

# **Student Film Production Handbook 2023 - 24**

The Media School at Indiana University, RTV Media Lab

# Contents

---

<b>PREFACE.....</b>	<b>1</b>
<b>IU MEDIA SCHOOL POLICIES.....</b>	<b>2</b>
Student Responsibilities .....	3
Student Expectations .....	6
Studio 5 Information and Expectations .....	10
Rental Procedures .....	10
<b>CONNECT2 BOOKING SYSTEM.....</b>	<b>12</b>
Logging In .....	13
Creating a Booking.....	16
Editing a Booking.....	20
<b>RESERVING ROOMS.....</b>	<b>22</b>
Studio Requests.....	23
Room Requests .....	23
Off Campus Filming and Reservations.....	23
On Campus Filming .....	23
<b>PERMITS AND INSURANCE.....</b>	<b>30</b>
Location Agreement.....	31
Insurance.....	32
Bloomington Contact Information.....	33
<b>MOVIE CREW JOB TITLES *©2018 JUSTIN GRIESINGER.....</b>	<b>34</b>
Art Department .....	35
Camera Department.....	35
Food Department.....	36
Lighting & Grip Department.....	37
Location Department .....	37
Makeup & Wardrobe Department .....	38
Production Department.....	38
Script & VTR Department.....	39
Sound Department .....	40
Stunts & FX Department .....	40
Transportation Department.....	40
Health Safety Team.....	41
<b>PRODUCTION PROTOCOLS AND PROCEDURES.....</b>	<b>42</b>
Pre-Production.....	43
Casting & Auditions.....	43
Choosing a Location.....	45
Safety .....	46
The Shoot.....	46

**WORKING WITH TALENT..... 49**

Working with Minors ..... 49  
Working with Weapons ..... 50  
Stunt and Intimacy Coordinators ..... 51  
Animals in Film.....52  
Working with Actors..... 54

**EQUIPMENT GUIDES ..... 58**

Disinfecting Equipment ..... 59  
Basic Camera and Audio Guide ..... 60  
Intro to Audio ..... 67  
Tentacle Sync Guide ..... 69  
Advanced Audio Gear Guide ..... 74  
C300 Mark III Guide ..... 78  
Ronin MX Guide.....90  
File Management for Postproduction..... 96

**APPENDIX OF REPORTS AND TEMPLATES ..... 99**

Location Scouting Report ..... 100  
Breakdown Sheet..... 101  
Audition Sign-in Sheet.....102  
Call Sheet.....103  
Camera Report.....105  
Sound Report ..... 106  
Scripty Facing .....107

## Preface

---

This handbook serves as a guide for Media School student filmmakers to better understand the process of and requirements for creating a film with IU specific gear and protocols.

In this handbook, common questions and concerns about pre-production, renting equipment, going on set, and creating a film are addressed. This handbook also guides you, the student filmmaker, through Media School rental policies and procedures.

The Student Film Production Handbook is updated when policies and procedures change and new information and technology become available. If you have any feedback about or suggestions for this handbook, please let us know by emailing [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu).

- *It is important to note that many policies change as more information about COVID-19 becomes available. Please keep this in mind when reading the COVID-19 safety recommendations provided in this handbook.*

**Additional resources can be found at the following websites and Facebook groups:**

[https://in.reel-scout.com/loc\\_results.aspx](https://in.reel-scout.com/loc_results.aspx)

<https://www.productionhub.com/directory/profiles/permits-film-permitting-services/us/indiana/bloomington>

<https://www.facebook.com/groups/ifnbloomington/>



**THE MEDIA SCHOOL**  
INDIANA UNIVERSITY

## **IU Media School Policies**

---

# Student Responsibilities

## Masks

**EFFECTIVE MARCH 4, 2022: With COVID-19 cases declining rapidly at IU and throughout the state, masks are *optional* at all campuses. This follows current state and county public health guidance.**

The state of Indiana encourages wearing a mask when around others. We recommend keeping a mask on throughout the entirety of the filming day. Wear masks properly in accordance with CDC guidelines. **Do not come to set if you feel ill and leave set immediately if you begin to feel ill.**

**How to Safely Wear and Take Off a Cloth Face Covering**  
Accessible: <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/diy-cloth-face-coverings.html>

**WEAR YOUR FACE COVERING CORRECTLY**

- Wash your hands before putting on your face covering
- Put it over your nose and mouth and secure it under your chin
- Try to fit it snugly against the sides of your face
- Make sure you can breathe easily
- Do not place a mask on a child younger than 2



**USE THE FACE COVERING TO HELP PROTECT OTHERS**

- Wear a face covering to help protect others in case you're infected but don't have symptoms
- Keep the covering on your face the entire time you're in public
- Don't put the covering around your neck or up on your forehead
- Don't touch the face covering, and, if you do, clean your hands



**FOLLOW EVERYDAY HEALTH HABITS**

- Stay at least 6 feet away from others
- Avoid contact with people who are sick
- Wash your hands often, with soap and water, for at least 20 seconds each time
- Use hand sanitizer if soap and water are not available



**TAKE OFF YOUR CLOTH FACE COVERING CAREFULLY, WHEN YOU'RE HOME**

- Untie the strings behind your head or stretch the ear loops
- Handle only by the ear loops or ties
- Fold outside corners together
- Place covering in the washing machine
- Wash your hands with soap and water



 Cloth face coverings are not surgical masks or N-95 respirators, both of which should be saved for health care workers and other medical first responders.

For instructions on making a cloth face covering, see: [cdc.gov/coronavirus](https://www.cdc.gov/coronavirus)

CS19408A 05/27/2020

## Required Tools

You are responsible for bringing specific tools required to operate equipment on a daily basis to all production-based classes:

- An adjustable wrench (8-10")
- Flathead or multi-bit screwdriver
- Construction or grip gloves
- AA batteries
- A few C-47s
- A bag or fanny pack to carry your tools

If you forget your tools, you will be required to go home and get them. If you do not have your tools with you, you will not be able to use equipment for that day.

Do not share tools or gloves with classmates as this can lead to the spread of bacteria and viruses.

## Access to Production Gear

Students currently enrolled in specific production credit courses are allowed access to specific gear. **It is your responsibility to read all agreements before checking out gear.**

Gear is for class project use only! Violation of this policy will result in suspension of use of equipment.

## Crimson Card

Your student photo ID is called a Crimson Card and is required for checkout. To begin the rental process, you will need to bring your Crimson Card with you to the checkout window and show it to the attendant.

You should receive a Crimson Card during orientation. If you did not, go to the Campus Crimson Card Office located in the Indiana Memorial Union room. Bring a government issued photo ID and your 10-digit University ID number.

Indiana Memorial Union  
900 E. 7th St, Room M090  
Bloomington, IN 47405

## Universal Production Music

The Media School uses Universal Production Music for royalty-free music. This online site provides thousands of songs for you to use in your films. In order to use Universal Production Music, you will need to create an account using the following information:

- Your First & Last Name
- Your IU email
- Your Phone Number
- Company Name: Indiana University Media School
- Address: use your local address
- Type of Business: Education

Since the sign-up process can take a few days, we recommend students sign up during the first week of the semester to ensure access is granted before the first project is assigned.

## Media Storage

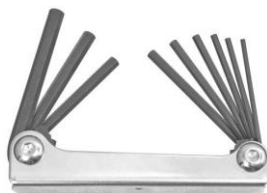
We recommend you store all media in three separate locations. IU provides students with storage accounts through One.IU and the purchase of an external hard drive is highly recommended.

There are many external hard drive options online. When purchasing external hard drives, we recommend that you think about the projects you plan to create during your time as a student and beyond. If you plan to film in 4k or more, for example, you will need many terabytes of storage.

## Recommended Tools

While production equipment is provided, there are other basic items that are helpful to have when on set. The following items can be found at local hardware stores as well as online retailers:

- Multi-bit Screwdriver
- Hex Key Set
- Adjustable Wrench
- Pen, Pencil, and Highlighter
- Spike Tape
- Performance or Construction Gloves
- Small flashlight or headlamp
- Grip Pouch/Electricians Belt Pack/Tool Pouch





## Student Expectations

It is the mission of the Media School to provide adequate resources to all students currently enrolled in specific production credit courses. It is expected that students will use the equipment in a professional manner and that students take full responsibility for all equipment rented through the facilities. In addition, students are expected to have a working knowledge of the following policies and procedures:

### Diversity

The Media School is committed to the pursuit of an inclusive and representative media industry that ensures all stories are told.

We pursue gender, racial, sexual, ethnic, and class diversity among our student body and our faculty and staff through recruitment efforts and supportive programs. We support the academic study of the work of underrepresented media makers, as well as representation in media and its effects on society. We are committed to facing and combating media's role in racism.

Read more about how the Media School is promoting diversity:

<http://mediaschool.indiana.edu/about/diversity/index.html>

### Production Lab Hours

Facility hours are posted on the Connect2 Homepage and on the door to room 157.

Production Lab Phone: 812-855-7855

Specialty hours for breaks are posted the Monday before the break begins. The equipment room and lab are **always** closed during campus holidays, Spring Break, Winter Break and Summer Break after classes have ended.

You are expected to have all work completely exported and leave the lab **before** the closing time for that day.

### Studio 5 Hours

If you require use of the studio outside of class time you will book it with your professor and will be provided with a production lab monitor to supervise you and your crew.

Please ensure that studio requests are put in **2 weeks** before the intended filming date.

### Food & Drink

Food and drink are not allowed in any production space. This includes the Production Lab, Studio 5, control room (now the green room/pre-production meeting room), and room 326.

The only exception to this rule is that sealed water bottles are permitted in the Production Lab only. All non-sealable liquid containers and food must be placed outside the room or kept in your bag. Food and drink placed on the floor or on tables inside production spaces will be removed.

Failure to follow this rule on multiple occasions will result in temporary suspension of equipment and space reservations.

## Representation of Self

Equipment check out and check in must be done by the person who created the booking. You may not misrepresent yourself or your intentions to gain access to the equipment. Doing so is a violation of the Student Code of Conduct [Part II/H.1, H.2, H.4]. Misrepresentation includes, but is not limited to:

- Assuming another person's identity, in whole or part, via deception or without authorization.
- Using another person's name, email, phone number, University ID card, University network ID and/or passphrase, or other personally identifying information.
- Borrowing equipment for another student to use.
- Asking a student to borrow equipment on your behalf.
- Falsifying, or intentionally providing false or deceptive, information for the checkout agreement.

## Academic Ethics

Students should be aware of their moral and ethical responsibilities when it comes to use of outside works of art including copyrighted music, video, etc. Any student using copyrighted works must obtain the proper paperwork showing that they have permission to use those works. Students should also include the proper copyright and thanks to those who created and own the work in their projects.

Submitting assignments that you did not personally create or that you created for other classes (in previous semesters or in the current semester) is not permitted. Students found submitting non-original work will be in violation of IU's Code of Academic Ethics [Section II/Paragraph 7]:

Should a teacher determine that cheating or intentional plagiarism has occurred, the teacher should take appropriate action with respect to grades and report the dishonesty to the student affairs officer on the campus.

## Equipment Bookings

Multiple bookings by one individual in a single day will not be tolerated. If you require more or less equipment or need to change the time of your booking, please edit the original booking.

If you require an extension on your booking, please email [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu) a minimum of 2 business days in advance.

Information that should be included in an email requesting a booking extension:

- The class project the booking is for
- Requested extension end date and time
- Reference Number (Con#####)

Bookings not picked up within a half hour of the initial booking time are cancelled and cannot be recreated.

Students must check all items received from equipment checkout before leaving the building/parking area. **Once the equipment has left the premises, students assume liability for any broken or lost items.**

## Professionalism

You are to treat all equipment, staff and instructors professionally. Abuse of equipment and rules will result in strikes from the equipment room and possible grade reduction.

The equipment room uses a **three-strike** system:

**STRIKE ONE:** Given when equipment is returned late, but before checkout closes on the booking's due date. A strike can also be given for not showing up to the checkout.

**STRIKE TWO:** Given when equipment is returned 24 hours after the booking's scheduled return time or up until the close of the equipment checkout on the next business day.

**STRIKE THREE:** Given when equipment is returned over 48 hours late. Three strikes may also be given for reckless use of equipment resulting in major damage or loss and if someone other than the person who created the booking returns the gear.

When a student receives three strikes, they are suspended from checking out equipment based on the severity of their actions. An email will be sent from [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu) to the student and instructor when a suspension occurs and will outline the cause(s) of suspension and disciplinary action being taken.

Students are encouraged to show up on time or 10 minutes early to all check-ins and check-outs. If you know that you will be arriving more than 20 minutes late, please call the Production Lab at 812-855-7855 and email [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu).

All bookings are cancelled after 30 minutes of not being picked up and additional bookings will not be permitted for that day by that student.

## Late Fees

Students are responsible for any late fees associated with a booking that incurs a strike. Students accept responsibility for any late fees they may incur via the online contract that must be accepted at every equipment booking.

### Late Fee Structure:

**TIER 1:** Booking is less than \$500. Fee is \$5 when booking has exceeded grace period but is returned on the due date and \$10 per subsequent day. \$100 cap.

**TIER 2:** Booking is between \$500 - \$10,000. Fee is \$10 when booking has exceeded grace period but is returned on the due date and \$15 per subsequent day. \$175 cap. Excludes cinema camera bookings.

**TIER 3:** Booking is more than \$10,000 or includes a minimum of one cinema camera. Fee is \$15 when booking has exceeded grace period but is returned on the due date and \$25 per subsequent day. \$250 cap.

**POOR CONDITION:** Equipment is returned in an unorganized or poor condition. The student will be given the opportunity to repack their gear; if the student refuses to

repack the equipment, they will be charged the Tier 1 due date amount (\$5) per line item that needs to be repacked. (Line item example: A light kit has many components but is considered 1 line item on a booking.) Poor handling fines will be capped at \$50.

Strikes are applicable for late returns, poor returns where the student does not repack the equipment, policy violations, or damage/loss to equipment.

Suspensions are based on a [3-strike policy](#). Once 3 strikes have been received by a student, Kirsten or another supervisor will email the student and instructor(s) based on student's class enrollment. Suspension will last one week.

If equipment is not returned after 3 business days past the due date of the booking, it will be marked as stolen and the student will be responsible for replacement costs.

Fines are sent out via email on the last Friday of the month. This email will include details on the total fee, booking reference number, and any other relevant information.

Fines can be paid off online at: <https://mediaschool.indiana.edu/student-portal/technology/lost-damaged-equipment.html>.

## Damaged Equipment

The Production Lab staff understands that accidents happen. Should an item break while on set, it is your responsibility to immediately take photos and email [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu). If you find a piece of broken or damaged equipment while completing your checkout in the Radio & TV building, inform the lab monitor and ask for a replacement.

A 3-strike policy is followed for damaged equipment as well:

**FIRST STRIKE:** May be given for damage that is repairable.

**SECOND STRIKE:** May be given for loss or damage of small items that will require replacement.

**THIRD STRIKE:** May be given for reckless use of equipment resulting in major damage or loss.

INLOCC is the insurance company that covers Media School students when using equipment on and off campus. Should you damage a single equipment item costing more than \$1,000, INLOCC will require you, the student, to pay a \$250 copay.

Should you damage equipment costing under \$1,000, we require you, the student who booked the equipment, to pay for the total cost of repair or replacement. Additionally, you will be suspended from booking additional equipment until costs have been repaid through the "Replacement Form" sent via email. Replacement costs are based on B&H pricing.

Replacement fines are sent out via email within 24 hours of a broken item being returned. Fines can be paid online at:

<http://mediaschool.indiana.edu/student-portal/technology/lost-damaged-equipment.html>.

The email will include details about the total fee, booking reference number, and any other relevant information.

## Studio 5 Information and Expectations

### General Safety and Information

It is expected that you will read and be familiar with the "[Studio Safety and Information](#)" book located in the studio. As mentioned in the professionalism section of this handbook, you are to respect and take care of the space as you would any other equipment. It is also expected that the studio be put back the way it was found or back to the layout shown in the "[Studio 5 Back to One and Floor Plans](#)" book, also found in the studio.

The studio supervisor, teacher, or assistant instructor must make sure that everyone knows where the first aid kits and fire extinguishers are located and ensure that access to these items is never blocked.

Additionally, the studio supervisor, teacher, or assistant instructor must be in the studio with anyone using the space (students, actors, or crew) at all times. NO ONE is permitted in the studio without an authorized supervisor. If the supervisor needs to leave the studio at any time, then EVERYONE must leave the studio until the supervisor returns.

Teachers and Assistant Instructors are to enforce these rules and ensure students are aware of the proper procedures and expectations held by The Media School.

If anything breaks or is found broken or if there are safety issues or concerns, inform your instructor or Steven at [srbraunl@iu.edu](mailto:srbraunl@iu.edu).

NOTE: The studio supervisor is authorized to eject anyone who is not following these rules in the studio, no matter if they are a student or someone that is part of a production from outside the university. This includes individuals who may claim more experience or are older than the studio supervisor. THERE ARE NO EXCEPTIONS. Everyone who wishes to have the privilege of using the studio must follow these rules and respect the space.

## Rental Procedures

### In-person Check Out & Check In

#### Check Out Procedure:

1. Approach the checkout window and ask the lab monitor for the equipment you previously booked. (If you have not made a booking yet, you may do so on your phone or on the checkout computer in 157 Main.)
2. Hand the lab monitor your Crimson Card student ID.
3. The lab monitor will begin handing equipment to you after scanning all necessary items.
4. Test your equipment immediately after receiving it to ensure there are no problems or damages.

