

BROOKLYN COLLEGE  
DEPARTMENT OF FILM

# **PRODUCTION HANDBOOK**

FIFTH EDITION  
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Comments and suggestions invited.

## CONTENTS

1. Purpose of Handbook	4
2. Stages of production approval	4
3. Production Procedures for a typical Narrative Project	5
Script preparation and Development	
Pre-production	
Production	
Post-Production	
4. Copyright Requirements - Yours and Theirs.	7
5. Equipment	8
Time allotments - priority days, non-priority days	
Equipment allotments by class	
Reservation procedure	
Check-out procedure	
Check-in procedure	
6. Equipment check lists	10
silent (MOS) shoots	
sync-sound shoots: film, video	
7. Equipment inventory	12
Cameras: film, video	
Camera accessories	
Exposure meters	
Camera mounts	
Lighting equipment	
Lighting stands	
Lighting accessories and grip equipment	
Sound production equipment	
8. Film or video? Choosing your originating format	16
Stock selection	
Digital video choices and decisions	
9. Titles	18
standard order	
shooting for film, computer generated for video	
10. Auditions, casting and rehearsals	19

11. Production locations	19
12. Insurance	20
Liability	
Equipment	
Department	
Rental house	
The Film Society Insurance Plan	
13. Procedure for sync sound shooting	20
14. Post-Production	22
Conventional film editing	
Digital editing	
Sound editing and design	
15. Ownership and rights	23
16. Permits and Releases	23
17. Sample forms	25
STUDENT CHECKLIST: CAMPUS/MAYOR'S OFFICE PERMITS	26
Permission to film on campus –Cast & Crew	27
Request for Access to Campus for Student Projects	28
Vehicle Loading & Unloading Form	29
Mayor's Office Letter of Good Standing	30
Location contract	31
Personal release form – No Pay	33
Personal release form – Pay	34
Talent release	35
Breakdown sheets	36
Camera report	37
Story board	38
Sound report	39
Call Sheet	40
Equipment Form	41
18. Rules and regulations to preserve the community	43
19. Useful phone numbers and other resources	44

## 1. Purpose of this handbook

Making films requires not only artistic vision and motivated collaboration, but equally important, clear organization based on necessary, accurate information. This Handbook is a place where the necessary procedures and tools for production may be found, essential for your navigation through the production experience as film students at Brooklyn College.

## 2. Production approval

Production classes are geared to different levels of proficiency. Many of the classes before the Qualifying Film (Film 3200) are exercise oriented, i.e., the production of finished sync sound films is not expected in Film 2401, Film 2501, Film 3401, Film 3501 and Film 3502. Those classes, and the craft classes of Location Sound (Film 2601) and Editing (Film 2701) have equipment allotments that are available to the students on the class rosters.

Films made in 2201, 3200, 3201 and 3401 require signed faculty approval:

1. Production approval requires the signature of the faculty member in charge of the class, after pre-production, including the final script, the breakdown, the budget, the casting (if applicable), crew, location agreements, shooting schedule, etc., has been completed.

**A signed Equipment Reservation Form will be delivered to the Equipment Room (224 WEB) so those projects that have been approved may then check out equipment.**

**NO EQUIPMENT MAY BE CHECKED OUT FOR 2201, 3200, 3201 and 3401 UNTIL THE SIGNED EQUIPMENT RESERVATION FORM HAS BEEN SUBMITTED.**

2. All classes, including the exercise-oriented ones, will require a signed Equipment Reservation Form for *additional* use of equipment after the designated scheduled time. Again, this form must be signed by the faculty member in charge of the class, after the Equipment Room has been consulted for the availability of the requested equipment.

**Equipment Reservation Forms are included in the back of this handbook and are available from the Equipment Room. It is the student's responsibility to get the appropriate faculty signatures and to hand in the forms as required.**

### **3. Production Procedures for a typical Narrative Project**

With some changes, a similar breakdown should be used for documentary projects (see description following.)

#### **A. Script preparation**

1. The script written in Film 3300W is submitted to the supervising faculty person.
2. Class presentation and discussion
3. Rewrites and revisions
4. Assembling a crew for the project.

#### **B. Pre-Production**

1. All camera department and sound department crew members are to be checked out on the equipment to be used.
2. Ads for casting, auditions, taping short lists, cast selection.
3. Budget preparation
4. Location scouting, obtaining releases and permits for selected locations
5. Production meetings:
  - With crew - script breakdown, shooting scripts  
production scheduling  
plans for equipment, supplies, props, costumes
  - With supervising faculty member - to go over revised script, budget, and shooting schedule.
6. Equipment (camera, lenses, lights, grip, sound) and stock tests if shooting film
7. Production approval form signed by supervising faculty member and submitted to the Equipment Room.

#### **C. Production**

1. Releases (including, if applicable, the SAG waiver) obtained from cast, agreements signed by crew.
2. Rehearsals, for both cast and crew.
3. Shoots: logs - camera, and sound; digital transfer of film for editing.
4. Syncing and logging of dailies for film and double system digital shoots. Logging of single system of DV shoots.
5. Sync dailies screened for class.
6. Reshoots scheduled as necessary.

#### **D. Post-Production**

1. Assembly and/or rough cut screened for class.
2. Sound work: music recording, voice-over recording, ADR/dubbing, foley
3. Titles and credits - information proofed and prepared in computer
4. Multiple sound tracks prepared (music, dialogue, effects, V/O, etc.)
5. Fine cut screened for instructor.

### **Variations for Documentary Production**

A Documentary Production can incorporate many different technical formats and styles (verite, docudrama, historical, educational). At Brooklyn College, the documentary production classes are devoted to the development and production of short documentaries dealing with a wide variety of topics. Productions are collaborative, with students working in close association with other classmates on their productions.

#### **A. Research & Development of a topic/idea**

1. Present idea to class for feedback and discussion
2. Review existing material (archival, films, videos, web media) on the chosen topic
3. Practice interviewing skills and strategies
4. Prepare for technical challenges and requirements -including documentary cinematography, and documentary location sound techniques
5. Obtain all necessary clearances and permission from subject, as well as institutions where production may take place.
6. Prepare a treatment based on research and preliminary interviews.
7. Producing elements: Budget, Shooting Schedule, Crew selection, Logistics

#### **B. Production Stage:**

1. Location Production - this includes on-camera interviews, b-roll, verite footage, wild sound, and room tone.
2. Obtaining archival material and permissions to use.

#### **C. Post Production Stage:**

1. Screen dailies for class
2. Transcribe all interviews
3. Log all b-roll footage
4. Rough outline based on interview transcriptions
5. Rough assembly, First Cut, Final Cut.

## 4. Copyright Requirements - Yours and Theirs

The final credit on your film will be your copyright statement:

(Title) © 2005 Jane Doe

A work must be original, an expression of the creator, of a non-utilitarian nature, and fixed in a tangible medium of expression; if all these criteria are met the creator has copyright without even registering the work. Since 1989, when the United States joined the Berne International Copyright Convention, the copyright statement is no longer required for your work to be protected. Still, old habits die hard, and there are some legal advantages to copyright registration. Copyright information and applications may be obtained from the Registrar of Copyrights, Library of Congress, Washington, D.C. 20540 or online at <http://www.loc.gov/copyright/>

In fact, you must also observe the copyrights of others when you make your film. Any time that copyrighted material (adapted stories, clips from films, recorded/live music) is used in its entirety or as an excerpt in a film (professional or student) the property must be legally cleared for use. A distinction must be made stating whether you want clearance for educational and non-commercial use only (this includes festivals), or whether you are asking for broadcast and/or theatrical screening privileges.

In the case of copyrighted music (including Happy Birthday to You - very expensive!) permission **must** be obtained from the publisher, the author, and the performer.

These entities are covered by a Sync License, a written authorization to sync a recorded version of a song to your visual images (usually controlled by the music publisher) and a Master Recording License, giving you the right to use the recording of the performance itself. You need to find out the names, addresses, and phone numbers of the organizations controlling the Sync Rights and the Master Use Rights for the song(s) you want to use.

