

JPCATHOLIC FILMMAKING HANDBOOK

Published Oct. 14, 2016 - Disclaimer: This document is subject to change each academic year to reflect updated procedures and expectations as the Communications Media Department grows. Students are responsible to know and uphold the policies outlined here. Failure to comply will result in repercussions to course grades and privileges afforded to media students, and disciplinary action and fines.

This Filmmaking Handbook has been created to announce and explain all the policies and procedures that are associated with the creation of media here at JP Catholic University. 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. 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 and/or the loss of equipment checkout privileges and facilities use.

The Acceptance of Policy and Procedures Form at the end of this handbook must be signed and turned in to the Equipment Room.

Filmmaking is defined in this handbook as any kind of motion picture, graphic, gaming or animation production regardless of method of origination or final output. This includes film, video (studio and location based), and computer-generated materials.

JPCatholic encourages all its students to make as many movies as possible. The restrictions placed on our filmmakers are primarily for the sake of safety, legal compliance and fairness. All projects must strive for excellence in story and craft and benefit their audience from a moral, ethical and spiritual aspect.

OWNERSHIP

JP Catholic is the official copyright owner of all student film production work done for class credit or work completed with school owned equipment, facilities and resources. Our goal is not to own student work but to provide a production environment wherein the student's educational experience is maximized while at the same time providing for the necessary liability and insurance coverage. This results in a considerable cost savings for the student and allows for a much more efficient production process. If JP Catholic were not to be the official copyright holder of all work, each student would be required to spend a considerable amount more money to acquire their own personal insurance to cover equipment use, filming liability, workman's compensation and errors and omissions. Students retain the underlying rights to their ideas, scripts, stories and characters. All students are required to sign a copyright release form before they will be permitted to use any university equipment, facility or turn in any film production assignment for credit.

Since JP Catholic is the official copyright holder, no possessory credit shall appear on-screen attributing ownership to any individual student, group of students or production

company. This means no on-screen credit can read *A Film By . . .* or *A Production of . . .*. Any violation of the policies and procedures listed in this handbook during a student production will result in the loss of grade by any and all students submitting work for class credit. Repeated violation of this clause can result in disciplinary action taken against such students. Any credits accompanying any student project must include the language: *A Student Film by John Paul the Great Catholic University*.

JPCatholic reserves the irrevocable right to exhibit all student film production work. This may include but is not limited to screening the film or selected clips at sponsored events, industry screenings, on the University website, as well as social media sites associated with the University. 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

The key creative positions include producer, writer, director, cinematographer, editor and sound designer. For 300 and 400 level class productions, only currently enrolled students may hold these positions. In some cases, this may not be possible. Filmmakers may use outside creative personnel (e.g., alumni, or other industry professionals) only when such help is unavailable among our current students and the class instructor has approved it. All lower level class productions should plan on utilizing current students for all positions.

Notice that this policy is true regardless of the film's mix of financing sources. This is because all our students effectively underwrite each other's films by paying the tuition 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.

FACILITIES

Production Manager

The equipment room, sound stage, post-production lab and editing suites, and the use and reservations of all equipment and school production facilities are under the management of the Production Manager. This individual will be the initial go-to person for questions and concerns regarding the policies and procedures listed in this handbook, followed by the Communications Media department chair. The email for sending and receiving communications from the equipment room personnel is jpcfilmgear@gmail.com

155 West Grand Avenue

The 155 West Grand Avenue building is the home of the Communications Media program. This facility includes one sound stage for film, television production and acting, a post-

production lab, individual editing suites, the equipment checkout room and the gaming & animation lab/virtual reality studio.

Access to the 155 building is generally available from 8am to 12am, 7 days a week. During finals week, extended 24 hour access is typically granted. Access during quarter breaks is typically restricted to 10am to 4pm Monday through Friday. Certain quarter breaks make not offer any access due to maintenance, construction, or lack of staff supervision.

With access to the building 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 or outside doors propped open, 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 classrooms, labs and the soundstage, with the exceptions of water in a closed container. Restricting where food is permitted plays 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.

Safety

Safety of the cast and crew on set is the paramount concern for any production and begins long before the first shooting day. It involves educating yourself and the entire crew about proper safety precautions and procedures contained in this Production Handbook. These procedures are based on industry standard protocol and designed to protect the safety of everyone involved.