**\*Note:** If anything happens during production with the equipment email [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu) with photographic evidence and report it to the lab monitor.

## Check In Procedure:

1. Make sure all equipment from checkout is brought back in the same condition in which it was checked out.
2. Tell the lab monitor on duty of any problems with equipment.
3. Give Lab monitor ID to begin check in process.
4. Hand back all equipment to the lab monitor. Wait until the lab monitor gives you the ok, indicating that the check in process is complete.

## Contactless Check Out & Check In

During the 2022-2023 school year, students can call the Production Lab and request that checkout items be brought to their car or that an empty cart be brought to their car for check-ins. We recommend parking in the circle drive in front of the east entrance of the Fine Arts building for this. That area is a 15-minute loading zone.

If you wish to do a contactless check out, you must make your checkout reservation a minimum of 1 hour before arrival so that the lab can have adequate time to prepare.

Production Lab Phone Number: (812) 855-7855

1. When you arrive and have parked, call the lab. Please realize that it is first come first serve so if others are parked in front of you or are picking up in person, they will receive priority.
2. Inform the lab monitor on the phone whether you are here for a check-in or a check-out. Give the lab monitor your username and be prepared to show your student ID.
3. A lab monitor will arrive with either your checkout items or an empty cart. Once they step back you may remove your items from or place your items on the cart. Please note that once items leave the loading area you are liable for any damages. If items are found damaged or missing upon arrival, you will be contacted by [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu).

**\*Note:** If equipment is damaged during production, email [rtvlab@indiana.edu](mailto:rtvlab@indiana.edu) with photographic evidence and report it to the lab monitor.

## **Connect2 Booking System**

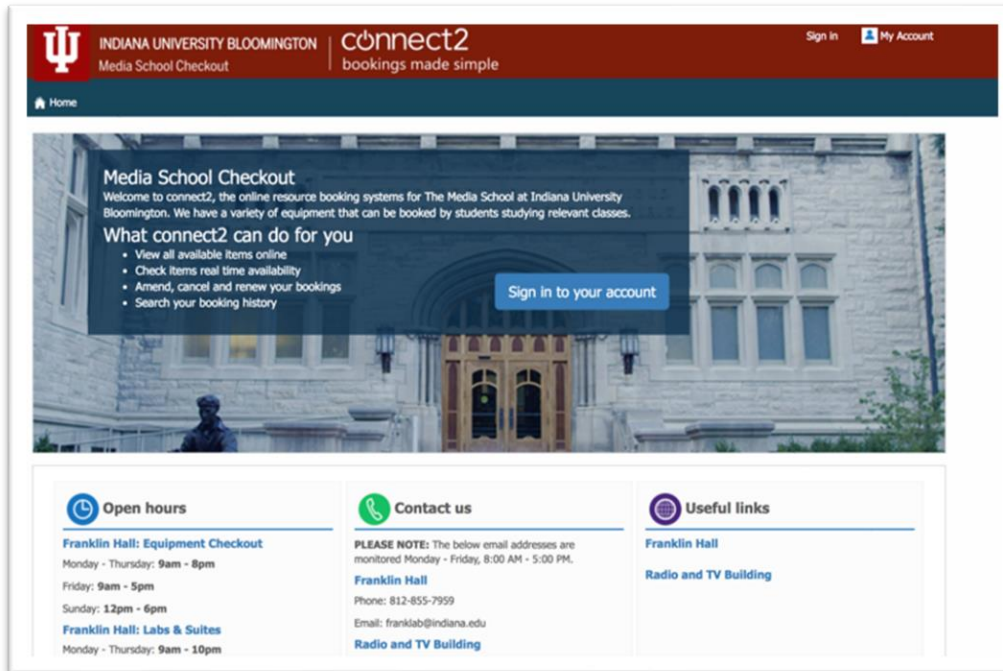
---

## Logging In

Students that are in eligible Media School classes can book and check out equipment from the equipment rooms in either Franklin Hall or the Radio and TV building. Booking equipment for a project can be done through the connect2 checkout site, accessed through the URL below:

<https://mschoolcheckout.indiana.edu>

This is the default landing page when you access the Media School Booking site:



The screenshot shows the landing page for the Media School Checkout service at Indiana University Bloomington. The page features a dark red header with the IU logo, the text "INDIANA UNIVERSITY BLOOMINGTON Media School Checkout", and the "connect2" logo with the tagline "bookings made simple". There are links for "Sign in" and "My Account". Below the header is a dark blue navigation bar with a "Home" link. The main content area has a background image of a building and a dark blue overlay with the following text:

**Media School Checkout**  
Welcome to connect2, the online resource booking systems for The Media School at Indiana University Bloomington. We have a variety of equipment that can be booked by students studying relevant classes.

**What connect2 can do for you**

- View all available items online
- Check items real time availability
- Amend, cancel and renew your bookings
- Search your booking history

A "Sign in to your account" button is visible on the right side of the overlay.

Below the main content area are three columns of information:

- Open hours**
  - Franklin Hall: Equipment Checkout**  
Monday - Thursday: 9am - 8pm  
Friday: 9am - 5pm  
Sunday: 12pm - 6pm
  - Franklin Hall: Labs & Suites**  
Monday - Thursday: 9am - 10pm
- Contact us**

**PLEASE NOTE:** The below email addresses are monitored Monday - Friday, 8:00 AM - 5:00 PM.

**Franklin Hall**  
Phone: 812-855-7959  
Email: franklab@indiana.edu

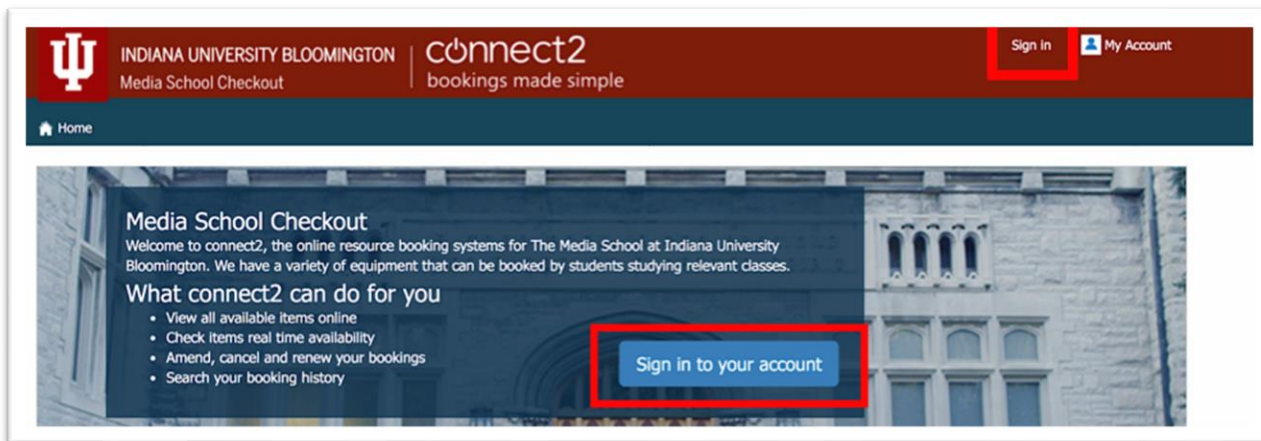
**Radio and TV Building**
- Useful links**
  - Franklin Hall**
  - Radio and TV Building**

From this page, you can view the open hours for both booking sites, contact information, useful links, site announcements, the Media School Twitter feed, and our checkout policies (visible by scrolling down on the page).

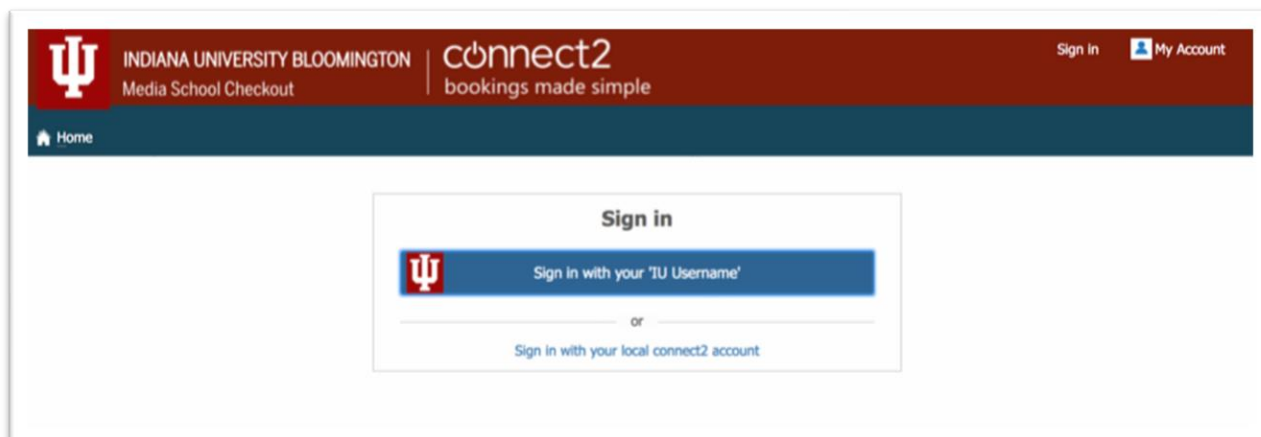
**\*Note:** It is very important that you read the Media School checkout policies. Violating any of these policies may result in a suspension of your ability to book and use equipment or facilities. **Please read the checkout policies in full before booking equipment.** By booking equipment, you agree to these policies, and you will be bound to those terms.



On the image banner, there is a blue button with the text “Sign in to your account”. Click on this button to proceed.



Below is the first part of the sign in page. Students need to click on the blue button with the text “Sign in with your IU username”. This will take you to the CAS login page. Proceed by entering your IU username and passphrase, then complete Duo Sign In.



On the home page, you'll notice that the layout is similar to that of the website landing page but with more options. If you scroll down the page, you will see relevant announcements, our checkout policy, and the Media School Twitter feed.

If you click on “Messages”, “Active bookings”, “Items checked out”, “Alerts”, or “Go to my account”, you’ll be taken to the next screen, displayed below:

INDIANA UNIVERSITY BLOOMINGTON | connect2 | Welcome RTV 228 Intro | Sign out | My Account  
Media School Checkout | bookings made simple

Home | Book by Category | Find Bookings

### My account - RTV 228 Intro (rtvttest228)

This is your account page. Here you can see all your internal messages and your upcoming bookings.

#### Your messages

Displaying 1-2 of 2 results

Subject	Received
Media School Checkout Booking Created	10/10/2018 1:25 PM
Media School Checkout Booking Created	10/10/2018 1:23 PM

Delete all messages

#### Your resource bookings

Displaying 1-8 of 8 results

Ref no	Start date	End date	Resource	Checked out
Con030739	10/11/2018 10:00 AM	10/11/2018 10:00 AM	Black Gaffer Tape 2 inch Roll	-
Con030739	10/11/2018 10:00 AM	10/11/2018 10:00 AM	Camcorder Tripod	-
Con030758	10/11/2018 6:00 PM	10/12/2018 8:15 AM	Camera State	-
Con030758	10/11/2018 6:00 PM	10/12/2018 8:15 AM	Black Gaffer Tape 2 inch Roll	-

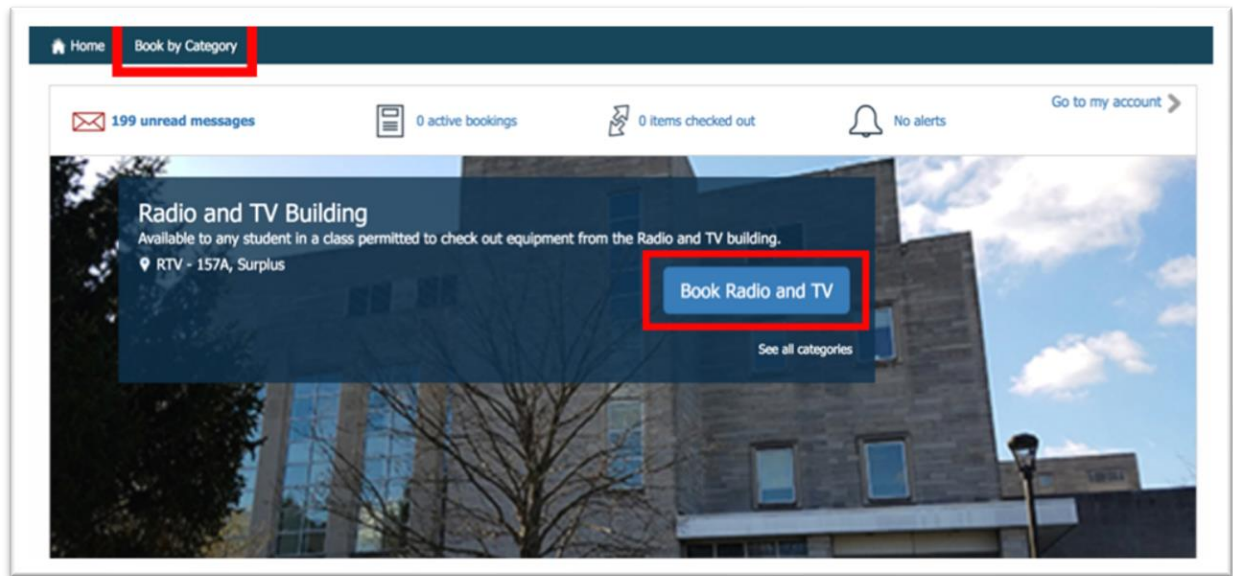
#### My account

- Active bookings and messages
- Booking history
- Personal details

This screen is broken up into different sections. It shows any messages you have received, any bookings you have recently made, what items are in those bookings, whether the items have been checked out or not, and links to general account information.

## Creating a Booking

Back on the connect2 home page, click the “Book by Category” link in the blue menu bar and select the site that corresponds to the class you are booking equipment for.



On the first page of the booking, you may select from the gear available for your class projects. Click the “Add to basket” button to add items to your basket. To view the items in your basket, click the basket link at the top of the page. From there, you can also remove or change the quantity of a particular item.

You also have other options available to help you select items for booking. In the top left corner, you’ll see a search box, which will search the names and descriptions of our equipment for the terms you enter.

**\*Note:** The search box is dependent on the category you are in. If you navigated to the “Audio Recorders & Mixers” subcategory and then search for “Camcorder”, no results will be returned. To rectify this, click on the master category link, “All categories”, before entering search terms.

Below the search box are two date boxes, which allow you to find out which items are available between your projected booking start and end dates. In the image below, you can see the results of searching for date availability:

The screenshot displays the 'connect2' website interface for 'Radio and TV Building - Select resource'. The header includes the Indiana University Bloomington logo and 'Media School Checkout'. The main navigation bar shows 'Home' and 'Book by Category'. A search bar is present, along with a 'Basket (3 items)' indicator and a green 'Create booking' button. The search results are for 'RTV Equipment (29 results)'. On the left, an 'Availability' filter is shown with 'Collect' and 'Return' date boxes set to '10/11/2018' and '10/12/2018' respectively, and a 'Go' button. The main content area lists three items: 'Black Gaffer Tape 2 inch Roll', 'Camcorder Tripod', and 'Camera Slate'. Each item has a small image, a description, location (RTV - 157A), and availability details. The 'Black Gaffer Tape' item is highlighted with a red box, showing its availability status as 'Available' and collection/return dates: 'Collect from: 8:15 AM Thursday, 11 Oct 2018' and 'Return by: 4:45 PM Friday, 12 Oct 2018'. Each item also has an 'Add to basket' button and a confirmation message '1 added to your basket'.

When you have finished selecting your items, click on the green “Create booking” button in the upper right corner of the screen.

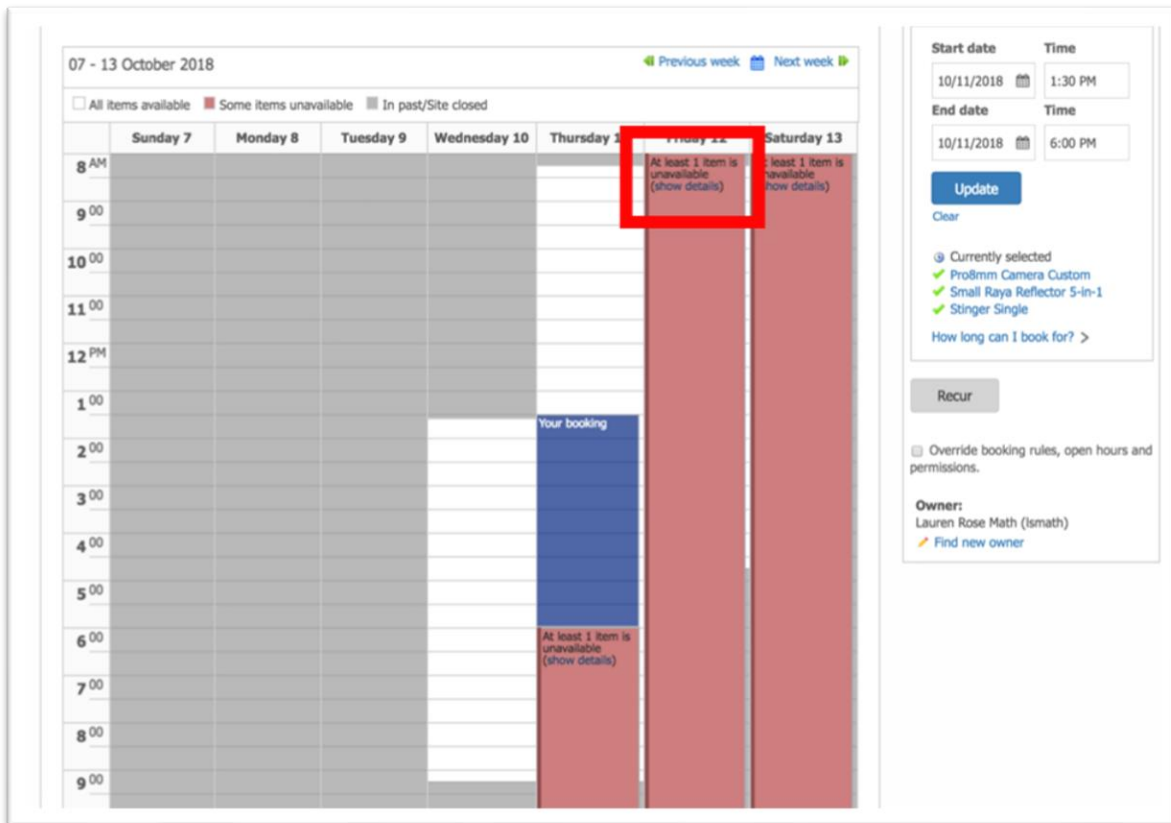
The next page allows you to select the time of your booking. Your best option is to click on one of the cells in the calendar section. When you select a time by clicking on a cell, your time auto-fills to your return time, as shown in the image below. Each class has a set number of hours a student is permitted to check out gear.

