

NEW YORK
FILM ACADEMY
-LOS ANGELES-

PRODUCTION HANDBOOK

FILMMAKING PROGRAM

Spring 2019

IMPORTANT INFORMATION

THE DEPARTMENT OF FILMMAKING Welcome to the New York Film Academy

Included in this packet is information to make your career here as smooth as possible. Please take a moment to review the information in this handbook. You'll find that much of the information provided in the handbook will be relevant even after your departure from NYFA.

Below are useful names and contact information:

BUILDINGS

Riverside Building
(818) 333-3558
3300 Riverside Drive
Burbank, CA 91505

Barham Building
(323) 850-0830
3800 Barham Blvd Suite 509
Los Angeles, CA 90068

Advanced Equipment Building (Olive)
2101 W. Olive Ave
Burbank, CA 91506

Burbank Studios
(818) 333-3566
3000 W. Alameda Avenue
Burbank, CA 91523

Post Production (B Studios)
(818) 333-3583
3000 W. Alameda Avenue
(Basement level)
Burbank, CA 91523

IMPORTANT DEPARTMENT EMAILS

Film Department Chair

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Film Department Associate Chair

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Film Department Coordinator

Ryan Cuming

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RECOMMENDED TEXTS

Writing

1. *Poetics*, Aristotle.
2. *Writing Short Scripts*, William Phillips.
3. *Writing the Short Screenplay*, Pat Cooper & Ken Dancyger
4. *Screenplay*, Sid Field
5. *Story*, Robert McKee

Directing

1. *Film Directing, Shot by Shot*, Stephen Katz.
2. *Film Technique and Film Acting*, V. Pudovkin
3. *Directing Actors*, Judith Weston
3. *On Acting*, Sanford Meisner
2. *Hitchcock*, Francois Truffaut
4. *Respect for Acting*, Uta Haugen
5. *Directing the Documentary*, Michael Rabiger
6. *Making Movies*, Sidney Lumet
7. *On Directing*, David Mamet
8. *The Visual Story*, Bruce Block

Cinematography

1. *The American Cinematographers Manual*, Detmers, F.H., ed.
2. *The Filmmakers Handbook*, Edward Pincus & Steven Ascher.
3. *American Cinematographer*, monthly periodical

Editing

1. *The Technique of Film Editing*, Karel Reisz & Gavin Millar.
2. *In the Blink of an Eye*, Walter Murch

Theory

1. *Film Art*, David Bordwell & Kristin Thompson.
2. *Understanding Movies*, Gianetti
3. *The Altering Eye*, Robert Williams Kolker

Production

1. *Script Supervising and Film Continuity*, Pat Miller
3. *Film Budgeting and Scheduling*, Ralph Singleton
4. *Producing and Directing the Short Film and Video*, Peter W. Rea and David K. Irving
5. *Shoot to Kill*, Christine Vachon
6. *The Kid Stays in the Picture*, Robert Evans
7. *Rebel Without a Crew*, Robert Rodriguez

For additional reading suggestions, please visit the Film Library in the Riverside Building (2nd floor).

GUIDELINES

ZERO TOLERANCE

ABUSE OF EQUIPMENT AND FACILITIES WILL
RESULT IN DISMISSAL FROM THE PROGRAM.

The following rules will be enforced without exception.

All classes and productions are mandatory. In order to succeed in this program you must always come on time to class. It will be almost impossible to catch up on any missed work. Filmmaking is a collaborative art; therefore you must demonstrate a professional respect for the equipment and the people you are working with. All film projects require pre-production outside of class. If you need any help please contact your instructors, the Film Department Coordinators or the Film Department Chairs.

AFA, BFA, MFA, and MA students must be in good academic standing in order to shoot their Intermediate and Thesis Projects. This includes no failing grades on their academic record and a grade point average at or above the degree requirement (BFA/AFA: 2.0, MFA/MA: 3.0).

THE NEW YORK FILM ACADEMY maintains an excellent ratio of equipment to students, nevertheless, when students are irresponsible about returning equipment on time, the other students' productions suffer.

