

Production Handbook

2008-2009



DODGE

C•O•L•L•E•G•E

*For Students of the Lawrence and Kristina
Dodge College of Film and Media Arts at Chapman University*

The Mission of Dodge College of Film and Media Arts:

To nurture the dreams and open the minds of students, preparing them for a creative life in the film and television arts.

The Challenge of a Filmmaking Community

A Message from the Dean:

I am delighted to welcome both new and continuing students to the Chapman University community of filmmakers. Because filmmaking is a collaborative art, the faculty and staff in Dodge College of Film and Media Arts at Chapman have done all that we can to create a highly supportive environment in which you can realize your filmmaking dreams.

Among the most important skills of anyone successful in the film and television arts are people skills--the ability to work with others and to network within the larger industry. Movie magazines are rife with stories about the horrors of "creative differences" between temperamental stars and directors. But you can only hope to get a start in the field by exhibiting respect for the needs and desires of others at the same time as you develop your specific talents and your own aesthetic vision.

We invite you to take ownership of the facilities and opportunities for collaboration that Chapman offers. We look for your demonstrated willingness to be an active and contributing member of this community. The more you give, the more you will receive, from faculty, students and other members of the Chapman community.

We believe we have much to offer, and we look forward to the unique talents and perspectives you, in turn, can share with us. Again, welcome.

*Bob Bassett
Professor and Dean*

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*Regular business hours for Administration and Staff are Monday through Friday, 8:00a.m. – 5:00p.m.
Media Library hours are Monday through Friday 11:00a.m.-2:00p.m. and 5:00p.m.-8:00p.m.*

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DODGE COLLEGE CULTURE

Ownership

Filmmaking is defined in this handbook as any kind of production regardless of method of origination or final output. This includes film, video (studio and remote), DV, HD, and computer-generated materials.

Dodge College of Film and Media Arts does not own your films: it is the College's policy that student films should be owned by the students who create them. Chapman University reserves the irrevocable right to exhibit all work created using Dodge College equipment and resources. This may include but is not limited to screening the film or selected clips at sponsored events, industry screenings or on the Dodge College website. Projects may also be duplicated and distributed to be included with other promotional materials. Students may not enter into any other exclusive agreement that conflicts with this policy.

Key Creative Positions in Student Films

Dodge College of Film and Media Arts encourages all its students to make as many movies as they like. We put the fewest restrictions possible on our filmmakers, and only for the sake of safety and fairness.

For advanced productions, only students currently enrolled in Dodge College of Film and Media Arts may hold these key creative positions: **producer, writer, director, cinematographer, editor and sound designer**. In some cases, this may not be possible. For more information, refer to the guidelines specific to your type of advanced production. For all other positions, filmmakers may use outside creative personnel (*e.g.*, alumni, or other industry professionals) only when such help is unavailable among our current students.

Notice that this policy is true regardless of the film's mix of financing sources (*i.e.*, a graduate thesis film or senior thesis film is subject to the same policy). This is because all our students effectively underwrite each other's films by paying the tuition and class fees that make possible our infrastructure of equipment, curriculum, and faculty mentoring. More importantly, this policy reserves for our students the educational value of the intense collaboration and peer learning that these positions entail — and that stand at the center of our educational mission.

Class Fees

Most classes in Dodge College have a fee attached to them to cover the extraordinary costs of technology and production.

Each class has different budgetary needs. Fees are collected for each class to pay for the supplies, software and services necessary to create the projects dictated by the curriculum.

Class fees collected in advanced production classes are intended to be used to assist students in purchasing or renting items such as film and tape stock, telecine services, grip, camera and lighting equipment, or other necessary materials for the production of class projects.

Marion Knott Studios

The beautiful 76,000-square-foot Marion Knott Studios is the home of the Dodge College of Film and Media Arts. This impressive facility includes 4,000 and 2,500-square-foot sound stages and stages for cinematography, television/broadcast journalism, Foley and motion capture. Dedicated spaces for production management and viewing facilitate both pre- and post-production activities.

An important part of your education also takes place when our Hollywood guests visit to interact with students and to screen their work in the 500-seat Folino Family Cinema, which includes both digital cinema and 35mm projection.

24-Hour Access

A key component of Dodge College of Film and Media Arts culture is access. You have 24-hour access to our facilities because we believe that open access provides greater opportunity for your creative development. In addition, open access gives you more flexibility in finishing your project with less competition for time on the equipment.

However, with this privilege comes responsibility. We expect you to take “ownership” of our facilities in order to insure their continued availability. Our expectation is that you will take good care of the equipment and spaces by observing the “no food and drink” rules, not leaving secure spaces with the doors propped open while you run errands or go out to eat, not using your security privileges to admit others, and generally keeping an eye on who comes and goes and what goes on in the various editing and production spaces.

Food and Drink policy: Food and drink is not allowed in the second floor post production wing, the Folino Theater, Foley or Motion Capture stages.

Restricting where food is allowed will play a critical role in keeping our building clean and in good shape over the long term as well as preventing damage to equipment. To accomplish that goal, we need the cooperation of students so that we maintain an environment of which we can all be proud. Therefore, fines will be imposed to those who violate this rule.

Animal policy: Animals will not be allowed in the building, with the exception of service animals. To use an animal on set, students will need written approval from the Production Manager.

This place is your place and it can only serve you if you take care of it.

Safety

Safety should be the first concern of every crew member involved in a film shoot. Safety begins long before the shooting day. It is the responsibility of each crew member to know about set protocol and to arrive on time, well rested, and healthy. The equipment used in production can be particularly dangerous and the haste and improvisation of filmmaking can put individuals at even greater risk unless they are conscientious of safety at every moment. Failure to observe safety policies may result in the shut down of your production, or worse, serious injury.

The First Assistant Director, or 1st AD, is the primary safety officer on the set, and this responsibility takes precedence above all the other things that the 1st AD does. The First Assistant Director is responsible for the safe conduct of everyone involved in the production and will inform the crew about and enforce appropriate safety precautions. Any safety concerns should immediately be brought to the attention of the First Assistant Director.

No one else on the crew, not the Director, and not the Producer, has the sole authority to make the decision of whether or not a situation is safe enough to shoot. The First Assistant Director is solely responsible for making that determination, and must always err on the side of caution.

Safety is no less a concern on much larger sets than much smaller sets. Even on a two-person shoot, common sense and caution must be exercised at all times. Safety should be the first concern of every crew member involved in any film shoot.

No matter what your position on the crew, be familiar with Dodge College's complete safety policies as outlined throughout this Production Handbook. If you ever have a question about safety, or need to report unsafe conduct on set, do not hesitate to talk to your faculty supervisor, or the Production Manager for assistance.

Production Policies and Procedures

Careful pre-production is the key to a successful project. The more thoroughly your project is planned, the more smoothly your production will run, and the more likely your creative objectives will be met. In order to support all student production, the faculty and staff rely on your participation in adhering to the policies and guidelines laid out in this handbook. All forms referenced in this handbook can be found at <http://ftv.chapman.edu/VPO>.

The answers to many of your questions about the production process at Dodge College can be found within this handbook. It is the responsibility of each student to know and understand its contents. Also be aware that the policies and procedures are subject to change throughout the year and it is your responsibility to stay informed of those changes. Abusing these policies may result in a fine. Those policies which have specific fines attached are indicated with the following symbol (\$\$).

The Acceptance of Policy and Procedures Form at the end of this handbook must be signed and turned in to the Production Manager (MKS 262).

TECHNICAL TRAINING AND SUPPORT

Orientations

At the beginning of each academic year, orientations will be offered to both new and returning students. Each orientation is designed to cover information that will help you successfully produce your projects.

The Production Orientation will provide introductory information you will need to navigate the Dodge College production process. The information covered in the orientation will include topics such as getting approval to shoot, making equipment reservations, booking sound stages and reserving post production facilities. Detailed information about topics discussed in the Production Orientation can also be found in this handbook.

Boot Camps

Incoming students enrolled in Visual Storytelling (undergraduate) or Production Workshop I (graduate) are required to attend two boot camps during the first week of the semester. The following boot camps will occur at the beginning of each semester:

1. A DV Boot Camp in which you learn about their DV cameras and check their cameras out for the semester.
2. An Avid Boot Camp in which you will learn how to edit in Avid, capture footage from tape, and output a project to DVD.

Workshops

In addition to orientations and boot camps, other workshops on camera and sound equipment will be offered at the beginning of each semester for various levels of production. Stage Systems Workshops and Scene Shop Training will also be offered throughout each semester as needed. Watch for postings of specific workshop dates and times.