The screenshot shows a booking interface for 'Radio and TV Building - Select time'. At the top, a progress bar indicates the current step is 'Select time', with other steps being 'Select resource', 'Terms & Conditions', 'Verify booking', and 'Booking confirmation'. Below the progress bar are 'Back' and 'Next' buttons, with the 'Next' button highlighted in red. The main area features a calendar for the week of 07-13 October 2018. A blue booking is shown for Friday, 12th October, from 12:00 PM to 2:00 PM, labeled 'Your booking'. To the right is an 'Edit booking' panel for 'Con030757'. It includes fields for 'Start date' (10/12/2018) and 'Time' (8:15 AM), and 'End date' (10/12/2018) and 'Time' (2:15 PM). There is an 'Update' button and a 'Clear' link. Below these are checked items: 'Currently selected', 'Black Gaffer Tape 2 inch Roll', 'Camcorder Tripod', and 'Camera Slate'. A red box highlights the link 'How long can I book for? >'. At the bottom of the panel, there is an 'Owner' section for 'RTV 228 Intro (rtvtest228)' with links for 'Find new owner' and 'Make me owner'.

**How do I know how many hours I can book for?** You can view this information by clicking on the “How long can I book for?” link on the right side of the screen. It will display how many hours you are permitted to book equipment.

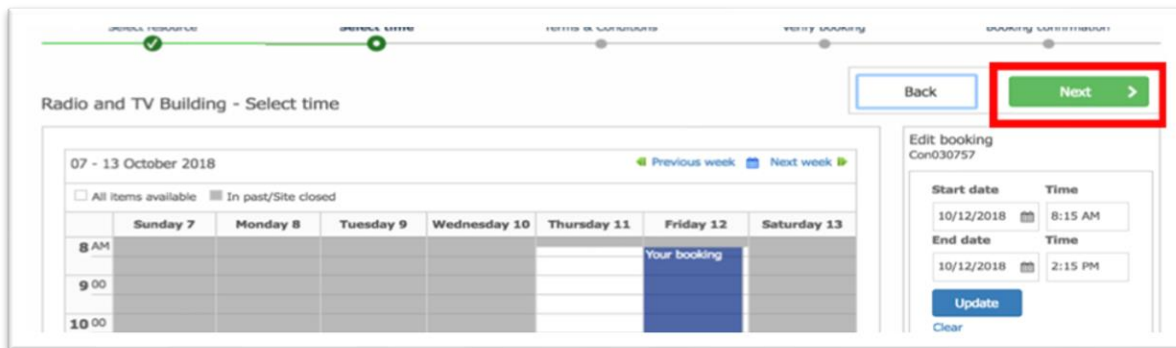
If you select a start time by using the date and time boxes on the right side of the screen, it will *not* auto-fill your end date and time. If you attempt to enter a date and/or time that is beyond the set number of hours permitted, you will receive an error message and will be unable to continue to the next screen.

When booking your items, you may encounter red blocks such as those shown in the image below. These red blocks indicate that one or more of your items is not available during your requested booking time. In each red block, there is a link (“show details”) which displays the items that are not available.



If your booking ends after we close for the day, connect2 will automatically set a return date/time for when the equipment room opens on the next available workday.

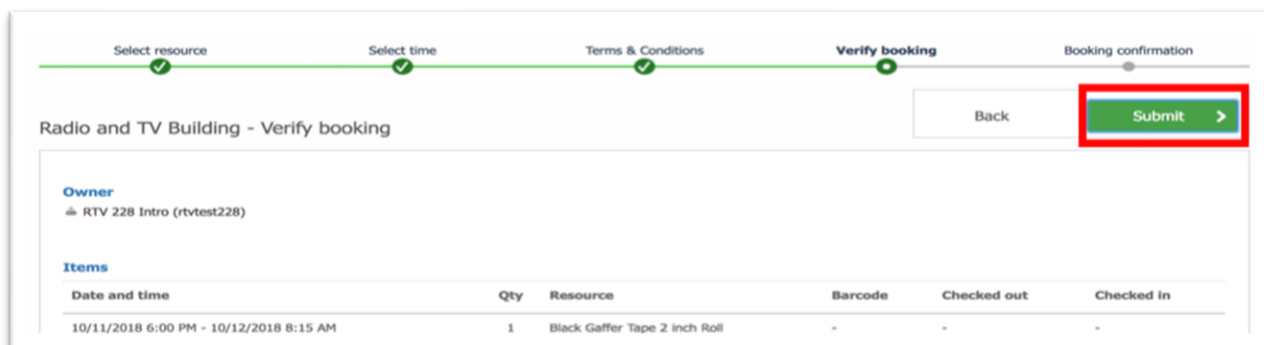
Once you have selected your booking start/end date/times, click the green “Next” button to continue.



Before you can finish booking, you will have to agree to the Media School's checkout policy. It is your responsibility to read the terms and conditions. By completing your booking, you confirm that you have read and agree to our policy.

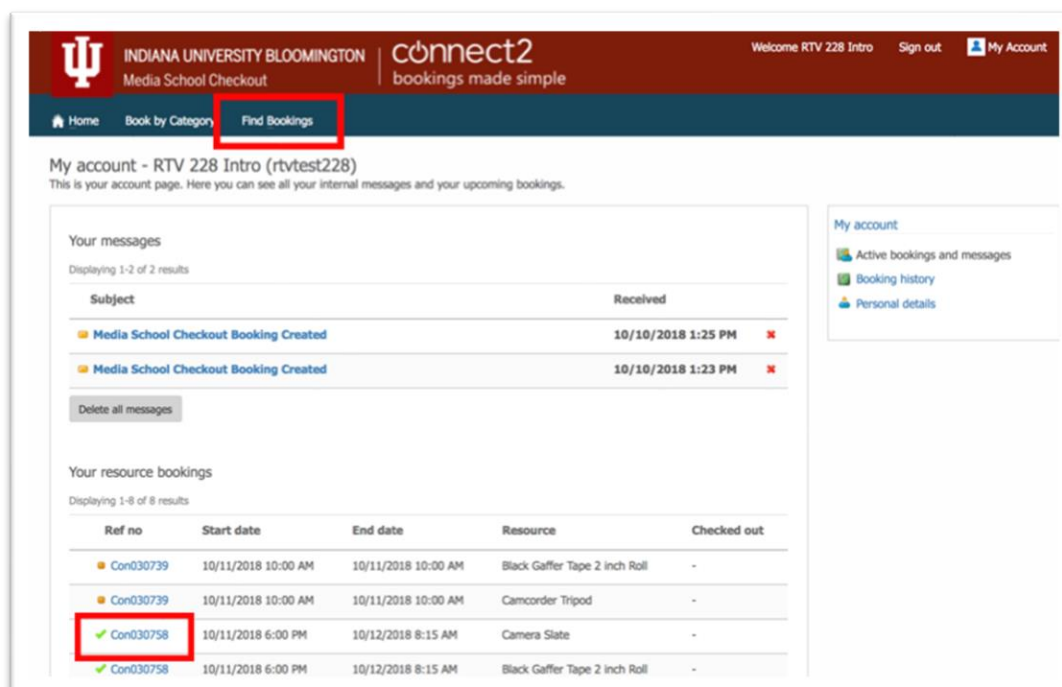
**Tick the box to indicate that you agree to the terms and conditions.** After you tick the box, then click on the green "Next" button at the top of the page to continue.

The next page allows you to verify your booking. When you are finished, click the green "Submit" button. When the "Submit" button is gone and you are on the "Booking confirmation" page, you have successfully created a booking!



## Editing a Booking

From the home page, click on "Messages" or "Active bookings" to view your general account information. You may view your booking(s) by clicking on the "Find Bookings" link in the blue menu bar. If you need to update your booking to either include/exclude items or to change the start and end date/time, **please do not submit another booking**. Instead, click on the reference number of your booking. The reference number starts with "Con" and is followed by a six-digit number.



Clicking on the booking reference number will take you to the “Resource Booking Summary” page, seen below:

Resource booking summary  
Details of the booking are shown below. Use the links in the taskbar for any additional actions.

**Reference number**  
Con030758

**Owner**  
RTV 228 Intro (rtvtst228)

**Created by**  
RTV 228 Intro (rtvtst228)  
Pre-booked by customer on 10/10/2018 1:26 PM

**Items**

Date and time	Qty	Resource	Barcode	Checked out	Checked in
10/11/2018 6:00 PM - 10/12/2018 8:15 AM	1	Black Gaffer Tape 2 inch Roll	-	-	-
	1	Camcorder Tripod	-	-	-
	1	Camera Slate	-	-	-

**Booking tasks**

- Booking details
- Edit booking
- Cancel items
- Add to my calendar
- Copy booking

When on this page, you have several options under the heading “Booking tasks”:

**Booking details:** This is the default view of the page, as seen above.

**Edit booking:** This allows you to go through the booking process again, add or remove items, change your start or end date/times, and resubmit. Instead of creating a new booking, it updates the current one.

**Cancel items:** This is a fast way to cancel some or all the items in your booking. By cancelling the items, you simply remove them from the booking. They will still be visible on the page but will be accompanied by a note indicating they were cancelled. If all items are cancelled, the booking is effectively cancelled.

**Add to my calendar:** This allows you to create an iCal file to add the booking to your own personal calendar.

**Copy booking:** This allows you to go through the booking process with all of the items from your previous booking selected. You can then add additional items, select a different time, and create another booking. It’s a faster way to create another booking if you know you’ll need the same equipment at a later date/time.



## **Reserving Rooms**

---

## Studio Requests

All studio requests must be taken to the instructor of the given project. The instructor will send in a request on your behalf. It is up to you to ensure the time needed in the studio is scheduled no later than **2 weeks in advance** or the request will be denied.

All students are required to have a supervisor present during their time in the studio. If an instructor is not available, another supervisor will be provided. You are expected to arrive at the approved time and must be cleared out of the space at the end of the agreed upon time. Failure to do so will result in suspension of your privilege to use studio space.

It is your responsibility to clean and set the room back up according to the "Back to One" guide found in the studio, failure to do so will result in suspension of your privilege to use studio space.

## Room Requests

Rooms on campus have different ownership resulting in different methods of reservation.

Media School owned rooms can be reserved by your instructor through 25live on one.iu.edu. However, students are not permitted to film in any media school lab, including room 157 main, edit bays, 157L, etc. Please note that Media School room requests require **2 business days advance notice**.

Registrar controlled rooms can be reserved by students through the "Reserve a Classroom" app on one.iu.edu. Please note that these requests require **10 business days advance notice**.

## Off Campus Filming and Reservations

You are welcome to film off campus, but it is important to note that certain areas such as the College Mall are difficult to secure as there are further protocols to follow.

Audition and blocking spaces can be found at the Public Library. Information on the type of rooms available and how to reserve them can be found at:

[http://www.bloomingtonlibrary.org/room\\_reservations/policies/](http://www.bloomingtonlibrary.org/room_reservations/policies/)

## On Campus Filming

The table on the following pages lists the facilities managers for different areas on campus and their contact information. If you want to film in a specific location, you will contact the appropriate facility manager for information and have them sign the location release form.

<b>BUILDING</b>	<b>BLDG ID</b>	<b>CONTACT</b>	<b>CONTACT EMAIL</b>
<b>LOWELL E. BAIER</b>	BL001	STEVE WITHEM	<a href="mailto:SWITHEM@INDIANA.EDU">SWITHEM@INDIANA.EDU</a>
		PHIL POFF	<a href="mailto:PPOFF@INDIANA.EDU">PPOFF@INDIANA.EDU</a>
<b>LEWIS BLDG.</b>	BL001C	STEVE WITHEM	<a href="mailto:SWITHEM@INDIANA.EDU">SWITHEM@INDIANA.EDU</a>
		PHIL POFF	<a href="mailto:PPOFF@INDIANA.EDU">PPOFF@INDIANA.EDU</a>
<b>BRYAN HALL</b>	BL005	JANELLE REEVES	<a href="mailto:REEVES@INDIANA.EDU">REEVES@INDIANA.EDU</a>
<b>FRANKLIN HALL</b>	BL007	MIKE GRAY	<a href="mailto:KEMGRAY@INDIANA.EDU">KEMGRAY@INDIANA.EDU</a>
		DARLA CRAWFORD	<a href="mailto:DJRAINES@INDIANA.EDU">DJRAINES@INDIANA.EDU</a>
<b>POPLARS PARKING</b>	BL009	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
		TRAVIS LEAKE	<a href="mailto:TWLEAKE@INDIANA.EDU">TWLEAKE@INDIANA.EDU</a>
<b>LGBTQ+ CULTURE</b>	BL013B	BRUCE E. SMAIL	<a href="mailto:BSMAIL@IU.EDU">BSMAIL@IU.EDU</a>
<b>AMERICAN INDIAN</b>	BL014K	RICHARD HENNE-OCHOA	<a href="mailto:RHENNE@INDIANA.EDU">RHENNE@INDIANA.EDU</a>
<b>STUDENT BUILDING</b>	BL017	AGATHA WONG	<a href="mailto:AGWONG@INDIANA.EDU">AGWONG@INDIANA.EDU</a>
<b>KIRKWOOD OBSERVATORY/SWAIN WEST</b>	BL021	STUART MUFSON	<a href="mailto:MUFSON@INDIANA.EDU">MUFSON@INDIANA.EDU</a>
		PAIGE KOEHLER BOWLES	<a href="mailto:PKBOWLES@INDIANA.EDU">PKBOWLES@INDIANA.EDU</a>
<b>MAXWELL HALL</b>	BL033	ED DALLIS-COMENTALE	<a href="mailto:ECOMENTA@IU.EDU">ECOMENTA@IU.EDU</a>
		LINNEA HOLT	<a href="mailto:LCHOLT@IU.EDU">LCHOLT@IU.EDU</a>
<b>MCCALLA</b>	BL044	DR. HEATHER K. CALLOWAY	<a href="mailto:HKC@IU.EDU">HKC@IU.EDU</a>
		KELLY WHERLEY	<a href="mailto:KWHERLEY@INDIANA.EDU">KWHERLEY@INDIANA.EDU</a>
<b>POLITICAL THEORY</b>	BL044D	DAVID PRICE	<a href="mailto:DAAPRICE@INDIANA.EDU">DAAPRICE@INDIANA.EDU</a>
<b>HUTTON HONORS</b>	BL050	BECKY STEELE	<a href="mailto:RSTEELE@INDIANA.EDU">RSTEELE@INDIANA.EDU</a>
<b>HARRIS HOUSE</b>	BL050C		
<b>IN MEMORIAL UNION</b>	BL053	GARY CHRZASTOWSKI	<a href="mailto:GCHRZAST@INDIANA.EDU">GCHRZAST@INDIANA.EDU</a>
<b>IMU GUARD HUT</b>	BL053P	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
<b>OWEN HALL</b>	BL055	MICHAEL GLASGOW	<a href="mailto:SMGLASGO@INDIANA.EDU">SMGLASGO@INDIANA.EDU</a>
<b>WYLIE HALL</b>	BL057	HOWARD SWYERS	<a href="mailto:HSWYERS@INDIANA.EDU">HSWYERS@INDIANA.EDU</a>
		PAULETTE DAVIDSON	<a href="mailto:ECONDESK@INDIANA.EDU">ECONDESK@INDIANA.EDU</a>
<b>KIRKWOOD HALL</b>	BL058		<a href="mailto:FAOFFICE@INDIANA.EDU">FAOFFICE@INDIANA.EDU</a>
<b>LINDLEY HALL</b>	BL059	ADAM MILNES	<a href="mailto:AMILNES@IU.EDU">AMILNES@IU.EDU</a>
		PAT LACY	<a href="mailto:PATLACY@INDIANA.EDU">PATLACY@INDIANA.EDU</a>
<b>SWAIN EAST</b>	BL061	TERESA BUNGE	<a href="mailto:BUNGET@INDIANA.EDU">BUNGET@INDIANA.EDU</a>
<b>ATWATER EYE CARE</b>	BL062	JOSEPH A. BONANNO	<a href="mailto:JBONANNO@INDIANA.EDU">JBONANNO@INDIANA.EDU</a>
<b>HENDERSON PARKING</b>	BL063	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
		TRAVIS LEAKE	<a href="mailto:TWLEAKE@INDIANA.EDU">TWLEAKE@INDIANA.EDU</a>
<b>OPTOMETRY SCHOOL</b>	BL065	JOSEPH A. BONANNO	<a href="mailto:JBONANNO@INDIANA.EDU">JBONANNO@INDIANA.EDU</a>
<b>CLASSROOM-OFFICE BUILDING</b>	BL066	MICHELLE MELHOUSE	<a href="mailto:MMELHOUS@INDIANA.EDU">MMELHOUS@INDIANA.EDU</a>