1. DO NOT LEAVE EQUIPMENT UNATTENDED EVEN FOR A SECOND! Do not leave equipment unattended, whether in a classroom, car or trunk. You must take the equipment with you or have a crew member stay in the car with it. When taking a cab, make sure all equipment is out of the cab!! There have been many instances of stolen equipment and personal belongings because students refused to heed this warning.

If you neglect your equipment, you will be held financially responsible for loss, theft or damage to that equipment. If, for example, a light meter has been dropped and broken and no one in the crew takes responsibility for it, the replacement cost will be divided among the crew.

Due to the high cost of replacing or repairing film and video equipment, students may want to investigate production insurance for their shoots. Several insurance vendors are listed in the important phone number section of this handbook.

If equipment malfunctions or is damaged, report it immediately to the equipment room manager, and fill out an equipment repair form.

2. EQUIPMENT WILL BE CHECKED OUT TO CREWS ONLY. You may not take the equipment out alone (for safety and security reasons), or at the same time that your crew has another equipment package. When checking your equipment out you must commit to a check-in time. Returning equipment late will result in a late charge.

GUIDELINES (cont.)

3. UNDER NO CIRCUMSTANCES SHOULD YOU KEEP EQUIPMENT BEYOND YOUR SCHEDULED CHECK-IN TIME. Do not drop off any equipment if equipment room is closed. Please check in equipment only to cage staff. Repeat; **DO NOT** leave equipment unattended anywhere in the building. All bulbs must be returned with your lighting kits. If bulbs burn out during a shoot, they must still be returned at the end of the shoot.

4. USE OF PROP GUNS AND WEAPONS. The use of prop guns and other prop weapons are not allowed on any projects until the student has completed a Producing I course. In the past students have been arrested and held in jail overnight for the misuse of prop guns and weapons in their films. If you plan to use any kind of weapon in your film for advanced/greenlit projects, you must alert the Film Commission and the Police Precinct where you are shooting. Please be aware that you will most likely have to hire an officer at your expense if you plan on using a prop weapon outside. The weapon should only be used when you are actually filming. Keep the weapon out of sight, and make sure that any passerby understands that you are making a film. At no time may crew or cast play with the prop or point it at anyone. This is for your safety. Under no circumstances should prop weapons ever be displayed in the hallways, classrooms or any public areas of New York Film Academy campus buildings in Los Angeles.

**Please refer to the Stunts and Safety Document (provided by Producing instructor) for further guidelines on stunts and prop weapons for advanced productions.*

5. TECHNICAL ASSISTANCE - 1-818-333-3564. If you experience equipment problems you may call the number above before 10 pm, 5-days a week; and on weekends (til 6pm). Please double check the problem before calling. The Tech Assistant is not a film delivery service; he will not come to your location. You will meet with an equipment team member at the school in the event the problem cannot be solved over the phone.

6. CLASSROOM ETIQUETE. Eating and drinking are not allowed in classrooms during class time. Treat the furniture and equipment in classrooms with respect. Leave the room clean and tidy.

NOTE: Students are not to leave any belongings unattended in classrooms or on campus. Neither NYFA nor Universal Studios can be held responsible for personal belongings that are lost or stolen.

ON-SET SAFETY

Safety on set must be your primary concern at all times. *As a filmmaker, you are liable and responsible for the safety of your actors and your crew.* Students must take seriously any cast or crewmember that expresses a safety concern, and deal with it *immediately*. The following are suggestions on how to maintain a safe and effective production:

- 1) Film equipment can be hazardous and should be treated with the utmost care. It should only be handled by professional crew, classmates, or fellow NYFA students that have been properly trained.
- 2) Use your best judgment when rigging lights, using ladders, dealing with electricity, and camera placement.
- 3) Use your best judgment and common sense when deciding on a location for your film – if it appears hazardous or dangerous in any way, then it is not a suitable location for your film.
- 4) When shooting in extreme heat, it is absolutely imperative that you make sure you have plenty of ice and water on hand for your cast and crew.
 - a. You are also required to provide shade (pop-up tents or motorhome) for your cast and crew.
 - b. You must have a first aid kit on hand with appropriate supplies (salt tablets, electrolytes, ice packs) to deal with the possibility of heat stroke.
 - c. It's a good idea to have misters to cool off your cast and crew.
- 5) When shooting in extreme cold, it is absolutely imperative that you make sure you have a heated staging area for cast, crew, and equipment.
- 6) **The maximum shooting day allowed is twelve hours, excluding meal time, and INCLUDING equipment wrap.**
 - a. It is imperative to keep your shoot days to twelve hours or less and provide **at least a 12-hour turnaround time**.
 - b. If your crew is required to travel over 30 miles on the shooting day, then the shooting hours must include travel time
 - c. Meals are to be served no later than six hours after your work day begins. You are not paying meal penalties to your crew, therefore it is unreasonable to exceed the six hours before breaking for your meal. A second meal must be provided after 12 hours on set.
 - d. You are encouraged to provide an assortment of foods and drinks for breakfast.
 - e. If hiring union employees (ie, SAG), you are required to follow union rules for shooting days and turnaround time.
- 7) Students must remain within 50 miles of school for all projects EXCEPT the BFA, AFA, or MFA thesis project.
 - a. If students leave the area for a thesis shoot, they must maintain weekly contact with their instructors and must return within 6 weeks of their departure.

The following are not allowed in NYFA films unless the projects are greenlit or supervised by your instructors after successful completion of Producing I:

- 1) Prop weapons, including prop guns, prop knives, or other items used as a fake weapon
- 2) Stunts

a. You must consult your instructor ahead of time if any physical activity takes place to ensure compliance

Please refer to the Code of Conduct or Stunts and Safety Document (provided by Producing instructor) for further guidelines.

ALL STUNTS on greenlit projects must be reviewed by the Producing instructor and Director of Operations.

- 1) These include (but are not limited to):
 - a. Swimming, staged fistfights, driving, riding horses, riding in an open vehicle, riding bicycles, tripping/falling/chase sequences on foot, boats, etc.
- 2) Above all, remember that you are responsible for the safety of your cast and crew.
- 3) Stunts require the filmmaker to hire a stunt coordinator and acquire the proper insurance.

ON-SET SAFETY

The following items are **NOT** allowed in **ANY** NYFA student project, **at any time**:

- 1) Real weapons, including: guns, knives, tools to be used as a weapon, martial arts weapons, etc.
 - When using prop weapons on a greenlit or supervised film shoot, the filmmaker should consult their instructors and production services to follow all permitting guidelines, which may include hiring a safety officer and acquiring proper insurance.
- 2) Explosives of any kind, including “blanks,” dynamite, squibs, projectiles, etc.
- 3) Car mount and interior/exterior shots of actors driving while acting (unless vehicle is on a process trailer).
 - Students may hire a process trailer to tow a picture car, but must also hire professional insert car drivers as well as a grip and electric crew who know how to rig safely.

Please refer to the Code of Conduct for further guidelines.

Exhaustion

Shoot-related injuries can occur away from the set. Overworked cast and crew and/or short turn-around times can lead to accidents to and from a set due to people falling asleep at the wheel. Restricted hours were put in place by unions to help curtail those types of accidents from happening. Even though student shoots are not typically union productions, it is the responsibility of the Producer, Director, and AD to observe industry-standard turnaround times when making call times. Suggest or arrange carpooling for cast/crewmembers to minimize alone time at the wheel.

Hazardous Situations

Common sense must be used when filming. At no time should “getting the shot” be put ahead of cast or crewmembers’ safety. If a set-up is unsafe or a person feels uncomfortable about the safety of a set-up, another solution must be found to achieve the shot. Excluding the concerned person(s) from the shot does not constitute a solution. The Key Grip, A.D., and Producer are responsible for all on-set safety. They have the responsibility as well as the final say in determining if a shot is unsafe.

Hazardous situations can include:

- Prop weapons without permits
- Unsafe driving conditions/Actors driving on camera
- Uncontrolled traffic interactions
- Stunts (Must be approved by the NYFA Director of Operations)
- Precarious or jerrybuilt rigging or equipment.
- The faculty member in charge of the class must approve all potentially hazardous shots.