Use common sense and follow your instincts. If something doesn't seem right, or if you observe dangerous behavior, speak up immediately. If there is any indication, large or small, that the safety of any crew member is in jeopardy, it is always better to err on the side of caution before continuing production.

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

No matter what your position on the crew, you must be familiar with complete safety policies within this Production Manual. 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.

Report accidents immediately! Failure to observe safety policies have severe consequences, including but not limited to fines, terminating the production and suspension. But worse, serious injury can occur.

PRODUCTION EQUIPMENT

Student Website

JPCatholic is dedicated to helping students with their production and post-production needs. We are currently working on creating a film specific page on the main JPCatholic.com website to house film specific documents and forms students need access to. Until this is created, please contact the production manager or your class instructor for access to needed forms and documents.

Types of Production

All student productions belong to one of the following two categories:

1. Class Productions
2. Independent Productions

1: Class Productions

A class production is any project that is created for an officially sanctioned class for credit. This includes classes as part of the required curriculum, areas of emphasis, electives, and independent studies. Students MAY NOT use JP Catholic equipment or facilities as part of an internship. The internship provider is responsible for providing equipment and facilities. If a student wishes to spend more time familiarizing oneself with the equipment, contact the Production Manager to arrange an opportunity.

2: Independent Productions.

An independent production is qualified as any type of media project that is not created for, or as part of, an officially offered class. In most situations, equipment and facilities for independent productions are not available for students. If permission is granted, you must obtain and show proof of your own insurance that will cover the liability and loss of all borrowed production gear and facilities. Even if such insurance coverage is provided, you may have access to the University's equipment and facilities only on an "as available" basis that has been approved by the Equipment Room.

For school sponsored film festivals and events, every effort will be made to allow a limited amount of equipment to be available. This equipment will only be available when class assignments are not in need of it. Equipment for such projects will only be checked out to students who have completed ENTM 104, Fundamentals of Production, or who can show proficiency of use to the equipment manager. Students MAY NOT use JP Catholic equipment or facilities to work on a project for hire. The hiring party is responsible for providing equipment and facilities.

Reservations & Requests

Students may request production equipment be reserved for them for a class assignment. Reservations are not required, but are highly encouraged. A reservation request does not

guarantee the specified equipment will be available for them, although all effort will be made to honor requests as best as possible. Production equipment reservations are available online at the student life web page listed under Equipment Reservation Request Form, <https://jpcatholic.edu/studentlife/forms/>.

All reservations must be placed no later than 24 hours before the intended check out date. For larger equipment requests, allow as much advanced notice as possible. If this deadline is not met, the Equipment Room may not be able to complete the order. Lack of preparation and planning will result in delayed equipment reservations or denial of equipment.

Check-out Procedures

Due to the number of reservations the Equipment 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:

- 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.
- Media students are granted the privilege of checking out school equipment for the purpose of classroom assignments only. At the beginning of each quarter the equipment room will be given a list of classes needing production equipment for that quarter. If you are not enrolled in a listed class, you will not be permitted to check out school equipment. Students enrolled in an Independent Study will also need approval from their supervising instructor in addition to informing the Production Manager no later than the first week of the quarter of their specific equipment needs.
- The film equipment can only be checked out by authorized equipment room personnel to an individual student who will be actually using the equipment. For advanced or team projects, the director and/or cinematographer must check out all equipment. Do not send another team member or student to check out equipment for you. All equipment checked out is due back by the date listed on the checkout form. If you need to extend your due date, please inquire with equipment room personnel to see if this action is possible. Permission must be granted by the equipment room to receive an extension.
- Please arrange your schedules to take advantage of the checkout times posted on the door. If you show up 5 minutes before the close of the equipment room, there is no guarantee that you will be able to check out equipment if there is already a line of students wishing to do the same. Also, please do not request that checkout personnel open the room outside of posted hours specifically for your needs.
- The equipment room does not supply nor check out expendables. Expendables are

items that are typically used just once and then thrown away. They include, but are not limited to: AA and 9 volt batteries, gaffers tape, cue cards, sharpies, etc. SD cards and other memory devices are also not available for check out.

Check-in Procedures

Equipment must be checked and inside the Equipment Room by the close of the equipment room on the day listed on the checkout agreement. All equipment must be checked back in to an authorized person. Any equipment turned in after these hours will be considered late. It is the responsibility of the student who is listed on the checkout sheet to check back in the equipment. 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. All cables and cords must be neatly coiled and all lighting kits, audio kits, camera kits, etc. must be packed neatly in their cases. All tape, dirt and sand must be removed from all equipment. Failure to return all of the equipment in good working order by the deadline will result in a \$5 fine per day.

