

Idyllwild Arts Academy
Film and Digital Media
Department Handbook
2020-2021

This handbook serves as an overview of standards and guidelines for students, faculty, vendors, contracted professionals, and cast engaged in the production of student films in the Film and Digital Media department at Idyllwild Arts Academy.

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DEPARTMENT PHILOSOPHY

The Film and Digital Media program is an immersive experience in the practice and understanding of the craft of filmmaking. The pre-professional program emphasizes foundations, explores emerging media, and fosters innovation by grounding students in the core curriculum of Story Development, Cinematography, Creative Development, and Post Production.

In the service of the creative spirit, students of the program are encouraged to think critically about the world around them, and effectively identify and communicate their vision through impactful, engaging films, and digital media. As students navigate their identity as global citizen artists, they are encouraged to pursue excellence and innovation in their craft.

DEPARTMENT REQUIREMENTS

ARTS CERTIFICATE

Successful completion of the Film and Digital Media Curriculum Map is required to receive an Arts Certificate at graduation.

COLLABORATION

Filmmaking is a collaborative art form that requires strong leadership skills and the ability to work well with others. Reciprocal honesty, respect, generosity, flexibility, and a positive attitude are essential qualities expected and practiced in the program. Under this balance and synergy, student filmmakers can succeed in their artistic pursuits.

CURRICULUM

All students are required to take Production Workshop and Film Colloquium each year. Students are placed in the appropriate levels of the four main areas of study and are required to complete the skill sets within that level before advancing. Enrollment and placement are based on portfolio review and at the discretion of the Film and Digital Media faculty.

All students are required to enroll in the Junior Seminar during the Spring semester of their junior year. This course prepares students for Senior leadership and college preparation, including selections, visits, and submission of materials.

All students are required to enroll in Senior Seminar during the fall semester of their senior year. This course continues the preparation of college submission materials and selections.

PRODUCTION

Students are assigned crew positions on productions throughout the year and must participate when assigned. There is a participation limit of four main projects per year to guarantee the student's safety and well-being. Production schedules include Friday nights and Saturdays.

Filmmaking is a physical occupation, and students should be able to lift 30-40 lbs during production. The Department Chair will assess and set accommodations for any student health or physical restrictions. Proficiency in the English language is required.

CURRICULUM

CORE AREAS OF STUDY

- ❖ Story Development
- ❖ Cinematography
- ❖ Creative Development
- ❖ Post Production

The Film and Digital Media curriculum includes four learning levels: Foundation, Intermediate, Advanced, and Capstone. Recreating the film industry's apprenticeship nature, each curriculum level requires the completion and proven comprehension of specific skill sets before advancing. Each skill set includes a self-directed online component and a faculty-guided studio component. Students are evaluated and placed into the appropriate learning level for each core area of study.

The program offers opportunities to use industry-standard and emerging media equipment and software throughout the curriculum. Students have the advantage of graduating with AVID Media Composer User and AVID Pro-Tools User certifications.

Proximity to Los Angeles lets students learn and build relationships with industry experts through masterclasses that support the overall curriculum.

The Film and Digital Media Department's learning approach is provided below in the form of a Curriculum Map for our traditional on-campus sequencing and a modified version for distance learning.

CURRICULUM MAP - TRADITIONAL

<p>FOUNDATION LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Intermediate Level.</p> <ul style="list-style-type: none"> ❖ Story Development ❖ Cinematography ❖ Creative Development ❖ Post Production ❖ Film History <p>Production Workshop and Film Colloquium are required for each level.</p> <p>20 Practicum Hours are required each year in service to the department.</p>	<p>INTERMEDIATE LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Advanced Level.</p> <ul style="list-style-type: none"> ❖ Story Development II ❖ Cinematography II ❖ Creative Development II ❖ Post Production II ❖ Elective (Chair approval required) <p>Production Workshop and Film Colloquium are required for each level.</p> <p>20 Practicum Hours are required each year in service to the department.</p>
<p>ADVANCED LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Capstone Level.</p> <ul style="list-style-type: none"> ❖ Story Development III ❖ Cinematography III ❖ Creative Development III ❖ Post Production III ❖ Elective (Chair approval required) ❖ Junior Seminar (Spring Only) <p>Production Workshop and Film Colloquium are required for each level.</p> <p>20 Practicum Hours are required each year in service to the department.</p>	<p>CAPSTONE LEVEL</p> <p>Completion of the skill sets in each of the following core areas of study is required for graduation.</p> <ul style="list-style-type: none"> ❖ Story Development IV ❖ Cinematography IV ❖ Creative Development IV ❖ Post Production IV ❖ Senior Seminar (Fall only) ❖ Advanced Film History (Spring only) <p>Production Workshop and Film Colloquium are required for each level.</p> <p>20 Practicum Hours are required each year in service to the department.</p>

Students joining the program in year 3 or 4 will enter the course sequence as appropriate based on portfolio and faculty review. Post Graduate and Gap Year students will work with the Department Chair to enroll in relevant courses.

CURRICULUM MAP - ONLINE

Below is the Modified FDM Curriculum used in the event of distance/online learning.

<p>FOUNDATION LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Intermediate Level.</p> <ul style="list-style-type: none"> ❖ Story Development ❖ Cinematography ❖ Creative Development ❖ Post Production <p>Production Workshop and Film Colloquium are required for each level.</p>	<p>INTERMEDIATE LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Advanced Level.</p> <ul style="list-style-type: none"> ❖ Story Development II ❖ Cinematography II ❖ Creative Development II ❖ Post Production II <p>Production Workshop and Film Colloquium are required for each level.</p>
<p>ADVANCED LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for advancement to the Capstone Level.</p> <ul style="list-style-type: none"> ❖ Story Development III ❖ Cinematography III ❖ Creative Development III ❖ Post Production III <p>Production Workshop and Film Colloquium are required for each level.</p>	<p>CAPSTONE LEVEL</p> <p>Completing the skill sets in each of the following core areas of study is required for graduation.</p> <ul style="list-style-type: none"> ❖ Story Development IV ❖ Cinematography IV ❖ Creative Development IV ❖ Post Production IV ❖ Senior Seminar (One on one with Department Chair) <p>Production Workshop and Film Colloquium are required for each level.</p>

Students joining the program in year 3 or 4 will enter the course sequence as appropriate based on portfolio and faculty review. Post Graduate and Gap Year students will work with the Department Chair to enroll in relevant courses.

COURSE DESCRIPTIONS

STORY DEVELOPMENT CORE MODULES

Story Development forms the basis of how students interpret their world, express its truths, and question its realities. While learning the craft of writing screenplays, students will explore emotions and motivations that drive other people's actions and themselves. Observation and reflection will become the basis on which characters are created and through which students reflect their perspective in a written narrative. In filmmaking, the Story is King. It is the beginning, the middle and the end. It is the connecting element that bridges all of the modules in the Film and Digital Media program.

STORY DEVELOPMENT

The Foundation level story development module begins students on their writing journey by introducing them to the fundamentals of storytelling in a visual medium. They will absorb the history and terminology of screenplays while learning story structure and scene analysis. Getting past the first blank page is often the greatest challenge. Students will learn how to generate ideas and develop characters worthy of film while learning the skills of proper screenplay formatting in a short film script.

STORY DEVELOPMENT II

Prerequisites: Story Development

The Intermediate level expands student's knowledge of the role of the screenwriter in the filmmaking process. Students will begin learning story research, which will aid them in crafting original ideas and developing realistic characters. Writing labs will allow students to combine their enhanced skills into a shootable short film script.

STORY DEVELOPMENT III

Prerequisites: Story Development II

At the Advanced level, students will delve deeper into story elements that comprise specific genres, while continuing to research and develop well-rounded characters with natural dialogue. Focused research and writing labs are designed to guide students to find their individual voices as writers and filmmakers. Advanced screenwriting students will produce scripts to be used as their Capstone films.

STORY DEVELOPMENT IV

Prerequisites: Story Development III

The Capstone level rewards students who have progressed beyond the advanced level with research and writing projects of their choice. Students continue to produce well-crafted short film screenplays and explore writing scripts for other forms of media, such as half-hour television, cinematic virtual reality, short story adaptations, or podcasts.