<b>BUILDING</b>	<b>BLDG ID</b>	<b>CONTACT</b>	<b>CONTACT EMAIL</b>
<b>RAWLES HALL</b>	BL067	GINNY JONES	<a href="mailto:VKJONES@INDIANA.EDU">VKJONES@INDIANA.EDU</a>
<b>ATWATER PARKING</b>	BL069	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
		TRAVIS LEAKE	<a href="mailto:TWLEAKE@INDIANA.EDU">TWLEAKE@INDIANA.EDU</a>
<b>SIMON HALL (SCIENCE BUILDING)</b>	BL070	JOHN MORROW	<a href="mailto:MORROW@INDIANA.EDU">MORROW@INDIANA.EDU</a>
<b>CHEMISTRY</b>	BL071	MATT KOVACH	<a href="mailto:MPKOVACH@INDIANA.EDU">MPKOVACH@INDIANA.EDU</a>
<b>DISTRIBUTION CENTER</b>	BL073	OPERATIONS CENTER	<a href="mailto:FACOPS@INDIANA.EDU">FACOPS@INDIANA.EDU</a>
<b>ERNIE PYLE HALL</b>	BL075	JACOB BENSON	<a href="mailto:JACBENSO@IU.EDU">JACBENSO@IU.EDU</a>
<b>INTRAMURAL CENTER</b>	BL091	JOHN PEDERSEN	<a href="mailto:JOTPEDER@INDIANA.EDU">JOTPEDER@INDIANA.EDU</a>
		JAMES O'DONNELL	<a href="mailto:JODONNEL@INDIANA.EDU">JODONNEL@INDIANA.EDU</a>
<b>BECK CHAPEL</b>	BL095	GARY CHRZASTOWSKI	<a href="mailto:GCHRZAST@INDIANA.EDU">GCHRZAST@INDIANA.EDU</a>
<b>MYERS HALL</b>	BL101	CLIFF HUGGINS	<a href="mailto:JOHUGGIN@IU.EDU">JOHUGGIN@IU.EDU</a>
<b>BALLANTINE HALL</b>	BL111	JILL WHITE	<a href="mailto:BHFLEX@INDIANA.EDU">BHFLEX@INDIANA.EDU</a>
<b>SCHOOL OF PUBLIC HEALTH</b>	BL119	SUSIE JOHNSON	<a href="mailto:SAJ3@IU.EDU">SAJ3@IU.EDU</a>
<b>7TH ST HUT</b>	BL130A	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
<b>WOODBURN HALL</b>	BL133	JANETTE PETERSON	<a href="mailto:JANPETER@INDIANA.EDU">JANPETER@INDIANA.EDU</a>
<b>BRYAN HOUSE</b>	BL135	DEVIN MCGUIRE	<a href="mailto:BXMAINT@INDIANA.EDU">BXMAINT@INDIANA.EDU</a>
<b>MORRISON HALL</b>	BL139	JACOB BENSON	<a href="mailto:JACBONSO@IU.EDU">JACBONSO@IU.EDU</a>
<b>SOCIAL RESEARCH</b>	BL143C	PATRICIA MCMANUS	<a href="mailto:PMCMANUS@INDIANA.EDU">PMCMANUS@INDIANA.EDU</a>
<b>MERRILL HALL</b>	BL147	ALEX BUCY	<a href="mailto:ALEXBUCY@IU.EDU">ALEXBUCY@IU.EDU</a>
<b>MUSIC ADDITION</b>	BL148	ALEX BUCY	<a href="mailto:ALEXBUCY@IU.EDU">ALEXBUCY@IU.EDU</a>
		MUSIC FACILITIES	<a href="mailto:SOMFAC@INDIANA.EDU">SOMFAC@INDIANA.EDU</a>
<b>SYCAMORE HALL</b>	BL149	JACOB BENSON	<a href="mailto:JACBENSO@IU.EDU">JACBENSO@IU.EDU</a>
		JOE KIELAR	<a href="mailto:JKIELAR@IU.EDU">JKIELAR@IU.EDU</a>
<b>EAST STUDIO BUILDING</b>	BL150	ALEX BUCY	<a href="mailto:ALEXBUCY@IU.EDU">ALEXBUCY@IU.EDU</a>
		MUSIC FACILITIES	<a href="mailto:SOMFAC@INDIANA.EDU">SOMFAC@INDIANA.EDU</a>
<b>SIDNEY &amp; LOIS ESKENAZI MUSEUM OF ART</b>	BL153	PETE NELSON	<a href="mailto:PETANELS@INDIANA.EDU">PETANELS@INDIANA.EDU</a>
		MAX SHAW	<a href="mailto:JOESHAW@INDIANA.EDU">JOESHAW@INDIANA.EDU</a>
<b>LILLY LIBRARY</b>	BL155	JOEL SILVER	<a href="mailto:SILVERJ@INDIANA.EDU">SILVERJ@INDIANA.EDU</a>
<b>FINE ARTS</b>	BL157		<a href="mailto:FAOFFICE@INDIANA.EDU">FAOFFICE@INDIANA.EDU</a>
<b>RADIO-TV</b>	BL158	KIRSTEN PAYTON	<a href="mailto:KIRPAYTO@IU.EDU">KIRPAYTO@IU.EDU</a>
<b>ARBORETUM</b>		MIA WILLIAMS	<a href="mailto:MIAWILLI@INDIANA.EDU">MIAWILLI@INDIANA.EDU</a>
<b>AUDITORIUM</b>	BL171	DOUG BOOHER	<a href="mailto:DBOOHER@INDIANA.EDU">DBOOHER@INDIANA.EDU</a>
		MARIA TALBERT	<a href="mailto:MTALBERT@INDIANA.EDU">MTALBERT@INDIANA.EDU</a>
<b>IU CINEMA</b>	BL173	DR. ALICIA KOZMA	<a href="mailto:AKOZMA@IU.EDU">AKOZMA@IU.EDU</a>
		JESSICA TAGG	<a href="mailto:JTAGG@INDIANA.EDU">JTAGG@INDIANA.EDU</a>

BUILDING	BLDG ID	CONTACT	CONTACT EMAIL
SIMON MSC LBR R	BL181	ALEX BUCY	<a href="mailto:ALEXBUCY@IU.EDU">ALEXBUCY@IU.EDU</a>
		MUSIC FACILITIES	<a href="mailto:SOMFAC@INDIANA.EDU">SOMFAC@INDIANA.EDU</a>
GLOBAL & INTERNATIONAL STUDIES BUILDING	BL197	PETE GOODWIN	<a href="mailto:HGOODWIN@INDIANA.EDU">HGOODWIN@INDIANA.EDU</a>
EAST PARKING GARAGE	BL199	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
		TRAVIS LEAKE	<a href="mailto:TWLEAKE@INDIANA.EDU">TWLEAKE@INDIANA.EDU</a>
GAZEBO/ARBORETUM	BL205	MIA WILLIAMS	<a href="mailto:MIAWILLI@INDIANA.EDU">MIAWILLI@INDIANA.EDU</a>
WELLS LIBRARY	BL209		<a href="mailto:LIBADMIN@INDIANA.EDU">LIBADMIN@INDIANA.EDU</a>
FERGUSON INTERNATIONAL CENTER	BL215A	UNDER CONSTRUCTION	
WENDELL W. WRIGHT	BL245	TIMOTHY HANSEL	<a href="mailto:THANSEL@IU.EDU">THANSEL@IU.EDU</a>
		LORI PARKER	<a href="mailto:LOPARKER@INDIANA.EDU">LOPARKER@INDIANA.EDU</a>
FOREST QUAD	BL257C	DEREK EADS	<a href="mailto:DEEADS@INDIANA.EDU">DEEADS@INDIANA.EDU</a>
		BETH PARKER	<a href="mailto:BEAPARK@INDIANA.EDU">BEAPARK@INDIANA.EDU</a>
EIGENMANN HALL	BL313	JANELLE REEVES	<a href="mailto:REEVES@INDIANA.EDU">REEVES@INDIANA.EDU</a>
STUDENT SERVICE	BL316	MAUREEN POTTER	<a href="mailto:MWHITSET@INDIANA.EDU">MWHITSET@INDIANA.EDU</a>
LUDDY HALL (INFORMATICS)	BL404	NATHAN BAUTERS	<a href="mailto:NBAUTERS@INDIANA.EDU">NBAUTERS@INDIANA.EDU</a>
GEOL. MATERIAL TEST	BL405D	JOHN HETTLE	<a href="mailto:JLHETTLE@INDIANA.EDU">JLHETTLE@INDIANA.EDU</a>
		JENNIFER LANMAN	<a href="mailto:EGSACM@INDIANA.EDU">EGSACM@INDIANA.EDU</a>
STUDIO ARTS ANNEX	BL409		<a href="mailto:FAOFFICE@INDIANA.EDU">FAOFFICE@INDIANA.EDU</a>
CHILLED WATER PLANT	BL411	DEREK EADS	<a href="mailto:DEEADS@INDIANA.EDU">DEEADS@INDIANA.EDU</a>
N WOODLAWN CHILLER PLANT	BL411N	DEREK EADS	<a href="mailto:DEEADS@INDIANA.EDU">DEEADS@INDIANA.EDU</a>
		BETH PARKER	<a href="mailto:BEAPARK@INDIANA.EDU">BEAPARK@INDIANA.EDU</a>
ARTS ANNEX	BL413		<a href="mailto:FAOFFICE@INDIANA.EDU">FAOFFICE@INDIANA.EDU</a>
MYLES BRAND HALL	BL414	NATHAN BAUTERS	<a href="mailto:NBAUTERS@INDIANA.EDU">NBAUTERS@INDIANA.EDU</a>
GEOLOGICAL SCIENCE	BL417	JOHN HETTLE	<a href="mailto:JLHETTLE@INDIANA.EDU">JLHETTLE@INDIANA.EDU</a>
GEOLOGICAL SURVEY	BL418	JOHN HETTLE	<a href="mailto:JLHETTLE@INDIANA.EDU">JLHETTLE@INDIANA.EDU</a>
PSYCHOLOGY	BL419	JESSE GOODE	<a href="mailto:JCGOODE@INDIANA.EDU">JCGOODE@INDIANA.EDU</a>
MULTI SCIENCE 2	BL423	ALLEN CODY	<a href="mailto:ALCODY@INDIANA.EDU">ALCODY@INDIANA.EDU</a>
		KRISTI FLANDERS	<a href="mailto:KMFLANDE@INDIANA.EDU">KMFLANDE@INDIANA.EDU</a>
FEE LANE PKG GARAGE	BL448	AMANDA TURNIPSEED	<a href="mailto:AKELLIS@INDIANA.EDU">AKELLIS@INDIANA.EDU</a>
		TRAVIS LEAKE	<a href="mailto:TWLEAKE@INDIANA.EDU">TWLEAKE@INDIANA.EDU</a>
GODFREY GRAD&EX	BL450	CALEB BRINSON	<a href="mailto:CABRINSO@INDIANA.EDU">CABRINSO@INDIANA.EDU</a>
		DEBBIE WILLIAMS	<a href="mailto:DEBWILLI@INDIANA.EDU">DEBWILLI@INDIANA.EDU</a>
HODGE HALL (BUSINESS)	BL451	CALEB BRINSON	<a href="mailto:CABRINSO@INDIANA.EDU">CABRINSO@INDIANA.EDU</a>
		DEBBIE WILLIAMS	<a href="mailto:DEBWILLI@INDIANA.EDU">DEBWILLI@INDIANA.EDU</a>

<b>BUILDING</b>	<b>BLDG ID</b>	<b>CONTACT</b>	<b>CONTACT EMAIL</b>
<b>SPEA</b>	BL452	GREG PEARSON	<a href="mailto:GREPEARS@INDIANA.EDU">GREPEARS@INDIANA.EDU</a>
<b>CAREER DEVELOPMENT CENTER</b>	BL465B	PAT DONAHUE	<a href="mailto:DONAHUED@IU.EDU">DONAHUED@IU.EDU</a>
<b>WELLS HOUSE</b>	BL465C	DIXIE MOBLEY	<a href="mailto:DILMOBLE@INDIANA.EDU">DILMOBLE@INDIANA.EDU</a>
<b>HARLOS HOUSE</b>	BL465E	CHRISTOPH IRMSCHER	<a href="mailto:CIRMSCHE@INDIANA.EDU">CIRMSCHE@INDIANA.EDU</a>
<b>HEALTH CENTER</b>	BL467	JOE SHEESE	<a href="mailto:JSHEESE@INDIANA.EDU">JSHEESE@INDIANA.EDU</a>
<b>RECREATIONAL SPORTS</b>	BL475	JOHN PEDERSEN	<a href="mailto:JOTPEDER@INDIANA.EDU">JOTPEDER@INDIANA.EDU</a>
		JAMES O'DONNELL	<a href="mailto:JODONNEL@INDIANA.EDU">JODONNEL@INDIANA.EDU</a>
<b>ROGERS HL ELEV</b>	BL489	OPERATIONS CENTER	<a href="mailto:FACOPS@INDIANA.EDU">FACOPS@INDIANA.EDU</a>
<b>METZ CARILLON</b>	BL545	ALEX BUCY	<a href="mailto:ALEXBUCY@IU.EDU">ALEXBUCY@IU.EDU</a>
		MUSIC FACILITIES	<a href="mailto:SOMFAC@INDIANA.EDU">SOMFAC@INDIANA.EDU</a>
<b>BOTANY GREENHOUSE</b>	BL549	CLIFF HUGGINS	<a href="mailto:JOHUGGIN@IU.EDU">JOHUGGIN@IU.EDU</a>
		JOHN LEMON	<a href="mailto:JLEMON@INDIANA.EDU">JLEMON@INDIANA.EDU</a>
<b>JUNIOR GARDENING</b>	BL549A	KAYLIE SCHERER	<a href="mailto:ASKSCHERE@INDIANA.EDU">ASKSCHERE@INDIANA.EDU</a>
<b>BOTANY FIELD GR</b>	BL549G	JOHN LEMON	<a href="mailto:JLEMON@INDIANA.EDU">JLEMON@INDIANA.EDU</a>
<b>RESEARCH LAB</b>	BL550	CLIFF HUGGINS	<a href="mailto:JOHUGGIN@IU.EDU">JOHUGGIN@IU.EDU</a>
<b>HILLTOP GARDEN</b>	BL551	KAYLIE SCHERER	<a href="mailto:AKSCHERE@INDIANA.EDU">AKSCHERE@INDIANA.EDU</a>
<b>FLY MAGNETIC CE</b>	BL552	CLIFF HUGGINS	<a href="mailto:JOHUGGIN@IU.EDU">JOHUGGIN@IU.EDU</a>
<b>GOLF CLUBHOUSE</b>	BL561	ANTHONY ROBERTSON	<a href="mailto:ANSROBER@IU.EDU">ANSROBER@IU.EDU</a>
		DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>GOLF DRIVING RANGE</b>	BL561A	ANTHONY ROBERTSON	<a href="mailto:ANSROBER@IU.EDU">ANSROBER@IU.EDU</a>
		DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>SMITH RESEARCH</b>	BL573	AMBER RACOMA	<a href="mailto:ARACOMA@IU.EDU">ARACOMA@IU.EDU</a>
<b>CHILDRENS CENTER</b>	BL576		<a href="mailto:DAMPATTE@INDIANA.EDU">DAMPATTE@INDIANA.EDU</a>
<b>ROTC SUPPLY CEN</b>	BL577	TONYA TRUEBLOOD	<a href="mailto:TTRUEBLO@INDIANA.EDU">TTRUEBLO@INDIANA.EDU</a>
<b>CYBERINFRASTRUCTURE BUILDING</b>	BL578		<a href="mailto:UITSFACI@INDIANA.EDU">UITSFACI@INDIANA.EDU</a>
<b>DISABILITY &amp; CO</b>	BL580	BEVERLY STURGEON	<a href="mailto:BSTURGEO@INDIANA.E">BSTURGEO@INDIANA.E</a>
		DARRA ELLIS	<a href="mailto:DMELLIS@INDIANA.EDU">DMELLIS@INDIANA.EDU</a>
<b>BART KAUFMAN FIELD</b>	BL593	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>ANDY MOHR FIELD</b>	BL594	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>MELLENCAMP PAVILLION</b>	BL595	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>MARCHING HUNDRED</b>	BL596		<a href="mailto:HUNDRED@IU.EDU">HUNDRED@IU.EDU</a>
		MUSIC FACILITIES	<a href="mailto:SOMFAC@INDIANA.EDU">SOMFAC@INDIANA.EDU</a>
<b>HAYES TRACK</b>	BL597	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>WILKINSON HALL</b>	BL600	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>MEMORIAL STADIUM</b>	BL601	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>