Equipment left by the equipment room door is not considered checked in. If you leave it there past the deadline it will not be checked in for you and it will be considered late. Any student who receives a fine will not be able to check equipment out again until the fine is paid in full. Do not leave cameras unattended anywhere. Unattended cameras found laying around will immediately be confiscated and the student fined. Lockers will be provided in the hallway in front of the downstairs men's bathroom for temporarily storing gear on campus. These are available on a first come, first served basis and students will need to provide their own padlock to secure any checked out gear in the locker. These lockers will be for the temporary storage of film production gear only. If non film production items are stored in these lockers, the locks will be cut and the items taken to the lost and found.

Repair costs for damages that occur during transportation or use are the responsibility of the student. This includes any damage that occurs due to lack of knowledge about safe and proper operation of the equipment. If any equipment is lost or stolen, the student may be held responsible for the replacement of such gear, depending if negligence is determined. For any equipment that is lost or broken, you will be charged either the \$5 daily late fee or the actual replacement/repair cost of the equipment, whichever is greater. We do our best to ensure that all equipment that is checked out is in good working order. Therefore, it is in your best interest to check the functionality of all gear when you check it out to ensure it is in working order. If something breaks or wears/burns out during your usage, please inform the equipment room personnel when you return your gear.

Reporting Equipment Malfunctions

Damage to any equipment should be reported at check in. Also, if any piece of equipment functions in an odd manner, or you discover loose or missing pieces, please inform the equipment room when you check the items in. The Equipment 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 be notified of any and all additional costs you are responsible for.

If at any time equipment malfunctions during a shoot, contact the Equipment Room. An equipment exchange may be possible if the Equipment 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.

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. A hold will be placed on the student's privilege to check out additional equipment until the fine is cleared. Students who repeatedly receive fines for violation of equipment room policies or turn in equipment late or damaged may be blacklisted. This action will prevent a student from checking out any film equipment for at least one quarter.

POST PRODUCTION FACILITIES

JP Catholic's Post-Production facilities consist of the post-production lab (Room N), the gaming lab (Room L) and the two edit suites located upstairs, one next to Room N and across from Room M, and the other at the top of the northwest stair well. 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 at times extremely high. Proper etiquette dictates that you don't camp out in a particular suite for any length of time or use the lab or suites for activities other than media post-production. Food and drink is not permitted in the Post Production rooms. Students who violate this policy are subject to fines and loss of privileges.

The computer labs contain workstations equipped with the Adobe Creative Suite software, as well as certain animation, gaming and scheduling & budgeting programs. The labs are used first and foremost for class instruction, and secondly for student work. Students are free to use the lab for class assignments anytime a class is not being held in the room. For times when a class is in session, students must receive permission from the instructor scheduled in the lab before they enter and use a computer. Permission must be received prior to the beginning of class, or during a class break. Do not enter during a class. Each instructor has the right to deny access during their class. Any student granted permission to use the lab during a class must remain in the lab until the class ends or a break period is reached. Do not enter and leave during a lab class.

The lab computers are set up so that any file or document stored on the computer by a student will be erased once the student has logged out of the computer. Therefore it is essential that all students enrolled in a class which uses the lab computers have their own removable hard drive for storage of their assignments, projects, files and documents. A *Shared Drive* has been set up and is accessible by the lab computers. The Shared Drive is for class use only. It is designed as a drive for instructors to distribute material to be used

for class, and for students to turn in completed class assignments. It is not to be used by students to store their class or personal files or material. Any non-class related files found on the Shared Drive will be deleted without any notice or warning posted.

The two edit suites may be reserved for post-production use only. Signup boards are located on the exterior wall of the suite, next to the door. You may only reserve a suite for five continuous hours at one time. During finals week and summer quarter, special arrangements may be allowed for senior and thesis projects.

Scheduling of production and post-production rooms are governed by the concept that all students have equal use of the facilities. Edit bays and labs are reserved for post-production use only. Do not use or reserve these facilities for activities outside of post-production use.