The following performance rights organizations don't control the rights themselves, but they know who does.

American Society of Composers, Authors, and Publishers (ASCAP)

Clearance Desk (212) 621-6160 or

Clearance Express <http://ascap.com/ace/ACE.html>

Broadcast Music, Inc. (BMI)

Research Dept. (310) 659-9109

BMI Internet Song title Database <http://bmi.com/repertoire/about.asp>

Society of European Stage Authors and Composers (SESAC)

SESAC Repertory (800) 826-9996

SESAC Repertory On-Line <http://www.sesac.com/repertory.htm>

Or you can commission original music and performance!

## 5. Equipment

The Equipment Room (224 WEB) and the Film Department Computer Labs (237 & 239 WEB) are managed by Jay Kim.

### A. Equipment Allotments: Time and Packages

Each class has a certain number of priority days for reserving specific equipment packages. Additional equipment may be available on a non-priority basis. The number of days and when they occur will be announced in the syllabus for the classes at the beginning of the term. Equipment packages for the exercise/craft classes will be listed in the syllabus for those classes. Standard packages for 2201, 3200, 3201 and 3401 will be listed below.

After all priority days have been used, equipment may still be used on a non-priority basis during the term for which the film has been approved. After that term, any use of equipment for that project will require a consent form, signed by the course instructor, following consultation with the Equipment Room staff.

### B. Equipment Reservation Procedure

Students in **Film 3200** may reserve equipment from *up to one month, but no later than two weeks* in advance of their intended shoot date; students who fail to make reservations at least two weeks in advance will lose their priority status.

For ALL OTHER Production classes, students may make reservations *up to two weeks, but no less than two days*, in advance.

\*A separate reservation form is required for each separate block of shooting time.

\*Additional lights and other accessories beyond the allotted package may be reserved on a non-priority basis only - one week before the shoot.

**For Film 3200 students, cancellations must be made no later than one week before your priority shoot is scheduled, or you will lose the priority days.**

**REMEMBER, IF YOUR SIGNED EQUIPMENT RESERVATION FORM HAS NOT BEEN SUBMITTED, YOU MAY NOT CHECK OUT EQUIPMENT, SO BE SURE THAT ALL YOUR PRE-PRODUCTION REQUIREMENTS WILL BE FULFILLED IN TIME FOR YOUR RESERVATION DATE.**



### C. Equipment Check-Out:

- \*Reservations must be **confirmed** the day before check-out. If this is not done, the reservation may be cancelled.
- \*Students must have a **valid Brooklyn College ID** and **current registration in a production class** to check out equipment.
- \*It is important to inspect and test each piece of equipment to be sure that it works *before* you accept it. Make sure you allow enough time to do this thoroughly. The success of your shoot depends on it **AND you will be held responsible for the cost of repair or replacement if it doesn't work when you return it!**
- \*Be careful with cables - do not bend or wind them too tightly and do not step on them. The wires may break inside the insulation. Learn to use and carry a small volt ohm meter to check power, cables (power and mic) and fuses.

**\*Check-out appointments will be scheduled between 1:00 PM and 4:00 PM Monday through Friday.**

**DO NOT be late for check-out. If you miss your appointment you will have to wait. Lateness is not professional, and it affects everyone in the department.**

### D. Equipment Check-In

- \*The people who signed the equipment out **must** be present for the entire check-in procedure. Allow time for this.
- \*All equipment must be properly packed in cases, all cables must be wound and tied. Be careful with flags and gels - they are fragile!
- \*Any damage or problems must be reported on the back of the check-out form; blown bulbs must be returned when checking in or you will be charged for them.

**\*Check-in appointments will be scheduled from 10:00 AM to 1:00 PM - Monday through Friday.**

**DO NOT be late for check-in. The equipment may be scheduled to go out again. You will be penalized if you are late.**

## **6. Equipment Checklists**

### For 16mm MOS shoot -

#### 1. Camera:

- Camera with wild motor
- Crank (if spring wound motor)
- Battery(s) if electric motor
- Power cable(s)
- Lenses with proper mounting adaptors, if needed, prime or zoom
- Lens cleaning fluid and lens tissues
- Filters, close-up attachments, filter holders, filter rings
- Magazines, core adapters, spare cores, and/or takeup spools
- Changing bag, empty 400' cans, extra black bags for short ends
- Compressed air or manual bulb-type blower for cleaning mags, etc.
- Camera tape, magic marker
- Film stock
- Exposure meter
- Camera report sheets and clip board
- Cinematographers' Manual

#### 2. Camera mount:

- Tripod head with legs, pan-handle
- Spreader (triangle)
- High hat
- Dolly

#### 3. Lighting

- Instruments (head) with spare bulbs, if available
- Stands
- AC cables, breakout boxes
- Ground adapters (3 prong to 2 prong)
- Reflectors
- Grip equipment - scrims, flags, clamps, barn doors
- Gaffer tape, magic markers
- Diffusion, gels
- Hot mitts

### For 16mm sync sound shoot

Same as MOS, with these additions

#### 1. Camera

- Camera with crystal sync motor
- Slate

#### 2. Sound

- Digital sync recorder
- Appropriate recording stock
- Batteries or power supply
- Headphones with appropriate jack for recorder being used.
- Mics w/ mic stand adapters for attaching to stands

- Mic extension cables
- Wind screen, shock mount; Zeppelin, shock mount
- Boom and/or mic stands
- Mixer, with power supply, necessary cables for connecting.
- Safety pins for lavaliers
- Connector adaptors, as required
- Sound blanket, if needed
- Sharpies, pens, gaffer tape
- Small flashlight
- Small utility knife or scissors
- Sound report sheets and clipboard

For Digital Formats, single system sound shoot

1. Camera

- Camera
- Batteries and charger
- Appropriate digital tapes
- Camera report sheets and clipboard
- Camera manual

2. Camera mount

- DV camera Tripod
- Wheels, if needed

3. Sound (see above)

- External mic kit, with XLR cable, adaptor if needed
- Wind screen, Zeppelin (see above)
- Boom and/or mic stand
- Sound report sheets and clipboard
- Headphones

4. Lighting (see above)

- Omni Light kits, others as needed
- Reflectors
- Cables and adapters
- Gaffer tape, magic markers

For DV, double system sound shoot

Same as single system shoot with following additions:

- Hard Disk recorder -
- Mixer, if more than two mics
- Slate

## 7. Equipment Inventory

### Cameras - Film

**Bolex Reflex** - spring wound, MOS only

**Bell & Howell Filmo-** , non-reflex, spring wound, MOS only

**Arri-S** - battery powered (8.4 volt wild motor); 12 volt crystal control available for shooting to playback, otherwise only used for MOS; takes 400' mag or 100' daylight loads

**CP16** - battery powered (20 volt ONLY), crystal sync, takes 400' Mitchell (double compartment) mag load only

**Eclair ACL** - 12 volt battery powered, crystal control sync sound, takes 200' and 400' quick change co-axial mag loads.

This camera requires insurance to take off campus.

**Eclair NPR** - 12 volt battery powered, crystal control sync sound, takes 400' quick change co-axial mag loads only. This camera requires insurance to take off campus.

**Arri-BL** - 12 volt battery powered, crystal control sync sound, takes 400' displacement mag loads only. This camera requires insurance to take off campus.

**Aaton LTR** 16mm/Super-16mm camera 12 volt battery powered, noiseless crystal sync, Color Video-Tap, takes quick change 400' co-axial mag loads only.

**Aaton XTR** Plus Super-16mm camera 12 volt battery powered, noiseless crystal sync, Color Video-Tap, takes quick change 400' co-axial mag loads only.