The Virtual Production Office

Dodge College of Film and Media Arts is dedicated to helping students with their production and post-production needs. The Virtual Production Office, or VPO, is a web-accessible resource where students can get information, post crew calls, ask questions, download forms, link to other websites more. Find it on the Dodge College Home page: <http://ftv.chapman.edu/students/VPO>.

New features are added regularly. Look for the following:

Manuals

Find manuals posted here that are specifically written to meet our students' needs including this Production Manual, a Safety Manual, a Dodge College specific Avid Manual and tutorial, as well as other manufacturer's manuals.

Green Light

See the GREEN LIGHT section in this handbook for more details.

Locations

A thorough guide on finding, securing and managing the locations for your student film no matter what the level of production.

Casting

Numerous casting resources including a comprehensive guide on all facets of casting, finding actors on campus, and links to common casting websites.

Gold Room

Information, policies and hours of operation for the Dodge College equipment room.

Forms

Useful forms for production, post-production and more. All official Dodge College forms as well as industry standard forms are available to download and print.

Internships

Information on internships including how to land, get credit for and get the most from an internship.

Resources

On-line information, resources, equipment catalogs and pricing are all available by following these links. These are great sites that can help you research anything in the film production field. Need to call a film lab? Need to find the location of an equipment rental house? Want to contact Kodak? Look it up on this resource list.

Media Guide

Learn more about filmmaking, the film business, cinematography, screenwriting, post-production, television production, and more. Read, listen, or watch the recommended publications, programs, and podcasts. The page also includes useful links and information for the Leatherby Libraries.

Workflow

The overall college workflow in graphic form as well as the specific workflow for every production class offered at the Dodge College.

Dodge College Information Group

Need information? DIG it up! Have a question about how to use a camera, how to use Avid, how to cast your film, or anything else you might need to know? Post it here on the Dodge College Information Group, or DIG. Post questions or provide answers to questions on the **Q & A Forum**. Need crew, locations, or anything else for your films? Post an ad on the **Call Board**. Find the **Script Bank** where you can post scripts you'd like to see other students produce as student films or find a script to use for your own production.

Activity on the site is closely monitored. Questions or responses that are inappropriate will be struck and questions that do not get prompt responses from other students will be directed to faculty and staff experts. For questions, comments, and suggestions about the VPO, contact Professor Dave Kost: kost@chapman.edu.

PRE-PRODUCTION

Workflow

The workflow chart (Appendix 4) diagrams the process of creating a project at Chapman. The workflow varies depending on how you capture the image (film or video), how you deal with sound (single or double system), as well as the final output of your project. For a deeper understanding of this workflow and to avoid painting yourself into a corner in the production process, which might require expensive remedies outside of Dodge College's facilities and equipment, please consult with your professor before embarking on any project. Workflow charts specific to each production class can also be found on the VPO.

Getting Approval to Shoot

You must obtain approval to shoot before using any production or post-production equipment and/or facilities. All student productions belong to one of the following three categories:

1. Class Production Exercises
2. Advanced Productions
3. Independent Productions

Following are guidelines that govern the approval process for each category of production:

- 1. Class Production Exercises.** Students who are required to shoot an exercise for a class (e.g. FTV 330 Intermediate Production or FTV 531 Production I) make equipment reservations directly through the Gold Room. The post facilities are made available to all students enrolled in these classes during the semester in which the class occurs. *Class production exercises are shot in the following classes:*

FTV 103 - Broadcast News I
FTV 130 - Introduction to Visual Storytelling
FTV 237 - Cinematography I
FTV 239 - Directing I
FTV 318 - Multi Camera Field Production
FTV 330 - Intermediate Film Production
FTV 335 - Documentary Production
FTV 376 - Cine Commercials
FTV 408 - Topics in Broadcast Journalism
FTV 420 - Producing Commercials
FTV 439 - Directing II
FTV 518 - Multi Camera Field Production
FTV 531 - Production Workshop I
FTV 532 - Production Workshop II
FTV 535 - Documentary Production
FTV 537 - Fundamentals of Cinematography
FTV 538 - Directing I
FTV 539 - Directing II
FTV 638 - Master Class in Directing

- 2. Advanced Productions.** Students enrolled in advanced production classes must obtain a production number by going through the "GREEN LIGHT" process, (see next section). *Advanced productions are those completed for the following classes:*

FTV 331 - Advanced Film Production
FTV 337 - Cinematography II
FTV 371 - Location Filmmaking
FTV 430 - Senior Thesis Workshop I
FTV 431 - Senior Thesis Workshop II
FTV 437 - Cinematography III
FTV 499 - Individual Study
FTV 571 - Location Filmmaking
FTV 577 - Production Workshop III
FTV 631 - Production Workshop IV
FTV 637 - Cinematography II
FTV 687 - Cinematography III
FTV 697 - Thesis in Film & TV Production
FTV 699 - Directed Study

- 3. Independent Productions.** If you wish to shoot a project outside of a class production exercise or advanced production, you may have access to Dodge College's equipment and facilities on an "as available" basis. To obtain approval to use production equipment and facilities, refer to the guidelines in the "Equipment Requests for Independent Projects" later in this handbook. To use the post-production facilities for an independent production, e-mail the Post Production Manager with your request. **IMPORTANT:** At certain times during the school year, approval for independent productions will not be granted so that the equipment and facilities can be entirely dedicated to those working to complete class production exercises and advanced productions.

The "GREEN LIGHT" Process

The GREEN LIGHT process requires students in **advanced production classes** to define the scope and nature of their productions prior to shooting. Information that students must provide includes format, key creative crew, production and post-production dates.

How to Get a GREEN LIGHT

1. To obtain a Green Light, the Director of the project electronically submits a Green Light form to the faculty member overseeing the production.

Access the Green Light form through the Virtual Production Office at:

<http://www.ftv.chapman.edu/students/VPO/greenlight.cfm>. Login with your Chapman username and password and click on the GREEN LIGHT link on the left-hand side of the screen. Complete all of the required information fields on the form pages. Once you have updated your production information and you are ready to submit your request, click on the GO button on the final page.

2. The faculty member overseeing the production will review these requests and then forward **approved** requests to the Production Manager.
3. You will receive an e-mail instructing you to meet with the Production Manager. You must meet with the Production Manager for final Green Light approval. Be proactive and contact the Production Manager to schedule a meeting. The Production Manager will review your production budget and schedule; discuss permits and the use of class fees towards film stock, tape, film processing, equipment, props, and costume rentals; and will determine the method of payment for each budget item. This meeting must occur prior to shooting even if you do not plan to use Dodge College's equipment. If you do not have prior approval for these items, you will forfeit your class fee. **No reimbursements will be made without the Production Manager's prior approval.** Upon the Production Manager's approval you will receive a "production number" via email.

Projects **not approved** by either the faculty member or the Production Manager will be returned to you via e-mail with a description of specific concerns needing revision. You may then resubmit your revised request. Once the faculty member overseeing the project approves the changes, you will be notified by e-mail to meet with the Production Manager for final approval.

4. Once a production number has been assigned, the Production Manager will authorize the reservation of equipment and the use of post-production facilities with the Gold Room Equipment Manager and the Post Production Manager.
5. Proceed to the Gold Room to reserve production equipment. A Green Light gives authorization to shoot on a particular format but does not automatically reserve the camera or other equipment. You must reserve equipment directly with the Gold Room. Key creative crew members listed on the approved Green Light form may reserve equipment on behalf of the Director. A basic equipment package for each type of advanced production has been pre-determined. Adjustments to the basic package can be made when you make equipment reservations.

Revising a GREEN LIGHT Form

As part of the filmmaking process, your faculty advisor may determine it is necessary to revise production and post-production schedules. When you need to revise a schedule, return to your Green Light form on the Dodge College website and submit the necessary changes. **Use the “notes” field on the green Light form to explain any changes to the original form.** The changes will be reviewed by the supervising faculty member and approved (and sent on to the Production Manager) or returned to you via e-mail with a description of concerns to be addressed.

Although a Green Light form may be modified, this will not automatically extend the equipment reservation attached to the production. Be sure to visit the Gold Room to create and sign new paperwork describing any changes to equipment reservations.

NOTE: You must modify your original Green Light submission rather than submitting a new form.

