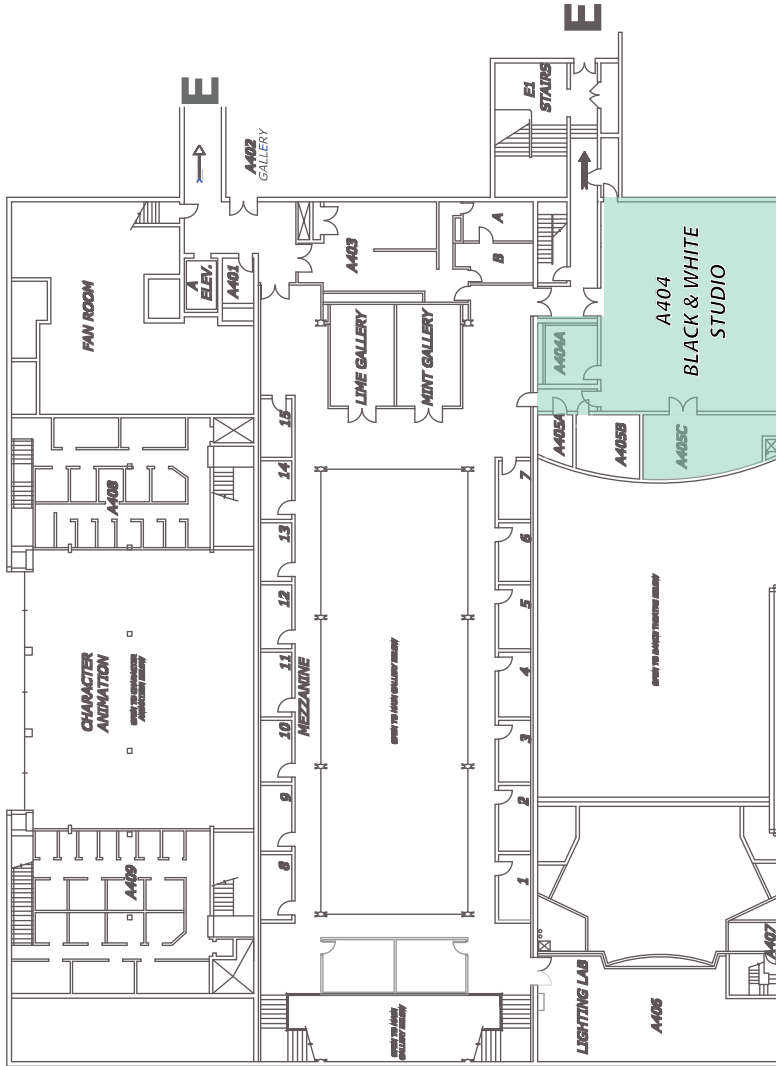


# 2nd Floor - E Block





# 4th Floor - A Block







# Directory



## Administration

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Abigail Severance	Interim Dean; Film Directing Program Faculty	E204S	aseverance@calarts.edu (661) 253-7822
Chris Hill	Associate Dean, External and Student Affairs; Program in Film and Video Faculty	E204D	chill@calarts.edu (661) 255-1050 x2421
Maija Burnett	Assistant Dean, School of Film/Video; Director, Character Animation; Character Animation Faculty	A221E	mburnett@calarts.edu (661) 222-2761
Sara Thompson	Director of Operations	E204R	sthompson@calarts.edu (661) 253-7823
Nathan Crow	Director of Technology for Film/Video	E104B	ncrow@calarts.edu (661) 291-3040

## Film/Video Office

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Patti Palmer	Administrative Services Manager	E204K	ppalmer@calarts.edu (661) 253-7822
Terry Spraker	Accounting Specialist/Visiting Artist Coordinator	E204L	tspraker@calarts.edu (661) 255-1050 x2206
Jill Kane	Communications Coordinator, Administrative Assistant	E204M	jkane@calarts.edu (661) 253-7825

## Character Animation Office

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Jennie Serrano	Administrative Operations Specialist, Character Animation	A221B	jserrano@calarts.edu (661) 253-7818
Gina Roen	Operations Assist., Character Animation	A221D	groen@calarts.edu (661) 255-1050 x2242