<b>BUILDING</b>	<b>BLDG ID</b>	<b>CONTACT</b>	<b>CONTACT EMAIL</b>
<b>TENNIS CENTER</b>	BL602	REBECCA JONES	<a href="mailto:REBAJONE@INDIANA.EDU">REBAJONE@INDIANA.EDU</a>
		JOHN PEDERSEN	<a href="mailto:JOTPEDER@INDIANA.EDU">JOTPEDER@INDIANA.EDU</a>
<b>SIMON SKJODT ASSEMBLY HALL</b>	BL603	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>GLADSTEIN FIELD</b>	BL604	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>OUTDOOR POOL</b>	BL605	JOHN PEDERSEN	<a href="mailto:JOTPEDER@INDIANA.EDU">JOTPEDER@INDIANA.EDU</a>
<b>THOMAS HOUSE</b>	BL605G	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>HAYES TRACK</b>	BSH100	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>SEMBOWER CONCESSION</b>	BL606	JOHN PEDERSEN	<a href="mailto:JOTPEDER@INDIANA.EDU">JOTPEDER@INDIANA.EDU</a>
		JAMES O'DONNELL	<a href="mailto:JODONNEL@INDIANA.EDU">JODONNEL@INDIANA.EDU</a>
<b>COOK HALL</b>	BL607	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>MULTIDISCIPLINE</b>	BL608	SCOTT HEIN	<a href="mailto:SDHEIN@INDIANA.EDU">SDHEIN@INDIANA.EDU</a>
<b>ARMSTRONG CONCESSION</b>	BL609	DAVIS BOLSTEINS	<a href="mailto:DBOLSTEI@INDIANA.EDU">DBOLSTEI@INDIANA.EDU</a>
<b>N. FEE REC. STO</b>	BL612	JOHN PEDERSEN	<a href="mailto:JOTPEDER@INDIANA.EDU">JOTPEDER@INDIANA.EDU</a>
<b>WYLIE HOUSE MUSEUM</b>	BL655	CAREY REBECCA BEAM	<a href="mailto:CRBEAM@INDIANA.EDU">CRBEAM@INDIANA.EDU</a>
<b>BRADLEY EDUCATION</b>	BL655G	CAREY REBECCA BEAM	<a href="mailto:CRBEAM@INDIANA.EDU">CRBEAM@INDIANA.EDU</a>
<b>GOETHE LINK OBSERVATORY</b>	BX656	JOHN SALZER	<a href="mailto:JOSALZER@INDIANA.EDU">JOSALZER@INDIANA.EDU</a>
		PAIGE KOEHLER BOWLES	<a href="mailto:PKBOWLES@INDIANA.ED">PKBOWLES@INDIANA.ED</a>
<b>MORGAN-MONROE OBSERVATORY</b>	BL690	JOHN SALZER	<a href="mailto:JOSALZER@INDIANA.EDU">JOSALZER@INDIANA.EDU</a>
		PAIGE KOEHLER BOWLES	<a href="mailto:PKBOWLES@INDIANA.ED">PKBOWLES@INDIANA.ED</a>
<b>BRISCOE QUAD</b>	BL433	JODY WHITESIDE	<a href="mailto:JLUZIER@INDIANA.EDU">JLUZIER@INDIANA.EDU</a>
<b>BROWN HALL</b>	BL404A	LARA KRIEGEL	<a href="mailto:LKRIEGEL@INDIANA.EDU">LKRIEGEL@INDIANA.EDU</a>
<b>CAMPUS VIEW APARTMENTS</b>	BL529	KELLY CLARK	<a href="mailto:KERCLARK@INDIANA.EDU">KERCLARK@INDIANA.EDU</a>
<b>EIGENMANN HALL</b>	BL313	CONNOR KNAPP	<a href="mailto:CGKNAPP@INDIANA.EDU">CGKNAPP@INDIANA.EDU</a>
		LARRY ISOM	<a href="mailto:LISOM@INDIANA.EDU">LISOM@INDIANA.EDU</a>
<b>FOREST QUAD</b>	BL257	JANICE BARNET	<a href="mailto:JAMBARN@INDIANA.EDU">JAMBARN@INDIANA.EDU</a>
<b>GREENE HALL</b>	BL404B	LARA KRIEGEL	<a href="mailto:LKRIEGEL@INDIANA.EDU">LKRIEGEL@INDIANA.EDU</a>
		RESIDENT MANAGER	<a href="mailto:WMCCALL@INDIANA.EDU">WMCCALL@INDIANA.EDU</a>
<b>HILLCREST</b>	BL401	LARA KRIEGEL	<a href="mailto:LKRIEGEL@INDIANA.EDU">LKRIEGEL@INDIANA.EDU</a>
		HOUSING MANAGER	<a href="mailto:CGKNAPP@INDIANA.EDU">CGKNAPP@INDIANA.EDU</a>
<b>MCNUTT CENTRAL</b>	BL439	FOOD MANAGER	<a href="mailto:JKUTCHE@INDIANA.ED">JKUTCHE@INDIANA.ED</a>
<b>TETER QUAD</b>	BL243	RESIDENT MANAGER	<a href="mailto:KNEWNUM@INDIANA.ED">KNEWNUM@INDIANA.ED</a>
<b>NELSON RPS ADMI</b>	BL463	LARRY ISOM	<a href="mailto:LISOM@INDIANA.EDU">LISOM@INDIANA.EDU</a>
<b>READ HALL</b>	BL227	DOUG YESKIE	<a href="mailto:DYESKIE@INDIANA.EDU">DYESKIE@INDIANA.EDU</a>
<b>SPRUCE HALL</b>	BL298	DOUG YESKIE	<a href="mailto:DYESKIE@INDIANA.EDU">DYESKIE@INDIANA.EDU</a>
<b>3RD &amp; UNION APTS.</b>	BL296	LARRY ISOM	<a href="mailto:LISOM@INDIANA.EDU">LISOM@INDIANA.EDU</a>

<b>BUILDING</b>	<b>BLDG ID</b>	<b>CONTACT</b>	<b>CONTACT EMAIL</b>
<b>TULIP TREE APTS</b>	BL555	LORI JONES	<a href="mailto:LJONES@INDIANA.EDU">LJONES@INDIANA.EDU</a>
<b>CEDAR HALL</b>	BL276C	CONNOR KNAPP	<a href="mailto:CGKNAPP@INDIANA.EDU">CGKNAPP@INDIANA.EDU</a>
<b>UNIVERSITY APT</b>	BL223	LARRY ISOM	<a href="mailto:LISOM@INDIANA.EDU">LISOM@INDIANA.EDU</a>
<b>WILLKIE C</b>	BL299	JESSICA UHLMAN	<a href="mailto:JRUHLMAN@INDIANA.EDU">JRUHLMAN@INDIANA.EDU</a>
		LARRY ISOM	<a href="mailto:LISOM@INDIANA.EDU">LISOM@INDIANA.EDU</a>
<b>FOREST QUAD</b>	BL257	DEAN HOUSHOUR	<a href="mailto:DHOUSHOU@INDIANA.EDU">DHOUSHOU@INDIANA.EDU</a>
<b>WRIGHT QUAD</b>	BL237	FOOD MANAGER	<a href="mailto:DDGLASS@INDIANA.EDU">DDGLASS@INDIANA.EDU</a>
		KIM LEE	<a href="mailto:KIMBERLY@INDIANA.EDU">KIMBERLY@INDIANA.EDU</a>
<b>WRIGHT QUAD</b>	BL237	RESIDENT MANAGER	<a href="mailto:JONES72@INDIANA.EDU">JONES72@INDIANA.EDU</a>
		JODY WHITESIDE	<a href="mailto:JLUZIER@INDIANA.EDU">JLUZIER@INDIANA.EDU</a>



## **Permits and Insurance**

---

## Location Agreement

A location agreement provides access to the student and their crew to film on site. Location releases must be signed by the owner of the location as well as the producer.

### Location Release Form

Having full authority to do so, I hereby grant Producer's Name permission to use the property at Location Address for the purposes of photographing and recording scenes for the production Production Title during the hours of Agreed Upon Hours on the following days: Date(s) of Filming.

Permission includes, but is not limited to, the right to bring cast, crew, equipment, props and temporary sets onto the premises for the time specified.

Total compensation for the specified time period will be: Total Monetary Amount. If the property is available beyond the specified time period, compensation will be at the rate of Monetary Rate per Time Period.

I understand that all items brought onto the premises will be removed at the end of the production period and that the location, including buildings, landscaping and all things associated with same will be fully returned to their original condition, except as mutually agreed upon and indicated below.

---

---

It is further understood that any damage to the property will become the responsibility of the production agency and any needed repair or restoration will be carried out within 14 days of the last specified day of production.

#### Production Agent

Signature \_\_\_\_\_ Printed name \_\_\_\_\_

Title \_\_\_\_\_ Address \_\_\_\_\_

Phone number \_\_\_\_\_ Date \_\_\_\_\_

#### Property Agent

Signature \_\_\_\_\_ Printed name \_\_\_\_\_

Title \_\_\_\_\_ Address \_\_\_\_\_

Phone number \_\_\_\_\_ Date \_\_\_\_\_

# Insurance

Indiana University Bloomington provides you with insurance for equipment when filming off campus. A certificate of liability insurance is used to show the location proof of insurance and must be filled out by all students who plan to film off campus.

To fill out this form go to <https://inlocc.iu.edu/CAS/coi/COIFilm.cfm> a minimum of **10 business days** before your scheduled film date. You should receive the following form filled out via email:

	TRUST-7	OP ID: JT																																																																
<b>CERTIFICATE OF LIABILITY INSURANCE</b>		DATE (MM/DD/YYYY) <b>09/05/2018</b>																																																																
<p>THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.</p> <p><b>IMPORTANT:</b> If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).</p>																																																																		
<p>PRODUCER <b>First Insurance Group, Inc.</b> 1405 North College Bloomington, IN 47404 Lance Eberle</p>	<p>CONTACT NAME: PHONE (A/C, No, Ext):      FAX (A/C, No): E-MAIL ADDRESS: INSURER(S) AFFORDING COVERAGE      NAIC #</p>																																																																	
<p>INSURED <b>The Trustees of Indiana University - Film Class</b> 1229 E. 7th St. #319 Bloomington, IN 47405</p>	<p>INSURER A : INSURER B : INSURER C : INSURER D : INSURER E : INSURER F :</p>																																																																	
<p><b>COVERAGES</b>      <b>CERTIFICATE NUMBER:</b>      <b>REVISION NUMBER:</b></p> <p>THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.</p> <table border="1" style="width:100%; border-collapse: collapse;"> <thead> <tr> <th>INSR LTR</th> <th>TYPE OF INSURANCE</th> <th>ADDL INSD</th> <th>SUBR WVD</th> <th>POLICY NUMBER</th> <th>POLICY EFF (MM/DD/YYYY)</th> <th>POLICY EXP (MM/DD/YYYY)</th> <th>LIMITS</th> </tr> </thead> <tbody> <tr> <td rowspan="6">A</td> <td rowspan="6"> <b>COMMERCIAL GENERAL LIABILITY</b>  <input type="checkbox"/> CLAIMS-MADE    <input type="checkbox"/> OCCUR             GEN'L AGGREGATE LIMIT APPLIES PER:  <input type="checkbox"/> POLICY    <input type="checkbox"/> EACH    <input type="checkbox"/> LOC            OTHER:         </td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>           EACH OCCURRENCE \$ <b>1,000,000</b>            DAMAGE TO RENTED PREMISES (Ea occurrence) \$ <b>100,000</b>            MED EXP (Any one person) \$ <b>Excluded</b>            PERSONAL &amp; ADV INJURY \$ <b>Excluded</b>            GENERAL AGGREGATE \$ <b>2,000,000</b>            PRODUCTS - COMP/OP AGG \$ <b>2,000,000</b> </td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td>           COMBINED SINGLE LIMIT (Ea accident) \$            BODILY INJURY (Per person) \$            BODILY INJURY (Per accident) \$            PROPERTY DAMAGE (Per accident) \$         </td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>           EACH OCCURRENCE \$            AGGREGATE \$         </td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>           PER STATUTE    OTH-ER            E.L. EACH ACCIDENT \$            E.L. DISEASE - EA EMPLOYEE \$            E.L. DISEASE - POLICY LIMIT \$         </td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td rowspan="2">B</td> <td rowspan="2"><b>Equipment Floater</b></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)</p>			INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS	A	<b>COMMERCIAL GENERAL LIABILITY</b> <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> EACH <input type="checkbox"/> LOC OTHER:						EACH OCCURRENCE \$ <b>1,000,000</b> DAMAGE TO RENTED PREMISES (Ea occurrence) \$ <b>100,000</b> MED EXP (Any one person) \$ <b>Excluded</b> PERSONAL & ADV INJURY \$ <b>Excluded</b> GENERAL AGGREGATE \$ <b>2,000,000</b> PRODUCTS - COMP/OP AGG \$ <b>2,000,000</b>						COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$							EACH OCCURRENCE \$ AGGREGATE \$							PER STATUTE    OTH-ER E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$															B	<b>Equipment Floater</b>												
INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS																																																											
A	<b>COMMERCIAL GENERAL LIABILITY</b> <input type="checkbox"/> CLAIMS-MADE <input type="checkbox"/> OCCUR  GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input type="checkbox"/> EACH <input type="checkbox"/> LOC OTHER:						EACH OCCURRENCE \$ <b>1,000,000</b> DAMAGE TO RENTED PREMISES (Ea occurrence) \$ <b>100,000</b> MED EXP (Any one person) \$ <b>Excluded</b> PERSONAL & ADV INJURY \$ <b>Excluded</b> GENERAL AGGREGATE \$ <b>2,000,000</b> PRODUCTS - COMP/OP AGG \$ <b>2,000,000</b>																																																											
							COMBINED SINGLE LIMIT (Ea accident) \$ BODILY INJURY (Per person) \$ BODILY INJURY (Per accident) \$ PROPERTY DAMAGE (Per accident) \$																																																											
								EACH OCCURRENCE \$ AGGREGATE \$																																																										
								PER STATUTE    OTH-ER E.L. EACH ACCIDENT \$ E.L. DISEASE - EA EMPLOYEE \$ E.L. DISEASE - POLICY LIMIT \$																																																										
B	<b>Equipment Floater</b>																																																																	
<b>CERTIFICATE HOLDER</b>	<b>CANCELLATION</b>																																																																	
	<p>SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.</p> <p>AUTHORIZED REPRESENTATIVE <i>Karen Faust</i></p>																																																																	

ACORD 25 (2016/03)

© 1988-2015 ACORD CORPORATION. All rights reserved.

The ACORD name and logo are registered marks of ACORD

## **Bloomington Contact Information**

Scenes requiring sidewalk or road closure, SFX work, etc. (more information in the "[Working with Weapons](#)" and "[Stunts and Coordinators](#)" sections) will require a call to the police of the jurisdiction you are in. If a road closure or SFX work is required, this will come with a monetary cost and will require extra crew members to aid in safety around the set.

If you would like to film on sidewalks, you can do that without a closure permit but must be aware of your surroundings. Pedestrians and others will want to get around you and can also distract you from your work. We recommend using sidewalks and roads that are less traveled or during non-peak hours. You are not permitted to partition off any part of a road or sidewalk without permission and proper paperwork.

The following contact information is available for the Bloomington, Monroe County area:

### **Indiana University Police:**

Jill Lees

Chief of Police

812-855-7621

[jmlees@iu.edu](mailto:jmlees@iu.edu)

### **Non-Emergency:**

812-855-4111

### **Bloomington Police:**

Michael Diekhoff

Chief of Police

812-339-4477

[diekhofm@bloomington.in.gov](mailto:diekhofm@bloomington.in.gov)

### **Mayor's Office:**

Adam Wason

Director of Public Works

812-349-3516

[wasona@bloomington.in.gov](mailto:wasona@bloomington.in.gov)

**Movie Crew Job Titles** \*©2018 Justin Griesinger

---

**\*Note:** This is not a complete list of all crew positions but should give you a general understanding of the different positions, heads of departments, and responsibilities within the crew.

---

Curious to know the difference between a Best Boy and a Gaffer in the movie's ending credits? Want to know what a boom operator actually does? Don't be confused-- browse through our film crew glossary below and learn all about the different crew positions on a film set!

---

## **Art Department**

**Art Director** – The art director works with the production designer and is responsible for the design and construction of a movie set. They are essentially assistants to the production designer and help construct the look and “feel” of the movie.

**Prop Maker** – Prop makers and sculptors construct unique and specialized set props that are too difficult to attain or too expensive to buy. This person builds these needed props from scratch using various materials that may include styrofoam, plastics, electronics, metals, wood, or glass. This person is usually skilled in a wide variety of machining, construction, and sculpting techniques.

**Prop Master** – The prop master acquires, organizes, maintains, and accounts for all the various props needed for the production. A prop is basically any set decoration piece that can be moved around easily. This includes many items like guns, knives, books, phones, dishware, food, musical instruments, or any other item that needs to be present to fulfill the story line.

**Scenic Artist / Painter** – The scenic artist is in charge of designing and treating all of the set surfaces. This may include painting, plastering, coloring, texturing, or applying any other sort of treatment to the set surfaces to create a look. Often the scenic artist simulates stone, wood, lettering, metal, or brick on the various sets and scenery.

**Set Construction Coordinator / Builder** – The construction coordinator supervises the fabrication and physical integrity of the various sets needed as directed by the production designer and art director. This person is also in charge of budgeting and ordering the needed materials for the set designs. The construction coordinator may also be responsible for hiring the carpenters.

**Set Decorator / Dresser** – The set decorator makes the decisions on what furnishings and other decorations are going to be used on set. This may include various items such as paintings, fabrics, and other non-movable decorative set pieces. This person works closely with the art director and production designer to create the optimal visual environment for filming.