GREEN LIGHT Tips from the Production Manager

1. **Check the form out!** Go to the website and review the Green Light form before filling it out and submitting it to your faculty member. The questions on the form are designed to help you effectively pre-produce your projects before going into production. A review of the form will offer insight into the pre-production process.
2. **Check the faculty member out!** Meet with your production faculty member before submitting a Green Light form to review the pre-production phase, and to determine what the faculty member is expecting from you before approving the production.
3. **Don't wait!** You should begin work on pre-production as soon as you have a locked script. Waiting until the week before a production date is a recipe for disaster, and will most certainly make it difficult to get through the Green Light process and reserve equipment.
4. **Multi-task!** Filmmaking is an organic process that requires you to put energy into many different directions at once. You need to line up a crew while looking for locations while auditioning actors while reserving equipment while knocking out yet another draft of the script! It's the only way to prepare for a film, and the only way to successfully get a Green Light.
5. **Ask questions!** Pre-production can be confusing business. Take advantage of office hours provided by production faculty and staff. It's been said a million times because it's true: *there are no dumb questions!*

The Student Production Office

The student production office is located on the first floor of Marion Knott Studios in room 165. The office has desks, phones for local calls, fax machine, wireless internet access and filing drawers to help you organize and centralize your productions. There is also a conference table for meetings. The student production office will be open 24-hours a day, 7 days a week and is intended to be a community resource which students may use when available and with the understanding that others will need the same resources throughout the day and throughout the year.

The Production Design Lab

The Production Design Lab is located on the second floor of Marion Knott Studios in room 265. In addition to holding production design classes in this room, there are also drafting tables to design sets as well as a large format scanner and printer to generate design materials. There will also be resource books on all aspects of production design to facilitate research and create visual concepts for your films.

Room Reservations

While using any space on campus for your student production, it is important to always take the needs and functioning of faculty, staff, and other students into consideration. All rooms must be returned to their original condition. Failure to return a location to its original condition may result in a fine (\$\$).

Reserving Rooms in Marion Knott Studios

Reserving rooms within Marion Knott Studios for auditions, rehearsals and crew meetings, is scheduled through the Production Manager (MKS 335). To reserve a room for these purposes, e-mail the Production Manager with the project title, date, time and room needed. The following spaces are available for audition and rehearsal space:

Audition Room A (MKS 164) and Audition Room B (MKS 161) are designated for auditions and rehearsals only. Either room may be booked for a 4 hour block of time.

Classrooms may be booked for rehearsals and auditions in 4 hour blocks.

The Green Room (MKS 156) may only be booked for auditions or rehearsals if the room is not being used by a production on one of the stages.

Reserving Rooms on the Chapman University campus

If you wish to use any space on the main Chapman University campus for your auditions or meetings, first visit the Scheduling Office on the third floor of Argyros Forum to verify whether the location is available on the date needed. Then fill out a Calendaring Form stating the location, the class, the project name, the production number, the date and time of the shoot. Final reservation permission requires the approval of the Production Manager. Once the Production Manager signs the form, take the form back to the Scheduling Office no later than five business days before the shoot and they will let you know if the request is approved.

Locations

Finding and securing a location for your student production can be a stressful experience. There are many details to consider beyond the aesthetic value, including geographical location, sound, crew parking, restrooms and where to stage your equipment.

Both on and off campus, be aware that your treatment of the location may affect future use by other students. Always be forthright when describing your needs to the location owner and return the location to its original condition. It is highly recommended that students take before and after photos to document the condition of their locations.

Location Resources

A comprehensive location guide is located on the Virtual Production Office. This guide provides numerous tips on finding, securing and managing the locations for student films no matter what the level of production. Another great resource for finding locations is your colleagues. Many students before you have scouted similar locations and may be willing to share their contacts with you.

Securing Permits for Off Campus Shoots

Permits are required for most off-campus shooting locales. The City of Orange, as well as the other municipalities in the County of Orange, provides free permits for Chapman students, but you must still submit the proper paperwork in advance as well as present a certificate of insurance. Contact the municipality's Economic Development Office to find out their permit requirements. A list of various city contact numbers is available on the Virtual Production Office.

Shooting in Marion Knott Studios

If you would like to shoot within Marion Knott Studios or the parking lot, send an email detailing your needs to the Production Manager. The Production Manager will try to accommodate all requests that do not inconvenience regular business. To book a stage for your production, refer to the Sound Stages section later in this handbook.

Shooting on Campus

There are many locations on the main Chapman University campus that are open to student productions. Certain restrictions on time and location may apply depending on the location that the Production Manager will review with you if necessary. The process to secure a location to shoot on the main campus is the same for reserving a room for auditions. Fill out a Calendaring Form, have it signed by the Production Manager and turn it into the Scheduling Office at least five business days before your shoot. Because of the many demands on the Scheduling Office, they will not be able to process last minute requests.

Once your shooting location has been confirmed, you must contact Chapman's Facilities department at (714) 997-6658 to discuss your power needs. During your shoot, stay contained within the area that was approved by the Scheduling Office and return all locations to their original condition (\$\$).

Flash Permitting

This permit policy applies **only** if both of the following conditions are true:

1. You are enrolled in one of Dodge College's introductory filmmaking courses, FTV 130 – Intro to Visual Storytelling or FTV 531– Production Workshop I.
2. You wish to use an exterior on-campus location only (no interiors) and shoot between 7:00a.m. and 10:00pm.

If you meet both of these conditions, you have the option of obtaining permission instantly by sending a "flash permit" e-mail to fvproj@chapman.edu including your name, class, the exterior on-campus location you wish to use, and the date and time range of your shoot.

No confirmation or approval will be sent back to you. This e-mail is to establish accountability, and you may proceed with your shoot. However, if a Public Safety officer questions your right to shoot in the location and you do not have a flash permit e-mail on file, you may be asked to leave and/or face a potential fine (\$\$). Similarly, a flash permit does not guarantee your priority for the location. Keep a hard

copy of the e-mail with you on set. If another student arrives claiming he/she reserved the location first, refer to the Flash Permit e-mail and the student who sent the request first has priority at the location.

If you prefer a first-priority reservation, you should allow five business days of lead time and follow the regular procedures for obtaining a campus permit through the Scheduling Office.

Casting

Auditions and Rehearsals

Casting is one of the most important aspects of a successful film. It is then equally important to conduct your auditions and rehearsals in a professional manner. Doing this will make a good impression with your actors and help establish the trust that is necessary to have a successful working relationship.

Screen Actors Guild

The Dodge College of Film and Media Arts is fortunate to have a strong relationship with the Screen Actors Guild (SAG) that will allow you to cast SAG actors in your films. Since you must have Worker's Compensation to use SAG actors, only students in advanced productions with an Abacus Insurance policy may cast SAG actors. Students who are using SAG actors must follow SAG guidelines and procedures. Contact the Production Manager for more information or contact SAG at (323) 954-1400.

Minors

Working with minors introduces a rewarding yet challenging experience. California Labor Laws restrict the amount of hours a minor can be on set based on the minor's age. This is true whether the minor has a speaking role or is appearing as an extra. Advanced productions with minors in their cast must employ a Studio Teacher and secure a Permit to Employ Minors. For more information regarding minors, contact the Production Manager.

A comprehensive Casting Guide, with tips relating to these topics and more, is available on the VPO.

Ordering Film and Video Stock

All film purchases covered by class fees must be purchased through the Production Manager. Tape purchases are made through the Post Production Manager. Film and tape stock supplies are typically available within five business days. Price lists are available. If you are purchasing film or tape stock using class fees, you *may not* pick up the film or tape yourself from the vendor. We have a runner who picks up the film and tape stock for all students. Please plan ahead and get your orders in early.

Insurance

Production insurance covers liability (responsibility) for damages incurred during the course of a film shoot. At Dodge College, there are two types of insurance available to students.

1. Arthur Gallagher Insurance – Available at no cost to students enrolled in basic production classes, working on **class exercises**. This policy issues *location* certificates only.
2. Abacus Insurance – Available to students working on **advanced productions**. This policy provides certificates of insurance required by locations, equipment vendors, prop houses and the Screen Actors Guild (SAG). Specifically, Abacus provides general liability, non-owned and hired auto liability, hired auto physical damage, workers compensation and production package coverage.

- a. An Abacus Insurance policy is issued to the **Director** of an advanced production with an approved GREEN LIGHT production number.
- b. The cost of each policy is \$1,200; the University may underwrite a portion of this cost in support of your production. Any cost to the student will be charged to their Chapman account through the Business Office. The policy is good through May 31, 2009, regardless of when purchased, and covers all school related productions directed by the student named in the policy.

All insurance requests are processed through the Production Manager's office (MKS 335). Please submit the appropriate Insurance Request Form to the Production Manager at least five business days prior to your shoot.

Damage expenses and insurance deductibles can be debilitating to a production. When possible, a portion of the production budget should be set aside for loss and damage. All costs related to loss and damage or insurance claims are the financial responsibility of the Director of the project. In some cases, Dodge College may underwrite a portion of those costs. If a production reaches this point, it is recommended that the Producer and Director request a meeting with the Production Manager to review the situation.