## Technical Staff

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Chris Sullivan	Lead Systems Administrator	F106	csullivan@calarts.edu (661) 253-7729
Scott Kozberg	Systems Administrator	F106	skozberg@calarts.edu (661) 253-7729
Christina Nguyen	Technical Support Coordinator; Program in Film and Video Faculty	E104A	cnguyen@calarts.edu (661) 291-3039

## PRODUCTION SERVICES

Justin Hogan	Head of Production Services	E204C	justinhogan@calarts.edu (661) 255-1050 x2633
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## EQUIPMENT CAGE

Nathan Meier	Equipment Supervisor	E204A	nmeier@calarts.edu (661) 222-2706
Solly Benzacar	Equipment Coordinator	E204	sbenzacar@calarts.edu (661) 222-2706
Tom Evans	Cage Technician	E204B	tevans@calarts.edu (661) 255-1050 x2030

## PRODUCTION AND INSTALLATION

Gordon Kurowski	Chief Video Engineer; School of Film/ Video Faculty	C105A	gkurowsk@calarts.edu (661) 255-1050 x2603 or x2443
Edgar Jorge Baralt	Technical Specialist, Production and Installation	C105A	eorgebaralt@calarts.edu (661) 255-1050 x2603 or x2443
Kye Potter	Technical Specialist, Production and Installation	BB3L	kpotter@calarts.edu (661) 222-2722

## ANIMATION

Nathan Strum	Associate Technical Director	A221Q	animtech@calarts.edu (661) 255-1050 x2330
Michael McNeff	Technical Specialist, Animation; Experimental Animation Faculty	A112A	mmcneff@calarts.edu (661) 291-3085

## DIGITAL EDITING AND POST-PRODUCTION

Paul Kyle	Post-Production Supervisor; Digital Labs Manager; Program in Film and Video Faculty; School of Film/Video Faculty	E48	pkyle@calarts.edu (661) 253-7721
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## FVSOUND

Aidan Reynolds	Technical Specialist; School of Film/ Video Faculty	E104	areynolds@calarts.edu (661) 255-1050 x2444
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## Faculty

### CHARACTER ANIMATION

Maija Burnett	Assistant Dean, School of Film/ Video; Director, Character Animation; Character Animation Faculty	A221E	mburnett@calarts.edu (661) 222-2761
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Steve Brown	Associate Director, Character Animation Program	A221P	stevebrn@calarts.edu (661) 255-1050 x3318
Andrew Bac	Character Animation Faculty	A221	abac@calarts.edu (661) 255-1050 x2273
Darius Derakhshani	Character Animation Faculty	A221	dderakhshani@calarts.edu (661) 255-1050 x7818
Robert Domingo	Character Animation Faculty	A221	rdomingo@calarts.edu (661) 255-1050 x3318
Linda Dorn	Character Animation Faculty	A221	ldorn@calarts.edu (661) 255-1050 x3318
Pixote Hunt	Character Animation Faculty	A221	phunt@calarts.edu (661) 255-1050 x3318
Fran Krause	Character Animation Faculty	A221	fkrause@calarts.edu (661) 255-1050 x2237
John Mahoney	Character Animation Faculty	A221K	jmahoney@calarts.edu (661) 253-7753

## EXPERIMENTAL ANIMATION

Maureen Furniss	Director, Experimental Animation; Experimental Animation Faculty	E204E	mfurniss@calarts.edu (661) 253-7767
Pia Borg	Experimental Animation Faculty	A115B	pborg@calarts.edu (661) 253-2763
Stephen Chiodo	Experimental Animation Faculty	BB4H	schiodo@calarts.edu (661) 291-3000
Nicholas D'Agostino	Experimental Animation Faculty	BB4H	ndagostino@calarts.edu (661) 222-2763
Katie Gately	Experimental Animation Faculty		
Hillary Kapan	Experimental Animation Faculty	E204E/ F103	hkapan@calarts.edu (661) 253-7767
Lei Lei	Experimental Animation Faculty	A115G	llel@calarts.edu (661) 255-1050 x2632
Michael McNeff	Technical Specialist, Animation; Experimental Animation Faculty	A112A	mmcneff@calarts.edu (661) 291-3085
Quique Rivera	Experimental Animation Faculty		jerivera@calarts.edu
Michael Scroggins	Experimental Animation Faculty	E204O	aka@calarts.edu (661) 255-1050 x2197
Maureen Selwood	Experimental Animation Faculty	A115F	selwood@calarts.edu (661) 222-2724
Joshua Shaffner	Experimental Animation Faculty	A112A	jshaffner@calarts.edu (661) 291-3085