The following policies govern the use of both computer labs and edit suites:

- 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.
- Report malfunctions to the Production Manager immediately.
- No food or drinks are allowed in the labs.
- Do not install software or programs on the systems. This includes Spotify and Pandora.
- Do not download any files to a school computer without approval from the department chair or the Production Manager. If you need music files or other material downloaded for a class assignment, please download them on your personal computer.
- Do not store anything on any local hard drive.
- Do not disconnect any mouse, keyboard, ethernet cable or headphone.
- Do not rewire any electronic devices, this includes monitors, speakers and mixers.
- Please respect other students and maintain a quiet working atmosphere in the labs. If more than one student is working in the lab, please use headphones.

Credits

Title design for student films produced at JPCatholic 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 the University 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.

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.

- End credits must be no longer than 1 minute. Exceptions may be made for senior and thesis projects.
- If credits accompanying your project, they must include the language: *A Student Film by John Paul the Great Catholic University*.
- Special Thanks should include any vendors or persons that have donated or discounted goods or services to the production.

Exhibition

Prior to any exhibition of advanced productions, including contests, festivals or other public screenings, all projects must have submitted and approved delivery requirements. These requirements include cleared rights to all clips, artwork, and underlying material. All music used in advanced productions must also have a fully executed Master Use and Synch license.

Premiere Screenings

The culminating experience for senior and thesis projects is a premiere screening. 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.

SCHOOL, SOUND STAGE & LOCATION FILMING

Production on Campus

The use of any JP Catholic building or facility for production requires advanced approval and the granting of a shooting permit. This includes the soundstage, all classrooms, common areas, library, study areas, offices and parking facilities.

The 200 building is designated as the student life building, and as such, student life activities always have priority for its use. Approved filming is permitted here but projects and teams cannot ask that student life activities stop their actions, keep quiet, or move to another part of the building. The upstairs of the 200 building houses offices and a conference room. This area has limited shooting availability since regular business operations take place there during most days. It is not accessible during evening and weekend hours.

The 220 building is the administration building. This building is not available for film shoots, neither are any faculty offices. The roofs of all buildings are also not available for shooting.

Permit forms are available in the equipment checkout room and online at the Student Life webpage, <https://jpcatholic.edu/studentlife/forms/>. Requests must be submitted at least 24 hours before the time of your shoot to allow for processing. For any Friday night, Saturday or Sunday shoots, your request must be submitted by the close of the equipment room on Thursday. Requesting a location and a permit for shooting at the school does not equate to approval of such request. Shooting may not begin until the permit has been approved and signed by the appropriate personnel. A copy of the signed permit must be present during all production at any school facility. Any unauthorized production can be shut down immediately by school personnel.

While using any space at JP Catholic for your student production, it is important to always take the needs of faculty, staff, and other students into consideration. During your shoot, you must stay contained within the area that was approved on your permit and return all locations to their original condition. Failure to return a location to its original condition may result in a fine.

Sound Stage

Before a student or project can reserve or use the soundstage for production, the Director, 1st Assistant Director, Cinematographer, Gaffer and Key Grip must all be stage certified. To become certified, students must attend the Stage Systems Workshop. This workshop trains attendees on reservation procedures, stage safety rules, lighting grid setup, electrical power distribution, and the use of the equipment housed on the stage. Stage System Workshops will be held at the beginning of each quarter, during certain stage specific classes, and possibly one other time within a quarter if such a need exists. Any crew member not stage certified who operates the lighting board, lighting grid, ladder or any lift mechanism will be fined along with the production.

The sound stage may be used by students for class projects only. Any other use of the sound stage needs to first be approved through the office of student life. At no time is the open space above the sound stage walls available for student use. This area is always off limits.

Stage Reservations

To book the stage, visit the equipment room and follow the designated procedures. You may also submit an online request for the stage, or any other room at the school, by filling out the On Campus Room Reservation Form found on the Student Life webpage, <https://jpcatholic.edu/studentlife/forms/>. Requests must be submitted at least 24 hours before the time of your shoot to allow for processing. For any Friday night, Saturday or Sunday shoot, your request must be submitted by the close of the equipment room on Thursday. Filling out this form does NOT grant you permission to use the school facilities. After this request has been submitted you must wait for an approval. Classes held in the sound stage take priority over student productions. Therefore, the stage may have limited availability during weekday hours.

Sound Stage Access

Once the stage is booked access to the stage will be coordinated through the Equipment Room. Beginning at some point in the fall 2016 quarter, the sound stage will be locked outside of class hours. The Producer, Director, 1st AD and Gaffer should do a walk through with Equipment Room personnel before a key is loaned out. The Producer is responsible for the keys throughout production. The replacement value for a lost key is \$100.