Theft, Loss and Damage

If you are involved in an accident, or if equipment is stolen from secure storage off-campus, a police report must be filed within 24 hours of the incident. A copy of the report must be turned in to the Production Manager. If an incident occurs on campus grounds, the same procedure should be followed with a Public Safety report. Failure to report a loss in a timely manner will result in a fine (\$\$).

Negligence

Lost equipment or equipment stolen from an unattended vehicle will be considered negligence and will not be covered by any college insurance. The student will be held responsible for 100% of the replacement value of the equipment.

Claims and Deductibles

A claim is a demand that seeks damages. In order to assess whether or not a claim may be submitted, a summary of the incident must be submitted to the Production Manager immediately. Students may use the appropriate Insurance Claim Worksheet found at the VPO or write a report. Be sure to include the following information in the report:

- Summary of the loss, with the date, time, place and likely cause of the loss
- Description of the property involved
- List of witnesses with contact information
- Estimated value of damaged/stolen items
- Copy of the police report (if applicable)

Once it is determined that there are grounds for a claim, the Production Manager will put you in contact with the appropriate Claims Representative.

A **deductible** is the amount of money that the policy holder is responsible for before the insurance company will contribute toward damages. For instance, the Abacus policy has an equipment deductible of \$5,000. That means that if you rent a \$25,000 dolly and do \$15,000 worth of damage to it, you are responsible for the first \$5,000 of damage. The insurance company will pay the remaining \$10,000 or anything above the \$5,000 deductible.

Further details on all insurance issues can be addressed by our Production Manager at 714/ 628-2853 or email kennedym@chapman.edu.

PRODUCTION

Gold Room Policies and Procedures

We are fortunate to have a large inventory of equipment available for use. This equipment is divided into packages designed to meet the needs of students completing projects assigned at various class levels. Templates for basic equipment packages based on the type of production are available on the Gold Room's website on the Virtual Production Office.

The Gold Room hours of operation will be posted at the beginning of each term. To verify current hours, contact the Gold Room at 714/628-2865 or goldroom@chapman.edu.

Equipment Reservations

Equipment reservations are made through the Gold Room and must be made in person. Whether you are working on a class assignment or an advanced production, you must reserve equipment by submitting an Equipment Reservation Form to the Gold Room.

For class assignments, basic equipment packages have been pre-determined. It is recommended that you review the list of equipment to know what is available to you for your shoot.

For advanced productions, a Green Light number is required to make a reservation and check out equipment. The only way to get a number is to go through the Green Light process. It is highly recommended that equipment reservations be made immediately following Green Light approval. The Director, or other key creative crew listed on the Green Light form, may reserve equipment on behalf of the production. The following break down indicates how far in advance productions with a Green Light may reserve equipment:

- Graduate Thesis, Location Filmmaking, Senior Thesis: 2 months prior
- Production III & IV, Advanced Film Production, Advanced Cine: 1 month prior
- Class Exercises: 2 weeks prior
- Independent Productions: 1 week prior

All reservations must be placed no later than two business days before the intended check out date.

For example, if you need to check equipment out on Thursday to shoot on Friday, you must place your reservation by the end of the day on Monday. For larger equipment requests, allow as much advanced notice as possible. If this deadline is not met, the Gold Room may not be able to complete the order. Lack of preparation and planning will result in delayed equipment reservations or denial of equipment.

Once you have placed your reservation and it has been approved, you will be contacted by a Gold Room employee the day before your check out date with a specific time to pick up the equipment. An appointment is required for equipment check out.

Camera Tests

Camera tests are permitted for Graduate Thesis, Senior Thesis, Production III/IV and Location Filmmaking projects, but are limited to one weekday and must occur at least two weeks ahead of principle photography. The camera test date must be included on the green light form and will be based on availability.

Check-out Procedures

Due to the number of reservations the Gold Room must prepare, it is imperative that you are on time to your scheduled check out and have the appropriate number of people to help you inspect and load your equipment. Follow these steps when checking out equipment:

- Arrive to your appointment on time and check in at the Gold Room counter to be assigned a prep area. Failure to arrive at the designated time will result in a fine and you will have to reschedule the check out at the convenience of the Gold Room (\$\$).
- Once you have been assigned a prep area, begin prepping your gear. Please use the prep tips posters in the prep area as a guide.
- When you have completed prepping your equipment, a Gold Room employee will finalize your paperwork. Please read and review the check-out form before signing it to make sure all the information is correct (e.g. that you have received all equipment listed, that it is in good condition, etc.).
- A Gold Room employee will clear you to begin loading equipment. It is expected that the production begin to load equipment within a reasonable amount of time.
- Do not leave equipment unattended at any time.

Equipment is the sole responsibility of the student whose name appears on the paperwork. It is recommended that the student responsible for the equipment request a copy of the paperwork which can be used to help track inventory and make sure everything is accounted for upon return.

Reporting Equipment Malfunctions

If at any time equipment malfunctions, contact the Gold Room. An equipment exchange may be possible if the Gold Room is open and a replacement is available. Any damage incurred as a result of a student trying to fix equipment will be the financial responsibility of the student who checked out the equipment. Any charges incurred by an outside repair facility will not be reimbursed by the school.

Check-in Procedures

Equipment must be checked and inside the Gold Room by the time listed on the checkout agreement. Any equipment turned in after these hours will be considered late (\$\$). All equipment must be returned in the condition in which it was checked out. If there is a lot of equipment to return, make sure to give yourself enough time for adequate check in. Follow these steps for equipment return:

- Check in at the Gold Room counter to be assigned an open prep area. If a space is not available, you will be asked to wait until one clears up.
- Unload the equipment in the designated prep area. All cables and cords should be neatly coiled and all lighting kits, audio kits, camera kits, etc. should be packed neatly in their cases. All tape, dirt and sand must be removed from all equipment.
- When you have finished unloading equipment, notify a Gold Room employee and then you may leave. A Goldroom employee will perform a preliminary inspection of your equipment, and you will receive notification via email of any missing items. You will be given a two-week window to locate and return any missing items to the Goldroom before a fine will be incurred. Late fees may be applicable for certain items (\$\$).
- Damage to any equipment should be reported to the Gold Room at check in.
- The Gold Room reserves the right to check equipment for missing items and damage after the equipment has been checked in. If upon further inspection equipment is found damaged or if there are cleaning fees required, you will receive an invoice from Web Checkout.

Equipment Fines

Along with the benefit of having a large equipment inventory comes the task of keeping it maintained for all students. Therefore, it is necessary to impose fines for equipment that is late, lost or damaged (\$\$). The student responsible for the equipment will receive an e-mail outlining the fines. A hold will be placed on the student's account until the fine is cleared, preventing the student from making any other reservations. To clear your account, you must go to the Business office, located in the Bathal Student Services Building, to pay the fines. Bring the receipt to the Gold Room Manager who will lift the hold on your account.

Sound Stages

The following stages are available for production:

Sandra and David Stone Sound Stage A (MKS 150) – approx. 40'x50'

The Hirsch Sound Stage B (MKS 146) – approx. 40'x90'

Lynette Marie Carlucci Hayde Cinematography/Directing Stage (MKS 143) – approx. 20'x30'

The Rose Hills TV/Broadcast Journalism Sound Stage (MKS 144) – approx. 30'x30'

Stage Policies and Procedures

Before any student can reserve a stage for production, it will be necessary to attend the Stage Systems Workshop. This two hour workshop trains attendees on reservation procedures, stage safety rules and use of the equipment housed on the stages, including the ETC lighting control boards, DeSisti Hoist, lighting grid and scissor lifts. The workshop also covers capacity limitations, the location of emergency exits and the use of the elephant door. Many workshops will be given at the beginning of each semester. More workshops will be offered throughout each term as needed.

Any crew member not stage certified who operates the lighting board, hoists or lifts will be fined along with the production (\$\$).

The stages come equipped with a variety of grip and lighting equipment as well as an assortment of tools for set building. Please ask the Stage Manager for an inventory of these items when you are planning your production.

Stage Reservations

To book one of these stages, schedule a meeting with the Production Manager to review the request. How far in advance a stage may be booked will depend on the “priority tier” that a production falls under. Priority Tiers refer to the ability to book a stage earlier than a production in a lower tier. It does not mean that a production in a higher tier may “bump” a production from a lower tier if a stage is already booked.

Classes held on the Cinematography/Directing stage take priority over student productions. Therefore, this stage is only available for small scale productions on the weekend. Any production on the Cinematography/Directing stage must be wrapped by Sunday night in order to be ready for class use on Monday morning (\$\$). The TV Studio is reserved for broadcast and television students when not in use by classes, Nightcap, Dialogue with Doti tapings or Chapman Report.