**Arri-SR** - 12 volt battery powered, noiseless crystal sync, takes quick change 400' co-axial mag loads only.

**Insurance is required to take the following film cameras off campus:** Eclair NPR & ACL, Arri BL & SR, Aaton LTR & XTR

### Cameras - Digital

**Panasonic DVX100A** - recording format DV; shooting modes: 60i, 24p, 30p

**Panasonic AGHVX200** - DVCPRO HD, DVCPRO 50, DVCAM,

**Panasonic AG-HPX-170** - DVCPRO HD, DVCPRO 50, DVCAM

**Panasonic AG-HMC40** - AVCHD 1080p, 1080i, 720p

**Panasonic AG-AF100** - Micro Four Thirds AVCHD 1080p, 1080i, 720p

**Sony HDRFX1** - HDV 1080i or DV

**Canon 5D Mark II** - Full Frame 1080p

**Insurance is required to take the following digital video/HD cameras off campus:**

Panasonic AGHVX200. Panasonic AG-HPX-170 , Panasonic AG-HMC40, Panasonic AG-AF100, Sony HDRFX1 and the Canon 5D Mark II

### Camera Accessories

#### Batteries - Film -

Each camera requires a specific battery as a power source. Batteries should be fully discharged at operating voltage before recharging. Current charging time is 15 hours (another reason why you must confirm your reservation!) Normally 4 magazines can be run off one fully charged battery.

#### Batteries - Digital -

Each camera requires a specific battery as a power source. A single battery may run up to 9 hours but all will run less than nominal time if the LCD screen is used instead of the viewfinder. A battery may be charged on the camera, or on a separate charger while you are shooting.

### Lens filters, filter rings, holders and matte-boxes

Filters come in two main types: square glass and round glass; we use round glass

Round glass: comes in different "series" or diameters. Series #9 and 4 1/2" are the most common, used on zoom lenses. Filter-ring or the proper series # are required to attach a filter to the lens. The Arri-S matte box takes its own Arri filter holders, with the possibility using two filters at the same time. The CP16m and Arri-SR, when used with zoom lenses, use round filters, mounted with an adapter ring.

#### Filter Uses:

Some filters such as polarizing and neutral density filters (N.D. 0.3, 0.6, 0.9) are used with both color and b/w film.

Contrast filters used with black and white film affect the tonal separation of colors are used to make skies (blue) and vegetation (green) more dramatic. (K2, 25A)

Color conversion and correction filters such as #85B and #80A are used with color film to change the color balance of the light source so tungsten balanced film stock can be used outdoors, etc.

Supplementary Close-up lenses are attachments which permit close up work with standard lenses such as the Angenieux 12-120mm zoom that do not have a macro lens function built in.

### Exposure Meters

There are two main types of meters, *incident* (reading light falling on the subject) and *reflective* (reading the light reflected back from the subject.)

Students registered in Film 1201 class can check out either the Sekonic L-398A analog light meter or Sekonic L-308DC digital light meter for their production exercises. All students registered in film production classes Film 2501 and higher are required to own and demonstrate proficiency in the use of an incident light meter. Both the Spectra Professional and the Sekonic Studio Deluxe models are highly recommended. For more advanced cinematographic applications, the Sekonic model L-758Cine combination incident/reflective spot meter is recommended.

### Camera Mounts and Accessories

Tripods (aka "Sticks" or "Stix")

- Standard legs: 4' when closed, 6' when extended

Some require a "spreader" (aka "triangle" or "stay feet") for support on a solid surface, while others have built in collapsing spreaders.

BE SURE YOU KNOW WHAT YOU HAVE!

- Baby legs: 3' when closed, 5' when extended; otherwise, as above.

- High hat: 6" high, solid legs, no telescoping function.

Tripod Heads

- Friction heads and fluid heads

Employing the principle of hydraulic resistance, the fluid head yields a much smoother and more easily controlled "drag" than the friction head.

### Lighting Equipment and Accessories

A very large selection of lighting equipment is available from the Equipment Room. Both Fresnel and Open-faced quartz instruments are available including the following:

- Inkies (200w)

- Tweenies (650w)

- Babies (1kw)

- Soft lights (1kw/2kw)

- Broads (1kw)

- Nook lights (500w)

- Reflector floods (250w)

- Lowell lighting kits, including DP lights and Caselights (1kw)

- Omni Lights (300w, 420w, 650w)

- Kino Flo 4 bankX2

- Mini Kino with car adapter

- HMI PAR (1200w)

### Lighting Equipment and Accessories (continued)

Light stands, accessories, and miscellaneous grip equipment (as discussed and demonstrated in classes) are also available for check-out and include the following:

- light stands for all instruments
- barn doors
- snoots
- scrims
- pigeons
- C-stands (aka "grip stands") with heads and arms
- flags, nets
- studded C-clamps
- mafer clamps
- pipe clamps
- gator grips
- reflectors
- extension cables

### Wire size and current draw

#4 - 85 amps	#6 - 65 amps
#8 - 45 amps	#10 - 30 amps
#12 - 20 amps	#14 - 15 amps
#16 - 6 amps	#18 (lamp cord) - 3 amps

W / E = I

Watts/Volts = Amps

### Things every gaffer needs on the set

- \*Insulated screwdrivers, flat head and Phillips
- \*Insulated large pliers, and needle-nose pliers
- \*Volt/Ohm meter with test probes
- \*Gaffer gloves (hot mitts), gaffer tape, clothes pins
- \*Spare fuses, flashlight with spare batteries
- \*"Cube" taps, ground adapters,(3-prong AC to 2 prong AC)

### Sound Production Equipment

- Fostex FR2
- Sound Devices 702 2-channel hard disk recorder
- Microphones
- Sennheiser Microphone Kits (hypercardioid, cardioid, omnidirectional)
- Lavaliers
- Sony Tram Mic
- Wireless Mics

### Sound Production Equipment (cont.)

Portable 3 Channel mixers  
 Recording Accessories  
 Fishpoles  
 Shockmounts  
 Foam windscreens  
 Zeppelins  
 Headsets  
 XLR Cables

**DO check your entire sound kit at check out to make sure all the batteries work.**

## **8. Format and Stock Selection**

There are various reasons to choose between film and digital formats for your production. On the practical side, no matter what the genre of your project, from documentary to dramatic narrative, there is the matter of budget to be considered. It is less expensive to shoot digital video, and, when you are editing at school, or on your own system at home, the postproduction costs less as well. You must, of course, keep your production under control after careful preproduction, or your post will be an endless nightmare of logging and assembly, even if the meter isn't running at a postproduction house! Also, on the practical side, if you are planning a documentary project, with extensive interviews, and with the uncertainty of capturing unscheduled events, the ability to keep shooting without breaking the bank is a welcome relief. Finally, even if you are shooting a scripted narrative story, you will be able to work more freely on getting the performance you want from your often nonprofessional actors, if you aren't limited to the number of takes you can afford.

Nevertheless, we are a **film** department, and we are committed to the aesthetic of the film image. For many projects, that image is integral to telling your story in a way that will satisfy your own artistic vision.

Once you have chosen the format there are decisions to make about film stocks, and the various types of digital cameras...

### **Shooting on Film**

If you choose to originate (i.e. "shoot") your production on 16 mm film, you have a wide variety of film stocks from which to choose.

In most cases (other than for specific class exercises or for experimental purposes), REVERSAL film stocks, due to their poor latitude and other factors, should be avoided.

Whether you choose Kodak or Fuji, black and white or color, your best results will be achieved if you shoot NEGATIVE as your camera original. The nature of the scene (and your budget) will help you decide on a specific film stock.



A few basics to bear in mind are things like color temperature and film speed (not to be confused with "fps" {frames per second} rate). For example, in the case of color temperature, if you are shooting Tungsten Balanced color film in daylight, you MUST use a #85 or #85B filter on the lens! Be sure to check that the filter you have in your hand physically fits on the lens of your camera! And don't forget...since you are using a filter, you are cutting down on the amount of light hitting the film. In this case, since you are using the #85 or #85B filter, you will need to compensate for the lost light by opening up 2/3 of a stop!

As for the importance of film speed (the ISO or ASA number of the film stock), consider this example...You are shooting a night exterior scene where you are using reflectors (but not bringing in a generator or running any cables to power up some lights)... obviously, the minimal amount of available light you have dictates that you are going to need a "fast" film stock.

You can always get updated information on line as to what Kodak stocks are available (and what has recently been discontinued) if you go to:

<http://motion.kodak.com/motion/Products/Production/index.htm>

In all cases, you should ALWAYS SHOOT TEST ROLLS to determine which stock is best for your production.