Proper Equipment Handling

The majority of equipment-related accidents are due to lack of experience/knowledge on how something works or simple lack of attention. The latter is up to the A.D., Gaffer, Key Grip, and all other crew in a position of authority to monitor and maintain.

HARD DRIVES/SD CARDS

Due to the extensive amount of footage in both film and High-Definition, you will be required to have your own media storage to work off of when using HD cameras and any of our post-production facilities. This will afford you the opportunity to retain all your footage shot while at the Academy as well as all finished films.

Any hard drive being used should have the following:

- 500 GB's of space **at the minimum**
- Thunderbolt, USB 3.0 connections
- Formatted in Mac OS Extended (journaled)

We have a limited number of drives available to purchase directly from the New York Film Academy's Bursar's Office for \$175 USD. Please contact lapost@nyfa.edu with any questions about hard drives.

Students will have to purchase their own Compact Flash or SD (class 10 or better) cards, excluding class workshops.

Hard drives and CF/SD Cards are available to buy at the following locations:

1. Fry's Electronics
2. B & H Photo
3. Apple Store
4. Best Buy

EDITING FACILITIES

1. Students must sign up 24 hours in advance to use the EDITING LAB.
2. EDITING SLOTS ARE 9AM-1PM, 1PM-5PM, 5PM-9PM, and 9PM-12AM. Students are only allowed to sign up for scheduled editing slots. Students will not be allowed to start editing before the allotted editing slot begins.
3. You must begin putting your materials away 15 minutes before the end of your slot so that the next person can start their slot on time.
4. No eating, drinking, or smoking in the editing room.
5. Do not touch the wires behind the computers.
6. Report any problems to post production staff or an Instructor immediately.
7. Do not attempt to fix a machine yourself.
8. The editing is for the exclusive use of students and staff of NYFA.
9. Do not invite strangers into our space. Everyone's security will be at risk.
10. Do not leave your belongings unattended.
11. Keep your cell phone ring to "low." Step outside the lab if you want to take a call.
12. Make sure to pack all your belongings when leaving the editing lab. Collect your trash.
13. You must sign out with post production when you leave.
14. Have your editing hand-outs at hand every time you use the editing facilities.
15. Keep all conversations to a minimum and are respectful of all fellow students who are editing.
16. Students must use headphones while editing to keep noise levels to a minimum. If you need to checkout headphones, see the equipment desk.

CASTING NYFA ACTING STUDENTS

There are many students at NYFA studying in Acting for Film programs. Filmmaking students will meet Acting students from complimentary cohorts during the first two weeks of the first semester, and are paired up to collaborate with these students on the first production workshops on the backlot. There are also periodic Open Casting events hosted by the Acting Department, where filmmakers can watch actors from various Acting programs perform monologues and network with a larger contingent of current NYFA Acting students.

We also maintain a file of headshots you may look through in the library. Even on very short notice you may find actors that will be available and enthusiastic to work on your production. **You MUST give your actor(s) a copy of your film or your footage if you do not complete editing your film.**

Please note that NYFA actors will **not be excused** from their classes for a student project. Consequently, only cast NYFA actors in projects that shoot on the weekends or during non-class hours.

To reach out to NYFA actors you can post your casting call on the “Projects” section of the NYFA Hub website. You can also contact the Acting Department, obtain a casting request form, and post a casting call that will be put up on the casting board on the 5th floor of the Barham Building.

Make a casting notice with a description of the project, roles and shoot dates. Use your own contact information. Make sure you specify that only food (and transportation if applicable) be provided. No pay. Remember the actors are working for free so treat them well.

Here is an example of a casting notice:

“THE SALESMAN”

Seeking three men for 16mm color film “The Salesman”: lead male, 25-35, dark hair preferable, a con artist type, must be able to speak with a Russian accent; male, about 50, graying hair, another con artist type, must be able to speak with a Russian accent. Also seeking: male, 25-35, no accent necessary, administrator type. Shooting October 15-16, in Long Beach.