The following is the list of tiers and booking priority for the stages:

- Graduate Thesis, Location Filmmaking, Senior Thesis: 2 months prior
- Production III & IV, Advanced Film Production, Advanced Cine: 1 month prior
- Class Exercises: 2 weeks prior
- Independent Productions: 1 week prior

Stage Access

Once a stage is booked and the student has received an e-mail confirmation for the reservation, access to the particular stage will be coordinated through the Stage Manager. The Producer and Director should make arrangements to meet with the Stage Manager as soon as possible. A representative from the Art Department should also be present and prepared to discuss set design. This meeting will determine the needs of the production, the build schedule and insure that the students are qualified to use the facilities they have requested. More than one meeting may be necessary depending on the needs of the production.

During the final walk through, the Producer, 1st AD and Gaffer must sign the Stage Policies Agreement Form and submit a \$200 refundable deposit check to the Stage Manager. At that point, the Stage

Manager will check out one set of keys to the Producer. Those keys will allow the team access to the stage and other production facilities for the duration of their reservation. The Producer is responsible for the keys throughout production. The replacement value for a lost key is \$100.

The Make Up and Green Room

All productions shooting on a stage will automatically be given access to the Make Up Room (MKS 162) and Green Room (MKS 156) for the duration of their shoot. Both of these are shared spaces and more than one production may be using them at a time. It is imperative that productions communicate with one another to determine how the space will be shared during a shoot.

Safety on the Stages

The Producer and First Assistant Director are responsible for the conduct of their crew and cast on the stages. Any conduct that is dangerous or disruptive may result in immediate expulsion from the stage and suspension of stage and shop privileges (\$\$).

In addition to the basic safety procedures that will be reviewed during the Stage Systems Workshop and the stage checkout, keep these important points in mind:

- Proper attire including work shoes is required. Bare feet or sandals are not allowed. Crew members should wear tennis shoes or boots while working in the shop or on the stages. Actors may wear high heels or slippers, or be barefoot, only when it is required for a scene (\$\$).
- In order to bring an automobile into one of the stages, you must first have the permission of the Stage Manager who will review all necessary safety precautions.
- The use of open flames is permitted inside the stages only with the Stage Manager's approval and with a Fire Prevention Officer present.

Stage Clean Up

Students using the stages are responsible for cleanup, both daily and at the end of the reservation.

Daily maintenance during production includes:

- Sweeping all areas occupied by the production
- Mopping up spills immediately (soda, water, etc.)
- Packing out all trash each evening
- Sealing and storing all food from craft service and catering

At the end of shooting, the stage should be returned to its original condition. All sets, tools, equipment, trash and any other items brought in by the production must be removed. The Stage Manager and Producer will do a final walk through to inspect the stage and to turn in the keys. If everything is in order, the deposit will be returned to the Producer.

Damages

Damage to the stage includes broken light fixtures, holes in the walls, painted walls or floors, etc. Any damage to the stage will be charged to the Director of the project. The fee will be commensurate to the cost of repairs (\$\$).

The Scene Shop

The "scene shop" is located on the first floor of Marion Knott Studios 125 across from the Gold Room entrance. The shop may be used Monday through Friday during regular business hours or if a Studio Assistant is present and on duty.

The term "scene shop" includes any hand tools or any other type of equipment that can be taken out of the shop and used in other parts of the building. Use of the scene shop is available to students who have attended the Scene Shop Workshop. These workshops are given throughout the semester. The purpose

of this workshop is to not only certify students who wish to build sets for their own projects but to also create a large base of certified students that may be called upon by other productions to possibly help build sets. Dates for the Scene Shop Workshop will be announced via e-mail and will be posted on the scene shop door.

In order to make the best use of your time in the shop, the Producer must arrange a meeting with the Stage Manager and key Art Department crew to review the needs of the production and determine an efficient build schedule. The Stage Manager will maintain a list of qualified student workers who may be available to assist during pre-production. If it is necessary for a production to hire non-Chapman crew members to assist with building sets, those individuals must either participate in a Scene Shop Workshop or otherwise be able to demonstrate proficiency with the tools before access will be granted.

Brushes, rollers, buckets, etc. are available for checkout. Please clean and hang the tools to dry in the shop after each painting session. The large sink in the shop or the sink closet (MKS 141B) is to be used for paint clean-up. Do not use the bathrooms for paint cleanup (\$\$).

Finley Warehouse

Sets, props and wardrobe owned by Dodge College are housed in the Finley Warehouse located on Atcheson St. just across from the Orange train station. Access to the Finley Warehouse will be available during select hours throughout the week. Hours will be posted outside the scene shop. Students must set an appointment with the Stage Manager to conduct a walk through of the facility.

Sets, props and wardrobe may be reserved up to two weeks in advance and can be used on our stages or location. To reserve items you will simply tag the item with stickers that we will provide and write the following information on the tag:

- 1) name
- 2) production title
- 3) production dates
- 4) phone number

You must then schedule a check-out and check-in time for the items you have reserved. Those times must fall within our regular business hours.

Responsibility for the overall care of the sets, props or wardrobe once they are checked out falls to the Director of the production.

No set, prop or wardrobe item may be modified in any way. Flats may be painted but cannot otherwise be altered. This means, for example, that holes may not be cut in flats nor can they be textured. Wardrobe may not be cut or torn and must be returned clean. Props may not be modified in any way (\$\$).

All items must be returned in the same condition they were checked out.

Motion Capture Stage

The Motion Capture Stage is located on the first floor in MKS 153. Motion capture is the process of recording the movements of performers using optical markers, creating a digital representation to use in computer animation.

Students who have successfully completed FTV 438 Motion Capture will be qualified to reserve the stage. All other students wishing to make a reservation must receive authorization from a faculty member.

Set Protocol

Set protocol encompasses all aspects of working on a set, from safety to team work to troubleshooting, in order to ensure a smooth shoot day. The following are tips on how to run an efficient set.

Work Hours, Wrap and Turnaround

No shooting day should exceed twelve hours, not including a meal break. Enough time must be allowed within the twelve-hour shoot day to have an orderly wrap.

Turnaround must be honored, meaning the entire cast and crew is 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, rain or wind.

Weapons

In today's climate, it is vitally important that students understand that a film shoot using weapons without proper notification to all parties could be mistaken for a real crime in progress, with possibly fatal consequences. Therefore, if you intend to use weapons of any kind - including guns, swords, and knives - you must receive **prior** approval in writing on a Weapons Usage Form from your professor and the Production Manager before any filming may take place involving weapons, whether on or off campus. In addition, if you are filming on campus, you must have the form signed by Public Safety. If you are filming off campus, you must notify the local municipality in writing and forward the form to the Production Manager. These restrictions also apply to any weapons brought to campus for class exercises. When not in use, weapons should be stored in a locked location.

The use of functioning firearms with real bullets is NOT allowed on any production or in any class. Blanks and squibs are not permitted on class exercises. They may be used on certain advanced productions only with the approval of the faculty member overseeing the project and the Production Manager. Part of the approval process will include submitting a proposal with an explanation of the need to use blanks or squibs, storyboards, the resume of the certified Special Effects Technician who has been hired to oversee the action, and proof of the necessary insurance coverage.

Since the possible repercussions are so dire the penalties for non-compliance must be equally dire.

The penalty for first offence non-compliance will be the loss of all Gold Room equipment reservation and/or equipment rental insurance use, as well as access to the editing facilities and computer labs for one semester. In addition, the student's violation of the University Conduct code will be reported to the Dean of Students. Finally, the student must answer any other university or civil penalties that may be leveled as a result of the incident.

Stunts and Driving Shots

Stunts include but are not limited to fight scenes, stunt falls, explosives and the use of fire. All stunts should be planned by a professional. Crew members need to be made aware of all aspects of any stunt before it is executed, and should watch for potential hazards.

All scenes involving open flames must be disclosed to the Production Manager and on the shooting permit if shooting off campus. Candles and cigarettes should be handled with great care on set with a designated crew member on stand-by with a fire extinguisher. Any larger fire used on set, even a large group of candles, must adhere to the requirements of the permit which may include the supervision of a paid Fire Marshal.

Any shot sequences that require a camera to be in a moving vehicle must be approved by the Production Manager. It is not permitted to allow an actor to drive and perform at the same time. The use of camera mounts and process trailers are an option but must be approved in advance.

Reimbursements

For all advanced productions, the Production Manager must approve all expenses that are funded by the school.

There are three ways to cover expenses for your production: purchase order, check request and reimbursement.