CINEMATOGRAPHY CORE MODULES

The visual image is key to presenting the story in its most powerful form. As it serves the needs of the story, the visual representation brings order to a medium that relies on the connection between the story and the audience. The film's visual language or grammar consists of core principles and aesthetic rules, providing a structure for artists to communicate effectively. The filmmaker's responsibility as an image-maker and the viewer's interpretation of the image is explored, deconstructed, and analyzed through a series of skill sets in the Cinematography module. From primary cinematic language to sophisticated lighting and camera movements, students have the opportunity to explore and build their individual visual aesthetic.

CINEMATOGRAPHY

The foundation of cinematography sets the groundwork in understanding the filmmaking process from the perspective of the cinematic image-maker. Students are immersed in the history of cinematography, providing them an exploration into the evolution of the image process. Students receive comprehensive instruction on the mechanics and safety of camera operations and implementation. Terminology and concepts of the aesthetic, expressive, and technical qualities of the cinematic image are introduced and examined through project-based execution.

CINEMATOGRAPHY II

Prerequisites: Cinematography

The intermediate level builds upon the core concepts of the aesthetic and technical aspects of cinematography. By exploring the hierarchy of the camera and lighting departments, students appreciate the individual roles and responsibilities within the film crew. Students will have the opportunity to explore different film genres and the characteristics that make them unique. As the tone of a film is determined by the cinematic concepts of light, space, and depth, students learn to previsualize through script analysis as they apply technical decisions towards a visual plan. Students master the mechanical craft of lighting through practice and develop their creative vision through the investigation of the physical properties of light and its emotional language.

CINEMATOGRAPHY III

Prerequisites: Cinematography II

The advanced level expands upon the core concepts of the expressive and technical aspects of cinematography. Students explore the emotional perspective of film and its characters through the position and movement of the camera. Through analysis and application of image systems, students decipher and implement symbolic meaning and emotional depth with shot composition, editing patterns, and visual tropes. Students will research and prepare visual references, implement lighting plans, and conduct lighting tests that apply to the overall aesthetic and tone that support their Capstone pitch.

CINEMATOGRAPHY IV

Prerequisites: Cinematography III

Students are expected to prepare and execute principal photography at the Capstone level by employing techniques mastered in the foundation, intermediate and advanced levels. Capstone skill sets are tailored to the individual student and include topics in visual effects and specialty

lighting. Students are introduced to industry professionals for consultation and mentorship and given the opportunity to prepare college and professional portfolios.

CREATIVE DEVELOPMENT CORE MODULES

Creative development encompasses all aspects and processes of advancing, evolving, and completing in tangible ways, a concrete vision for your film or digital media project, from conception to production, to properly handing it over to department heads and the post-production team, to finally wrapping and distributing your work.

In a project-based learning environment, each student will explore and find a particular artistic voice. Once the necessary artistic skills and confidence are obtained, the student can communicate his, her, their project-vision, efficiently and effectively, including knowing how to collaborate as the head of, or as a member of the various departments necessary to complete a film or digital media project.

CREATIVE DEVELOPMENT

Creative development at the foundational level will encompass learning the history of the creation and evolution of roles key to the creative progression of a film.

Students will recognize, explore, and practice the connection of filmmaking as a standalone artistic medium, with other disciplines, both artistic and those derived from the humanities.

Students will explore and understand the terminology and roles within the hierarchy of the film world and how all the various departments come together. At the same time, recognizing potential fields of interest to focus on, throughout the time at Idyllwild Arts Film and Digital Media Department.

Students will begin to identify their strengths and areas requiring more in-depth work, in order to develop a unique artistic voice as a future film department head and crew member.

CREATIVE DEVELOPMENT II

Prerequisites: Creative Development

At the intermediate level, students will be introduced to key methodologies to channel, and tangibly begin to specify a creative vision from pre-production to development phases.

Students will master critical stylistic and spatial concepts, as well as initial production and administrative aspects of filmmaking.

Students will practice extensively scene work to decipher and internalize the relationship between actors/actresses in front of the camera.

Students will learn and practice how to better communicate among film departments, including how to break down the script appropriately from a production and creative point of view at the intermediate level.

CREATIVE DEVELOPMENT III

Prerequisites: Creative Development II

At the advanced level, students will continue to master scene work by learning and experiencing acting methods, directing actors' techniques, and advanced script breakdown techniques.

Students will develop and present-pitch their capstone film in the form of rigorous industry-standard creative development materials. Through the quality of these materials, students will showcase their deep understanding of all concepts mastered in the foundational and intermediate levels.

Students will learn advanced producing techniques and software required and followed by various department heads.

CREATIVE DEVELOPMENT IV

Prerequisites: Creative Development III

Students will focus on the arduous, strategic, and professional creative development of their capstone film, following industry standards.

In addition, students will learn about distribution, film festival circuits, and where to go next in their film career by interacting and getting mentored by industry professionals in the field of their interest.

POST PRODUCTION CORE MODULES

Students will gain the necessary knowledge and skills by working at their own pace on all course materials and projects. All lessons are directed towards the real-world application of post-production skill sets in filmmaking. Throughout the year, lessons will dovetail into other film modules allowing for a more thorough understanding of how and why post-production is implemented in every phase of filmmaking from pre-production and development to production and completion.

POST PRODUCTION

For the Foundation level student, post-production courses will focus on the necessary understanding of the history of editing picture and sound, as well as their pertinent terminology and rules of editing films. The course will examine editing as an art form, exploring its unique contribution to the art of storytelling. Applying both a historical perspective and knowledge of contemporary aesthetic styles, students will analyze scenes for artistic achievement and apply their understanding to their own choices in post-production on their own films. Additionally, students will learn the basics of file organization, script breakdowns, as well as entry-level editing and sound techniques. The course is open to all students, does not have a prerequisite, and will not require the use of a particular editing software package. The goal is to understand the process and aesthetics of post-production and establish core skills.

POST PRODUCTION II

Prerequisites: Post Production

For the intermediate level student, the post-production modules will provide the introduction to the core skills and technical requirements to edit a project and perform basic sound corrections to the audio. Skill sets will cover project setup, organizing media, editing a sequence, refining sound, creating and outputting files for viewing. Students are required to edit various sequences to achieve

these goals. These modules also complete the first part of the Avid Media Composer and Avid Pro Tools Certification programs with an option to take the National Avid Certification Exams for Level I.

POST PRODUCTION III

Prerequisites: Post Production II

For the advanced editing student, the post-production modules will focus on advanced post-production techniques for picture and sound as well as introduce the students to visual effects in editorial. The students will understand the workflow of high-end post-production and learn to use their advanced editing and sound skills for creative, dramatic, and artistic purposes. Each lesson is designed to dive deeper into understanding how to use the different effects in Avid's Media Composer and Pro Tools software packages as well as the concepts behind their use. These modules also complete the second part of the Avid Media Composer and Avid Pro Tools Certification programs with an option to take the National Avid Certification Exams for Level II.

POST PRODUCTION IV

Prerequisites: Post Production III

For the capstone level student, the post-production modules will have structure, yet allow faculty to tailor instruction to facilitate completion of their projects. All previously learned modules in the foundation, intermediate and advanced levels of editing and sound will culminate in the completion of their final films. Additional skill sets will include visual effect deliveries, project Quicktimes for festival submissions, AAF deliveries for sound editing, color grading, digital cinema packages, and final archive of all materials. Successful completion of all previous post-production modules is required.

ADDITIONAL COURSES

ADVANCED FILM HISTORY

Prerequisites: Film History

This interdisciplinary course offers students the historical context, along with cinematic representation of a given theme. Some past and future themes are the Vietnam War, The Middle Ages, and Heroes Throughout History. Films, surrounding the theme, will illustrate distinctive directorial styles, film genres, and/or national cinema styles. Students will gain a deeper understanding of the topic through research and presentations. Supplemental reading will enrich the students' exploration of the films, and serve to build a pragmatic foundation of historical knowledge of the topic, and the representative cinematic views that film offers. Through discussions, students will reflect upon their own perspectives on the films viewed, as well as be exposed to differing points of view. A final project will allow students to select a film to use, that pertains to the main course theme and compose a critic's movie review.