Alexander Stewart	Experimental Animation Faculty	A115K	astewart@calarts.edu (661) 253-7748
Helder Sun	Experimental Animation Faculty	BB4H	hsun@calarts.edu (661) 291-3000
Mark Toscano	Experimental Animation Faculty		mtoscano@calarts.edu
Théo Vaillant	Experimental Animation Faculty	A112A	tvillant@calarts.edu (661) 291-3085
Paul Vester	Experimental Animation Faculty	A115E	pvester@calarts.edu (661) 255-1050 x2021

## FILM DIRECTING PROGRAM

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Giulia Caruso	Film Directing Program Faculty		gcaruso@calarts.edu
Juan Pablo González	Film Directing Program Faculty	E37	jgonzalez@calarts.edu (661) 291-3026
John Hawk	Associate Director, Program in Film and Video; Program in Film and Video Faculty; Film Directing Program Faculty	E120	jhawk@calarts.edu (661) 255-1050 x2201
Ki Jin Kim	Film Directing Program Faculty		kjinkim@calarts.edu
Gary Mairs	Film Directing Program Faculty; Program in Film and Video Faculty	E201	gmairs@calarts.edu (661) 255-1050 x2085
Ernest Marrero	Film Directing Program Faculty	E204Q	emarrero@calarts.edu (661) 255-1050 x2150
Andrea Pallaoro	Film Directing Program Faculty		
Jon Reiss	Film Directing Program Faculty	E204Q	jonreiss@calarts.edu (661) 255-1050 x2150
Lee Anne Schmitt	Director of Faculty Affairs; Film Directing Program Faculty	E42	lschmitt@calarts.edu (661) 255-1050 x2152
Suanne Spoke	Film Directing Program Faculty	E204Q	sspoke@calarts.edu (661) 255-1050 x2150

## PROGRAM IN FILM AND VIDEO

Rebecca Baron	Director, Program in Film and Video; Program in Film and Video Faculty	E204I	rbaron@calarts.edu (661) 255-1050 x2519
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Thom Andersen	Program in Film and Video Faculty	E204H	tanderse@calarts.edu (661) 222-2762
Steve Anker	Program in Film and Video Faculty	E56	sanker@calarts.edu (661) 291-3031
James Benning	Program in Film and Video Faculty	E204J	jbenning@calarts.edu (661) 255-1050 x2017
Betsy Bromberg	Program in Film and Video Faculty	E204G	bromberg@calarts.edu (661) 253-7747
Jheanelle Brown	Program in Film and Video Faculty		
Ciro Cappellari	Program in Film and Video Faculty; School of Film/Video Faculty	E40	ccappellari@calarts.edu (661) 255-1050 x2043
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Andrew Kim	Program in Film and Video Faculty		ackim@calarts.edu
Paul Kyle	Post-Production Supervisor; Digital Labs Manager; Program in Film and Video Faculty; School of Film/Video Faculty	E48	pkyle@calarts.edu (661) 253-7721
Gary Mairs	Film Directing Program Faculty; Program in Film and Video Faculty	E201	gmairs@calarts.edu (661) 255-1050 x2085
Nina Menkes	Program in Film and Video Faculty	E204H	nmenkes@calarts.edu (661) 222-2762
Julie Murray	Program in Film and Video Faculty	E36	juliemurray@calarts.edu (661) 255-7787
Benjamin Neufeld	Program in Film and Video Faculty		bneufeld@calarts.edu
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Charlotte Pryce	Program in Film and Video Faculty	E204G	clipman@calarts.edu (661) 253-7747
KJ Relth	Program in Film and Video Faculty		krelth@calarts.edu
B�er�n�ce Reynaud	Program in Film and Video Faculty	E204D	breynaud@calarts.edu (661) 255-1050 x2421
Nora Sweeney	Program in Film and Video Faculty	E35	nsweeney@calarts.edu (661) 255-1050 x2080
Janice Tanaka	Program in Film and Video Faculty	E120	jtanaka@calarts.edu (661) 255-1050 x2201