Purchase Orders

A purchase order (P.O.) is the preferred way to cover expenses for production. A purchase order allows the student to rent a predetermined amount of goods from a vendor without paying out of pocket. For expenditures over \$200.00, submit a price quote from the vendor to the Production Manager. The quote should include the items to be rented, the cost and the rental period including pick up and return dates. If the vendor will accept a Chapman P.O., the school will process the request and fax a copy of the P.O. directly to the vendor. The vendor then bills Chapman directly. Purchase order requests must be submitted at least 10 working days before they are needed.

Use approved Chapman vendors for **film purchase, processing, and telecine** to avoid paying out of pocket and waiting for reimbursement.

Check Requests

A check may be issued directly by the university when payment is due at pick up or by a designated date. A check is also required when a student needs to pay an individual or company for a service (such as a Make Up Artist, Studio Teacher, Casting Director or Location Owner). Do not pay for services out of pocket and expect to be reimbursed. To process a check request, submit an invoice to the Production Manager that indicates the production name, what the payment is for, the amount, to whom the check should be made out to and the date the check is needed by. If the check is for a service, a W-9 form is required with the invoice and can be found on the "Forms" page of the Virtual Production Office. Payment can take up to four weeks. The check will be given to the student to present to the vendor.

Vehicle rentals cannot be paid for by either P.O. request or check requests because of liability issues.

Cash Reimbursement

Receipts for food, wardrobe purchases, props, expendables, and similar expenses should be assembled with a Reimbursement Request Form (Appendix 11) detailing and totaling the expenses. This form is available on the "Forms" page of the Virtual Production Office. Original receipts, neatly taped to 8 ½ x 11 sheets of paper, must be submitted with the form in order to process the reimbursement. All receipts for a

project should be submitted at the same time. Submit this form with receipts to the Production Manager and expect reimbursement within 4 weeks.

Items that cannot be reimbursed include gas receipts for crew, alcohol, tobacco products and any items that will be kept for personal use after the completion of production.

All reimbursements should be submitted within two weeks of the completion of shooting. Any reimbursement requests submitted after the last day of Spring finals cannot be processed.

Approved Vendors

The following are approved vendors. Many of these vendors offer student discounts so be sure to ask when you contact them.

A1 International Video & TV Inc.	Abel Cinetech
Acey Decy	Alan Gordon Enterprises
Bexel	Birns & Sawyer (25% student discount)
Chapman/Leonard	CineMoves
Clairmont Camera	Eastman Kodak (30% student discount)
Edgewise Media	Entertainment Post
Expendables Recycler	Filmpool
FotoKem	Gear Monkey
Hollywood Camera	Hollywood Rentals
Home Depot (on Katella)	Independent Studio Services (ISS)
JL Fisher (25% student discount)	Kino Flo (\$60 processing fee for \$600 in rentals)
Lee Filters	Location Sound
Mobile Walkie Talkie Co.	Mole Richardson
Otto Nemenz	Panavision
Penske Truck Leasing (Anaheim)	Ryder Transportation Services (Orange)
Samy's Camera	Studio Depot
Technicolor	Ultravision
Wooden Nickel	Yale

Equipment Requests for Independent Projects

Dodge College has a generous policy to support our students who would like to produce projects outside of class assignments or advanced productions. This includes current students as well as alumni. These requests require at least 2 weeks to process from the time all necessary materials have been submitted.

The demand on equipment and facilities is very high during our peak production months of October through March so it may not be possible to support any requests at that time.

Send an email to the Production Manager (kennedym@chapman.edu) with the student name and title of project in the subject line. Include the following information in the email:

- Student name, Chapman ID # and contact information
- Script in .pdf format
- Synopsis of the script
- Purpose for the project
- Dates (including check-out, shoot and return)
- Shooting Schedule – scene breakdown by day, preferably in EP Scheduling format
- Location List

- Budget – detailed budget addressing all production costs
- Source(s) of financing for the project
- Crew List – names and positions of key creative crew with an indication of all Chapman students (both current and/or alumni), also include names of any Chapman students on the crew.
- Equipment/Resources List – include all resources being requested
- Proof of proficiency with equipment/resources requested
- Proof of Insurance – may be necessary depending on the equipment requested
- Disclose any stunts or other production logistics such as driving sequences, the use of fire, water, weapons, minors or animals.

Any requests for the use of a Sound Stage will only be considered if the person making the request, the 1st AD and Gaffer have completed the Stage Systems Workshop and have been certified by the Stage Manager. For more information on certification, see the “Sound Stages” section of this handbook.

Once all of these items have been submitted, the request will be reviewed and you will be contacted to discuss the project further.

POST PRODUCTION

Post Production Workflow

Dodge College is proud to have a post production facility that implements cutting-edge, industry standard technology. With new technology comes the challenge of learning new systems. The Dodge College post production work flow is designed to support short films projects with a running time of up to 30 minutes. In order to understand the post production work flow, students must first be familiar with basic terminology.

Telecine vs. Datacine

Telecine is the process of transferring processed film into a tape format which can be ingested into an editing system such as Avid. *Datacine* is the process of taking processed film and running it through a film scanner such as the *Spirit 4K*, which results in a digital DPX file for every frame of film scanned. This is an uncompressed, 10-bit logarithmic file that can only be viewed and manipulated in high-end finishing systems such as Lustre, Smoke, Flame, Scratch or Avid Nitris DS.

Lustre

Lustre is the high-end color correction system used for coloring DPX files in real-time.

Conforming & Color Correction

Conforming is the process of making sure your high-resolution “on-line” cut in Lustre matches your low-resolution “off-line” cut from Avid.

Color Correction is the process of digitally manipulating the images in a film to balance colors from shot-to-shot and from scene-to-scene. This is also where overall artistic choices can be made about the way color in a film will be used to tell the story.

Processing and Telecine

Students can drop their film for processing in the film drop box, located just outside the Gold Room entrance. Follow the instructions posted next to the drop box to prep your film properly. Film must be dropped by 9 a.m. to be included in the day's film run. When your film is ready, you will be able to pick up your negative and tape from the Post Production Manager (MKS 127).

Class Exercises

Class Exercises shot on film will be processed and telecined through outside vendors. The Post Production Manager will make arrangements for the processed film to be delivered to a telecine house and then returned to Dodge College. The entire process, from the time you drop off your film to the time the finished product is returned, typically takes four to five business days. **These films will not be rescanned for color and conform.**

Advanced Productions (Non-Datacine)

To have your film processed and telecined for an advanced production project, you need to obtain a work order from the Post Production Manager **BEFORE** dropping your film in the drop box. If a work order does not accompany the film, it will not be sent to the lab or telecine house. The Post Production Manager will help you determine payment (i.e. from your school allocated budget or by credit card) and authorize the vendor to process your film. Advanced productions shooting on 35 mm film may choose which lab they want to use.

It is recommended that you schedule the telecine session 2 weeks in advance to assure availability of the facility. In the telecine session, the Cinematographer will be able to do color correction as the processed negative is put on tape.

Datacine

Due to the large number of productions produced throughout the year, it is not possible to datacine all film on site. Datacine is a privilege extended to selected advanced productions to support the completion of their projects. Any project that does not meet their post production deadlines may lose priority for in house datacine and be rescheduled at the Digital Post Production Engineer's discretion, or be forced to complete datacine elsewhere at the production's expense. Below is an explanation of the different workflows using film (16mm/35mm) at Dodge College.

Datacine Films

Graduate Thesis, Senior Thesis and Production III/IV projects shot on film will first go through a "one light" scan. As film is delivered to the Post Production Manager after each day of production, a "Scan Request Form for Dailies" shot that day must be submitted via the Datacine website at datacine.chapman.edu (any deviation from this procedure may delay turnaround of dailies). Material will be trans-coded for use in Avid and will be stored on the Isis server. Temporary color correction can be done in Avid. For help go to "Dailies Guide: Content Agent Workflow" located on the Datacine website.

After the project is cut and picture locked, go to datacine.chapman.edu to submit a new "Scan Request Form for Conform and Color". Also create an Avid Log Exchange (ALE) file and Edit Decision List (EDL) and copy to the "Q" drive's "EDL" folder. These lists are typically created by the Editor of the project. For help, refer to the "Conform and Color Scan Preparation Guide" located on the Datacine website.

Spirit 4K Scan Request for Color & Conform for Datacine Films only

Once the "Scan Request Form for Color and Conform" has been submitted, the film will be put in the queue to be scanned for working in Lustre. All scans will be done in the order they are received based upon availability of the Spirit 4K Scanner. The Director will be notified via e-mail by the Digital Post Production Engineer when scanning is complete and how to locate the rescanned footage on the server.