Control Room and Multi-Camera Production

The sound stage is configured with a control room that allows for the creation of multi-camera, switched programs. Access to the control room and the necessary production equipment needed for multi-camera production is only available for students who have completed, or are currently enrolled in, ENTM 261: TV Studio Production. All crew members using the sound stage for multi-camera production must have completed, or are currently enrolled in, ENTM 261, or are able to demonstrate proficiency with the equipment they will be using, or who will be supervised by an experienced student approved by either the department chair or the Production Manager.

Stage Clean Up

Students using the stage 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, packing out all trash each night and storing all food from craft service and catering. Cleaning supplies should be available through the equipment room if none are present inside the sound stage.

At the conclusion 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.

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 Workshop and Prop Storage

The term "Workshop" includes the secured storage area located in the downstairs area across from the Equipment Room, plus any hand tools or any other type of equipment that can be taken out of the Workshop and used in other parts of the building. Use and access of the Workshop is available to students on a case by case basis. Request for access must be submitted to either the Equipment Room Production Manager or the Media Department chair. To be granted access, each student requesting access or using equipment must be able to demonstrate proficiency with the tools before access will be granted.

The Prop Room house a small collection of props that are available for students to check out in the same manner that production equipment is checked out. Access to the Prop Room is gained through the Equipment Room. There is an online catalog of available prop items

viewable [here](#).

The Workshop houses a few set pieces and flats which are available for students to use in the sound stage for their approved project. No set, prop or wardrobe item may be modified in any way without approval of the Production Manager. Wardrobe may not be cut or torn and must be returned clean. Props may not be modified in any way.

Locations

Finding, securing and managing a location for your student production can be a stressful experience no matter what the level of production. There are many details to consider beyond the aesthetic value, including geographical location, cost, 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 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. The California Film Commission has a searchable database online as well as a veteran Film Librarian to help identify potential locations. Their website is <http://www.film.ca.gov/>.

Off Campus Shoots

Permits are required for most off-campus shooting locales outside the city of Escondido. Many cities within the county of San Diego provide free or discounted permit fees for 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.

The city of Escondido's filming permit policy enables students to shoot without a permit under certain conditions. Their policy reads:

No person shall use any public property or facility for the purpose of taking motion pictures, television footage, or still photography, without first applying for and receiving a photography filming permit from the City of Escondido City Manager's Office. The Director of Economic Development and Community Relations shall work cooperatively and responsibly with the filming industry.

Exemptions:

- 1. News Media: The provisions of this chapter shall not apply to or affect reporters, photographers, or cameramen, in the employ of a newspaper, news service, or similar entity engaged in on-the-spot print media, publishing, or broadcasting of news events concerning those persons, scenes, or occurrences which are in the news and of general public interest.*

2. *The filming, or video-taping, of motion pictures solely for private-family use that has no impact on City services and/or public access.*
3. *Still photography and the filming, or video-taping, of motion pictures by students that has no impact on City services and/or public access.*

Anytime you are Filming off campus, you must post signs reading "Student Filming in Progress" in at least 2 locations. These signs can be checked out from the equipment room.

Safety on Set

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 sturdy shoes is required.
- Bare feet, sandals, flip flops or high heels should never be worn on set.
- Crew members should wear tennis shoes or work boots while working on location or on the sound stage.
- Actors may wear high heels or slippers, or be barefoot, only when it is required for a scene.
- No open flames, smoke machines, fog or mist machines can be used within the sound stage, or any location on campus. The use of such machines will trigger the school's fire alarm system and send a call to the Escondido Fire Department. Any student or production which causes the fire alarm to be triggered for a non-fire response will be responsible for the fee charged to the school by the fire department.
- No set construction or painting permitted in sound stage.

WORKING WITH ACTORS

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.

The use of any actor in your project requires a signed talent release form, even if your class instructor does not request one be turned in. For minors, this must be signed by their parent or legal guardian.

Minors (under the age of 18)

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. Minors aged 15 days to 18 years working (being directed) in CA must have a CA work permit and employers must have a permit to employ issued by the Division of Labor Standards Enforcement. Permits are required even when the entertainment is non-commercial in nature. An employer is defined as any organization or individual using the services of any minor in a motion picture of any type, using any format (theatrical, film, commercial, documentary, television program, etc.) by any medium (e.g., theater, television, videocassettes, etc.).