Film is expensive... OK, so you knew that already... but here is something to consider... It is often possible to buy (at a very significant discount) film stock that has already been purchased from Kodak or Fuji by someone else, usually a feature (or even a shorter film) that has bought more film than, as it turned out, was actually needed to complete the production. Such film may be classified as "Short ends" or "Recanned." The problem with this stuff is obvious. You don't know the history of it! Is it a "recan" because they loaded it into the magazine of the camera and just didn't need it after all, whereupon it was carefully taken out of the mag in total darkness and carefully loaded back into the can it came out of? Or did it get "flashed" along the way? Was it sitting on the seat of a car that was parked out at the beach in the broiling sun all day? Who knows? Is it worth taking the chance to save some much-needed cash? Again, who knows? It's your money and your call...

## **Sound Issues and Decisions**

Location Sound, also known as Production Sound, involves the recording and/or mixing of sound on location during a film or video shoot. In film and video production, location sound can be single system or double system. Double system involves the separate recording of picture and sound on two separate devices, which are later matched up in a complex post-production process. This requires a thorough understanding of the production requirements for the guaranteed synchronization of picture and sound. It also requires a full understanding of variable shooting speeds, frame rates, and to record sound within the limitations of a given frame size or shot. Single system production involves the recording of picture and sound on a single tape or card. This type of productions requires an understanding of a variety of digital cameras.

## **9. Titles**

Making titles for your film has become much easier with the advent of the computer, whether you will be finishing on video or on film.

The first step, in both formats, is to make a list of all the names to be credited.

Next you will put each credit or credit sequence on separate cards so they may be arranged in the final order to be seen on the screen.

Proof read these cards at least twice!

### **The standard order for credits is as follows:**

The Title of the Film  
 "Starring"  
 Directed by  
 (The body of the film)  
 The End  
 Cast Credits  
 Crew Credits  
 Lab, Production House  
 Permissions, archival sources, etc.  
 Funding/Special Thanks

Produced at  
 The Film Department,  
 Brooklyn College  
 City University of New York  
 (For Film 64 projects substitute  
 "Partially funded by" for "Produced at")

The most important consideration for titles is that they should be easy to read in the time they are on the screen. Legibility is more important than any fancy font.

## 10. Auditions, casting, and rehearsals

There are many ways of locating actors:

1. Put up notices in the Theater Department at BC
2. Check Professor Tutak's head shots files
3. Contact acting schools -
  - American Academy of Dramatic Arts** - 120 Madison Ave. (212) 686- 9244
  - Stella Adler Conservatory** - 31 West 27th Street, 212 689 0087 or 800 270 6775
  - H B Studio Inc.** - 120 Bank Street (212) 675-2370
  - Circle in the Square Theatre** - 1633 Broadway (212) 307- 0388
  - Lee Strasberg Theatrical Institute** - 115 East 15th St. (212) 533-5500
  - Professional Children's School** - 132 West 60th Street (212) 582-3116
  - LaGuardia High School High School for Music and the Performing Arts**  
100 Amsterdam Avenue (212) 496-0700
4. Put an ad in *Backstage*, a trade paper - 148 West 49th Street, New York, NY 10019 (212) 398-0581, [www.backstage.com](http://www.backstage.com)  
Call for the weekly deadlines, prices (per line). Let them know that you are casting a film for an advanced class in the Film Department at Brooklyn College.
5. Put an ad in Craigslist or Mandy.com

### Audition and Rehearsal Space

For auditions, you can use any one of our rooms that does not have a class scheduled in it. However, generally, most television, film and theater auditions for actors in New York take place in Manhattan and students may find that they will get a much better turnout if they book a rehearsal venue in Manhattan such as Shetler Studios (244 W 54th St # 12 New York, NY 10019-5515 (212) 246-6655 [www.shetlerstudios.com](http://www.shetlerstudios.com)), who provide a discount rate for students. Mini-DV and lower-end HD cameras can be reserved and used for auditions and rehearsals.

## 11. Production Locations

We do not have a sound stage. You must either shoot on location, or in the wired but not sound-suitable rooms 212, 230 or 206 WEB (students are required to leave a \$250 deposit with the Equipment Room for the use of any of these three rooms). Shooting on location for interiors (exteriors are almost always locations) has pros and cons. The problems include electrical sources, changing angles of light, noise from outside and from internal machines (refrigerators, air conditioners, etc.), possible rental and insurance charges and so forth. There are plusses - set dressing may be held to a minimum since it already exists; you may find a really interesting location that will actually add to the production values of your project. In any event, location shooting is a fact of life at Brooklyn College. It has resulted in some very imaginative and wonderful films.

## 12. Insurance

**Film Society Insurance Plan:** As of Fall 2007, the Film Society of Brooklyn College maintains a liability insurance plan, which students can purchase during either the fall, or spring semesters. This insurance plan covers up to \$1 million in general liability, \$250k in equipment and \$250k for property damage, for a total of \$1.5 million. The deductible for this plan is currently \$2,500, which means that *any claim under that amount will be paid by the student*. For this reason, most rental houses will ask to put a hold for the \$2,500 on a credit card. The cost of the insurance is \$150, when paid during the fall semester, or \$75, when paid during the spring semester. Payment may be made in cash, or by check or money order (made payable to "BC Member Organization") and must be submitted to the Program Coordinator. At the time the insurance fee is submitted, the student will be asked for a photo ID (a driver's license, passport, or resident alien ID).

**Students who have not paid for lost or damaged equipment will not be permitted to register, and, therefore, will not graduate with a major in film production.** Of the many listed agencies in "the Yellow Book" and NYPG (the New York Production Guide) that deal in film equipment and liability insurance, a few specialize in low budget productions.

## 13. Procedure for sync sound shooting

Before the shoot, if you haven't already done so during preproduction:

At your location:

- \*Check for adequate space for parking
- \*Work out where equipment will be stowed when not in use
- \*Plan where cast members will wait when not on set
- \*Map out the route to the restroom, avoiding the set if possible
- \*Check on the power supply; make sure you know where the fuse box or circuit breaker box is located. If it is a fuse box, bring spare fuses.
- \*Listen for noise from equipment in the space; consider unplugging appliances (remember to re-plug when not shooting), decide if sound blankets will be required.
- \*Consider the light sources - will you need gels.
- \*Do you have all the necessary permits and releases
- \*Hold a production meeting: and make sure that each member of the cast and crew knows exactly what (s)he is expected to do at each stage of the production. Make photocopies of the transportation plans and schedule for each person.

On the day of the shoot:

1. On the set, the director blocks the scene with the actors. Crew members note things relevant to their roles: camera positions and moves, lighting and shadow problems, mic placement, windows that need gels, and so forth. Camera and actors' positions are marked.
2. Actors go off set for make-up, wardrobe, rehearsal.
3. Crew sets up lights under direction of the DP. Sound sets up mics. Cables are set out of the way and/or taped down. A microphone hum test is taken with all lights and other AC-powered equipment on. Camera is put in place. Director checks framing.
4. Actors return to the set for rehearsal. First run-through checks that everyone understands the action. Second run-through works for performance values. The director must decide when to stop rehearsal and begin shooting. It is a trade-off between saving takes and losing the performance.

5. Calling the shot:

Before the first shot in the location, only -

A.D.: **"Quiet, please. Sound roll 60 seconds of room tone."**

**"Thank you."**

Before each subsequent shot

A.D.: **" Quiet on the set."**

DIRECTOR: **"Roll sound"** (for a double system shoot)

SOUND: Puts recorder into record mode, checks tape or signals.

**"Rolling"**

DIRECTOR: **"Camera"**

CAMERA: Turns on camera (for film, waits till it gets up to speed)

**"Speed" (or "Rolling")**

A.D.: **"Slate"**

The slate must be clearly legible indicating scene #, take #, sound#.

It is held open in front of the camera, steady, well-lit, and in focus.

The CLAPPER calls the shot **"scene #, take #, sound #,"** claps the board firmly, and moves quickly out of the shot.