The e-mail will also include the date by which you must complete your color and conform (21 days from the date of the e-mail).

Students will have until their assigned date to complete the color and conform of their project. After their assigned date, all data will be deleted from the SAN server. It is the student's responsibility to backup their materials on external drives prior to their deadline/deletion date. It is the responsibility of each student to work out their own schedule to accommodate their assigned deadline. Dodge College is under no obligation to extend this deadline due to students personal and/or academic schedule conflicts.

Only those films whose dailies were scanned in house will be eligible for re-scan for conform and color.

Any rescans needed due to issues with image can be requested by submitting a "Correction Request Form" via the Datacine website. This request must be submitted within three days of completion of scanning to be given any priority. Requests must specify the reason for the request on the form. Therefore it is fundamentally imperative that students review all their footage in Lustre immediately upon notification of completion of scan. It is strongly recommended that students conform prior to coloring their film to ensure all footage is scanned with required handles (extra frames outside the in and out points of a clip in a sequence) to complete cut. Request for re-scan/correction due to artistic preference or subjective tastes by the filmmakers will not be done. Determining the need for correction is subject to the discretion of Digital Systems Engineer.

Special Projects

Dodge College has a generous policy to support our current students who have other smaller projects associated with and supported by Dodge College and its faculty. This is NOT a guarantee that we will scan all requests submitted. Due to the large amount of film scanned throughout our peak production months, priority will be given to scheduled productions and therefore we will only be able to entertain requests during summer months. These requests require at least 2 weeks to process and will be considered by a post production committee on a case by case basis. Requests should be submitted to the Studio Operations Director (nielsen@chapman.edu) with the following information:

- Student name, Chapman ID # and contact information
- Script in .pdf format
- Synopsis of the script
- Purpose for the project – class and instructor
- Dates production was shot
- Crew List – names and positions of key creative crew with an indication of all Chapman students (both current and/or alumni), also include names of any Chapman students on the crew.
- Amount of Footage (we will only consider projects of 1000' or under)

The scanning will be a one-time-only opportunity and will be a "One Light Dailies Scan" to our content agent for editing in AVID. We will rarely scan dailies for use in Lustre and request for doing so are strongly discouraged unless it can be exhibited that there is a special need. Also, there will be no re-scans for corrections or for conform and color in the Lustre system for these projects. This is an "as-is" scan and request for re-scan due to artistic preference or subjective tastes will not be done.

Post Production Room Reservations

Scheduling of the post-production spaces is handled through the Post Production Manager (MKS 127). boehm@chapman.edu

Use of post production rooms is governed by the concept that all students have equal use of the facilities. All students should keep to the deadlines set for that project with the understanding that the demand for these facilities is extremely high. For that reason, students are recommended to make reservations

ahead of time. Proper etiquette dictates that you don't camp out in a particular suite for any length of time. If you no longer need a room you reserved, inform the Post Production Manager so that it can be made available to other students.

Food and drink is not permitted in the Post Production wing. Students who violate this policy are subject to fines and loss of privileges (\$\$).

Avid Suites

The Avid Suites are located in the Post Production wing on the second floor and are open 24 hours a day to all film students with valid Chapman I.D. unless booked for a class.

Audio Suites and Voice Over Booths

The three voice over booths (MKS 225, MKS 230, and MKS 228) are connected to three audio suites with windows (MKS 229, MKS 232, and MKS 226). These rooms will have ADR kits stored in them and will be accessible by reservation only with access by exclusive "ADR Key Cards" for a particular suite. This card can be picked up from the Post Production System Specialist (MKS 212) with proof of reservation during regular business hours. Seven other audio suites have audio connectivity to the voice over booths (MKS 223, 224, 231, 233, 237 and 239). These rooms are the primary audio and mixing spaces.

Students have 24 hour access to these rooms with the understanding that audio work is a priority. If a student needs to do audio work in one of these rooms when another student is doing picture editing, the audio project takes priority and the picture editor must move to another suite.

Nitris and Adrenaline Suites

The five Adrenaline rooms (MKS 252, MKS 253, MKS 254, MKS 255, MKS 256) and the two Nitris rooms (MKS 249 and MKS 250) can be reserved in four hour blocks by students working on advanced productions. These rooms are finishing rooms to be used primarily for online edits. Due to the functionality of the rooms, priority will be given to those ingesting from and outputting to HD. Reservations are highly recommended.

Mixing Stages B and C

These two mixing stages (MKS 218 and MKS 219) have a dual purpose: to use Lustre for color and conform as well as to use ProTools to complete the sound mix. Students wishing to book these rooms are required to have taken the advanced audio class and Lustre training. Reservations must be made at least one day in advance and are limited to four hours per day.

Folino Theater

The Folino Theater is at the heart of Marion Knott Studios. The theater's main purpose is for screenings. The Folino, also known as Mixing Stage A, is also a finishing / final mix stage and has the same capabilities as Mixing Stages B and C. All reservations are booked through the Post Production Manager. Mix reservations are for final passes and are limited to two hours. Students should consult with the Theater Manager prior to their reserved time to confirm technical support.

Requests to shoot in the Folino Theater are considered on a case by case basis within a week of the date needed and only when not in use for screenings or mixing sessions. To make a request, submit a signed Rules for Shooting in the Folino to the Post Production Manager for approval.

Foley Stage

The Foley Stage is located on the first floor in MKS 155. In order to reserve time in the Foley Stage, you must be enrolled in or have previously completed FTV 133 and received Foley training. Reservations for

the Foley Stage are made with the Post Production Manager who will determine if the student is qualified to use the facility. Once the student has a reservation, it will be necessary to meet with the Stage Manager who will check out access keys and conduct a safety walk through.

This room is for **recording** Foley and ADR only. In order to make this room available to as many productions as possible, sound editing must be done in the audio suites. Recordings can be saved to ISIS or a fire wire drive to transport to the audio suites for editing.

There are several surfaces and props available for Foley recording. In addition, there is a shallow water and deep water pit available. Microphones provided are for use within the Foley stage only.

Nothing may be removed from the Foley Room to be used elsewhere (**\$\$**).

Computer Labs

The computer labs (MKS 206 & MKS 208) each contain workstations equipped with both AVID picture editing and ProTools audio editing software as well as a variety of graphic, desktop publishing, screenwriting, budgeting and scheduling software.

The following policies govern the use of both computer labs:

- Scheduled classes have priority use of the labs at all times. Please check the class schedule posted outside each lab and plan your time around it.
- Lab stations are available on a first-come, first-served basis.
- All Dodge College students are automatically given user accounts.
- Report malfunctions to a Lab Assistant immediately.
- No food or drinks are allowed in the labs (**\$\$**).
- Do not install software on the systems (**\$\$**).
- Do not store anything on any local (C:/) hard drive.
- Please respect other students and maintain a quiet working atmosphere in the labs.

Lab Assistants

Lab Assistants are available to provide students technical support and guidance for the new technology throughout the post production wing of Dodge College. If you need assistance, please go to the HELP DESK (MKS 208).

If a Lab Assistant cannot find a solution to your problem, he or she will escalate the problem to a Technical Staff member who can.

Report and address any technical issues, dysfunctions, or problems with post production equipment to the Lab Assistant Desk.

Credits

Title design for student films produced at Dodge College shall follow standard Hollywood guild guidelines for placement, position and order of title credits. Key creative positions (Cinematographer, Director, Editor, Producer, Production Designer, Screenwriter and Sound Designer) may have single cards but should be placed together in the same size and style either at the beginning of the film OR at the end of the film, but not both. Only one screen credit may appear in the film for any crew position.

As Dodge College strongly believes that filmmaking is a collaborative effort, no Director or other key creative crew member may take a possessory credit, i.e., “a film by...” Doing so disrespects the legitimate efforts of others who also served in key creative positions on the crew.

Under no circumstances may a Director take a Producer-type credit unless: 1.) no one was available to serve as Producer on the project, AND, 2.) it has been agreed upon in writing with the project’s supervising faculty member prior to production.

Any key creative crew member who is attached to a project at the beginning of a production must receive appropriate credit on the completed picture. In other words, a key creative crew member may not be “fired” after the fact or lose screen credit on the picture, unless the supervising faculty member agrees that special circumstances warrant the removal of the individual’s screen credit. Similarly, the supervising faculty member must also agree that special circumstances warrant the sharing of screen credit for any key creative crew position.

All picture titles and credits must be submitted in writing, and in order, and approved by the project’s supervising faculty member prior to insertion in the film using the following guidelines:

- End credits must be no longer than **1 minute**.
- The Dodge College Logo must appear at beginning of film (found at Q:\Dodge College Logo).
- All projects shot on Kodak film should include a Special Thanks to Kodak.
- Special Thanks should include any vendors or persons that have donated or discounted goods or services to the production.