# Calendars



# Room Calendars

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At the beginning of each week, paper schedules are posted on all labs and select classrooms. You will find live course calendars, Production and Installation space schedules, lab schedules, and room schedules on [2pop.calarts.edu](http://2pop.calarts.edu) under the Calendars menu. Please check them for facility availability when filling out any reservation request forms.

## Academic Calendar 2019-2020

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### TUITION AND FEES DATES

July 1	Payment period begins and tuition statements available online
August 15	Tuition payment deadline without a \$200 late fee
September 13	Final tuition payment deadline
November 4	Payment period begins and tuition statements available online
December 13	Tuition payment deadline without a \$200 late fee
January 17	Final tuition payment deadline
TBD	Payment for Summer 2020 Tuition & Fees
TBD	Deadline for Summer 2020 Tuition

### ACADEMIC DATES

#### **Fall 2019**

May 6	Fall 2019 Mentoring/Advising Period Begins
May 21	Fall 2019 Registration Begins (Continuing Students)
August 13	Fall 2019 Registration Begins (New Students)
August 24 – 31	Gateway Programs
August 29 - 30	International Student Orientation
September 1 – 8	New Student Orientation
September 2	Labor Day Holiday (administrative office closed)
September 5	Course Advising Day
September 9	Fall 2019 Classes Begin
September 9-20	Add/Drop Period
October 14	Indigenous People's Day (Institute closed)
November 15	Deadline for Late Withdrawal ('W' on transcript)
November 28-29	Thanksgiving Holiday (Institute closed; offices closed)
December 13	Fall 2019 Semester Classes End
December 23	Fall 2019 Grades Due

## **Spring 2020**

December 2	Winter and Spring 2020 Mentoring/Advising Period Begins
December 17	Spring 2020 & Winter Session 2020 Registration Begins
January 8	New Student Orientation
January 9	Course Advising Day
January 13	Winter Session 2020 Classes Begin
January 13 - 17	Winter Session Add/Drop Period
January 13 - Feb. 7	Spring 2020 Add/Drop Period
January 20	Martin Luther King, Jr. Day (Institute closed)
January 24	Winter Session 2020 Classes End
January 27	Spring Session 2020 Classes Begin
February 3	Winter Session 2020 Grades Due
February 17	President's Day (Institute closed; offices closed)
March 28 - April 5	Spring Break 2020
April 10	Deadline for Late Withdrawal ('W' on transcript)
May 10	Spring 2020 Classes End
May 11-15	Spring 2020 Métier Review/Presentation Week
May 11	Fall 2020 Mentoring/Advising Period Begins
May 15	Graduation Ceremony
May 25	Spring 2020 Grades Due
June 4	2019-2020 Mentor Reports/Graduation Reviews Due

## **Summer 2020**

March 30-May 1	Summer 2020 Priority Registration Period
May 2 - 15	Summer 2020 Late Registration Period
May 18	Deadline to Drop Summer Courses with Full Refund
May 25	Deadline to Drop Summer Courses with 75% Refund
May 25	Summer 2020 Begins
May 26 - 28	Deadline to Drop Summer Courses with 50% Refund
June 11	Deadline for Course Withdrawals ('W' on transcript)
June 26	Summer 2020 Classes End
July 6	Summer 2020 Grades Due

# **Monthly Calendar (September 2019 - August 2020)**

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# September

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
1	2 Labor Day Holiday (administrative office closed)	3 School of Film/Video New Student Facilities Orientation	4 School of Film/Video New Student Academic Orientation
8	9 Add/Drop Begins Fall Classes Begin	10	11
15	16	17	18
22	23	24	25
29	30		

# 2019

THURSDAY	FRIDAY	SATURDAY	NOTES
5 Course Advising Day	6 School of Film/Video Ice Cream Social	7	
12	13 Final Tuition Payment Deadline	14	
19	20 Add/Drop Ends	21	
26	27	28	