**Storyboard Artist** – The storyboard artist creates a series of illustrations and sketches based on the director's vision during pre-production. Each sketch represents a different camera setup. These drawings usually include camera angles, characters, and set design. The illustrations are then used to assist the other department heads in understanding their tasks.

---

## **Camera Department**

**Camera Assistant (1st AC)** – The 1st AC is the chief assistant to the camera operator. The 1st assistant camera person is in charge of measuring and pulling focus during filming. The 1st AC also threads the film through the camera when a new magazine is loaded. This person also helps set up and build the camera, as well as maintain and clean the camera and lenses.

**Camera Assistant (2nd AC)** – The 2nd AC is also known as the loader. The 2nd assistant camera person is primarily responsible for loading and unloading new rolls of film into and out of the different magazines, as well as maintaining and filling out all the camera reports for the film lab. This person also runs the slate or clapper to maintain sync and the correct labeling for each and every shot.

**Camera Operator** – The camera operator physically controls and operates the camera during filming, under the direction of the D.P. (Director of Photography). The camera operator works closely with both A.C.'s as well. The camera operator controls the shot's framing and the camera movements as instructed by the director of photography.

**Camera Operator (Aerial)** – The aerial photographer or camera operator is qualified and equipped to film aboard aerial devices. This usually refers to filming in small airplanes and helicopters, but more recently has expanded to the use of drone cameras.

**Camera Operator (Jib Arm / Crane)** – This person is responsible for setting up and operating the mechanical camera crane also known as the "jib arm". The jib arm is primarily used for large establishing shots that require substantial elevation and smooth motion.

**Data Wrangling** – This is a relatively new job position that has been created in response to the popular use of digital video formats. The data wrangler is usually responsible for organizing, labeling, downloading, duplicating, and reformatting digital storage disks for use on set and the editing room.

**Digital Imaging Technician** – This is another new job position that was created in response to the popular use of high-end digital video formats. The digital imaging technician uses various image manipulation methods to achieve the highest possible image quality during production. This person usually manages the transferring and storage of image data as well.

**Director of Photography** – The director of photography (D.P.) supervises the overall visual look of the film as seen through the camera. They recommend which cameras and lenses to use for the production. They also design shot framing and camera movements in conjunction with the director. Additionally, they are in charge of the camera crew, lighting design, and collaborating with the gaffer.

**Photographer / Production Stills** – This person takes still photographs and essentially documents the behind-the-scenes making of the production. Often, this person photographs images used for marketing purposes such as movie posters and DVD box art.

**Steadicam Operator** – The Steadicam is a camera mounting device that utilizes a mechanical arm attached to a body harness to provide extremely smooth hand-held shots. The Steadicam operator is responsible for setting up and operating the Steadicam during production. Most Steadicam operators are very physically fit due to the amount of strength and endurance needed to operate the Steadicam.

**Videographer** – This person creates the video that essentially documents the behind-the-scenes making of the movie. This video isn't normally used in the final version of the film. It is only used for the purposes of documentation.

---

## **Food Department**

**Assistant Food Stylist** – The assistant food stylist assists the lead food stylist in the preparation and arrangement of the food. This person usually has an extensive background in cooking, recipe development, and the ability to assist in achieving creative solutions for making food look attractive.

**Craft Service** – Craft Services are the various snacks and beverages that are provided to the film crew throughout the day. This is separate from catering. The person in charge of craft service sets up and

maintains a station near production that provides these snacks and beverages. The craft service person is given a budget prior to attaining all the refreshments.

**Food Stylist** – The food stylist will prepare and arrange food in an appealing way to be used in photographs, commercials or movies. This person usually has an extensive background in cooking, recipe development, and the ability to achieve creative solutions for making the food look its most attractive.

---

## Lighting & Grip Department

**Best Boy** – The best boy is the lead electrician on set and supervises all the other electricians, just as the key grip supervises all of the other grips. The best boy usually operates, adjusts, and balances the electrical load on the generator where required. This person is also responsible for distributing the electrical cabling properly to provide the required power to each of the lights.

**Electrician** – The electricians (or juicers) essentially set up and operate all the lighting instruments and cabling as instructed by the best boy or gaffer. This is a physically demanding job due to the large number of heavy lights and cabling often required on a film set. Electricians must be knowledgeable about tungsten and HMI lighting as well as the proper procedure for changing and installing bulbs.

**Gaffer** – The gaffer is also known as the chief lighting technician. This person is primarily responsible for developing a lighting plan according to the desires of the Director of Photography. The gaffer informs the best boy and key grip on which lights are to be placed and where to place them. The gaffer is in charge of creating the best possible lighting scenario according to the camera framing.

**Grip** – Grips essentially “shape the light” that is provided by the electricians. This includes creating pattern and shadow effects, coloring light, diffusing light, or blocking light. While electricians set up the lights and cabling, grips provide everything else that is built around the lights to create the quality of light that the gaffer desires. They also provide a variety of special rigging, securing, and safety measures on set.

**Key Grip** – The key grip is the lead grip on a film set and in charge of all the other grips. The key grip and best boy collaborate with the gaffer and D.P. to formulate the best tactic for accomplishing a given shot. The key grip supervises the proper camera rigging mechanisms as well as manages the light blocking and diffusing techniques.

---

## Location Department

**Location Manager** – This person is in charge of attaining all the legal permits and other clearances needed to gain proper permission for filming in a particular location. The location manager also takes care of attaining and processing any location permit fees. On some smaller shoots, the location manager assists in coordinating the parking of vehicles.

**Location Scout** – Quite often the location scout is one of the first crew members to be contacted on a production. The location scout assists in finding various filming locations according to the producer and director’s desires. Location scouts often have a large database of location photographs to show before traveling to the actual location for filming.

---



## Makeup & Wardrobe Department

**Costume Designer** – The costume designer makes decisions on what wardrobes and which costumes actors will wear based on the script requirements and character portrayals. Costume designers create or choose various clothing patterns, designs, colors, sizes, and accessories for each wardrobe used during production. On larger movies, the costume designer has several assistants helping to organize, distribute, and maintain all the costumes used by the cast.

**Hair Stylist** – This person is responsible for styling and maintaining the talent's hair throughout filming. The hair stylist is usually equipped with all the appropriate supplies needed for the hair styling process. The hairdresser works in conjunction with the makeup artist to attain the best possible look for the actors.

**Makeup Artist** – The makeup artist's main task is to create a variety of looks on the actors' skin surfaces with makeup, from current trends to classic or period looks. The makeup artist creates a look according to the director's desires, often inspired by the characterizations in a story.

**Special FX Makeup** – The prosthetics or special effects makeup person uses a variety of techniques for applying and gluing different materials such as latex, gelatin, etc. to the face or skin of an actor. Gore and blood, burns, creature makeup, and aging special effects are all commonly used prosthetic makeup effects.

**Wardrobe Stylist** – The wardrobe stylist works closely with the costume designer and assists with preparing everything related to the actors' clothing, costumes, and wardrobe. Common tasks of the wardrobe assistant are maintenance and styling for all the wardrobes worn by the various actors. The wardrobe stylist also helps to organize, distribute, and account for all the costumes used on set.

---

## Production Department

**Assistant Director / 1st AD** – The 1st assistant director works with both the production manager and the director to make the shooting schedule as efficient as possible. The 1st A.D. breaks the script down into a shooting schedule and helps manage the scheduling of talent, crew, and equipment needed for each shooting day. Additionally, this person sometimes helps direct the background extras in a scene.

**Assistant Director / 2nd AD** – The 2nd assistant director works directly with the 1st A.D. to help accomplish their duties. The call sheets for each shooting day are created by the 2nd assistant director. The 2nd A.D. also helps manage the scheduling of talent, crew, and equipment needed for each day. This person also assists in directing the background extras in a movie scene.

**Director** – The director is the leading creative artist on a movie set. The director works directly with the actors on their performances and has final creative control on almost every aspect of the film. The director plays a big role in casting, script revisions, shot composition, and even editing. The director is usually hired by the producer of the film.

**Line Producer** – The line producer supervises the entire budget of the movie. Expenses may include celebrity salaries as well as daily costs like location and equipment rentals. The production manager reports to the line producer on the current expenses and needs of the production on an ongoing basis.

**Producer** – The producer helps organize the entire production. This person helps develop the script into a workable project. They assist with the hiring of actors and key crew members while keeping track of finances throughout the production. The producer supervises script progress and often assists in creating final distribution plans for the movie.

**Production Assistant** – Many individuals start their careers in the film industry as production assistants. A production assistant usually does any general duty or minor task that the production heads may need. Basic duties may include distributing walkie-talkies, setting up pop-up tents and tables, running basic errands as needed, and attaining any other last-minute item that the production might need. It is essential that the P.A. has their own transportation to perform these various errands.

**Production Coordinator** – A production coordinator is responsible for coordinating the “behind the scenes” logistics, which can include renting equipment, hiring crew members, and coordinating talent. In addition, this crew member may handle the paperwork needed to organize the production. For this reason, the role of production coordinator is important in ensuring a production’s goals are on budget and on time.

**Production Designer** – The production designer works with the director and is primarily responsible for the design and overall visual look and “feel” of a movie. This includes the use of costumes, landscapes, props, and other visual scenery that reflect the style of the movie’s script.

**Production Manager** – The production manager works closely with the production coordinator. This person helps supervise the organization and distribution of the production budget, crew and equipment scheduling, salaries, day rates, and other office related paperwork. This person reports budget needs to the line producer while trying to keep the production under budget on a day to day basis.

**Production Secretary** – The production secretary is the assistant to the production manager. This person assists with paperwork for crew and equipment scheduling, timecards and invoicing, crew deal memos, and other related office materials. The production secretary usually helps complete most of the paperwork needed to properly finish the production.

---

## **Script & VTR Department**

**Script Supervisor / Continuity** – The script supervisor works closely with the director by taking detailed notes concerning what has been shot, what needs to be shot, and noting any deviations from take to take. He/she also makes sure that the dialogue corresponds with the script. Additionally, the script supervisor takes logging notes that are essential in the postproduction editing process when locating shots and finding the best takes. Many times, the script supervisor assumes the role of continuity, ensuring consistency between scenes and shots.

**Teleprompter Operator** – The teleprompter is a device that mounts to the front of the camera and contains a scrolling text for the actor to read while looking into the lens. This technique is also used by newscasters. The teleprompter operator helps set up the teleprompter on the camera as well as the computer that provides the scrolling text program. This person is usually given the script ahead of time so that they can enter it into their computer before arriving on set.

**Video Assist Operator** – The video assist person operates the VTR (Video Tape Recorder) during production. Most film cameras include a video tap that allows the VTR to record and instantly play back what was just filmed. Since 35mm film cannot be reviewed without getting processed in the laboratory first, this can be an especially useful tool on set. Video assist is the term used to describe this record and playback process. Reviewing footage instantly allows the director to confirm performances, camera focus, framing, choreography, and other elements for accuracy.

## Sound Department

**Boom Operator / Utility** – This person is responsible for properly positioning the microphone boom pole during the actual filming. The boom operator is the assistant to the sound mixer. Many times, the boom operator is required to hold the boom pole for several minutes at a time, which can be physically demanding. The boom operator must also be able to follow the actor's movements while staying clear of the camera and lights. This makes achieving the best possible audio a challenging job.

**Sound Mixer** – The sound mixer for film is head of the sound department and is responsible for leveling, monitoring, and recording of audio during production. The sound mixer decides which microphones to use as well as placements of the microphones. This person can also mix the various soundtracks and audio signals in real time. A film sound mixer supervises the boom operator and/or sound utility person.

---

## Stunts & FX Department

**Pyro Technician / Explosives** – Sometimes also known as the armorer, this person is primarily responsible for the handling, maintenance and care of all firearms, weapons, and pyrotechnics that are used during filming. This includes all live-action explosives and battle scene pyro effects. Pyro technicians are usually trained and certified to handle these dangerous props and explosives.

**Special Effects Coordinator** – The special effects coordinator designs the various effects needed for filming using mechanical and/or optical illusion techniques and supervises the use of those effects. The special effects coordinator provides visual elements such as weather elements or props that break, shatter, collapse, burn, smoke, or explode. They also provide the special mechanical rigging that allows actors to fly.

**Special Effects Technician** – A special effects technician works under the special effects coordinator and assists in physically creating special effects elements. They also help build the special mechanical rigging that allows actors to fly.

**Stunt Coordinator** – The stunt coordinator manages and coordinates all the dangerous action sequences in a movie that require a stuntman or stunt performer. The stunt coordinator always follows appropriate safety regulations during filming to ensure the safety of every stunt performer. Types of stunts may include jumping, flipping, diving, free-falling, crashing cars, catching fire, underwater stunts, and other dangerous action sequences where stunt doubles are needed.

---

## Transportation Department

**Captains / Gang Boss** – The transportation coordinator, or gang boss, organizes and provides a variety of vehicles and transportation for all crew, equipment, and actors to and from the filming locations. The transportation coordinator/captain deploys the appropriate vehicles and drivers at the proper times to keep the production on schedule and on budget. They also work closely with the location manager to attain proper parking permits and parking locations for all vehicles.

**Transportation Driver** – The transportation driver works under the supervision of the transportation captain. Transportation drivers physically drive and operate all provided production vehicles to and from the filming locations. This includes transport of all crew, equipment, and actors safely to and from the film set while staying on schedule. Types of production vehicles may include cube trucks, passenger vans, stake beds, flatbeds, limos, cars, or any other needed production vehicle.

---

## **Health Safety Team**

**The Health Safety Supervisor (HSS)** - Hires and coordinates necessary COVID-related medical staff and is responsible for COVID-19-related health safety for the production. They have the authority to pause the production in event that a breach threatens the health of the cast or the crew.

**The Health Safety Manager (HSM)** - Supervises the execution of HSS directives in conjunction with the UPM, 1<sup>st</sup> A.D./Key SM, and other relevant department heads.

## **Production Protocols and Procedures**

---

## Pre-Production

The key to a well-run and professional production is to limit the amount of “winging it” done on the set. Having pre-production meetings in advance of the shoot can help. To get such meetings started it's good for the Producer to “break down” the script ([see appendix for template](#)).

These breakdown sheets are done for each scene and provide the basics for organizing people, props, equipment, location, and everything that will help the key department heads (Assistant Director, Director of Photography, Production Designer, etc.) manage the needs of the production.

Once the breakdowns are complete, the production schedule can be created. This leads to gearing up on all fronts, including making the equipment reservation with plenty of lead time.

## Casting & Auditions

Working with actors that are appropriate for the characters or roles in a film project is essential to the success of your film. Not casting the appropriate actor for a film can result in a significant waste of time for all involved with a project. At IU there are some resources to help find the right actors.

**\*Note:** Actors are a tight network of people. They talk to each other constantly and regularly share their thoughts on your production, professionalism, and resulting film. Keep in mind that actors don't owe it to any film student to work on their projects and your reputation in the acting community will precede and follow you through your career at IU and beyond. Thus, be sure to treat every actor with respect through the entire pre-production and production process. Your failure to be professional with an actor on one project could hinder your ability to find actors to work on your projects moving forward.

When posting a casting call ensure that all necessary information is included:

- Title of the film
- When filming will occur
- Synopsis of the film
- Roles available with preferred gender, age range, look, and short description of the character
- Any stunt, intimacy, or specialty scenes that may occur in the film

## The Role of a Casting Director

To properly support your project, it is important to designate an individual with the responsibility of finding actors and running your casting session. A casting director would typically create a “breakdown” of each role and get the word out to actors they think may be interested in the role. Experienced casting directors retain a wealth of information (actors' personalities, characteristics, strengths, etc.) from prior casting sessions and thus benefit all future casting sessions.

Breakdowns can be posted on various bulletin boards around the RTV building, Theatre building, etc. Be sure to include information on how actors can contact your production for an audition time, as well as information on the time, date, and location of the casting session.

Breakdowns can also be posted on the IFN Bloomington Facebook page, Cardinal Stage, Bloomington Playwright Project, etc.

To secure a room in which to hold your casting session, you should look at the room schedule (typically posted right outside the room) and email your course instructor to reserve the room on your behalf.

**Typically, this will require 48-hours to 2-weeks (for Studio 5) advance notice.** See the [Reserving Rooms](#) section for specific information.

## **Holding a Proper Casting Session**

Be sure you've created "sides" for each role. These should be distributed to each actor for the role they're auditioning for 24 hours prior to the casting session. A "side" is typically 1 to 2 pages pulled from the script that highlights an important moment for the character in that story. This side should have lots of dialogue for the actor to work with. If a significant role doesn't have many speaking parts, you can ask actors to prepare a 1-minute monologue that highlights the type of dramatic emphasis needed for the role (drama, comedy, etc.).

Scheduling for the casting session should be in general terms. Best practice would be scheduling 2 actors for each 10-minute time slot.

Upon arrival, each actor should be greeted by a member of the production crew who will have them sign in ([see example sign-in sheet in appendix](#)). This crew member should also provide the actor a printed copy of the side if needed. Upon availability/readiness, the crew member should bring the actor into the room, introduce them to the director, casting director, and any person that would be reading the opposite role in the side.

## **Recording the Audition**

You should be sure to record your auditions for review. Best practice is to use an XF405 camcorder (checkout per usual via Media School checkout system). You'll probably want to use the settings that produce small file sizes (1920x1080 or smaller with low bit rate). These files can be reviewed later to see what type of chemistry actors might have or how actors may fit visually with the roles counter to one another. A useful recording the audition will include all types of framing on the actor, from full shot to closeups, throughout the audition.