FILM COLLOQUIUM

The Film Colloquium course focuses on the exploration and flow of ideas within a creative space. Students will express and cultivate innovative approaches while guided toward social and global issues. Classes range from design thinking within a digital media world to the physical execution of concepts.

FILM HISTORY

The Film History course is a comprehensive course in the history and aesthetics of film and digital media. The material chosen for screening illustrates distinctive directorial styles, film genres, and/or national cinema styles. By concentrating on the historical development of film's mise en scène, the photographic image, editing, cinematography, and the relation of sound to the image, students learn to view film as a complex pictorial language and to understand how the combination of sound and image articulate film's narrative, psychological, social, and ideological purposes.

JUNIOR SEMINAR

The Junior Seminar course emphasizes the styles, characteristics, and skills to effectively communicate as leaders while preparing students for their college careers. Students also research college selections, prepare portfolio materials, and schedule college visits as part of their class requirements.

PRACTICUM

Students are tasked to maintain the studio and equipment and to organize and manage the Film Showcase. Housekeeping is part of the professional filmmaker's life, and all filmmakers should have experiential knowledge of every task required to support successful productions. "Leave it the way you found it," the independent filmmaker's guiding light, ensures access to sensitive locations and expensive equipment. This course helps students develop the maturity and skills needed for a career in a highly competitive industry.

PRODUCTION WORKSHOP

The Production Workshop course employs all phases of filmmaking, from pre-production to production to post-production. Students work collaboratively to hone their filmmaking skills while crewing fellow students' films and working on individual projects. All students prepare their films for the year-end Film Showcase and festival submissions.

SENIOR SEMINAR

The Senior Seminar course is divided into two parts: common sessions where all seniors participate under the direction of the college counselor, addressing such topics as college applications, essays, and standardized testing; and breakout sessions that address departments/discipline-specific needs such as audition preparation, audition travel, and portfolio development.

SPECIAL TOPICS

The Special Topics course is developed to cover emerging issues or specialized content not represented in the main curriculum.

VIRTUAL REALITY/360 STORYTELLING

Prerequisites: Post Production or Department Chair Approval

A production course that explores the unique nature of narrative storytelling and documentary in an immersive environment of 360° video. Students examine the application of established story principles and how they translate into immersive narrative and documentary models. This course provides an opportunity to achieve success in writing, pre-visualization, production, and post-production techniques utilized for immersive narrative and documentary creation of virtual reality in a project-based environment.

VISUAL EFFECTS

Prerequisites: Post Production or Department Chair Approval

The Visual Effects course introduces students to the history and development of visual effects. By examining the artistic reasons behind visual effects and the associated software to achieve those effects, students acquire a basic skill set to pursue visual effects on their projects. Basic introductions to Photoshop, After Effects, Maya, and Nuke allow students to continue simple effect creation and image manipulation for artistic enhancement of their projects.

SOUNDSTAGE RULES

SOUNDSTAGE AND ON-SET DRESS CODE

In addition to the Idyllwild Arts Academy Dress Code, found in the Student Handbook, the following is required at all times on the Bruce Ryan Soundstage and on production sets.

- ❖ Closed-toed shoes.
- ❖ Clothing that covers the torso, midriff, and backside.
- ❖ Pants or Shorts (to the tip of the hand.)
- ❖ Coats, scarves, gloves, and winter boots during the winter months.
- ❖ Safety gear: heat-resistant gloves, safety goggles, vests, and tool belts while on set.

Failure to adhere to this dress code will incur a class tardy, loss of participation points, and removal from the film set. Multiple offenses will prompt a meeting with the FDM Department Chair and/or the Dean of Students.

FOOD AND BEVERAGES POLICY

Food or drinks other than water bottles are not allowed in the Alexis Annex Edit Lab, Greenroom, Soundstage, and Equipment cage. Snacks and beverages can be consumed in the Alexis Annex Lobby only. All trash and leftover food should be thrown away after consumption.

Failure to adhere to this policy will incur a weekly practicum duty without credit. Multiple offenses will prompt a meeting with the FDM Department Chair and/or the Dean of Students.

CELL PHONE POLICY

Cell Phones are not allowed in class or on set.

Failure to adhere to this policy will result in the confiscation of the cell phone for the remainder of the day. Multiple offenses will prompt a meeting with the FDM Department Chair and/or the Dean of Students.

FILM CONTRABAND POLICY

Film contraband including but not limited to fake cigarettes, herbal cigarettes, cigars, rolling papers, guns, ammunition, knives, and other weapons are to be handled by faculty and cast only.

Failure to adhere to this policy will result in immediate removal from the film set and a meeting with the FDM Department Chair and Dean of Students.

STANDARDS AND PRACTICES

FILM LENGTH AND SHOOTING DATES

SELF PORTRAIT FILM

Foundation Level - Completion required for advancement to the next level.

- Film Length: 1 to 2 Minutes
- Description: A film created by an artist that represents the individual and incorporates appropriate moving camera, lighting, and editing aesthetics.

MISE-EN-SCÉNE

Intermediate Level - Completion required for advancement to the next level.

- Film Length: 1 to 3 Minutes
- Description: A scene study demonstrating the artist's visual style and incorporates the film elements appropriate to that style.

NARRATIVE FILM

Advanced Level - Completion required for advancement to the next level.

- Film Length: 3 to 5 Minutes
- Description: Film production of a three to five-page screenplay exhibiting the artist's full range of understanding in story development, creative development, cinematography, and post-production.

CAPSTONE FILM

The capstone film is a required film for LEVEL THREE students

- Film Length: 1 to 12 Minutes
- Description: A narrative, documentary, or experimental film that is no longer than 12 pages and incorporates the film elements appropriate to the film type, advanced sound design, and color grading.

NON-DEPARTMENTAL FILMS

All films outside of the department requirements including AEL Grant Films and Biology Films will need to be approved by the FDM Department Chair and supported by at least one FDM faculty member. These films will be approved on a case by case basis and a decision is reliant on the department schedule.

SCREENPLAY REVIEW AND APPROVAL PROCESS FOR PRODUCTION

All screenplays submitted for production will go through a review process. Production approval is at the discretion of the FDM faculty and Department Chair. The film will be reviewed for logistics, feasibility, and content.

Screenplays will be evaluated and receive a "green," "yellow" or "red" light status:

"Green" light means the script is approved and students can proceed with pre-production.

"Yellow" light means that the script has some issues that need to be addressed before the project will be allowed to progress into pre-production.

"Red" light projects indicate the script either requires a substantial amount of work or it simply does not meet the parameters of the Film and Digital Media Department (i.e. time limits, content policies, the scale of production, etc.).

CONTENT STANDARDS

Screenplays will be assessed by the content and approved according to the following Motion Picture Association of America rating system. Any screenplay that does not adhere to these guidelines will not be approved for production.

MPAA Ratings

G - General Audiences. All Ages Admitted.

A G-rated motion picture contains nothing in theme, language, nudity, sex, violence or other matters that, in the view of the Rating Board, would offend parents whose younger children view the motion picture. The G-rating is not a "certificate of approval," nor does it signify a "children's" motion picture. Some snippets of language may go beyond polite conversation but they are common everyday expressions. No stronger words are present in G-rated motion pictures. Depictions of violence are minimal. No nudity, sex scenes or drug use are present in the motion picture.

PG - Parental Guidance Suggested. Some Material May Not Be Suitable For Children.

A PG-rated motion picture should be investigated by parents before they let their younger children attend. The PG rating indicates, in the view of the Rating Board, that parents may consider some material unsuitable for their children, and parents should make that decision. The more mature themes in some PG-rated motion pictures may call for parental guidance. There may be some profanity and some depictions of violence or brief nudity. But these elements are not deemed so intense as to require that parents be strongly cautioned beyond the suggestion of parental guidance. There is no drug use content in a PG-rated motion picture.

PG-13 - Parents Strongly Cautioned. Some Material May Be Inappropriate For Children Under 13.