DIRECTOR: **"Action."** (The actors begin.)

If a sound problem or a camera problem occurs while shooting, the sound recordist or camera operator must evaluate whether the problem can be solved later (a wild line to cover a siren noise; a close-up to replace a shot in which the boom appears. If it is an incurable problem particularly near the beginning of a long take, call "sound problem" or "camera problem" and stop the take.

After the take is completed, or for any other reason, the DIRECTOR calls "**Cut.**"

If the shot was not slated at the head, **sound and camera keep rolling for a tail slate in which the clapboard is held upside down.**

During the shoot, both sound and camera operators fill out reports or log sheet, listing what was recorded/shot on each roll. The reports list scene and take numbers, footage rolled, notations for "SYNC," "MOS," or "WILD" sound, and remarks on technical or performance problems in the "Comments" column.

All sync sound numbers run consecutively starting with "001." That means that every sync sound shot (each time camera and sound roll together) should have a different sound number. All wild sound numbers begin at "1001."

Variable speed shots should almost always be shot MOS.

## 14. Post-Production

The editing facilities are open and available whenever the Equipment Room is open, or when there are evening classes. Look on the doors of the labs for posting of hours. The last few weeks of each term additional hours are added as staffing permits. Editing positions are available on a walk-in basis until the demand creates a waiting list, at which time a two-hour limit will be instituted.

You must have a valid ID, which will be held in the Equipment Room while you are working with the equipment. No editing equipment leaves the building. There is no eating or drinking (except water) in any room with equipment in it.

### Computer-controlled Non-linear Editing

**237 WEB** contains the Intermediate Lab with MacG5 workstations loaded with Final Cut Pro Studio 7. Several of the workstations in 237 also have Final Draft, EP Budgeting, and EP Scheduling.

**239 WEB** contains the Advanced Lab loaded with Final Cut Pro and AVID Media Composer.

**228 WEB** contains a screening room, complete with a 40" flat-panel HDTV and a 5.1 Dolby surround system.

### Sound Editing and Design

The Advanced Lab (WEB 239) has 19 workstations with Pro Tools CD Library

## 15. Ownership and rights

\*All Student Works are owned by the student(s) who created them.

\*Any income from distribution of any Student Work shall be the property of the student(s) who created such Work.

\*All students who create or participate in the creation of a Student work are jointly and severally responsible that such Student Work is not libelous, obscene, or otherwise contrary to law. Such students shall also be responsible for obtaining any necessary permissions for the use of any copyrighted materials included in such Student Work.

\*The student who owns each Student Work grants Brooklyn College:

a) the right to purchase prints or other copies of each Student Work at cost, whenever in the College's sole discretion, such prints or other copies are needed for any College use; and

b) the right to reproduce, display, or perform such prints and other copies of Student Work anywhere and for any reason, without any royalty or other payment of any kind to the student(s).

\*The Department of Film, Brooklyn College will decide whether or not to put its name on a given Student Work.

## 16. Permits and releases

### General considerations:

For any location you use or person you photograph, you must obtain legal permission to shoot. Arranging permission can take some time. Be prepared with exact information about official names and addresses for your location. Leave time to get signatures of all crew, non-SAG cast, and faculty. Know correct dates. **PLAN AHEAD!**

### Forms discussed here:

\***Campus Permits** - There is a single form that must be filled out

by the student in order to shoot on campus during hours when the campus is closed or during the weekend. This form may be obtained from the main office of the Film Department:

1. The **"REQUEST FOR ACCESS TO CAMPUS "** form

This form must be signed by your instructor.

Students must then take the form to the Office of Student Life

(2113 Boylan Hall) and then to Campus Security (0202 Ingersoll) for the proper signatures. Please note that there is an attachment to the Campus Security form where students must include the names of all crew and cast who will also be on campus.

**IT IS RECOMMENDED THAT STUDENTS OBTAIN SIGNATURES FROM THE DEPARTMENT, CAMPUS SECURITY, AND THE OFFICE OF STUDENT LIFE FOR THE PERMITS WELL IN ADVANCE OF THEIR SHOOT. THEY MUST ALSO SHOW A VALID ID. ANY SPECIAL PROPS OR FIREARMS MUST BE REPORTED TO CAMPUS SECURITY FOR APPROVAL.**

**\*Permits to shoot on NYC Streets** -New York City requires a shooting permit for all exterior shooting done around New York that involves the placement of lights, generators, craft service tables, production vehicles or anything else that might impede pedestrian or vehicular traffic, or in which a student is asserting “exclusive control” of any public property. The fee for this permit is \$300. Students seeking a permit to shoot on location in any of the 5 boroughs may submit a permit application online at <https://nyceventpermits.nyc.gov/film/>. In order to secure a permit, students will also need to upload a signed “**Letter of Good Standing**” to the Mayor’s Office permit website. This is a form letter and copies can be downloaded from the *Resources* section of the Film Department website, or picked up in the Film Department office. The student’s instructor, the Program Coordinator, or the Department Chairperson can sign the letter. For more information, visit: [www.nyc.gov/film](http://www.nyc.gov/film)

**PLEASE NOTE:** If you are using only a camera and tripod, you **DO NOT** need a permit to shoot in NYC. If you are shooting without a permit, it is a good idea to print out and carry a copy of NYC’s rules and regulations for film and television production ([http://www.nyc.gov/html/film/html/news/important\\_info\\_permits.shtml](http://www.nyc.gov/html/film/html/news/important_info_permits.shtml)). This may come in handy if an over-eager NYPD officer attempts to stop your production.

All permits take time. Allow yourself at least 72 hours before you are scheduled to shoot. The Mayor's Office will not accept applications after 4:00pm Monday through Thursday and by 3:00pm on Fridays and the applications must be typed. Students are NOT required to obtain a certificate of insurance for the permit only. Where it asks for POLICY #, you should type: On File. Students must show a Valid BC ID at the Mayor's Office.

**\* Bringing a Vehicle on Campus to Load or Unload Equipment**

Film students who wish to bring a vehicle on campus to load and unload equipment must download from the *Resources* section of the Film Department website, or pick up from the Film Department office, a “Vehicle Loading/Unloading Form”. This form must be signed by the Program Coordinator or Department Chairperson and Campus Security.

**\* Screen Actor's Guild Agreement** - SAG actors are required to get a release from their union to participate in non-union (student) projects. Copies of this agreement can be downloaded from the *Resources* section of the Film Department website.



## 17. Sample Forms

### STUDENT CHECKLIST: CAMPUS/MAYOR'S OFFICE PERMITS

Permission to Shoot on Campus Cast & Crew List

Request for Access to Campus For Student Projects

Vehicle Loading/Unloading Form

Mayor's Office Letter of Good Standing

Location contract

Personal releases

Talent Release

Script Breakdown sheets

Camera report

Storyboard

Sound report

Call Sheet

Equipment Room Checkout Form

## STUDENT CHECKLIST: CAMPUS/MAYOR'S OFFICE PERMITS

### Campus Permits

- ☐ Obtain Office of Student Life "**Request for Access to Campus For Student Projects**" Form (available from the Main Office 201 WEB or 2113 Boylan)
- ☐ Fill out the form (including dates of shooting, times, and locations)
- ☐ Obtain Faculty Approval and Signature
- ☐ Obtain Signature from the Office of Student Life (2113 Boylan)
- ☐ Obtain Signature from Campus Security (0202 Ingersoll)
- ☐ Keep original in safe place

### Mayor's Office Permits

Create an account so that you may submit a Permit Application online (forms available from the Mayor's Office website – <https://nyceventpermits.nyc.gov/film/>)

- ☐ Obtain **Letter of Good Standing** Form from 201 WEB or download it from the Resources section of the Film Department website
- ☐ Complete the form (including dates of shooting, times, and locations)
- ☐ Obtain Faculty Approval and Signature
- ☐ Obtain Departmental Approval and Signature
- ☐ Get the Letter of Good Standing form signed and upload it to the Mayor's Office website.
- ☐ **HAVE YOU DONE THIS WITH AT LEAST A 72-HOUR NOTICE TO ALL THOSE INVOLVED?**