Call James at 818-xxx-xxxx or email james@webmail.com to set up an audition.

***Please be aware that Acting for Film students cannot miss their own classes to shoot your film projects.**

Outside Actors:

Casting outside of NYFA is also encouraged, as Los Angeles is a magnet for talent, and there are multiple websites that facilitate this (please consult with your Directing instructors). Many actors will work for free in order to build their reels, but must receive copy and credit from the director.

BACKLOT PRODUCTION WORKSHOP RULES AND REGULATIONS

1. **Students are not allowed to leave the assigned area.** Universal Studios will assign a specific lot to be used during production workshop. Ask a NYFA staff member if you want to shoot in a certain area and are not sure if it is part of the perimeter assigned. If you are caught trespassing on other lots, your crew will be shut down for the day.
2. **Keep it safe.** Some of the back lots offer interiors, balconies, rooftops, etc. These are sets and some of the buildings are not as safe as they look. Stunts on rooftops will not be permitted.
3. **Trams.** In some cases, Universal Studios trams will pass through or close by the location assigned. Trams always have the right-of-way. Get out of the tram's way and don't make them wait for you to move. Do not converse or interact with the passengers of the trams in any way.
4. **Casting.** Students will need to cast actors in their films with the exception of some production workshops, where filmmakers collaborate with students in the acting program. NYFA staff members are not to be used as actors; they have other responsibilities and obligations.. Please be sure to make the proper arrangements in the front office if you are bringing non-NYFA actors to the back lot.
5. **Props & Wardrobe.** Students are allowed to check out props and wardrobe for their production workshop films. Please make sure to turn in a request form to the Prop Department on the 5th floor of the Barham Building, at least one day prior.
6. **Vehicles.** Students cannot drive their own cars onto the lot. Skateboarding and rollerblading are not allowed on the back lot. Moving vehicles may not be used in any way during a Production Workshop.
7. **Lunch.** Students are to remain on the lot for the full day of production workshop, including lunchtime. There is a food truck that usually comes during the lunch break. Make sure you bring cash to buy food, or bring a packed lunch from home.
8. **Keep your area clean.** Universal is strict about keeping their locations clean. Always leave your locations the way you found them.

LOCATIONS

The City of Los Angeles and surrounding areas provide an exciting backdrop for your films.

Exteriors: FilmLA can provide a permit for your production within the city of Los Angeles. All other cities in the region have a film office dedicated to film permitting. Please review the permit procedures document that will be given to you by production services. If you have specific questions about filming you can contact Luis Valencia – luis.valencia@nyfa.edu

Interiors: To obtain permission to shoot in interior locations you should contact the building owner directly. With perseverance, most students are able to find locations at no charge. All interiors need a location agreement and city permit.

Apartments: Most students shoot in their own apartments or in the apartment of a fellow student in their class.

Shooting at the New York Film Academy: Shooting in the building is permitted under certain circumstances. For more detailed information regarding shoots at the Academy, please refer to the “Room Request Procedure” section below or consult directly with the Film Department.

It is a good idea to familiarize yourself with the **Production Services handout** that can be obtained from the Production Services Desk on the 1st floor of the Riverside building.

***Please note: film permits (and location agreements) are required for nearly all locations, including your own apartments/homes.**

Reminder: always leave your locations in better than the way you found them.

UNIVERSAL STUDIOS PROP HOUSE REGULATIONS

Long Term students have a great opportunity to utilize the Edith Head Props House at Universal Studios. In order to use the facilities effectively please follow the following procedures:

1. Students must provide a copy of their current student ID (front & Back) along with a letter verifying that the student is currently enrolled. The letter must also include the title of the project.
2. In order to receive a letter, you must fill out an Edith Head Letter Request form located at the Barham Building 5th floor at the Front Desk. Form must be filled out legibly and turned in at least 24 hours in advance. No same day letter. No e-mail requests. No Exceptions.
3. Student hours are from 6AM to 4PM Monday through Friday for the Property Department. The check out process must be completed 30 minutes before student hours are over. No student rentals or returns will be allowed after 4pm. This is a SELF-SERVICE prop house. There is no courtesy help from the staff at Universal.
4. Students must bring either cash, check, debit or credit card as a form of payment for both rental and security deposits. Any outstanding items at the time of return will require an extended rental payment or a pay replacement value.
5. If the student is bringing guests that are not students, the student must be present at all times. Their guests actions will be the students responsibility.
6. Students must make sure stock personnel note any prior damages on their paperwork. Once a rented item leaves the department students become responsible for all losses and damages.
7. Students must contact MARLA RYAN at 818-777-5891 to close out their accounts. If accounts are left unattended for 2 weeks after the expected return date, replacement value will be billed. No Exceptions.
8. The rental price for students is 40% of the regular (one week rental) rate for props and 15% for drapery, with no approval period. The student price is only in effect if all of the above stated requirements are fulfilled.
9. Minimum Rental for discount: \$67.50. Cheapest discounted rental will be \$40. Any rental that does not accumulate to \$67.50 will have to pay regular price.
10. If renting heavy items you must: Bring a rental truck, bring sufficient people to load and unload the items as well as furniture pads and ratchet straps to secure items. Failure to do so will result in an automatic \$100 charge to your account.

*Please be extremely careful with Universal Studios props. It is a privilege to be able to use their facilities and inventory, and any violation of the rental agreement will not only jeopardize your own production but that of all current and future students at the academy.

**If you lose, break, or your rental items get stolen you will be solely responsible. Depending on the replacement value of the item you will have to pay the replacement value as well as replace the item. Can be used or new as long as the Property Department approves it.

CONSULTATIONS

To schedule an advisement session you must contact an instructor directly. Do not wait until the last week to schedule an advisement with your instructors.

You should come to advisements prepared. We strongly urge you to have the following items ready:

Script/Story Consultation:

A type written treatment or story idea

A type written script in proper screenplay format

Know thematic and aesthetic objectives—Vague ideas make for long therapy sessions.

Technical Consultation:

Script

Storyboards

Shot list

Stills of proposed locations (ideally 360 degree panorama)

Overhead plan with dimensions for every interior location.

Diagram showing blocking of actors and placement of camera

Location information (i.e., available electricity, time of sunrise & sunset, noise problems, etc..)

List of effects and stunts

Stills of cast (headshots)

Stills or sketches of costumes and props

Production Consultation:

All of the above, plus...

Know special cast restrictions (i.e., school age children have limited hours. Etc.)

Rough Shooting schedule

Script breakdown

Budget

Complete contact list (crew and actors)

Location info (such as bathrooms, nearest restaurant, Highway/subway access, etc.)

Permit list

Parking permits for vehicles

Equipment list

Prop/costume list

Transportation

Food requirements

***Following these guidelines will maximize the effectiveness of your advisements.**

ROOM REQUEST PROCEDURE

Step 1

Fill out the room request form (from the Film Department) and scan it into a pdf document.

Step 2

Email the coordinators with the following from your NYFA email only:
(all materials should be in one single email)

1. Room request form
2. Script with scene numbers or Sides for casting
3. Other details – including stunts, set dressing, art design and any special situations.

Mention in the email Subject:

“Room Request: YOUR NAME (Date Room requested for)”

Step 3

Wait for department approval. We will do our best to get to these requests as soon as possible, but you should allow for 2 business days to process.

Step 4

After the approval has been granted, go the Bursar’s Office and pay the room deposit fee. They will verify the approval sent by the Film Department.

Step 5

Take the payment receipt and go to P1 to book the available rooms.

NOTE

- If you are requesting to book one of the stages, please note that on the request form
- We don’t allow stunts or use of prop weapons in NYFA classrooms.
- Room availability comes out every Friday evening for the next week and you will have to wait until then to check room availability. No special requests please.