A PG-13 rating is a stern warning by the Rating Board to parents to determine whether their children under age 13 should view the motion picture, as some material might not be suited for them. A PG-

13 motion picture may go beyond the PG rating in theme, violence, nudity, sensuality, language, adult activities or other elements, but does not reach the restricted R category. The theme of the motion picture by itself will not result in a rating greater than PG-13, although depictions of activities related to a mature theme may result in a restricted rating for the motion picture. Any drug use will initially require at least a PG-13 rating. More than brief nudity will require at least a PG-13 rating, but such nudity in a PG-13 rated motion picture generally will not be sexually oriented. There may be depictions of violence in a PG-13 movie, but generally not both realistic and extreme or persistent violence. A motion picture's single use of one of the harsher sexually-derived words, though only as an expletive, Classification, and Rating Rules Effective January 1, 2010, 8 initially requires at least a PG-13 rating. More than one such expletive requires an R rating, as must even one of those words used in a sexual context. The Rating Board nevertheless may rate such a motion picture PG-13 if, based on a special vote by a two-thirds majority, the Raters feel that most American parents would believe that a PG-13 rating is appropriate because of the context or manner in which the words are used or because the use of those words in the motion picture is inconspicuous.

CODE OF PROFESSIONAL RESPONSIBILITY

Please observe the following guidelines on location and at the soundstage, treating the public, facilities, and your co-workers with the utmost respect and courtesy:

1. Comply with the directions of the call sheet and report ON TIME and WITH APPROPRIATE GEAR AND CREW KIT.
2. Comply at all times with the provisions indicated on the film permit when provided.
3. Keep noise levels as low as possible.
4. Do not bring guests to the location unless expressly authorized in advance.
5. Refrain from the use of lewd or improper language at all times.
6. No sexual innuendos or discussions by any cast or crew at all times.
7. Do not trespass onto other neighbors' or merchants' property. Remain within the boundaries of the property that has been permitted for filming.
8. Removing, trimming, and/or cutting of vegetation or trees is prohibited unless approved by the permit authority or property owner.
9. Removing items, modifying locations, and drilling or nailing holes into walls is prohibited unless approved by the permit authority or property owner.
10. Ram board or other protective floor covering will be used at all times on set.
11. Contraband, when not employed on set, will be handled only by faculty or cast over the age of 21.

DEPARTMENT SAFETY GUIDELINES

- ❖ Open-toed shoes are not permitted on set, on stage, in the cage pickup area, or during production or production classes. See the department dress code.
- ❖ The maximum workday on a student set may not exceed 12 hours. The minimum turn-around time between work-days may not be less than 12 hours. All productions must be wrapped 15 minutes before curfew with all grip equipment, camera, and sound checked into the cage.
- ❖ The consumption of cigarettes, alcohol or drugs on a film set, or off-screen, is prohibited. This includes the depiction of actors consuming actual alcohol! It is permitted to use alcohol-free substitutes if scripted and approved by faculty.

WATER

- ❖ IAA FDM equipment may not be used on, over, in, or near a body of water (i.e pool, bathtub, shower, lake, river, ocean, etc.) without permission of the faculty.
- ❖ Any lighting equipment must be safely secured and positioned no closer than 30' from the edge of a body of liquid.
- ❖ Lighting equipment must be positioned so that no splashing liquid can reach it under any circumstances.
- ❖ Productions requiring members of cast or crew to be in a body of water (excluding showers or bathtubs,) require the permission of a faculty member in charge of the course and presence of a licensed lifeguard.
- ❖ For underwater filming, a certified diving instructor, not engaged in filming, must be present to ensure the safety of the crew.

ELECTRICAL

- ❖ Equipment is only to be powered through wall outlets, Inverter Generators, or Chrystal Sync Controlled Generators. Any standard, construction-type generator will damage film equipment and is not permitted.
- ❖ Any production using a generator must have a "B" type fire extinguisher next to the generator at all times!

VEHICLES

- ❖ The use of vehicles must be scripted and approved by the faculty.
- ❖ Vehicles may only be used on private roads, or on roads blocked from public traffic by the police for the purpose of the production.
- ❖ Nothing may obstruct the view of the driver (such as camera hood mounts.)
- ❖ Vehicles are only to be operated by a licensed operator (if applicable.)
- ❖ Anyone inside a moving vehicle must be seated and wear a seat belt at all times.

- ❖ It is not permitted to film from the back of a moving truck, film through a sunroof standing up, or standing in a moving convertible.

WEAPONS

- ❖ Prop Weapons include but are not limited to:
 - Guns (non-firing, rubber and toy),
 - Knives,
 - Swords,
 - Daggers,
 - Spears,
 - Bows and Arrows,
 - Crossbows,
 - Slingshots,
 - Nooses,
 - Hand-cuffs,
 - Shackles,
 - Restraints,
 - Any other implements fashioned or used in a threatening manner, whether capable of inflicting actual bodily harm or not.
- ❖ Any weapon must be scripted and requires the approval of the faculty.
- ❖ No student is permitted to bring a weapon or the likeness of a weapon to the Idyllwild Arts Academy.
- ❖ Any weapon (or likeness thereof) used in a public area, or on private property that may be visible to the public, requires a faculty member on set and proper notifications to the local authorities.
- ❖ Any firearm or likeness of a firearm, other than rubber replicas is prohibited.
- ❖ When on set, prop weapons must be in the possession of a faculty member or staff supervisor when not in actual use for rehearsal or shooting.
- ❖ When not on set for use, prop weapons must be stored in the locked “contraband” drawer and may only be accessed for use by a faculty member or a staff supervisor.
- ❖ Prop Weapons can only be used in the presence of a faculty member or staff supervisor and students are never to be in possession of prop weapons without the presence of a faculty member or staff supervisor.
- ❖ The use of Nerf weapons or water guns must be scripted, and a picture of the toy weapon must be approved by faculty. This toy may be used on a production located on private property, or on the sound stage, without an armorer. Students are not permitted to use this toy weapon in public under any circumstances! Any modification to such a toy (such as painting it,) will immediately forfeit the permission. Faculty supervision is required.
- ❖ The use of a retractable knife must be scripted and must be approved by faculty.
- ❖ Squibs, blanks, or similar devices are prohibited.

- ❖ While IAA FDM does not allow the use of “blank loads” of any strength, student filmmakers may request permission to use certain types of specialized prop guns that allow for the use of flash-simulating loads with the following provision: such flash-simulating loads may only be used in Idyllwild and environs when the Forest Service has opened the region for hunting and firearms use, meaning that weather and moisture conditions are such that firearms discharges are not considered to be a fire hazard. When the Forest Service disallows such use in general, no flash-simulating loads may be used on campus or on any set in the Idyllwild area. Faculty Members will ascertain the status of the Forest Service guidance at any given time, and determine whether flash-simulating loads will be permitted on any given shoot.
- ❖ Selection of any prop weapons for use, whether rented, borrowed or purchased, must be done by a Faculty Supervisor, with input from the project’s Director.
- ❖ When prop weapons are to be used on set, at the beginning of the shooting day, the supervising faculty member and the 1st A.D. must conduct a safety meeting with all cast and crew to review safe-handling and storage procedures of the prop weapon(s).

FIRE

- ❖ Projects involving an open flame must be scripted and approved by faculty.
- ❖ Understand that there will be times that no open flame will be allowed under any circumstances, due to Fire Danger warnings provided by the Forest Service and/or CalFire.
- ❖ Open flames are to be administered and supervised by the faculty on set.
- ❖ Any use of the following by students will result in removal from the set and a meeting with the FDM Department Chair and Dean of Students.
 - Lighters
 - Matches or Flints
 - Candles
 - Kerosene lamps
 - Campfires at designated campground locations (not involving gas)
 - Fireplaces in homes
 - BBQ’s

ANIMALS (AND INSECTS)

- ❖ No creatures may be harmed on any IAA Film production.
- ❖ All scenes involving animals must be scripted and approved faculty.
- ❖ The use of animals and insects that could pose a threat to the safety of cast and crew requires a licensed animal wrangler on set.
- ❖ Documentaries involving animals and insects that could pose a threat to the safety of cast and crew will require the approval of faculty, and require the presence of a ranger, or similar official, on set.