Delivery Requirements

At the final screening of your production course, the following must be turned in to your instructor:

Class Exercises

FTV 130 – Visual Storytelling, FTV 531- Production I

- 1 DVD-R with all projects compiled
Label the DVD and the DVD case with the following information:
 - Director’s Name
 - Project Titles in the order they appear on the DVD
 - Total Running Time of each project
 - Aspect ratio and sound format of each project
 - Semester and year
 - Class for which the projects were produced

FTV 330 – Intermediate Production, FTV 532 – Production II

- 1 DVD-R and 1-DVCAM tape with all projects compiled
Label the DVD, DVD case, DVCAM and DVCAM case with the following information:
 - Director’s Name
 - Project Titles in the order they appear on the DVD
 - Total Running Time of each project
 - Aspect ratio and sound format of each project
 - Semester and year
 - Class for which the projects were produced

Note: All tapes must include a standardized tape leader (Find one on ISIS>Edit Share 01>Banners and Leader OR Q:drive>Beeps and Tones). Mini DV tapes may be substituted if they are recorded at DVCAM speed (in a deck, not a camcorder) and still include a standardized tape leader.

- Cast list with phone number, email and mailing address for each cast member
- Headshot, resume and Actor's Database Input Form for each lead actor
- Location list with address, phone number and email address for each Location Liaison

Advanced Productions

Graduate Thesis (FTV 697), Production III/IV (FTV 577/631), Senior Thesis (FTV 430), Location Filmmaking (FTV 371/571) and Advanced Film Production (FTV 331)

- 2 DVD-R of the final project
 - 1-DVCAM master of the final project
 - 1 Color Corrected D-5 HD Master (Grad Thesis and Production III/IV only)
- Label all discs, tapes and cases with the following information:*
- Director's Name
 - Project Titles in the order they appear on the DVD
 - Total Running Time of each project
 - Aspect ratio and sound format of each project
 - Semester and year
 - Class for which the projects were produced
- Note: All tapes must include a standardized tape leader (Find one on ISIS>Edit Share 01>Banners and Leader OR Q:drive>Beeps and Tones).*
- A Cast List with a current phone number and address for each actor, to send copies of your DVD
 - A DVD with digital versions of all of your publicity materials
 - Pro Tools Session and Audio Files on DVD-R
 - Completed Post Audio Worksheet
 - 1 Folder containing:
 - One Likeness Release for each person who appears in your movie
 - One Location Release for each location that appears in your movie
 - A music cue sheet showing the exact start timecode, end timecode and duration of each piece of music
 - A release for each piece of music used in your piece
 - For original music, a release from the composer and each musical performer
 - A Sync license and a Master Use license for each piece of prerecorded music
 - A Headshot and Resume for each lead actor in the film

Exhibition

Premiere Screenings

The culminating experience for production classes consists of a series of premiere screenings. These are open screenings and an opportunity for those who have worked on your project, as well as family and friends, to view your final film. Faculty and staff also attend these screenings to celebrate your accomplishments.

This is an opportunity for you to see how well your project communicates with an audience, and for your fellow filmmakers who have watched your film take form to see how you solved the various production problems that inevitably arise.

The following production classes are required to participate in the end of the semester screenings: Graduate - 514, 541, 571, 577, 631; Undergraduate - FTV 103, 203, 314, 330, 331, 371, 406, 409, 414, 431, 432.

Check your class syllabus for screening dates.

First Cut

The annual *First Cut* screening of student films in Hollywood takes place in the fall, typically in October. The faculty will choose a number of student films from the previous year's work and those films are then sent to the members of Dodge College's Alumni Council who critique the films for production quality and entertainment value, and vote for their choices for the *Dodge College Industry Screening* slate.

The purpose of the *Dodge College Industry Screening* is to raise the visibility of the work of Chapman film students in Hollywood and to provide a networking event for students, alumni, industry professionals, and other friends of the Dodge College of Film and Media Arts.

Festivals/Contests

If you're serious about making it in the industry, you need to bring your work to the attention of people in the industry. One of the best ways to do that is to enter your work into film festivals, screenplay competitions, or other film-related contests. But you should only enter your work if you feel it is polished and a good representation of your skills. Do not force yourself into the public eye prematurely or you might develop a bad reputation. Remember, you can always attend a festival without a film. It may not seem as exciting but it is better to attend with no film than a bad film.

Keep in mind that many festivals require you to sign a waiver form that proves you have cleared the rights to use all music, appearances, and footage in the film. You should prepare for this beforehand by creating only original material or getting the permission to use the pre-recorded material and keeping track of all records and signed contracts. Screenplays will often need to be registered with the WGA or Library of Congress.

Having your film accepted into a festival is a mark of achievement. Of course, winning an award is even more impressive. Another highlight of having your film in a festival is that many times you are invited to attend or you can attend on your own which is a great way to make industry connections. You should actively market yourself to gain press coverage, a distribution deal, or at the very least an invitation to another festival. Many screenplay contests offer coverage on your scripts which is a great way to get objective feedback.

There are many of these contests and festivals all over the country with various entry fees and requirements. It is important to honestly evaluate your own project to determine which type of festival or contest it would be appropriate for. This will save you money, materials, and time. It will also help you focus your energy on the festivals that will earn you the most, be it awards, press, or distribution offers. The Film Coordinator can help you decide where to place your entry, and to advise you on the preparation of your entry (see Appendix). Although seniors and final year grad students have priority access to these consultations, any Dodge College student may drop off their film projects to be viewed by the Film Coordinator. Make sure you include contact information on your DVD, because if the project is deemed to be festival-worthy, the Film Coordinator will contact you.

Dodge College funds some contest and festival entry fees for select Graduate Thesis and Senior Thesis projects. We also send regular shipments to international festivals. For more information, contact the Film Coordinator for details, (714) 744-7931.

You can also research more information by visiting the Festivals page on the Virtual Production Office.

Media Library/Archive

The John and Donna Crean Film and Media Archive, located in MKS 127, is home to an extensive collection of films, videotapes, laser disks, DVDs and scripts. Hours of operation will be posted during the

first week of classes for Fall, Interterm, and Spring semesters. To verify current hours of operation, contact the Media Library at (714) 532-6099.

Students who are enrolled in film and television classes have check-out privileges for all materials except laser disks. An index of available titles is located on the Dodge College website.

You may check-out up to two movies at any one time. These check-outs are for two days only; materials must be returned before 7:00 p.m. the following business day (**\$\$**).

Students may not checkout additional materials if their checkout status is outstanding with Dodge College (i.e.: movie not returned, outstanding fines, etc.). Any fines accrued due to late or missing films can be paid through the Business Office located in the Bhathal Student Services Building. For instructions on how to pay fines, refer to the Schedule of Fines in the Appendix.

Items Housed in Archive include:

- Student negative from advanced productions produced during the school year only (Grad Thesis, Senior Thesis, Production III/IV films and Location Films) to be scanned by our Spirit 4K (DataCine Workflow). Once final delivery is completed, students are required to retrieve the negative to keep. If negative is not picked up by published deadlines, Dodge College reserves the right to dispose of the negative.
- Completed advanced projects (Grad Thesis, Senior Thesis, Production III/IV and Location Films) as specified in "Delivery Requirements". These projects may be checked out for student/faculty viewing as well.
- Commercially released films and television shows available for checkout.
- Various 16mm and 35mm prints that Chapman University has collected over the years. These prints are stored for preservation for future viewings.
- Compilation reels for and from Industry events such as "Industry Insiders", "Women In Focus", and "Cecil Awards".

To donate DVDs, film prints or other materials to the Media Library, contact the Studio Operations Director at nielsen@chapman.edu.

Acceptance of Policies and Procedures

I hereby certify that I have read and that I understand the policies and procedures of Dodge College of Film and Media Arts at Chapman University as stated in the Production Handbook. I am also aware that the policies and procedures are subject to change throughout the year and it is my responsibility to stay informed of those changes.

I also acknowledge that Chapman University reserves the irrevocable right to exhibit all work created using Dodge College equipment and resources. This may include but is not limited to screening the film or selected clips at sponsored events, industry screenings or on the Dodge College website. Projects may also be duplicated and distributed to be included with other promotional materials. Students may not enter into any other exclusive agreement that conflicts with this policy.

By signing this form, I agree to abide by all rules stated herein and am responsible for knowing the consequences incurred for any infractions.

Name _____

Student ID# _____

Phone

Home: _____

Cell: _____

Address _____

Email _____

Signature _____

Date _____

Submit your signed form to the Production Manager (MKS 355).