## PERMISSION TO SHOOT

### CAST MEMBERS/CREW MEMBERS

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

## REQUEST FOR ACCESS TO CAMPUS FOR STUDENT PROJECTS



Student Affairs: \_\_\_\_\_  
**Application Received**

Applicant submitting form: Y or N \_\_\_\_\_

Other: Name \_\_\_\_\_

### REQUEST FOR ACCESS TO CAMPUS FOR STUDENT PROJECTS

**The campus is open Monday through Friday from 7:30 a.m. through 11:00 p.m. Saturday and Sunday the campus closes at 6:00 p.m. Scheduled holidays must be taken into consideration.\***

1. State the specific reason you are requesting access approval to campus:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_  
                     Applicant Last Name                                      First                                      Middle Initial

3. \_\_\_\_\_ 4. \_\_\_\_\_  
                     Address                                      Zip Code                                      E-Mail

5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_  
                     Contact Telephone Number                      Last 4 Digits - Social Security #                      Undergrad, Grad, Alumni

8. Equipment (if any) \_\_\_\_\_

Date	Day	Hours	Building/Location	Room #	No. of Crew Members	Permission Attached (Check)
/ /		-				
/ /		-				
/ /		-				

I understand that during the length of this project, I must have my validated ID card attached by a clip to my exterior clothing or otherwise visible. I agree to sign in and out with the security office and present my ID card and a copy of this form when requested. To the best of my knowledge the information provided is accurate. Furthermore, I understand that failure to comply with directions may result in disciplinary action.

\_\_\_\_\_  
                     Print Name                                      Applicant Signature                                      Date

\_\_\_\_\_  
                     Faculty Sponsor's Name (print)                                      Department                                      Faculty Ext.

\_\_\_\_\_  
                     Faculty Sponsor's Signature

\_\_\_\_\_  
                     Access Approved / Denied Student Affairs                                      Date

\_\_\_\_\_  
                     Access Approved / Denied Campus Safety & Security                                      Date

\* Please check with Security for any updates.

**Office of the Vice President for Student Affairs**  
**Division of Student Affairs**  
 Brooklyn College of the City University of New York  
 2900 Bedford Avenue · Brooklyn, New York 11210-2889 · Telephone (718) 951-5352 Fax (718) 951-4453

## Sample - VEHICLE LOADING & UNLOADING FORM



### FILM STUDENT VEHICLE LOADING AND UNLOADING FORM

Student's Name \_\_\_\_\_

This student has been granted permission by the Brooklyn College Film Department to pick up and deliver equipment from the Film Department. Permission for parking in the WEB lot is being requested for the following date(s) and Time(s):

DATE

TIME

Equipment Pick up: \_\_\_\_\_

Equipment Return: \_\_\_\_\_

Vehicle Description:

*Please provide the Make, Model, Color, State/Plate, [year if known]*

\_\_\_\_\_

**Approval of Film Department Chairperson or Program Coordinator:**

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

**Public Safety Approval:**

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

**Please show this form to the officer at the West Gate [Ocean Avenue & Avenue H] for campus access, and place on your vehicle dashboard while parked on campus!**

## Sample – MAYOR’S OFFICE LETTER OF GOOD STANDING



Date: \_\_\_\_\_

TO: New York City Mayor’s Office of Media and Entertainment

RE: **Student Permit/Letter of Good Standing**

This letter certifies that \_\_\_\_\_ is an  
(STUDENT NAME AND SOCIAL SECURITY NO.)

enrolled student in the course \_\_\_\_\_ and  
(COURSE NUMBER AND TITLE)

is in good standing in the Film Department of Brooklyn College, of the City University of

New York, during the Fall/Spring semester, which ends \_\_\_\_\_ and should  
(MONTH AND YEAR)

be recognized as such by professional motion picture organizations.

S/he is involved in a student film production, which meets the professional standards set forth by this department. The student requires a permit for the following dates and locations:

DATES: \_\_\_\_\_

LOCATIONS: \_\_\_\_\_

**Faculty Approval:**

\_\_\_\_\_  
Faculty Member (PRINT NAME)

\_\_\_\_\_  
Faculty Member (Signature)

**Authorized Representative:** \_\_\_\_\_

**Authorized Signature:** \_\_\_\_\_

**Department of Film**

Brooklyn College of the City University of New York  
2900 Bedford Avenue • Brooklyn, New York 11210-2889 • Telephone (718) 951-5664 • Fax (718) 951-4733

Sample - LOCATION AGREEMENT-Page 1

**LOCATION AGREEMENT**

Dear

You have advised the undersigned that you are producing a \_\_\_\_\_ tentatively entitled \_\_\_\_\_ (the "Picture"). In consideration of your payment to the undersigned for the sum of \$ \_\_\_\_\_, you and the undersigned hereby agree as follows:

1. The undersigned hereby irrevocably grants you and your agents, employees, licensees, successors and assigns:
  - (a) The right to enter and remain upon the property, which shall include not only real property but any fixtures, equipment or other personal property thereat or thereon, located at: \_\_\_\_\_ (the "Property"), with personnel and equipment (including without limitations, props, temporary sets, lighting, camera and special effects equipment) for the purpose of photographing scenes and making recordings of said Property in connection with the production of the Picture on the following date(s): Prep: \_\_\_\_\_; Shoot: \_\_\_\_\_; Strike: \_\_\_\_\_. If the weather or other conditions are not favorable for such purpose on such date(s), the date(s) shall be postponed to \_\_\_\_\_.
  - (b) The right to take motion pictures, videotapes, still photographs and/or sound recordings on and of any and all portions of the Property and all names associated there with or which appear in, on or about the Property.
  - (c) All rights of every nature whatsoever in and to all films and photographs taken and recordings made hereunder, including without limitation of all copyrights therein and renewals and extensions thereof, and the exclusive right to reproduce, exhibit, distribute, and otherwise exploit in perpetuity throughout the universe (in whole or in part) such films, photographs and recordings in any and all media, whether now known or hereafter devised, including without limitation in and in connection with the Picture and the advertising and other exploitation thereof.
2. You agree to indemnify and to hold the undersigned harmless from and against all liability or loss which the undersigned may suffer or incur by reason of any injury to or death of any person, or damage to any property (ordinary wear and tear excepted), directly caused by any of your agents or employees when present on the Property or by reason of the use by any of your agents or employees or any equipment brought by them on to the property.
3. The undersigned warrants and represents (as a condition to the payment of the compensation referred to above), that the undersigned has the full right and authority to enter into this agreement and grant the rights herein granted, and that the consent or permission of no other person, firm, or entity is necessary in order to enable you to exercise or enjoy the rights herein granted.

Sample - LOCATION AGREEMENT-Page 2

4. The undersigned hereby releases you from, and covenants not to sue you for, any claim or cause of action, whether known or unknown, for defamation, invasion of his privacy, right of publicity or any similar matter, or any other claim or cause of action, based upon or relating to the exercise of any of the rights referred to in Paragraph 1 hereof; provided, however, that the foregoing shall not affect your obligations to indemnify the undersigned pursuant to Paragraph 2 hereof.
5. The undersigned further warrants neither he/she or anyone acting for him/her, gave or agreed to give anything of value, except for use of the Property, to anyone at \_\_\_\_\_ or anyone associated with the production for using the Property as a shooting location.
6. This agreement shall inure to benefit of and shall be binding upon your and our respective successors, licensees, assigns, heirs and personal representatives. You shall not be obligated actually to exercise any of the rights granted to you hereunder; it being understood that your obligations shall be fully satisfied hereunder by payment of the compensation referred to above. The agreement constitutes the entire agreement between the parties with respect to the subject matter hereof and cannot be amended except by a written instrument signed by the parties.