FIRST AID

- ❖ A First Aid kit must be present on all IAA productions and the nearest emergency room to the filming location must be posted on all call sheets.
- ❖ The Health Center should be notified of the production location.

ARTIFICIAL AERIAL DIFFUSION (FOG)

- ❖ The use of artificial aerial diffusion (fog) is permitted on IAA productions with faculty approval and supervision.

STUNTS

- ❖ Any stunts (including, but not limited to, stunts on skateboards, bicycles, skies, suspension rigs, etc.) may only be conducted by a stuntman, and require a stunt coordinator.
- ❖ All stunts must be scripted and approved by the faculty.
- ❖ IAA will not be responsible for any harm incurred through a stunt.

DRONES AND AIRCRAFT

- ❖ The use of aircraft, full size or remote-controlled, is subject to the approval of the faculty and will require a licensed professional to operate the vehicle.
- ❖ Subject to California state laws and county regulations.

MINORS ON SET

- ❖ Minors on set are volunteers and not paid for their work from development to post-production.
- ❖ IAA students under the age of 18 will only need faculty on set.
- ❖ Non-IAA minors under the age of 18 must be accompanied by a parent or guardian.
- ❖ California child labor laws set the amount of time youth are permitted to work and remain at the place of employment within a 24 hour period based on age, as follows:
- ❖ children who are at least 15 days old but are not yet 6 months old may remain at the place of employment for a maximum of 2 hours and:
 - may only work for up to 20 minutes in a day
 - may not be exposed to light of greater than 100-foot candlelight intensity for more than 30 seconds at a time
 - a nurse and a studio teacher must be provided for each 3 or fewer babies who are between 15 days old and 6 weeks old and for each 10 or fewer infants who 6 weeks old to 6 months old

- ❖ youth who are at least 6 months old but are not yet 2 years old may remain at the place of employment for a maximum of four 4 hours per day and may work for no more than 2 hours, with the remaining amount of time spent either in rest and recreation
- ❖ youth who are at least 2 years old but are not yet 6 years old may remain at the place of employment for a maximum of 6 hours and may work no more than 3 hours, with the remaining amount of time being spent in rest, recreation, and/or education
- ❖ youth who are at least 6 years old but are not yet 9 years old may remain at the place of employment for a maximum of 8 hours per day and:
 - when school is in session, may work no more than 4 hours, with at least 3 hours of the remaining time being spent in schooling and at least 1 hour spent in rest and recreation
 - when school is not in session, may work no more than 6 hours, with 1 hour of rest and recreation
- ❖ youth who are at least 9 years old but are not yet 16 years old may remain at the place of employment for a maximum of nine 9 hours per day and:
 - when school is in session, may work no more than 5 hours, with at least 3 hours of the remaining time being spent in schooling and at least 1 hour spent in rest and recreation
 - when school is not in session, may work no more than 7 hours, with 1 hour of rest and recreation
- ❖ youth who are at least 16 years old but are not yet 18 years old may remain at the place of employment for a maximum of 10 hours per day and:
 - when school is in session, may work no more than 6 hours, with at least 3 hours of the remaining time being spent in schooling and at least 1 hour in rest and recreation
 - when school is not in session, may work no more than 8 hours, with 1 hour spent in rest and recreation
 - when permission has been obtain for the youth to work during school hours for a period not to exceed 2 consecutive days, may work for no more than 8 hours [8 CCR 11760](#)
 - At least 12 hours must elapse between the employer dismisses a minor from work for a day and the time the youth must return the following day. If the minor's regular school starts less than 12 hours after his or her dismissal time, the minor must be schooled at the employer's place of business the following day. [8 CCR 11760\(i\)](#)
 - Time spent by minors at home on make-up and hairdressing with the assistance of make-up person or hairdresser counts as work time. Additionally, make-up persons and hairdressers may not begin work on minors before 8:30 a.m. [8 CCR 11763](#)

DAILY WORK TIMES FOR INFANTS

Under California child labor laws, infants under the age of 6 months may only work between the hours of 9:30 a.m. and 11: 30 a.m. or between 2:30 p.m. and 4:30 p.m. [8 CCR 11764](#)

CREW POSITIONS

PRODUCTION DEPARTMENT

DIRECTOR

The Single Person most responsible for the finished film's look, feel, and sound. (on time and on budget)

PRODUCER

The producer initiates, coordinates, supervises, and controls, either on his own authority or of an employer, all aspects of the production process, including creative, financial, technological, and administrative. A Producer is involved throughout all phases of production from inception to completion, including coordination, supervision, and control of all other talents and crafts, subject to agreements and personal service contracts.

ASSOCIATE PRODUCER

Performs one or more producer functions delegated to him/her by a producer, under the supervision of such producer.

CASTING DIRECTOR

Works closely with the director to cast the film. Specific duties will include: • Assist in the organization and administration of casting calls and auditions • Assist in the recruitment and hiring of the cast.

1st ASSISTANT DIRECTOR (1st AD)

Plans out each day of the shooting schedule and sets up each shot for the director's approval. During pre-production the 1st AD works in conjunction with the UPM in organizing the crew, securing equipment, script breakdown, stripboard (production board) prep, and shooting schedule. During production, he/she assists the director with respect to on-set production details, coordinates and supervises crew and cast activities, and facilitates an organized flow of production activity. Specific duties will include:

- ❖ Prepare script breakdown and preliminary shooting schedule with the UPM
- ❖ Aid in location business, as delegated by the UPM
- ❖ Check weather reports
- ❖ Prepare day-out-of-day schedules for talent employment and determine the cast and crew calls
- ❖ Supervise the preparation of the call sheet for cast and crew
- ❖ Direct background action and supervise crowd control

- ❖ Supervise the functioning of the shooting set and crew
- ❖ Maintain cast and crew safety by identifying hazards and preventing irresponsible behavior
- ❖ Keep the production on schedule

2nd ASSISTANT DIRECTOR (2nd AD)

Liaison among the first assistant director, the camera crew, and the electricians' crew.

The 2nd AD is the chief assistant to the 1st AD in conducting the business of the set or the location site. Specific duties will include:

- ❖ Prepare the call sheet, in conjunction with the 1st AD
- ❖ Prepare the daily production report, in conjunction with the UPM
- ❖ Distribute scripts, sides, changes, and call sheets to cast and crew
- ❖ Communicate advanced scheduling to cast and crew
- ❖ Aid in location managing as required by the UPM, 1st AD, or Location Manager
- ❖ Facilitate transportation of equipment and personnel, under the supervision of the UPM
- ❖ Schedule food, lodging, and other facilities
- ❖ Supervise set and location wrap
- ❖ Maintain liaison between UPM and 1st AD
- ❖ Assist in the direction of background action and the supervision of crowd control

SCRIPT SUPERVISOR

Responsible for all details of continuity and takes notes on the set covering what takes are to be used and details regarding the filming. The script supervisor maintains a daily log of the shots covered and their relation to the script during the course of production acts as chief continuity person and acts as an on- set liaison to the post-production staff. Specific duties will include:

- ❖ Maintain a log of all shots, including the following information: shot number(s) as seen on the script, actual slated shot number(s), comments by the director or DP, continuity information including digital stills references, tape/reel#, camera settings, date, time, production statistics, etc.
- ❖ Act as continuity person on set
- ❖ Daily cross-referencing with continuity stills photographer to ensure accessibility of continuity stills during production
- ❖ Maintain liaison with 2nd AD, provide information for daily production reports
- ❖ Provide editor, other postproduction staff with a log of footage

PUBLICIST

Working closely with the executive producer, director, art director, and publicity designer, the publicist works to publicize and promote the film during all phases of production. Specific duties will include:

- ❖ Securing permission for and supervising the placement of posters, flyers, and other promotions

- ❖ Supervising the generation and distribution of press releases
- ❖ Maintaining a liaison with the press
- ❖ Assisting in fundraising activities

STUNT COORDINATOR

Specialized role coordinating stunt persons

CHOREOGRAPHER

Specialized role coordinating dancers

WRANGLER

Specialized role coordinating animals as part of the cast

ART DEPARTMENT

PRODUCTION DESIGNER

Consults with the Director on the look/ style of the sets and/or the locations, and is responsible for visualizing the film's settings. Working under the supervision of the director and in coordination with the Art Director, the Production Designer develops, coordinates, facilitates, and oversees the overall design of the production, i.e. anything that will appear in front of the camera. The Production Designer acts as a supervisor to the makeup, hair, and wardrobe departments, and as a consultant to the camera, art director, special effects, and compositing departments.