Child Labor laws require productions to hire tutors for kids who work on film, television, commercial or print photography or any other type of production. In California, these child tutors are licensed by the state and are called Studio Teacher/Welfare Workers. It is the responsibility of the student production to hire a Studio Teacher/Welfare Worker for the education of all minors under 18 years of age. In addition to tutoring kids on set, a Studio Teacher's job is to look after the health, safety and welfare of the working child. The cost associated with obtaining and employing a studio teacher is the responsibility of the student and/or the student team. Be prepared to show proof of workman's comp and liability insurance to any studio teacher who requests it.

The use of minors in class projects is restricted to 300 and 400 level classes, and Masters thesis projects. Projects that use minors in their cast must have written approval from their instructor, employ a Studio Teacher, secure a Permit to Employ Minors, and obtain proof of the school's workman's compensation policy.

This is just a brief summary of the restrictions and limitations that apply to using a minor on a film shoot, and apply to all student filmmaking activity, even if the minor is not paid or acts on a voluntary basis. Child labor laws in the entertainment industry need to be taken very seriously. Therefore, it is imperative that all producers and directors be fully aware and educated on these laws in their entirety and obtain all necessary permits and hire appropriate tutors before the university will approve the use of minors on your set. More information on this can be found at the state of California's Film Commission website,

http://www.#lm.ca.gov/ProductionTools_WorkPermits.htm. And also at <http://www.childreninfilm.com/Rules-State-Labor-Info.aspx>

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. Work hours and meal breaks are integral to running an efficient set. Violations of work hours and meal breaks will result in a fine (\$\$).

Call Time and Meal Breaks

In accordance with standard industry guidelines, the University allows a 12-hour work day, excluding a meal break. If shooting at a distant location, you may need to incorporate "drive time" to and from set as part of the work day.

A meal must always be served no more than six hours after call time and can be up to one hour but no less than 30 minutes. The meal break begins after the last crew member has been served. All meals should be hot, nutritionally balanced, and enough must be provided for the entire crew and cast. A space must be designated to serve lunch where everyone can sit down and have at least 30 minutes to eat.

Wrap and Turnaround

Enough time must be allocated within the twelve-hour shoot day to conduct an orderly wrap. Most accidents tend to occur towards the end of the day when the cast and crew are tired. Be realistic about how much time is needed to clear the location and avoid the tendency to rush. 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.

The 12 Hour Rule

JPCatholic has adopted a modified version of Brent's Rule. Student Filmmakers ARE REQUIRED to limit the shooting day to 12 hours. The 12 hours begin at "crew call" and end at "wrap". JPCatholic also requires a 12 hour turn around before the next call time.

Brent's Rule

Brent Hershman was a 35-year-old camera assistant on New Line Cinema's "Pleasantville". He died in a single car accident on the 105 Freeway at 1:30am 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 "below-the-line" employees 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.

In The Event Of Injury

All students must be covered by their own health policy. This is the case whether shooting on or off-campus. In the case of a life-threatening emergency call 911, or, if the injured person is transportable and the injury is not life-threatening, get them to the nearest medical facility.

INSURANCE

Production insurance covers liability (responsibility) for damages incurred during the course of a film shoot, and a certain amount of coverage for JP Catholic film equipment used for class assignments only. Typically, when a production uses an outside location, or rents equipment from an outside vendor, the owner of the location and rental gear will require the production to provide proof of insurance. JP Catholic carries insurance for these situations. The director or producer of the class assignment will need to request an insurance certificate. This is done through the production manager in the equipment room.

Loss and Damage

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. If there is a dispute between team members regarding financial responsibility, it is recommended that the Producer and Director request a meeting with their class instructor to review the situation. In some cases, the instructor may decide to submit a summary for arbitration before a panel of Administrators and Faculty to determine an alternate financial settlement.

If you or anyone on your production is involved in an accident, or if equipment is stolen from set or from a secured storage area, a police report must be filed within 24 hours of the incident. A copy of the report must be turned in to the department chair immediately. Failure to report a loss within 24 hours 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 insurance. The student will be held responsible for 100% of the replacement value of the equipment.