Actors should slate prior to beginning their audition. Once the camera is rolling, have the actor state their name, spell their last name (they can provide contact info if they wish), and state what role they are auditioning for.

It is acceptable for the Director to give an "adjustment" after the first read. This is to see how well the director and actor communicate, as well as provide an opportunity to see how the actor responds with a changed performance. Adjustments should be concise and simple. Do not keep actors long—auditioning is nerve-wracking, so be professional and efficient.

After the audition, you should provide information on when a decision will be made, give any call back information, and get any scheduling information or conflicts from the actor based on your production schedule (if you hadn't already).

The Media School holds an Open Casting Session each year. This Open Casting is typically held exclusively for graduate projects and upper level Directing and Short Film courses. However, any student interested in the casting process is encouraged to attend and help run this session to gain casting experience.

Remember, the reputation of all Media School student projects lies on your shoulders. If you provide a poor experience for your actors, they may blacklist your projects, if not all Media School student projects, to all Theatre students. Building a relationship with actors begins with the audition and casting process.

## **Video Auditions**

During the 2022-2023 academic year we are highly encouraging video auditions for health and safety purposes.

Actors will often provide video auditions if they are unable to make the time of your auditions or for other reasons. Provide actors that want to do video auditions information on the character so that they can understand what you are looking for. Remember that the actors will only be sending you one read through of the script, so the more information you can give on a character's motives the better. They will also need the side(s) for the audition.

Ask the actor to slate and read straight into the camera and provide you with a .mov or .mp4 formatted video sent to your email address.

## **Choosing a Location**

There are various things to keep in mind when securing locations in which to film your project. It should be noted that safety is paramount in any movie production. Therefore, each production should always have a First Aid Kit on hand during the shoot. First Aid Kits are available for purchase at any Target, Walmart, or pharmacy store for approximately \$16.

Any location on IU Bloomington campus is inherently insured. However, shooting off-campus in any location will require a Certificate of Insurance (COI) of up to \$1,000,000 in liability. Please refer to [Permits & Insurance](#) for the procedure on obtaining a COI from the Media School. Unless you have \$1,000,000 sitting around for the purpose of liability for your film projects, we suggest getting a COI for every off-campus location, including your rental house or apartment, but especially for any local business.

To film on a city street or campus street, you'll need to contact the appropriate authorities to inform them of your plans. As of 8/1/2019 film permits are not required by the City of Bloomington to shoot on sidewalks, city streets, or parks. Be aware that larger municipalities do require permits, which can be purchased through their city offices.

A location agreement should be signed by all responsible parties involved.

## **Location Scouting**

During a location scout, you'll want to ensure that the location will be able to supply all the power needed to run lights, camera, media management station, etc. Make sure there are enough different circuits available that the film lights will not overpower the circuitry and distribute your equipment between those circuits accordingly. Similarly, figure out what sounds can be mitigated-- typically refrigerators and HVAC systems will pollute the sound quality in a location, so be sure to find out how to power down such things. Also, ensure that you power them back on once your filming is done each day. A good tip for remembering to do this is to put your car keys in the refrigerator when you turn it off so that you will remember to turn it back on before you leave the location.

Other items to keep in mind for a location: Where will craft services set up? Where will cast and crew go to the restroom? Where will DIT/media management go? Is there internet/Wi-Fi available for the production? Is there a space for a "green room" or actor holding? Is there enough airflow?

Many times, locations will ask for a fee for your production to film in their space. Be prepared for this. Some of the reasons businesses ask for a fee is that they will lose money by having to close their business for your production, pay for employees to be at the location during your shoot, or to help cover the utility cost for use of their electricity, water, etc.

Another reason for location fees could be because prior film productions did not treat the location with professionalism or respect. So remember that by disrespecting, trashing, or leaving a location in poor



shape following your shoot, you're ruining the opportunity for other students to film in that location. Be respectful to future Media School students.

## Safety

Basic safety rules should be followed on all sets to keep everyone safe, including:

- Wearing close toed shoes
- If you are working with lights that are turned on, use gloves
- Inform others if you are moving an object by calling "Points"
- Inform others if you are about to turn on a light by calling "Striking"
- Keeping a first aid kit and fire extinguisher in plain sight and close enough to grab in case of emergency
- For safety on stunts, see [Stunts & Coordinators](#)
- When packing up equipment, ensure all items are cooled off before moving them into the provided case

Should an incident occur in which someone needs to medical attention, they need to be taken to the nearest hospital. This should be noted on your call sheet and known by your AD.

## The Shoot

The Assistant Director should send out a call sheet to all cast and crew approximately 24 hours prior to the beginning of principal photography (i.e., the first shoot day). Each subsequent call sheet should be sent out at wrap for the following shoot day. Per union rules, there should be 12 hours between wrap and the next call time. [See appendix for Call Sheet template.](#)

## The Call Sheet

The call sheet contains all pertinent scheduling and production information including parking or transportation information.

**\*Note:** figuring out the way a film schedule works is important. Remember that organizing equipment, art directing/designing the space, setting up lights, etc. can take much longer than shooting. So be respectful to actors or other crew by not calling them all in at the same time. Actors can typically be called in 2 hours after the general crew call time. Folks like the Media Manager may not need to be on set until an hour after the "first shot" is expected, etc.

## Craft Services and Meals

Craft Services (snacks, water, coffee, etc.) should be made available on all film productions. It is vitally important for Assistant Directors to ask all cast and crew about their dietary restrictions **prior** to the film shoot. Being unaware of common dietary restrictions like nut allergies among your cast and crew can have a catastrophic effect on your production. Other common restrictions include gluten intolerance, lactose intolerance, vegan and vegetarian diets, etc. Plenty of snacks are available for each type of restriction at stores like Kroger. Craft services are not considered a "meal."

Meals must be provided if a production goes longer than 6 hours from the call time listed on that day's call sheet. At least 30 minutes is required for the meal. Once the production is back up after a meal, a second meal must be provided after the next 6 hours. Be aware and considerate of this when planning your shoot day.

Many businesses will make deals for college student film productions—including bigger, national brand eateries that provide catering services. **Again, be very aware of dietary restrictions.**

We recommend staggering meal breaks if possible and providing meals and snacks that are individually wrapped to avoid the spread of bacteria and viruses. Encourage all crew members to bring their own water bottles or have bottled water available on set.

## On Set

On set, the Assistant Director is in charge. It is the A.D.'s job to ensure that all filming scheduled for that day is completed. Therefore, all crew members report to the Assistant Director for any issues that may occur on set. The Assistant Director will then communicate to the Director, Producer(s), or Unit Production Manager (UPM).

Media School productions should follow the industry standard "BLRTS" process:

- BLOCK
- LIGHT
- REHEARSE
- TWEAK
- SHOOT

Productions run for as long as they need to. Making films is a fun and exciting way to spend our time but it is definitely a team effort. Thus, you do not want to be the one that slacks off, causing everyone's day to be longer. Therefore, best practices on set include:

1. **Be Present** – this means that you are always aware of what's going on around you, you understand what's happening, where we are in the process of the day, etc. The easiest way to get blacklisted from working on projects is by constantly being on your phone while on a film set. Every set is an opportunity to learn. While you're not doing anything else, be near your key department head and listen to what is needed, be a step ahead, and help the production run efficiently.
2. **Communicate** – when on set there must be clarity about what's going on around us. Again, safety is key, so if you are moving large objects with points that could hurt someone standing by, be sure to say "points" loudly and repeat until you've passed them. It is always better to over communicate this: "Points. Points. Points. Points coming through. Points. Points...." Any time someone asks you to do something, you should respond "Copy that." This lets the person know that you understand exactly what is being asked of you, and that you are confirming you will complete that task. If you are unsure of what you're being asked, don't be afraid to pose questions to get clarity. Once all is understood, then say, "copy that."
3. **No smoking, vaping, or using drugs on set** – again, this is a professional environment. If you need to smoke or vape, please let your key department head know you'd like a 5-minute break and go to a designated smoking area far from set. **Absolutely no illegal drugs or drinking of alcohol should be done on a Media School film set.** If information surfaces that such activities have occurred on a Media School set, appropriate action will be taken against the students involved in that production.

## Script Supervisor

The day's progress should be monitored by the Script Supervisor. It is the job of the "Scripty" to ensure that coverage of the film's script has occurred and that the entire script is shot. This is typically done by "lining the script." In addition, the Scripty will keep track of the following: The name of the shot/scene number (i.e., for a scene, they will note if the shot is 2, then 2A for the next setup, then 2B for the next setup, etc. through the end of the coverage of the scene), the take, the camera angle, the camera roll, the sound roll, and the continuity of the shot. The script supervisor will typically read dialogue from the script if it has been forgotten or if an actor is not on set.

The script supervisor will also note if an actor changed a line, if the boom operator dropped a mic in frame, if the focus puller "buzzed" the focus (i.e., fuzzy or blurry focus on the subject), or if the shot crossed the 180 line or won't cut into the coverage appropriately. The script supervisor sits/stands directly next to the Director behind the field monitor to have direct communication. Directors will note if they like the take by telling the Scripty "print that" or "circle that." The Scripty will then circle the appropriate take on the notes so that the Editors know which takes the Director liked most.

All this information will be documented by the Scripty on "Facing Pages" [please see the appendix for facing page templates.](#)

## Reports

In addition to the script notes discussed above, each production should have at least a couple of additional reports turned into the UPM or Producer each night.

**Camera Reports** ([see template in Appendix](#)) should be kept by the 2<sup>nd</sup> Assistant Camera (2<sup>nd</sup> AC) who is also the person that slates each shot (i.e., updates the slate with each scene/take and claps for audio and video sync purposes). These camera reports are important to ensure that all the shots are documented, including "false takes" (when the camera records but no action takes place for the film). Camera reports also ensure that pickups or re-shoots use the same camera settings, etc. as the original footage.

**Sound Reports** ([see template in Appendix](#)) should be kept by the Sound Recordist/Mixer on set to ensure that each audio file is documented and matches the corresponding video clip. Be sure to list what type of mic or lav (for whom) is on which audio channel.

## Wrap

At wrap, find a way to be most useful. Note that everyone is tired, not just you, so find a way to help everyone be able to finish the day as quickly and efficiently as possible. The last person to leave a location should be the Assistant Director. Again, be sure that the location is left better than it was found.

Always do a check of your crew's area and ensure that all equipment is put away properly, no personal items are left behind, cases are locked, etc. The AD will let all crew members know when the set is wrapped and will turn off the lights and ensure all doors are locked.

# Working with Talent

---

## Working with Minors

Working with a minor can be difficult when creating a film, as there are many guidelines to follow and moral issues that can arise. A minor is considered any person under the age of 18.

SAG-AFTRA has created guidelines for filmmakers working with minors:

[https://www.sagaftra.org/files/minors\\_8.pdf](https://www.sagaftra.org/files/minors_8.pdf)

**Minors must be accompanied by a parent or legal guardian at all times on set.** We also recommend having a child handler to accompany the minor along with the parent throughout the filming process.

## Hours Permitted on Set

Age	Time Allowed on Set
Less than 6 years	6 hours
6-8 years	8 hours
9-15 years	9 hours
16-18 years	10 hours

- Minors may not begin work earlier than 5:00am
- Minors may not work after 10:00pm on a school night
- **Exception:** On non-school nights minors may work until 12:00am

It is easiest to work with minors on the weekends when school is not a concern. When working with minors it is also important to keep on schedule so that the minor is only on set as long as they are needed.

## **Working with Weapons**

The use of prop weapons can present significant issues for student filmmakers. Think about the context of your story before adding a prop weapon and consider omitting prop weapons if they are not essential to your film.

### **Blanks, squibs, and other pyrotechnic devices are not permitted in student films.**

Non-firing replica firearms may be used on off-campus shoots with approval from your instructor and with proper preproduction arrangements. A call to local police officers is required and local and federal laws pertaining to firearms must be followed.

Firearms, including prop firearms, and other items considered weapons are not allowed on IU property per policy PS-03:

Possession of a firearm on Indiana University property is prohibited. The prohibition applies regardless of any permit to carry a firearm. The prohibition does not apply to law enforcement officers authorized to possess a firearm, either on or off duty, by the employing law enforcement agency. In rare cases, an exception to this policy may be granted for academic or research purposes. Such exception must be made by prior written authorization from the Superintendent of Public Safety and the campus police chief and the campus chancellor or provost. Possession of a dangerous article or substance as a potential weapon is also prohibited.

## **Prop Rental**

If you do not own a prop weapon, there are many online sites that can rent one to you. Do not use items from your household (a kitchen knife, for example) as props. Prop weapons are specifically designed to lessen the risk of injury to actors and crew members.

## **Prop Weapons Handling**

A prop master or weapons handler and the actor using the prop weapon are the only people who should touch or use the prop. No crew member or cast member should be "fooling around" or using the prop in any other fashion on set.

At the beginning of every filming day or change of location or protocol a safety meeting must be conducted. During this meeting, time should be given to the weapons handler to explain safe handling of the prop and any safety precautions required of cast and crew members.

In the event a prop weapon is used on set, the actors using the weapon, having the weapon aimed at them, A.D., camera ops, and others involved in the scene may ask the weapons handler to show that the weapon is not loaded or is dulled to prevent damage to those around them.

## **Stunt and Intimacy Coordinators**

Like prop weapons, stunts and intimate scenes can present significant issues for student filmmakers. Think about the context of your story before adding stunts and/or intimacy to your film. The added risk of COVID-19 should be heavily considered when close contact of any type is necessary in your film.

### **Nudity of any kind is not permitted in student films.**

Before hiring a coordinator, think through the story that you are trying to tell in your script. Can you portray your ideas without the use of stunts or physical intimacy? Can you film scenes in a different way? Thinking through your script will aid in making these decisions. If you decide that stunts or intimacy are necessary in your film, you must seek approval from your instructor to include these elements.

Stunt Coordinators and Intimacy Coordinators are trained professionals who are brought on set to keep actors and crew members safe. Remember that your actors are human beings with specific abilities and boundaries. Communication and consent should be top priorities when simulated acts are involved. Having a coordinator and/or third party present when actors are blocking will aid in the safety and professionalism of your production.

Rehearsal is key when this type of work is required. The director should meet with the coordinator and actors to understand the scope of the stunt or intimate scene. Later in the process, the assistant director and director of photography should be invited to these meetings in order to understand the scene and rehearse possible camera moves.

Bloomington is home to some wonderful coordinators that can help with fights, intimacy, and much more. We highly recommend reaching out to them for guidance:

#### **Samantha Kaufman**

Fight & Intimacy Director  
[sjkaufman5@gmail.com](mailto:sjkaufman5@gmail.com)

#### **Leraldo Anzaldúa**

Stunt Coordinator  
[lanzaldu@indiana.edu](mailto:lanzaldu@indiana.edu)

#### **Patrick Kelly**

Indiana University Martial Arts Program Coordinator, Martial Concepts:  
Performance and Fighting Systems, Stunt Coordinator, Fight Designer  
[pkelly@indiana.edu](mailto:pkelly@indiana.edu)

## Animals in Film

The Media School strongly encourages students to avoid using animals in their films. INLOCC does not cover animals. If you choose to use an animal in your film, it is *your* responsibility to ensure the safety of the animal.

While using your pet may sound like a simple addition to your film, animals can be unpredictable. Think about the ethical responsibility of using an animal before writing one into your script.

## AHA Guidelines

The American Humane Association has created guidelines for safe filming with animals. This information can be found at:

<http://www.humanehollywood.org/index.php/film-makers/test-guidelines>

## Animals in Campus Buildings

Animals (except for trained service animals) are **not permitted** inside university buildings or facilities.

Animals are, however, permitted in *outdoor* public spaces owned by the university as long as the following provisions are met:

1. The owner or handler is responsible for maintaining control over the animal at all times, and the owner or handler is solely responsible for the care and supervision of the animal at all times.
2. The owner or handler is responsible for properly containing and disposing of all animal waste.
3. The owner or handler is responsible for all damages and/or injuries caused by the animal.
4. All animals must be vaccinated against diseases common to that breed of animal in accordance with all federal, state, and local ordinances and/or regulations, and the owner or handler must be able to provide proof of such vaccinations if requested. In addition, all animals should have a tag that identifies the owner or handler and contact information in case of emergency.
5. All animals must be harnessed, leashed, or tethered while in public places unless, with respect to a service animal, these devices interfere with the task or work the service animal has been trained to perform or the individual's disability prevents use of these devices.
6. Animals may not be left tethered to a stationary fixture or tree or left unattended while on university property. In such case, the university may take reasonable efforts to remove the animal. However, service and emotional support animals may be left unattended within the confines of the owner's university on-campus residence or IU real estate housing consistent with the Guidelines for Service Animals and Emotional Support Animals in University Housing.

For more details about Indiana University's policy regarding animals on University property, please go to:

<https://policies.iu.edu/policies/ua-15-animals-on-university-property/index.html#policyStatement>

## **Animal Handler**

This is the person who is responsible for the animal and has trained the animal to do a specific act or behavior required by the script. Even simple actions such as a cat walking through a shot require a handler. **If you have an animal on set, there must be a third-party handler.** Students are not allowed to be an above the line crew member and an animal handler at the same time.

## **Animals on Set**

Before bringing the animal on set to perform, there must be a meeting between the animal trainer and the cast and crew. The trainer will inform people of safety procedures and remind the cast and crew not to *feed, pet or play* with the animal. Refer to the trainer with any questions or requests you have about the animal.

Each species of animal has specific guidelines that should be followed on your set in order to safely include that particular animal in your film. See [Guidelines for the Safe Use of Animals in Filmed Media](#) for more information.