Specific duties will include:

- ❖ Early development of attitude boards for characters, locations, scenes, etc.
- ❖ Coordinate the work of the costume designer, production designer, and compositors with the DP and the director.
- ❖ Design of sets
- ❖ Supervision of set construction and dressing
- ❖ Coordination, via the art director, with the makeup, wardrobe, camera, property, and compositing departments.

COSTUME DESIGNER

Plans and executes the wardrobe for the production. The costume designer works under the supervision of the director and the art director to design, obtain, assemble, and maintain the costumes for a production. Specific duties will include:

- ❖ The development of costuming concepts and design of costumes
- ❖ Coordination with the art director, production designer, and DP
- ❖ The obtaining of all costume components
- ❖ The final assembly of all costumes

- ❖ The maintenance of all costumes

KEY MAKEUP PERSON

The key makeup person applies and maintains the cast's makeup. Specific duties will include:

- Applying makeup to cast members

- ❖ Maintaining actor's makeup during shooting, in coordination with the script supervisor and the continuity stills photographer

KEY HAIRDRESSER

The key hairdresser dresses and maintains the cast's hair. Specific duties will include:

- ❖ Dressing cast members hair
- ❖ Maintaining actor's hair during shooting, in coordination with the script supervisor and the continuity stills photographer

PROPERTY MANAGER

The property manager works in coordination with the art director, production designer, and DP to gather, maintain, and manage all the props for a production. Specific duties will include:

- ❖ Seeking and obtaining props
- ❖ Maintenance and management of props

CAMERA DEPARTMENT

DIRECTOR OF PHOTOGRAPHY

The DP, or Cinematographer, is the camera and lighting supervisor on the production. DP is in charge of the visual look and design of the entire movie. This means figuring out, with the Director during Pre-production, how to visually bring the script to life and how that should be photographed. DP's involvement carries into post-production as well to ensure that the visual design is being executed or to help decide revisions to that design. Understanding the "workflow" of the imagery, and the creative and financial implications of that workflow from production through post-production is becoming increasingly crucial. Besides overseeing the work of the camera crew, the DP is also assisted by the grips and electricians in preparing the technical aspects of recording an image on film or CCD. Specific duties will include:

- ❖ Operation of cameras
- ❖ Coordination of lighting, angle, motion control, media, settings, etc.

CAMERA OPERATOR

The camera operator assists the DP in camera operation. Specific duties will include:

- ❖ Operation of cameras
- ❖ Focus marking & pulling
- ❖ Maintenance and management of camera equipment

1st ASSISTANT CAMERA PERSON

The 1st AC assists the DP in camera operation and maintenance. Specific duties will include:

- ❖ Operation of cameras
- ❖ Slating & loading
- ❖ Focus marking and pulling
- ❖ Preparation, Maintenance, and management of camera equipment

2nd ASSISTANT CAMERA PERSON

The 2nd AC assists the DP in camera operation and maintenance and works in coordination with the script supervisor in naming, slating, and logging shots and reels/tapes. Specific duties will include:

- ❖ Slating & loading
- ❖ Preparation, Maintenance, and management of camera equipment
- ❖ Maintenance, labeling, logging, and safekeeping of reels/tapes

DIT – DIGITAL IMAGING TECHNICIAN

This is a fairly new job position that was created in response to the popular use of high-end digital video formats. The digital imaging technician uses various image manipulation methods to achieve the highest possible image quality during production. This person usually manages the transferring, duplications, and storage of all media on set.

PRODUCTION/CONTINUITY STILLS PHOTOGRAPHER

The production/continuity still photographer uses a digital still camera to establish continuity referents for each shot covered in a day of shooting and documents the production by taking still photographs. These pictures are used for documentary and publicity purposes. These shots are cross-referenced with the script supervisor's log for accessibility on set. Specific duties will include:

- ❖ Taking pictures of each shot covered, with particular attention to in-point and out-point of a shot. This means a photograph should be taken before the director says "action," and immediately after the director says "cut." These photographs should not use a flash...
- ❖ Daily cross-referencing with script supervisor to ensure accessibility of continuity stills during production.
- ❖ Taking pictures of set operations, poster shots, portraits, etc.

DOCUMENTARY VIDEOGRAPHER

The documentary videographer captures “behind the scenes” footage for the Electronic Press Kit and other documentary purposes. Specific duties will include:

- ❖ Filming set operations
- ❖ Filming interviews with cast and crew

ELECTRICAL

GAFFER

Also sometimes called the *lighting designer*, the gaffer is the chief electrician who supervises set lighting in accordance with the requirements of the DP. Specific duties will include:

- ❖ The lighting of sets and locations
- ❖ Maintenance and management of lights and lighting equipment
- ❖ Specialized electrical work such as generator operation

BEST-BOY ELECTRIC

The best-boy electric is the chief assistant to the gaffer in the lighting of sets and the operation of electrical systems. Specific duties will include:

- ❖ The lighting of sets and locations
- ❖ Maintenance and management of lights and lighting equipment
- ❖ Specialized electrical work such as generator operation

ELECTRICIAN

The electrician works under the direction of the Gaffer in the lighting of sets and the operation of electrical systems. Specific duties will include:

- ❖ The lighting of sets and locations
- ❖ Running electrical cabling and distributing all electrical power
- ❖ Maintenance and management of lights and lighting equipment
- ❖ Specialized electrical work such as generator operation

PRODUCTION SOUND

MIXER/RECORDIST

The mixer, aka recordist, is the on-set/on-location sound engineer responsible for the recording of production sound and any sync-related on-set sound mixing and playback. Specific duties will include:

- ❖ Supervising capture of audio onto various devices from various sources
- ❖ Maintenance and management of on-set sound equipment
- ❖ Assist in the recording of ADR, foley, & music during post-production

BOOM OPERATORS

The boom operators work under the supervision of the mixer/recordist in the recording of production sound, holding mic booms, placing mics, holding cables, and operating various recording devices. Specific duties will include:

- ❖ Holding mic booms and cables
- ❖ Headphone monitoring of mics
- ❖ Mic placement, set-up, and tear-down
- ❖ Operation of recording devices

SOUND ASSISTANT/ UTILITY/CABLE

The sound assistant acts mainly as a liaison between the mixer/recordist and the script supervisor, managing and logging media assets. Specific duties include:

- ❖ Labeling, Maintenance and management of tapes and media.
- ❖ Report of tape/shot info to script supervisor for log
- ❖ Maintenance of tape logging forms

SET OPERATIONS

KEY GRIP

The key grip works with the gaffer in setting and cutting lights to create shadow effects for the set lighting and supervises camera cranes, dollies, platforms, and “wild wall” movements according to the DP. Specific duties will include:

- ❖ Creating shadow, reflection, reduction, and diffusion effects
- ❖ Supervising Dollie, crane, and other camera movements
- ❖ Maintenance and management of grip equipment

BEST-BOY GRIP

The best-boy grip is the chief assistant to the key grip, aiding him/her in rigging, cutting light, and carrying out camera movements. Specific duties will include:

- ❖ Assisting the key grip in light cutting, reflection, and diffusion
- ❖ Assisting in the various technical set operations required by the DP

DOLLY GRIP

The dolly grip is the chief grip responsible for operating the camera dolly, usually in conjunction with the best-boy grip. Specific duties will include:

- ❖ Operating the camera dolly

POST-PRODUCTION DEPARTMENT

EDITOR

The editor works under the supervision of the director and executive producer to assemble the film. Specific duties will include:

- ❖ The assembly of the footage into successive cuts until a final cut is reached
- ❖ Assist the DP with color correction and other post-production effects
- ❖ The output of the final cut to several formats