Very truly yours,

ACCEPTED & AGREED TO:

By \_\_\_\_\_

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Please print name)

\_\_\_\_\_  
(Title)

\_\_\_\_\_  
(Address)

\_\_\_\_\_  
(Phone Number)

\_\_\_\_\_  
(Business Phone)

\_\_\_\_\_  
(Fed. ID # or Soc. Sec. #)



Sample - PERSONAL RELEASE FORM - NO PAY

**PERSONAL RELEASE**

Gentlemen:

I, the undersigned, hereby grant permission to \_\_\_\_\_ to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the \_\_\_\_\_ tentatively entitled \_\_\_\_\_ (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or any representative of any television station, network or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Very truly yours,

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Please print name)

\_\_\_\_\_  
(Address)

\_\_\_\_\_  
(Phone number)

Sample - PERSONAL RELEASE FORM - PAY

**PERSONAL RELEASE - PAYMENT**

Gentlemen:

In consideration of payment to me of the sum of \$ \_\_\_\_\_, receipt of which is hereby acknowledged, I, the undersigned, hereby grant permission to \_\_\_\_\_ to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the \_\_\_\_\_ tentatively entitled \_\_\_\_\_ (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against you, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any other reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release you, your successors, assigns and licensees, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action(s), costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may, shall or hereafter have by reason, matter, cause or thing arising out of your use as herein provided.

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of your employees or any representative of any television station, network or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Very truly yours,

\_\_\_\_\_  
(Signature)

\_\_\_\_\_  
(Please print name)

\_\_\_\_\_  
(Address)

\_\_\_\_\_  
(Phone number)

\_\_\_\_\_  
(Fed. ID # or Soc. Sec. #)

# Sample - TALENT RELEASE FORM

## **Talent Release**

Date: \_\_\_\_\_

To: Producer's Name  
 Producer's Address \_\_\_\_\_

This letter shall confirm that the undersigned person ("Releasor"), for the good and valuable consideration, the receipt and sufficiency of which is hereby acknowledged, has granted permission to \_\_\_\_\_ ("Producer") and its successors, assignees, and licensees to use Releasor's name and/or likeness as such name and/or likeness appears in motion picture or video photography shot in connection the the motion picture tentatively entitled \_\_\_\_\_ ("Picture"), and in connection with advertising, publicizing, exhibiting, and exploiting the Picture and other motion pictures, in whole or in part, by any and all means, media, devices, processes abd technology now or hereafter known or devised in perpetuity throughout the universe. Releasor hereby acknowledges that Producer shall have no obligation to utilize Releasor's Name and/or Likeness in the Picture or any other motion picture.

The Producer's exercise of such rights shall not violate or infringe any rights of any third party. Releasor understands that Producer has been induced to proceed with the production, distribution, and exploitation of the Picture in feliance upon this agreement.

Releasor hereby releases Producer, and its successors, assignees and licensees from any and all claims and demands arising out of, or in connection with such use, including, without limitation, any and all claims for invation of privacy, infringement of Releasor's right of publicity, defamation, (including libel and slander), false light, and any other personal and/or property rights.

Very truly yours,

Releasor Signature: \_\_\_\_\_

Releasor's Name: \_\_\_\_\_  
 (Please print)

Releasor's address \_\_\_\_\_  
 \_\_\_\_\_

Releasor's social security number **if** required for filling out a W-2 tax form. \_\_\_\_\_

In case of participation of a minor:

Signature of Releasor as parent or guardian: \_\_\_\_\_

Releasor's printed name \_\_\_\_\_

Releasor's address \_\_\_\_\_

Releasor's social security number (as above) \_\_\_\_\_

Sample - BREAKDOWN SHEET

BREAKDOWN SHEET #		<b><u>SCRIPT BREAKDOWN SHEET</u></b> FILM TITLE:		SCENE #
INT / EXT	SET	DAY / NIGHT	PAGES	
DESCRIPTION		LOCATION	STUDIO	
CAST		EXTRAS	STUNTS	
PROPS		WARDROBE	VEHICLES	
		NOTES		

Sample - CAMERA REPORT - FILM

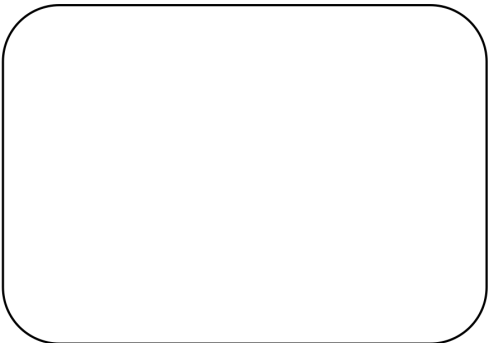
# Film Camera Report

[illegible]

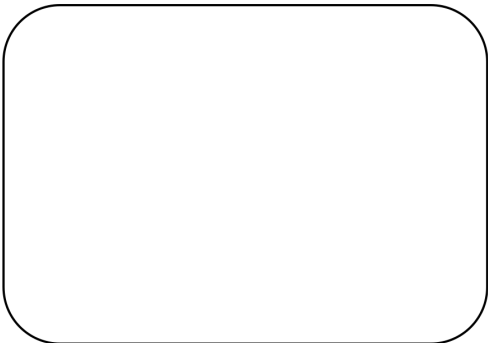
Sample- STORY BOARD

PROD. #:		PRODUCTION TITLE:	
PRODUCER:		DIRECTOR:	

**STORYBOARD**



SHOT #  SCENE #



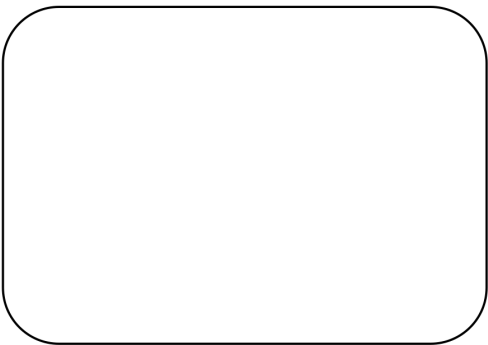
SHOT #  SCENE #



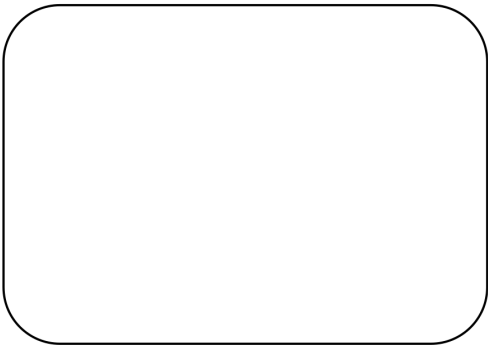
SHOT #  SCENE #



SHOT #  SCENE #



SHOT #  SCENE #



SHOT #  SCENE #

Sample - SOUND REPORT

PROD. #:		PRODUCTION TITLE:			
PRODUCER:			DIRECTOR:		

## SOUND REPORT

DATE:			SHEET NO:	
SOUND MIXER:			ROLL NO:	
BOOM OPERATOR:				
LOCATION:			SAMPLING FREQUENCY:	
TIME CODE:	FR/S		HEAD TONE:	dBm

[illegible]

PRODUCTION COMPANY _____	DATE _____
SHOW _____	DIRECTOR _____
SERIES EPISODE _____	PRODUCER _____
PROD# _____ DAY # _____ OUT OF _____	LOCATION _____
IS TODAY A DESIGNATED DAY OFF? <input type="checkbox"/> YES <input type="checkbox"/> NO	SUNRISE _____ SUNSET _____
CREW CALL _____	ANTICIPATED WEATHER _____
LEAVING CALL _____	<input type="checkbox"/> Weather Permitting <input type="checkbox"/> See Attached Map
SHOOTING CALL _____	<input type="checkbox"/> Report to Location <input type="checkbox"/> Bus to Location

NOTE: No forced calls without previous approval of unit production manager or assistant director. All calls subject to change.