EQUIPMENT POLICIES & PROCEDURES

1. Equipment Room Contact Information

Main Equipment Room

Location: 2101 W. Olive Ave.
Burbank, CA 91506

Email: laequipment@nyfa.edu
Phone: 818-333-3594

Hours: Monday-Friday 8am-10pm
Saturday and Sunday 8am-6pm

Riverside Equipment Room

Location: 3300 W. Riverside Dr.
Burbank, CA 91505

Email: laequipment@nyfa.edu
Phone: 818-333-3564

Equipment Manager/Equip. Safety Director

Taurean Reynolds
taurean.reynolds@nyfa.edu

1. General Rules

- Proper attire, including closed-toed-shoes, must be worn on-set and in the Equipment Room at all times. Students in unsafe attire will be asked to leave Equipment Room.
- If a member of a crew is mishandling equipment, fellow students must notify the Equipment Staff immediately.
- Equipment, including cameras, cannot be transported in anything other than the cases provided.
- Lenses cannot be cleaned with anything other than professional lens cleaner and tissue. (Available upon request.)
- Hardcopies of film permits and insurance policies must be with Production on-location at all times.
- When filming in dusty, dirty or sandy locations, Equipment Staff must be notified in advance. Sand and other environmental conditions are harmful to equipment.

- **Failure to adhere to these rules will result in an Equipment Hold. While on hold, students may not checkout equipment or items from the library, they may not use post-production facilities, and they may not screen films at NYFA.**

Students' Equipment Liability and Paying for Loss and Damage

- Students are responsible for any lost, damaged, or stolen gear.
- The entire crew is responsible for the care of equipment.
- For Intermediate and Thesis Productions, the Director of the film is financially responsible for lost, damaged, and stolen gear.
- Lost, damaged, or stolen gear must be paid for or replaced by the student. If the student elects to replace the gear, the Equipment Manager must approve the make, model and condition of the new equipment.
- If items are lost, damaged, or stolen, the responsible student(s) will be issued a bill via email, payable to the Bursar's Office. Until the bill is paid or the gear is replaced, students will be on Equipment Hold.

Theft and Theft Prevention

- Report stolen equipment **immediately** to the Equipment Manager or the Director of Operations.
- Equipment should NEVER be left unattended, especially in vehicles.
- Equipment should NOT be kept in vehicles overnight. Most thefts occur from locked vehicles that are unguarded!
- If shooting outdoors, at least one crew member must guard equipment.
- Thieves often work in teams to distract and steal equipment.
- Equipment must be stored securely each night, indoors.
- Students are financially responsible for stolen equipment.
- Students found to have lost gear due to negligence may be suspended or prohibited from graduating, and they will incur financial penalties.

Checkout Procedures

Familiarize yourself with the procedures below so that your Checkout and Check-In are as smooth as possible.

Before your Checkout

The equipment room can be a very busy place, and therefore Checkouts are given specific time slots. It is important that you know your Checkout/Check-In times and that you arrive on time.

-For most introductory group projects, the date and time will be pre-determined. *Please check your class schedule for checkout times.* Instead, contact Equipment the week before your checkout to confirm.

-For THESIS projects, you will set up a Checkout and Check-In time with an Equipment Manager. This can be done 4 weeks in advance, and NO LATER than 2 business days before your intended checkout.

NOTE: Timeslots for checkouts are subject to availability; it is recommended that you schedule as soon as possible.

The Day of Your Checkout

- Equipment must be checked out *and* returned by the full crew. Moving large amounts of gear with an insufficiently small crew is unsafe and impractical. **If the crew is not present, students will not be allowed to checkout gear.**
- Students must arrive on time. A minimum of **3 crew signatures** are required for all camera checkouts.
- It is the students' responsibility to thoroughly check their equipment during the checkout; **do not checkout damaged gear; report it to Equipment Staff immediately.**
- **Any equipment problems must be noted before the gear leaves the equipment room to avoid charges.**
- As the equipment is checked, students fill out and sign Checkout Paperwork and the Checkout Agreement provided by Equipment Staff. **This paperwork must be satisfactorily completed and returned to Equipment Staff before any gear is removed from preparation bays!**
- Give yourself sufficient amount of time to properly prep and checkout gear. Suggested times:
 1. *Intro Packages* - 1 hour
 2. *Intermediate Packages* - 1-2 hours
 3. *Advanced Packages* - 2-3 hours

After checkout has been completed, students may park their car/truck in the loading dock and begin to load their vehicle.