Claims and Deductibles

A claim is a demand for money as a result of some type of damage. If you work with an outside entity, have provided them with any requested school insurance paperwork, and have lost, damaged or caused any harm towards their persons or property, they may file a claim. If you suspect this may occur as a result of your actions, a summary of the incident must be submitted to the department chair within 24 hours. Students must write a report containing the following:

- 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)

A deductible is the amount of money that the policy holder is responsible for before the insurance company will contribute toward damages. For instance, if the equipment deductible is \$5,000, that means that if you rent a \$90,000 camera 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. The deductible is the responsibility of the student who caused any damage.

Financial Policies

Students are not permitted to enter into any type of contract for payment on behalf of the University. Instead, all contracts for payment must be between the vendor and an

ACCEPTABLE CONTENT IN STUDENT PRODUCTIONS

Media projects that are submitted for class credit or are created using any JP Catholic equipment, facility, resource or faculty guidance, or are submitted to any sponsored film festival, must advance the mission of the University to impact culture for Christ. Such films should also strive to reach artistic and professional standards appropriate to the undergraduate or graduate level.

We encourage our students to create content that explores meaning and tells the truth, content that conveys what they have found to be true about life and about what is real. We urge students to think in terms of the truthfulness of the conclusions to which their stories lead, including the cause and effect relationships they establish between actions and consequences.

We insist that students respect the autonomy of all participants in the creation of content, including that of actors, thinking carefully about what they ask actors to perform and experience physically, emotionally and spiritually.

JP Catholic highly encourages its students to master the fundamentals of their craft before approaching storytelling elements that require the greatest skill and discretion. Therefore, PG-13 should be considered the default maximum rating for any level 100 and 200 class project. A guide to movie ratings can be found at this website:

<http://movies.about.com/od/dvds/fl/How-Does-a-Movie-Get-Its-Rating.htm>

The following content is prohibited in all 100 and 200 level classes. These restrictions apply to all films, including comedy and parodies.

- Depiction of graphic/gratuitous violence and/or gore
- Normalizing the use of violence as a solution to resolve problems
- Emphasis on violent techniques/acts (e.g. methods of torture, self mutilation rites)
- Encouraging aggressive and sadistic attitudes towards infliction of pain and violence
- Portrayal of sexual assault /coercion, either explicit or implicit
- Nudity of any sort
- Depiction of any sexually activity
- Depictions of perversity
- Hate language; racial slurs; expletives must remain mild and infrequent
- Demonic possession
- Simulation of any drug use

There may be an occasion where some of the above restricted content is permitted in a 300, 400 and graduate level class, but only with advanced approval of the instructor and in a manner and style that the mission and integrity of the university is not jeopardized or harmed.

OTHER RESTRICTIONS

In addition to the content restrictions, the following are not permitted in level 100 and 200 classes due to insurance and liability limitations.

- use of an actor under the age of 18 (a minor)
- use of any animal on set
- stunts
- fire, flames, smoke, squibs
- weapons other than rubber knives, rubber swords or rubber bayonets

The following are never covered by JP Catholic Insurance and need to be avoided unless extra insurance is purchased. If extra insurance is even available, the individual student will need to purchase such insurance, which is often cost prohibited to the production.

- Drones
- Acrobatics
- Mechanical bulls
- Aircraft events
- Mosh pits
- Bounce houses
- Motor sports
- Bungee jumping
- Motorized events
- Burnouts (blowing out car/motorcycle tires from spinning/smoking)
- Overnight camping
- Parachuting
- Circuses
- Parasailing
- Climbing walls
- Rodeo and roping events
- Hang gliding
- Saddle animals
- Hard rock/heavy metal/Ska concerts/events
- Hip hop/rap concerts/events
- Skateboarding
- Hot air balloon events
- Sky diving
- Inflatables
- Sky coaster
- Laser tag
- Slam dancing
- Luge
- Tobogganing
- Mechanical amusement devices
- Trampolines
- Tractor Pulls

- Shooting in or around a fixed-wing aircraft (even one that is on the ground) as well as helicopters are NEVER permitted on any student #Im for any purpose, whether operational or non-operational.
- No creature, from Ants to Elephants, may be harmed during the filming of any JPCatholic Student Project. All use of Animals must be vetted and checked by the American Humane Society.
- The use of motor boats/speed boats is prohibited
- Camera car mounts are not permitted.
- Tow Shots are not permitted. This is where one car is towed by another with a camera in the front vehicle filming action inside the vehicle being towed.
- Hand held shots in a car are only allowed with instructor approval.