ASSISTANT EDITOR

The assistant editor works as an assistant to the editor, helping him/her by logging and capturing footage, organizing, and managing media in coordination with the script supervisor's log. Specific duties will include:

- ❖ Logging and capture media
- ❖ Preparing offline edit timelines for the director
- ❖ Managing media in coordination with the script supervisor's log
- ❖ Maintaining a system of backups
- ❖ Assisting with compression and multi-format output

LEAD COMPOSITOR/ VISUAL EFFECTS SUPERVISOR

The lead compositor works under the supervision of the director, DP, and art director and in coordination with the editor to design and implement compositing effects. Specific duties will include:

- ❖ Supervision of all compositing work
- ❖ Assist the art director and DP in the creative and technical design of composite shots
- ❖ Implementation of composite shots

COMPOSITORS

The compositors work under the supervision of the lead compositor and the art director to implement compositing effects. Specific duties will include:

- ❖ Digital scrubbing and cleaning
- ❖ Implementation of composite shots

POST-PRODUCTION SOUND & MUSIC

SOUND DESIGNER, a.k.a. SOUND EDITOR

The sound designer, working in conjunction with the director, is responsible for the ideation and creation of the overall soundtrack of the film. The sound designer supervises the mix of music, dialogue, ADR, foley, and sound effects. Specific duties will include:

- ❖ Sonic mis-en-scene
- ❖ Realization of sound effects, textures, and landscapes
- ❖ Supervision of the mix for various output formats

COMPOSER

The composer writes original music to be heard in the film, both diegetic and nondiegetic. Specific duties will include:

- ❖ Writing music as demanded in both pre and post-production
- ❖ Supervising the recording of the music

MIXING ENGINEER

The mixing engineer, under the supervision of the sound designer, mixes the overall soundtrack into its final mixes for a variety of output formats. Specific duties will include:

- ❖ Mixing sound in stereo and/or multi-channel formats, for home system and theatrical release
- ❖ Preparing final mixes for mastering
- ❖ Mastering audio

FOLEY ARTIST

The foley artist creates sound effects to accompany specific visual objects, movements, and sound sources, such as footsteps or punches. Specific duties will include:

- ❖ Generating and recording sounds to accompany specific on-screen sound sources.

PRODUCTION PLEDGE

Student Film currently entitled: *(Film Title)*

The producer, director, and crew agree to the following production stipulations:

Crew: I agree to fulfill the following position(s) to the best of my ability during the stated production period as a volunteer. I am under no obligation to complete any production responsibilities during days or times not stated in this agreement.

Producer/Director: I agree that the crew is obligated only to the shooting days and schedule given at the time of the pledge. If changes to the schedule are made, a new production pledge must be signed. I understand that the crew is not obligated to continue on the production if the schedule changes.

Producer/Director: I agree to ample break periods and refreshments, and to abide by the IAA Film and Digital Media department safety regulations provided in the IAA Film and Digital Media handbook. I agree to provide a call sheet with dates and call times along with this pledge.

Screen credit: All parties, producer/director, and crew, agree that upon completion of said work, screen credit shall be as follows: *(Crew Person's name as he/she would like it to appear) + (agreed-upon title for services rendered)*.

The producer reserves the right to make marketing and artistic decisions for the film.

The producer agrees to give the crewperson a copy of the film or a reasonable sequence for their reel.

By signing the Production Pledge, both parties agree to the above stipulations while acknowledging that this is not a legally binding document. The producer agrees to retain the original copy and immediately furnish a copy to the crew.

Producer/Director: _____ Date: _____

Producer/Director: _____ Date: _____

Crew Member: _____ Date: _____

Faculty Member: _____ Date: _____

CREW EVALUATIONS

Evaluations of each position will be completed by the producer/director on the production.

Likewise, evaluations of the producer/director will be completed by each crew member. This peer review provides an honest assessment of the performance of each crew member.

Crew evaluations will be completed during the Production Workshop at the end of each production.

PRODUCTION POSTMORTEMS

A postmortem of each production will be held by the faculty and crew no later than one week after wrapping the film.

This event will provide a professional space to review the performance of the crew and the production. A critique of the production will guide students in their future projects and allow for both students and faculty to address safety, correct mistakes, and build on the successes

PRODUCTION BOOK REQUIREMENTS

THE PRE-PRODUCTION BOOK

Students are required to keep and maintain a professional-quality production book adhering to industry standards.

The production book should include:

- Tagged screenplay
- Breakdown sheets
- One-liner (schedule)
- Budget
- Crew Production Pledges (crew agreements)
- Equipment Requests
- Signed released contracts:
 - Crew
 - Cast
 - Locations
- Creative Breakdowns from Department Heads:
 - Director of Photography Overheads
 - Production Design Overheads
 - Director's Lookbook
- Call Sheets
- Production Reports per department
 - On set script reports
 - On set camera reports
 - Production daily report

INDUSTRY STANDARD SOFTWARE

All preproduction and production paperwork must be properly formatted using industry-standard software.

SOUNDSTAGE PROTOCOL

A working Soundstage has many characteristics of a construction site. You must be aware of your surroundings at all times and adhere to the following safety practices and guidelines.

- ❖ No open-toed shoes or sandals of any kind may be worn on the soundstage. Closed-toes shoes are required, and heavy shoes or boots are preferable over sneakers or other lightweight shoes.
- ❖ Your I.D. lanyard should not hang loosely around your neck when working on the stage. Tuck your I.D. inside your shirt, or into a pocket. A loose-hanging I.D. can snag on equipment and pull it over. Remember to move your I.D. back into a visible position when you leave the stage. Removing your I.D. while on the stage is an excellent recipe for losing your I.D., as past experience has proven.
- ❖ NO running or horseplay of any kind. If you are in a hurry, move at a quick walk, but remain watchful for cables, equipment, etc. Running because you're in a hurry is a good way to catch a foot on a cable, or knock over a light or a C-stand, causing far more delay to production. You can be hurt and equipment can be damaged. DO NOT RUN. Horseplay is hazardous on a Soundstage for the same reasons. DO NOT DO IT.
- ❖ Do not plug lighting instruments into wall outlets. Those circuits can be easily overloaded, especially with Mole Richardson lights. Use the distribution boxes (distro) provided. Run cable from the main distribution center (to the right of the roll-up door) and place "lunchbox" units at convenient areas near your set. Lighting instruments should be plugged into these distro boxes only.
- ❖ Be sure to run distro cables along the edges of the wall, or of the set walls. When necessary to cross a walkway with the cable, be sure to run the cable at a right angle across the walkway and cover it with one of our yellow cable protectors.
- ❖ Place your lunchbox distro units in such a way as to minimize the number of stingers that will have to cross walkways. Whenever you must cross a walkway with a cable, do so at a right angle to the direction of travel in the walkway and secure the cable with either 4-inch gaffer tape or yellow cable protectors. **NOTE: store yellow cable protectors flat, do not lean them against a wall or a set-piece. Leaning them will introduce a slight bend in them causing them to not lay flat on the floor when they are re-used.
 - When removing cables, PULL ALL TAPE OFF THE CABLE FIRST. Do not pull up the cable with the tape still attached!! This is a guaranteed way to have to spend extra minutes trying to get the tape off of the cable. No cables should be wrapped with the tape still attached...EVER!
 - Cables and stingers should be immediately and properly "wrapped" (coiled) when removed from service, even if you anticipate using them again soon. You will be instructed as to the proper method of wrapping cable. Improper coiling can damage the cable, makes it difficult to store, and costs valuable time when needing to re-deploy the cable.
- ❖ C-stands and K-stands must be secured with a sandbag at all times.