Assistant Director \_\_\_\_\_ Production Manager \_\_\_\_\_  
© ELH Form #07



# Sample – EQUIPMENT REQUEST FORM – Front



## Brooklyn College Film Department Equipment Request Form

STUDENT'S NAME \_\_\_\_\_

PHONE NUMBER \_\_\_\_\_ SUBMISSION DATE \_\_\_\_\_

DATE OUT \_\_\_\_\_  
                     MON.                TUES.                WED.                THUR.                FRI

DATE IN \_\_\_\_\_  
                     MON.                TUES.                WED.                THUR.                FRI

EQUIPMENT	QUANTITY

THIS FORM GRANTS STUDENTS PERMISSION TO LEAVE CAMPUS WITH FILM DEPARTMENT EQUIPMENT.  
 FOR QUESTIONS, PLEASE CALL EXT. 5664

STUDENT SIGNATURE \_\_\_\_\_

AUTHORIZED FILM DEPARTMENT SIGNATURE \_\_\_\_\_

**Department of Film**  
 Brooklyn College of the City University of New York  
 2900 Bedford Avenue • Brooklyn, New York 11210-2889 • Telephone (718) 951-5664 • Fax (718) 951-4733

## Sample - EQUIPMENT REQUEST FORM - Back

### Damage and Loss Statement

I understand that I am personally responsible for any damage to, or loss of the equipment that I am signing out. I will see that the equipment is in working order when I receive it and I will return it in working order, at the time specified.

PRINT NAME\_\_\_\_\_

SIGNATURE\_\_\_\_\_

If equipment is being used off-campus:

COURSE NUMBER\_\_\_\_\_

PROFESSOR\_\_\_\_\_

CREW MEMBERS ON SHOOT\_\_\_\_\_

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## Rules and Regulations to Preserve the Community

(a revision from the NYU Handbook)

**A code of conduct** governing the individual's responsibility toward the entire community must exist in order to create a) fairness and equality among all students, b) mutual respect between students, staff, and faculty, and c) awareness of the importance of the cooperative nature of the true professionalism that our department is aiming to instill in all students.

### **All production and postproduction areas are covered by this code.**

Any activity falling under student/college related production, whether in the College facilities or out on location are covered, including but not limited to:

Abuse of staff, Loss or damage to equipment due to negligence, Late check-outs and check-ins, Lack of adherence to schedules or commitments made with the Mayor's Office, NYPD, Transit Authority, and others, Unprofessional conduct in dealing with outside vendors, actors, or in the use of outside locations that could reflect negatively on the Department and affect future student activities, and Theft.

### **Penalties can include the following:**

Late returns will result in restrictions from checking out further equipment for increasing periods of time.

Dropping or withholding the grade at the end of the term for the class involved.

Students are responsible for any costs related to the repair, or replacement of Film Department equipment that is not returned, or returned broken.

We hope this will remove any ambiguities from the resolution of difficulties that arise in the administration of the activities of the Film Department.

Fellow students, staff, and faculty must all be treated as professionals.

## 19. Useful Phone Numbers and Other Resources

### FILM STOCK

#### **Eastman Kodak**

360 West 31st Str. near 9th Avenue (2nd fl)

New York, NY 10001

(212) 631- 3400, 3450

Less than \$300 worth of film can be purchased at the 20% discount by showing your validated student ID. If you intend to buy more than \$300 worth you must get a letter from the Program Coordinator, or Department Chairperson (and show your ID) in order to get the 20% discount. This form should be requested before 4:30pm with advanced notice to the department.

#### **LABS** (check for student discounts)

#### **16mm** (black & white reversal):

PAC LAB (will transfer to digital tape)

37 East 1st Street

(212) 505-7797

<http://www.pac-lab.com>

#### **16 & 35mm** (black & white and color negative):

#### **COLORLAB**

27 West 20th Street

Suite#307

New York, NY 10011

212-633-8172 Phone

<http://www.colorlab.com>

#### **DELUXE**

435 Hudson Street

9th Floor

New York, NY 10014

212.444.5600 Phone

<http://www.bydeluxe.com/>

#### **POSTWORKS**

227 East 45th Street

New York, NY 10017

212-661-2530 Phone

<http://www.pwny.com>

**16 & 35mm LABS, continued:****TECHNICOLOR**

10 Leroy Street  
 9th Floor  
 New York, NY 10014  
 212 886 5200 Phone  
<http://www.technicolor.com>

**CAMERA PACKAGES (Many camera rental houses also rent lighting & grip)****ABEL CINE TECH**

609 Greenwich Street  
 New York, NY 10014  
 (212) 462-0100  
 (212) 462-0199 fax

**ARRI-CSC (Camera Service Center)**

25 Enterprise Ave N # 4  
 Secaucus, NJ  
 (212) 757-0906

**DU-ALL CAMERA**

231 West 29th Street, Suite 210  
 New York, NY 10001  
 Phone# 212-643-1042  
 Fax# 212-643-9335

**HAND HELD FILMS, INC.**

66 White St.  
 New York, NY, 10013  
 Tel: (212) 502-0900  
 Fax: (212) 502-0906

**TCS (Technological Cinevideo Services)**

599 11th Ave., Ground Floor  
 New York, NY 10036  
 Telephone: 212-247-6517  
[rental@tcsfilm.com](mailto:rental@tcsfilm.com)

## **LIGHTING, GRIP & ELECTRIC**

### **Adorama Rental Co.**

42 W 18 ST 6 FLOOR

New York, NY 10011

Cross Street: Between 6 Ave & 5 Ave

T 212-627-8487

F 212-929-9013

[rent@adorama.com](mailto:rent@adorama.com)

### **BARBIZON**

456 W. 55th Street

New York, NY 10019

(212) 586-1620

<http://www.barbizon.com>

### **CSI RENTALS**

133 West 19 Street

Ground Level

New York NY 10011

Ph: 212-243-7368

Fax: 212-243-2102

[www.csirentals.com](http://www.csirentals.com)

### **EASTERN EFFECTS**

210 Douglass Street

Brooklyn, NY 11217

(718) 855-1197

[www.easterneffects.com](http://www.easterneffects.com)

### **XENO-LIGHTS, INC.**

1 Worth Street @ Hudson Street

New York, NY 10013

(212) 941-9494

[www.xenolights.com](http://www.xenolights.com)

## **LOCATION SOUND RECORDING PACKAGES**

### **GOTHAM SOUND & COMMUNICATIONS, INC.**

330 West 38th Street

Ground Floor #105

New York, NY 10018

[www.gothamsound.com](http://www.gothamsound.com)

**PROFESSIONAL SOUND SERVICES, INC.**

311 West 43rd Street #1100  
 New York, NY 10036  
 (212) 586-1033

**PRODUCTION SUPPLIES, PROPS & SPECIALTY RENTALS****B & H PHOTO VIDEO (closed Friday at 1:00pm THROUGH Saturday)**

420 Ninth Avenue b/ 33rd & 34th Streets  
 New York, NY 10001  
 Digital photo (212) 444-6700  
 Video (212) 444-500  
 Pro Audio (212) 444-5070  
[www.bhphotovideo.com](http://www.bhphotovideo.com)

**EXPENDABLES PLUS, INC.**

91 Moultrie Street  
 Brooklyn, NY 11222-2428  
 (718) 609-6464

**J&M SPECIAL EFFECTS**

524 Sackett Street  
 Brooklyn, NY 11217  
 (718) 875 0140  
[www.jmfx.net](http://www.jmfx.net)

**MATERIAL FOR THE ARTS**

75 9th Ave  
 New York, NY 10011  
 (212) 255-5924  
[www.mfta.org](http://www.mfta.org)

**PROPS FOR TODAY**

330 W 34th Street, 12th Floor  
 (between 8th & 9th Avenues)  
 New York, NY 10001  
 212.244.9600  
[www.propsfortoday.com](http://www.propsfortoday.com)

**RAFIK**

814 Broadway, b/ 10th & 11th St.  
 2nd floor  
 New York, NY  
 (212) 475-7884

**SET SHOP**

36 West 20th Street

New York, NY 10011

Voice: (212) 255-3500

Voice: (800) 422-7381

Fax: (212) 229-9600

<http://www.setshop.com>

**WEAPONS SPECIALISTS (Now known as The Specialists, Ltd.)**

33 Greene Street, Suite 1W

New York, NY 10013

212-941-7696

[www.thespecialistsltd.com](http://www.thespecialistsltd.com)