Weapons

It is vitally important that students understand that a #Im 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 prop 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. These restrictions apply to all levels of production. If you are filming off campus, you must disclose the intended use of weapons on any permit application and forward a copy of the form to the Production Manager. The safe handling, use and storage of weapons are of the utmost importance on set. A Prop Master or dedicated Weapons Wrangler is responsible for the handling of all weapons for the production, working with the 1st Assistant Director and actors who will use the weapons on set. A Safety Meeting must be held prior to any use of weapons during rehearsal or filming. All weapons must be stored in a locked location when not in use.

The use of functioning #rearms with real ammunition is NEVER allowed on any production or in any class. Blanks and squibs may be used on thesis level 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. The use of weapons almost always requires a Filming Permit from either the city or county you are filming in. You must note the use of a prop weapon on the permit application. You may be required to pay for an off-duty, uniformed police officer. All productions MUST contact the local police jurisdiction notifying them of what you are filming, the location and

time of the shoot, and any #Im permit number. Make certain the neighbors surrounding the location are aware of the use of prop weapons in your filming. Posting signs "Student Filming in Progress" and "Prop Weapons In Use" must be positioned at the location so any arriving police or #re department personnel can clearly see it.

All personal guns and swords of any type are not permitted to be housed in student housing or in the prop or equipment rooms. They must be turned into student life and checked out from student life personnel for use in any film.

Stunts and Driving Shots

Stunts include but are not limited to fight scenes, stunt falls, explosives and the use of #re. 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.

Motor Vehicles

The JPCatholic insurance policy does NOT insure vehicles of any kind. You must provide your own insurance for any vehicle in your production, either on-camera picture cars or production transport. It is the responsibility of every student to be aware of what their personal auto insurance covers and doesn't when it come to the use of motor vehicles and filming.

Additional motor vehicle policies include:

- 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.
- Filming moving vehicles in a student #Im is permitted only with faculty approval.
- Car mounts are not permitted. This applies to lights as well as cameras. Shots inside a moving car may only be filmed "hand-held" and only with faculty approval.
- Tow shots are not permitted.
- When using any automotive vehicle whether on-camera or as a production vehicle seat belts will be used at all times.

- Filmmakers are not empowered to direct or control traffic in any way. The law prohibits controlling or limiting the natural flow of pedestrian or vehicular traffic on a public thoroughfare. Budget for adequate police assistance if necessary.
- It is not permitted to allow an actor to drive and perform at the same time.

ANIMALS

All productions made at JPCatholic must follow the American Humane Association Guidelines for the protection of animals in films.

The use of ANY animals must be approved by the Production Manager. If animals are used as actors, then a professional Animal Handler is required on set.

When working with exotic animals, the set should be closed and notices posted to that effect, including a note on the call sheet.

ADDITIONAL CONSIDERATIONS

Follow The Law.

No "wrap" beer or other alcoholic beverages to conclude a shoot.

Every camera position and every actor position must be studied for potential risks.

If you transport equipment in cars or trucks, seek advice on how to do it. Overhanging of exterior mounted equipment in or on vehicles is not only risky – it is prohibited.

Ask for instruction on how to lift and carry heavy equipment. Wear work gloves.

Do not use camera and lighting cases in place of ladders.

The rule for tightening and loosening mechanical things: "Righty tighty" and "Lefty loosey"

It is necessary to know the location of the nearest fire extinguisher on all sets – interiors, exteriors, on stage and on location. Extinguishers may be available for checkout from the equipment room.

Use professional earplugs when loud sounds are part of the scene.

Use an appropriate face mask for dust or smoke as the situation dictates. Use safety goggles for eye protection.

Use sheets of clear Plexiglas to protect the camera and camera crew from flying debris.

Make sure you know where the nearest hospital is relative to your location.

Have a First Aid kit with you at all times.

It is advisable that you (or someone on your crew) know First Aid and CPR (Cardio Pulmonary Resuscitation).

Think And Be Safety Conscious

ACCEPTANCE OF POLICIES AND PROCEDURES

I hereby certify that I have read and that I understand the policies and procedures of John Paul the Great Catholic 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 JPCatholic reserves the irrevocable right to exhibit all work created using its equipment and resources. This may include but is not limited to screening the #Im or selected clips at sponsored events, industry screenings, on social media sites associated with the University, or on the University 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#

Cell Phone #:

Current Address while at JP Catholic:

Email:

Signature: _____

Date:

Submit your signed form to the Production Manager