- ❖ Camera tripods must be secured with sandbags at all times.
- ❖ Hot hands gloves must be worn when handling Mole Richardson hot lights.
- ❖ The operation of the yellow ladder will need approval from the Production Studio Manager.
 - Some basic ladder safety rules that apply to all of the ladders:
 - Do not stand on the top of the ladder or on the next rung down.
 - Always maintain three points of contact on the ladder when climbing or descending. That's two feet and one hand, or two hands and one foot.
 - Never lean to the side of the ladder so far that your belt buckle moves outside the frame of the ladder. Keep your centerline within the ladder frame at all times.
 - Place the ladder on secure, solid footing, rock it to make sure all feet are securely in contact with the ground, and extend the legs of the ladder fully so that the braces between the legs are fully locked.
 - Follow all instructions provided by the Production Studio Manager regarding the particular task at hand.
- ❖ Grid lighting should be secured with two safety cables at all times and inspected by the faculty on set.
- ❖ Roll-up doors on the stage and in the cage should be operated by faculty ONLY.
- ❖ All set construction is to be supervised by the Production Studio Manager. All flats must be appropriately braced and secured to each other. Jacks are to be applied to the backside of set pieces where necessary and the bottom of the jack should be secured with the large, heavy orange or blue sandbags. Make sure that each bag's weight is fully on the jack, and not resting on the floor.
- ❖ When it is necessary for a jack to adjoin, or partly extend into a walkway, the bottom edge of the jack and the angled brace of the jack, should be marked with "glow-in-the-dark" tape.
- ❖ The soundstage wall that runs from the office to the main entrance must be kept completely clear of gear at all times. A 3 ft. clear aisle must be maintained adjacent to that wall. The purpose is to give you a wall that you can follow with your hand in case the building has to be evacuated in a dark or smoky situation.

LOCATION PROTOCOL

Proper safety, production, and “location etiquette” practices are required at all times.

- ❖ Before any production personnel or equipment is taken onto the location property, the Production team must make all members aware of what part of the property is usable and what is “off-limits.” No production personnel, gear, or vehicles should be invaded “off-limits” or neighboring properties or should block access to said areas and properties.
- ❖ Before personnel brings equipment into interior location spaces, Ram Board (or other suitable layout board) must be installed in all traffic areas. Ram Board tape is to be used to tape pieces of Ram Board together, but should NEVER be used to tape the Ram Board to existing floors. If required, Gaff tape should be used for that purpose and removed immediately when not in use.
- ❖ Before equipment is brought into the location, a plan must be created for where the camera table and gear will go, where grip / electric gear will go, and where DIT set up will go. Only then should equipment be brought in, in an orderly manner, and staged to be readily accessed. In some cases, grip/electric and DIT may stay staged in Production Vans.
- ❖ Production should be aware of where the location’s electrical panel is. Even when exercising care, it’s possible for lighting instruments to trip a circuit. Also, care should be exercised to not overload any one circuit in the location. Consult with the Faculty Advisor when devising a plan for electrical outlet usage.
- ❖ No holes (even for small picture hanging devices) may be made in the walls of interior locations. If a need arises, the approach to hanging art, etc. must be discussed thoroughly with the faculty supervisor.
- ❖ Production van doors must remain closed at all times except when accessing equipment. Close the doors behind you when you are done pulling equipment.
- ❖ Large, black trash bags must be provided by Production at all locations. All trash created by production should be bagged and should be taken away at the end of the location’s use.
- ❖ No food or drink should be brought onto a location. The exception to this is the “Craft Service Area,” which must be chosen in consultation with the Faculty Supervisor. Not all locations are suitable for Craft Service and sometimes those supplies will need to be set up near or in Production Vans.
- ❖ No personal backpacks should be brought onto the location.
- ❖ When “loading out” from location, at least one person should be designated as the van loader. All others will bring gear to the vans, and the loader will place it in the van in an orderly manner, securing help from others when loading in a particularly heavy or awkward piece of gear. Equipment must NEVER be tossed into the back of a van in a random manner.

CASTING PROTOCOL

IAA Student Actors:

Any IAA students acting in an FDM film will need to complete the following paperwork at least **two weeks** prior to principal photography.

- ❖ IAA Student Actor Contract
- ❖ *(this form requires a parent's signature)*
- ❖ IAA Permission Form
- ❖ *(this form requires approval from the corresponding Art chair and the FDM chair.)*

IAA Faculty/Staff Actors:

Any IAA faculty/staff acting in an FDM film will need to complete the following paperwork at least **two weeks** prior to principal photography.

- ❖ Actor Contract
- ❖ IAA License Release Form
- ❖ Harassment Policy and Acknowledgement Form

Adult Actors:

Any adult not affiliated with IAA acting in an FDM film will need to complete the following paperwork at least **three weeks** prior to principal photography.

- ❖ Actor Contract
- ❖ IAA License Release Form
- ❖ Harassment Policy and Acknowledgement Form
- ❖ W-9 Form
- ❖ Background Check with Fingerprints

Adult actors not affiliated with IAA will be compensated at a rate of \$75.00 per day for local actors and \$100.00 per day for all other actors.

Adult actors are subject to a background check and approval of the FDM chair.

Child Actors:

Any child not affiliated with IAA acting in an FDM film will need to complete the following paperwork at least two weeks prior to principal photography.

- ❖ IAA Student Actor Contract
(this form requires a parent's signature)
- ❖ IAA License Release Form

Child actors are on a volunteer basis.

PRODUCTION CREDITS AND GUIDELINE

Movie Title

[THEN PLAY YOUR FILM]

END CREDIT ORDER

Director

Screenwriter

Producer

Cast

(in order of appearance)

Director of Photography

Editor

Music Composer

Production Designer

Assistant Director

Assistant Camera

Gaffer

Grip

Field Mixer

Boom Operator

EFX Make-Up

Post Production Visual Effects

Production Assistant

Song Title

Performed by

Arranged by

Music Courtesy of Bulletproof Bear

-or-

Music Courtesy of [Enter Record Company Name]

Musicians and Vocalists

Special Thanks

(Locations and Community)

Special Thanks

Idyllwild Arts Academy

Special Thanks

Film & Digital Media Faculty, 2020-2021

Shelly Short, Catalina Alcaraz-Guzman, Jonathan Alvord

(Movie Title goes here)

The characters and events depicted in this motion picture are fictitious.

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RELEASE PRINT FORMATS AND DISTRIBUTION

Youth-oriented film festivals generally have more flexible submission requirements for screeners, often just a Vimeo link with “download option” enabled. However, if your film is selected, in some cases you’ll need to provide your film in DCP (Digital Cinema Package). Specific requirements vary from festival to festival, and if your film is chosen by FDM faculty for submission, you must check the Master Festival Info Sheet for each festival your film will go to, and you are responsible to make sure that the festival’s requirements are met in every detail.

Note from a Festival Programmer: Here’s some inside advice regarding your screeners:

1. Your link will feature a frozen screenshot from your film. Make sure that the image is strong, and as emblematic of your story as possible. They’re looking at hundreds, if not thousands, of entries and yours must jump out.
2. When they click on the link, your movie needs to start right away, and grab them: no leading black, no countdown, and definitely no head credits. This programmer told me that films that start with extraneous material like that, often don’t get watched at all.

ELECTRONIC PRESS KIT (EPKs)

Festivals require that you submit an EPK along with your film. There is a folder entitled, “Festival Submission Guidelines and Materials” on the shared FILM & DIGITAL MEDIA drive. Visit that folder for a sample EPK form and two documents that give you tips and suggestions on how to create an excellent EPK submission.

It is a good practice to work on your EPK once your film is complete, even if you don’t know that it’s being submitted to a festival. You need the practice, and your basic “kit” isn’t complete until you have a final, polished cut in the correct submission formats, and a kick-butt EPK ready to go.

POSTERS

Posters are subject to FDM faculty approval.

Poster SIZE: 27" x 41" (Width x Height)

There is not just one font. Here is a website with movie font, text generators

<https://fontmeme.com/movie-fonts/>

Poster CREDITS

IDYLLWILD ARTS ACADEMY presents a film by YOUR NAME starring ACTORS LISTED IN ORDER OF IMPORTANCE Music by NAME Costume Designer NAME Edited by NAME Production Designer NAME Cinematographer NAME Produced by NAME Screenplay by NAME Directed by YOUR NAME

It doesn't have to be exact. The order is important but you can combine credits where someone had multiple roles. Example: Producer / Editor / Screenwriter / Director YOUR NAME.

Also, important: If it is your film, you are a producer and must be listed on the poster and *first* in the producer list on your film (end credits).