Loading Dock Procedures (at Olive Equipment Building)

Upon arrival at the Olive Equipment Building please check in with equipment staff for permission to park your truck in the loading dock. All crew must use street parking on either Olive Ave. or N. Keystone Street.

The Day of Your Check-In

If you are to be late to your scheduled check-in for any reason, call the equipment room as soon as possible to let them know.

Any equipment, including all media and card readers, returned ONE to FOUR hours after check-in will incur a **\$50 late fee**. Equipment returned after FOUR hours will incur a full day late fee **at \$200 per day**.

As with Checkouts, a full crew must assist with Check-Ins.

NOTE: Depending on the size of the equipment package, it may not be possible for Equipment Staff to accept a Check-In too near the time the Equipment Room closes. For example, on weeknights, 3-Ton packages WILL NOT be accepted after 8:00pm.

Lost or Damaged Items

Equipment staff will examine returned gear. If any items are missing or returned damaged, students will be notified by email within two business days of check-in. Late fees shall be incurred after one hour after the scheduled check-in time.

Reshoots

Reshoots should not be relied upon as an extra shooting day. However, in certain cases, you may request to reshoot using the RESHOOT REQUEST FORM. This form allows you to shoot after your allotted shooting time. Please follow the below steps to obtain permission to reshoot. NOTE: All equipment available for primary shoot dates may NOT be available during re-shoots.

Students must obtain the Reshoot Form from the Film Department after the directing instructor has approved and notified the department. With the Equipment Manager, schedule an equipment Check-Out and Check-In time. *All requests must be processed at least 48 hours in advance.*

Students are required to obtain approval from their instructor for reshoots. Student must visit the film department coordinator for department approval, with all paperwork filled out properly. Paperwork includes lists of crew members, check-out times, instructor approval, and a list of equipment needed. Last, students must obtain final signatures from Equipment and Department Coordinator for checkout.

EXPENDABLES

NYFA students are expected to acquire their own expendables that will be used outside of the class setting.

Suggested Student Expendable Package (Basic)

- 1 roll 1” white paper tape (camera tape)
- 1 roll 2” black paper tape
- 1 roll 2” black cloth tape (gaffer's tape)
- Blackwrap, also known as Cinefoil.
 - Comes in large rolls. 1 roll per crew should be enough.
- Diffusion.
 - The kind we use is called 216. But there are many other kinds.
- CTB. Blue gel.
 - Get 1/2 Blue, and you can double it up. Get enough to cover each light with full CTB.
- CTO. Orange gel.
 - 1/2 Orange. Less necessary, but nice for accent.
- C-47's.
 - Clothespins to civilians.
- Gloves.
 - Your choice, thick enough not to get burned.

| EXPENDABLES: Options for Available Vendors | |
|--|--|
| <p><u>The Expendables Recycler</u> expendablesrecycler.com 5812 Columbus Avenue Van Nuys 91411 (818) 901-9796</p> | <p><u>FilmTools (the only place open on Saturdays)</u> 400 W Burbank Blvd Burbank, CA 91504 (818) 845-8066</p> |
| <p><u>EVS - Gear for Filmmakers</u> 1819 Victory Blvd Glendale, CA 91201 (800) 238-8480</p> | <p><u>Hollywood Expendables</u> 3920 W Magnolia Blvd Burbank, CA 91505 (818) 556-3396</p> |

PRODUCTION DOCUMENTS

All students involved in film production will be utilizing various documents and forms for their shoots. Most of these document templates can be found in the Handbook section of the Hub website under “Production Documents”. Please download these documents and save them to your computer, as they will come in handy for all future projects.

These documents include:

- Location Release Agreement
- Location Scene Breakdown
- NYFA Call Sheet
- Shooting Schedule
- Actor Release Form
- Breakdown Sheet
- Cast Breakdown
- Crew Deal Memo