# October

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
		1	2
6	7	8	9
13	14 Indigenous People's Day (Institute closed)	15	16
20	21	22	23
27	28	29	30

# 2019

THURSDAY	FRIDAY	SATURDAY	NOTES
3	4	5	
10	11	12	
17	18	19	
24	25	26	
31			





# November

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
3	4 Payment period begins and tuition statements are available online	5	6
10	11	12	13
17	18	19	20
24	25	26	27

# 2019

THURSDAY	FRIDAY	SATURDAY	NOTES
	1	2	
7	8	9	
14	15 Deadline for Late Withdrawal ('W' on transcript)	16	
21	22	23	
28 Thanksgiving Holiday (Institute closed; offices closed)	29 Thanksgiving Holiday (Institute closed; offices closed)	30	



# December

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
1	2 Winter and Spring Mentoring/Advising Period Begins	3	4
8	9	10	11
15	16	17 Spring & Winter Session Registration Begins	18
22	23 Fall Grades Due	24	25
29	30	31	

# 2019

THURSDAY	FRIDAY	SATURDAY	NOTES
5	6	7	
12	13 Tuition payment deadline without a \$200 late fee Fall Semester Classes End	14	
19	20	21	
26	27	28	



# January

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
			1
5	6	7	8 New Student Orientation
12	13 Winter Session Add/Drop Begins Spring Add/Drop Begins Winter Session Classes Begin	14	15
19	20 Martin Luther King, Jr. Day (Institute closed)	21	22
26	27 Spring Session Classes Begin	28	29

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
2	3	4	
9 Course Advising Day	10	11	
16	17 Winter Session Add/Drop Ends Final tuition payment deadline	18	
23	24 Winter Session 2020 Classes End	25	
30	31		



# February

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
2	3 Winter Session Grades Due	4	5
9	10	11	12
16	17 President's Day (Institute closed; offices closed)	18	19
23	24	25	26

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
		1	
6	7 Spring Add/Drop Ends	8	
13	14	15	
20	21	22	
27	28	29	





# March

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
1	2	3	4
8	9	10	11
15	16	17	18
22	23	24	25
29	30	31	

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
5	6	7	
12	13	14	
19	20	21	
26	27	28	Spring Break Begins



# April

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
			1
Spring Break Ends 5	6	7	8
12	13	14	15
19	20	21	22
26	27	28	29

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
2	3	4	
9	10 Deadline for Late Withdrawal ('W' on transcript)	11	
16	17	18	
23	24	25	
30			



# May

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
3	4 Fall Mentoring/Advising Period Begins	5	6
10 Spring Classes End	11 Fall Mentoring/Advising Period Begins	12	13
17	18 Deadline to Drop Summer Courses with Full Refund	19 Fall Registration Begins (Continuing Students)	20
24	25 Spring Grades Due Deadline to Drop Summer Courses with 75% Refund Summer Courses Begin	26	27
31			

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
	1	2	
7	8	9	
14	15 Graduation Ceremony	16	
21	22	23	
28 Deadline to Drop Summer Courses with 50% Refund	29	30	



# June

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
	1	2	3
7	8	9	10
14	15	16	17
21	22	23	24
28	29	30	

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
4 Mentor Reports/Graduation Reviews Due	5	6	
11 Deadline for Course Withdrawals ('W' on transcript)	12	13	
18	19	20	
25	26 Summer Classes End	27	





# July

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
			1 Payment period begins and tuition statements are available online
5	6 Summer Grades Due	7	8
12	13	14	15
19	20	21	22
26	27	28	29

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
2	3	4	
9	10	11	
16	17	18	
23	24	25	
30	31		



# August

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY
2	3	4	5
9	10	11 Fall Registration Begins (New Students)	12
16	17	18	19
23	24	25	26
30	31		

# 2020

THURSDAY	FRIDAY	SATURDAY	NOTES
		1	
6	7	8	
13	14	15	Tuition payment deadline without a \$200 late fee
20	21	22	
27	28	29	





# Notes



**SCHOOL OF FILM/VIDEO**

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