## **Basic Animal Safety Guidelines**

The American Humane Association's guidelines apply to *all* animals used in a production, including animals used as background or off-camera to attract attention of another animal being filmed.

- No animal will be killed or injured for the sake of a film production.
- Storytelling needs of producers can be achieved humanely.
- Documentary-style footage/stock footage acceptable to American Humane Association's mission cannot include scenes that represent actual harm to an animal, even if filmed as non-fiction "newsreel" footage. Such harm, although possibly historic, is considered exploitation of the animal's suffering for the sake of entertainment. Any scene depicting harm must be simulated.



## Working with Actors

### Blocking

Blocking helps the actors “feel out” the space and work through lines with their scene partner(s) while on set. It is important to block out actions such as: standing, sitting, lying down, etc. Any movement that occurs in a scene is discussed during blocking.

This is also the time to talk about what the actor’s boundaries are within each scene. Encourage actors to check in with each other for every scene, both on the day that you block and before filming the scene. This will allow for open communication between the actors and the director.

The director should take time during setup to go through the blocking for a scene with the actors. Crew should not interrupt while this process occurs.

If your scene includes a stunt, it is recommended that actors go through the rehearsed blocking before the shoot starts. This will ensure that the choreography has not changed and keeps the actors safe. The stunt coordinator should be on set during these scenes and can lead the actors through this run through. This is also true of any scene involving intimacy; an intimacy coordinator is required.

Before ending the blocking session ask your actor(s) if they feel confident with the scene blocking and lines. Once they say “yes!”, filming can begin.

### During Filming

When everyone is prepared to film it is important for the director to watch the actors and ensure that the scene is being performed in accordance with the script’s story and vision. Ensure that the actors have done a check-in before “action” is called and, if necessary, run through blocking one final time. The script supervisor is in charge of taking notes about any changes in blocking from one take to the next as well as any line changes that may occur.

If an actor is not performing the scene to your liking, recommend an “as if” scenario to help them get into the character’s mindset. In no circumstance should you read the line(s) for the actor in the tone you prefer. It is unprofessional and will deter actors from working on student sets.

Using verbs and reminding actors of the objective for the scene is a methodology that is taught at IU Theatre and can be a great tool for you if “as if” scenarios are not working. Remember that a character in a script has an objective in every scene they are in, as well as an overall objective for the story being told.

**“As if” examples:** “It is as if you lost your daughter.” “It is as if you just ran 20 miles.” “It is as if your significant other ended the relationship.”

**Objective Examples:** I need to explain, I need (person) to love me

**Overall Objective Examples:** I need to be loved, I want a friend

**Verbs/Actions:** to scare, to bargain, to hurt

Remember that your actor is in the physical and mental state of a character for hours on end. This is difficult work. Be sure to provide them with breaks between scenes and healthy snacks and water throughout the day.

Closure methods can also help actors to step out of their characters mindset and become present with the world around them. Encourage your actor to go through their chosen closure method at the end of filming.

## Talent Release

When talent arrives on set it is *vital* to get their consent and release form signed. This allows you to use the actor in your film. The A.D. should keep track of this form. Should your actor prefer to be credited as their stage name, have them list it as such on this sheet and ensure that all call sheets have them listed with their preferred name. This will cause less confusion when ending credits are being created.

IU Communications | 812.855.0083 | [communications.iu.edu](http://communications.iu.edu)

# Photo, Video, and Audio CONSENT AND RELEASE FORM

I ("Participant") authorize The Trustees of Indiana University ("IU"), acting through its agents, employees, or representatives, to take photographs, video recordings, and/or audio recordings of me, including my name, my image, my likeness, my performance, and/or my voice ("Recordings"). I also grant IU an unlimited right to reproduce, use, exhibit, display, perform, broadcast, create derivative works from, and distribute the Recordings in any manner or media now existing or hereafter developed, in perpetuity, throughout the world. I agree that the Recordings may be used by IU, including its assigns and transferees, for any purpose, including but not limited to, marketing, advertising, publicity, or other promotional purposes. I agree that IU will have final editorial authority over the use of the Recordings, and I waive any right to inspect or approve of any future use of the Recordings. I acknowledge that I am not expecting to receive compensation for participating in the Recordings or for any future use of the Recordings. I release and fully discharge IU, and its employees, agents, and representatives, from any claim, damages, or liability arising from or related to my participation in the Recordings or IU's future use of the Recordings.

**I have read this entire Consent and Release Form, I fully understand it, and I agree to be bound by it. I represent and certify that my true age is at least 18 years old, or, if I am under 18 years old on this date, my parent or legal guardian has also signed below.**

\_\_\_\_\_  
Location of Recordings

\_\_\_\_\_  
Date(s) of Recordings

\_\_\_\_\_  
Participant's Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Participant's Printed Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City

\_\_\_\_\_  
State

\_\_\_\_\_  
Zip Code

\_\_\_\_\_  
Phone Number

\_\_\_\_\_  
Email Address

*If participant is under 18 years old, then his/her parent or guardian must sign below.*

\_\_\_\_\_  
Parent/Guardian's Signature

\_\_\_\_\_  
Parent/Guardian's Printed Name



**INDIANA UNIVERSITY**  
FULFILLING *the* PROMISE

## **Post-Production**

After production has wrapped, communicate with your actors on the intended post-production schedule. Reshoots and ADR work are often necessary, so be sure to schedule time for these with your actors. The Media School has a designated ADR/VO booth located in room 157E/F. When creating a booking for this room, we recommend checking out a similar microphone to the one that was used for recording the original dialogue.

Once the final edit of the film is completed, send the finished product to your actors. This will help them with their reel and keep a good line of communication between you and local talent.

## **Equipment Guides**

---

## **Disinfecting Equipment**

If you do not have isopropyl alcohol, you can use a disinfectant wipe to clean surfaces that are frequently touched during production.

## **Cleaning Camera, Lens and Video Products**

For the purpose of sanitizing Canon camera, lens and video products, it is recommended that you clean parts that are touched by hands, such as camera grips, dials, and lens exteriors.

1. Turn off the device and remove the battery before cleaning.
2. Refrain from spraying cleaning agent directly on the product. Instead, spray the isopropyl alcohol onto a lint-free or microfiber cloth and then wipe the exterior surfaces.
3. Leave in a well-ventilated area until dry, around 5 minutes/item

**Do not use isopropyl alcohol to clean image sensors or coated lens surfaces.**

## **Cleaning Microphones**

After each microphone is used the microphone should be sprayed with Goby microphone cleaner to remove everyday bacteria and smells. All other parts of the microphone need to be wiped down with a disinfectant wipe or a cloth sprayed with isopropyl alcohol.

1. Turn off the device and remove the battery before cleaning.
2. Refrain from spraying cleaning agent directly on the product. Instead, spray the isopropyl alcohol onto a lint-free or microfiber cloth and then wipe the exterior surfaces.
3. Leave in a well-ventilated area until dry, around 5 minutes/item.

**Do not soak the microphone in the spray as this can damage the internal structure.**

## **Cleaning Lighting Equipment**

Lamps and internal parts of lights do not need to be disinfected. It is recommended that you clean parts that are touched by hands, such as adjustment knobs, power switches, barndoors, rings, and other external areas.

1. Ensure the light is cool to the touch.
2. Spray isopropyl alcohol on a microfiber cloth or use a disinfectant wipe to wipe the exterior surfaces, barndoors, and scrims.
3. Leave in a well-ventilated area until dry, around 5 minutes/ item.

## **Cleaning Fabric Diffusers and Grids**

These will take time to clean and cleaning can only be done by hand. We recommend changing out the diffusers between uses to allow time for the cloth to dry.

1. Take the diffuser out of the case.
2. Use a mild soap and warm water to handwash the item.
3. Hang up to dry.

## **Cleaning Hard Cases**

It is important to clean frequently touched areas of a case such as the handle and latches.

1. Wring the excess liquid from a cleaning wipe.

2. Wipe down exterior of case.
3. Leave to dry, around 2-5 minutes/item.

## **Cleaning Studio and Edit Bays**

Teachers and students are in charge of wiping down areas of use during class times however edit bays and studio 5 will need to be cleaned after single student use. Cleaning keyboards, surfaces, and microphones will be the most important.

1. Wring the excess liquid from a cleaning wipe.
2. Wipe down areas that are frequently touched, such as keyboards, faders, etc.
3. Leave to dry for about 1 minute.

**Do not clean inside of cracks and crevices as this can damage the gear.**

## **Cleaning Computer Displays**

Displays should be treated carefully because liquids can damage them. If a screen appears dirty and requires cleaning, remember to be gentle and use appropriate materials such as a lint free cloth.

1. Disconnect peripheral items such as mice and keyboards.
2. Use a cloth to remove any fingerprints and dust from the screen.
3. You may use a 70% isopropyl alcohol mixture lightly sprayed on a lint-free cloth to clean the display's surface if necessary.

## **Cleaning Tablets and iPads**

Students and faculty are responsible for cleaning tablets and iPads between uses. These should also be cleaned throughout the day during high usage times and when returned to the checkout window.

1. Refrain from spraying cleaning agent directly on the equipment. Instead, spray isopropyl alcohol onto a lint-free or microfiber cloth.
2. Wipe from top to end of stylus, avoiding the tip of the stylus.
3. Turn off tablets.
4. Use a cloth to remove any fingerprints and dust from the screen.
5. You may use a 70% isopropyl alcohol mixture lightly sprayed on a lint-free cloth to clean the surface of these products if required.

## **Basic Camera and Audio Guide**

### **Camera Presets**

Most of our cameras come with presets entered either manually or with an SD card. If the correct settings are not programmed into your camera, please have the lab monitor on duty load the settings for you.

- **405 Presets:** Manual Exposure, MP4 recording, 1920x1080, 23.98p, AAC 16-bit audio with 2 channels where input 1 is scratch audio and input 2 is open for other mics, Standard Stabilization, custom button set to change F-stop and shutter speed and gain (similar to ISO on this camera), peaking, zebra, manual focus. All audio inputs are set to manual so the student can control levels.

- **605 Presets:** Manual Exposure, MP4 recording, 1920x1080, 23.98p, AAC 16-bit audio with 2 channels where input 1 is scratch audio and input 2 is open for other mics, Standard Stabilization, custom button to change shutter speed, ISO/Gain, peaking, zebra, manual/auto focus, white balance, zoom rocker/ring, F-Stop on touch screen. All audio inputs are set to manual so the student can control levels.
- **80D Presets:** Manual Exposure, MP4 recording, FHD 1920X1080, 23.98p, manual audio with 2 channels. Setup must be done manually.
- **C100 Presets:** Manual Focus, MP4 recording, 1920x1080, 23.98p, Audio Output monitor channels CH1/CH2 where input 1 is scratch audio and input 2 is open for other mics, peaking, zebra. All audio inputs are set to manual so the student can control levels.
- **C300 MKIII Presets:** Manual Focus, RAW format recording, 4096x2160, 23.98p, Audio Output monitor channels CH1/CH2 where input 1 is scratch audio and input 2 is open for other mics, peaking, zebra. All audio inputs are set to manual so the student can control levels.

## Formatting an SD Card

You should always format your memory card in the camera to ensure that there is no media on your card and that it will work with that camera. If you are formatting a personal SD card, be aware that all data on the card will be deleted.

- **405 Formatting:** *Recording Setup>2> Initialize SD*
  - Please note that the preset requires you to place your SD card in slot A for recording. Slot B is used by the Lab Monitor for loading menu settings prior to checking out the camera.
- **605 Formatting:** *Menu>Recording/Media Setup>1>Initialize Media*
- **80D Formatting:** *Set Up> 1> Format Card*
- **C100 Formatting:** *Other Functions> Initialize Media> Complete*
  - Please note that the preset requires you to place your SD card in slot A for recording. Slot B is used by the Lab Monitor for loading menu settings prior to checking out the camera.
- **C300 MKIII Formatting:** *Menu>Recording/Media Setup>1>Initialize Media*



## Frame Rate

Frame rate can change depending on what you are shooting. Most cinematic looks are accomplished using a frame rate of 23.98 fps. The following cameras have multiple options for frame rate and bit rate which will affect how much space the media file takes up on your SD card. All our cameras are set to 23.98fps, which is close to the cinema standard of 24fps. However, if you are filming for Studio 5 or 7 playback, you will need to switch the frame rate to 59.97i or 29.97p.

- **405 Frame Rate:** *Recording Setup> 1> Frame Rate*. Can also do 29.97p and 59.94p for MP4 and XF-AVC. 59.94i can also be done as an XF-AVC file.
- **605 Frame Rate:** *Menu>Recording/Media Setup>1>Frame Rate*. Can also do 29.97p and 59.94p for MP4 and XF-AVC file formats.
- **80D Frame Rate:** *Shoot> 4: Movie> Movie rec quality*. Can also do 29.97p, 59.94p, and MOV files in 29.97p.
- **C100 Frame Rate:** *Other Functions>MP4>Frame Rate*. Can also do 29.97p and 59.94p if bit rate is changed.
- **C300 MKIII Frame Rate:** *Menu>Recording/Media Setup>2>Frame Rate*. Can also do 29.97p and 59.94p RAW files or XF-AVC for SD card.

## White Balance

The color temperature of lighting varies between the standard values of 5600K (outdoor, blue) to 3200K (indoor, orange) and many other values in between. Setting your white balance will ensure that the color of your image is correct. This is especially important for skin tone. Our cameras have presets for daylight and tungsten lighting as well as custom options.

- **405 White Balance:** Main screen: *Function>K (White Balance)*. To set a custom value, place a white card where your subject will be standing/where your lights are pointed and zoom in to fill the viewfinder screen with the white card. Press *bow tie 1> Adjust> Set WB*.
- **605 White Balance:** There are buttons for white balance on the side of the camera. You can also go into *Menu>Camera Setup>3>White Balance*. To set custom white balance, place a white card where your subject will be standing/where your lights are pointed and zoom in to fill the viewfinder screen with the white card.
- **80D White Balance:** *Shoot> 2> White Balance*. To set a custom value, place a white card where your subject will be standing/where your lights are pointed and take a photo. *Shoot> 2> Custom White Balance> Choose the photo you just took> Shoot> 2> White Balance> Bow Tie> Set*. This can also be done on the main screen: *Q> K> Bowtie> Set*.

- **C100 White Balance:** On the left side of the camera, press the WB button then use the joystick to choose bowtie A. To set a custom value, place a white card where your subject will be standing/where your lights are pointed.
- **C300 MKIII White Balance:** On the left side of the camera, press the WB button then use the knob to change the presets or choose bowtie A. To set custom white balance place a white card where your subject will be standing/where your lights are pointed and zoom in to fill the viewfinder screen with the white card.

## Shutter Speed

Your shutter speed should always be twice your frame rate. For example, if you are shooting at 23.98fps, your shutter should be 1/48 unless you are instructed otherwise.

- **405 Shutter Speed:** *Func> SHTR>* scroll until you are on the proper speed OR press "Custom" until there is an orange highlight over the shutter speed then use the knob on the bottom of the camera to set the speed.
- **605 Shutter Speed:** Touch the bottom left of the screen>touch the 1/48 shutter speed section to change shutter speed. You can also use the button on the bottom of the camera to select (it will highlight in orange on the screen) the shutter speed and then use the knob on the top to adjust the shutter speed.
- **80D Shutter Speed:** On the main screen press the number on the bottom left (this is the current set shutter speed)> scroll until you are on the proper speed.
- **C100 Shutter Speed:** Press the shutter button on the left side of the camera and use the joystick to adjust the shutter speed.
- **C300 MKIII Shutter Speed:** Press the shutter button on the left side of the camera and use the joystick to adjust the shutter speed.

## Gain/ISO

For a well-exposed image with minimal noise, you will want to adjust the gain/iso properly. Adjusting these settings changes the light sensitivity of the camera's sensor. Many cameras have a native ISO that is the preferred setting for the camera's sensor. For example, the C100 has a native ISO of 850.

- **405 Gain:** Press the "Custom" button until the gain (third option) is highlighted orange, then turn the knob at the front of the camera body till the image is properly exposed. This can also be done through *Func> Gain>* scroll until the image is properly exposed.
- **605 Gain:** *Menu>Camera Setup>2>ISO/Gain.* You can also touch the bottom left of the screen and then touch the ISO section to change the ISO/Gain manually with the touch screen or knob on the top of the camera.

- **80D ISO:** Press the ISO button and use the knob on the top right of the camera to adjust until the image is properly exposed.
- **C100 ISO:** Press the ISO button on the left side of the camera and then use the joystick to adjust until the image is properly exposed.
- **C300 MKIII ISO:** Press the ISO button on the left side of the camera and use the joystick to adjust until the image is properly exposed.

## Audio

Proper audio adjustment is important for a smooth post-production process. Ensuring that audio is clean going into the camera is the first step. All the cameras come with scratch audio mics, but those mics should not be used as your main audio source.

- **405 Audio:** Make sure that the top notch on the left side of the camera is set to “M”, and that the second notch is set to input 1 or 2. Then make sure the third notch is set to “MIC +48V”, because the microphones you will be using require phantom power. The headphone volume setting can be found in *Audio Setup>3>Headphone Volume*.
  - Note that the volume on these cameras is often low and you will usually have to turn the headphone volume up.
- **605 Audio:** Make sure that the top notch on the left side of the camera is set to “Auto” for scratch audio and the bottom notch is set to “Manual” for input 2. To ensure power is supplied to the external microphone, go to *Menu>Audio Setup>4>MIC Input>MIC (with Power Supply)*.
  - Note that the volume on these cameras is often low and you will usually have to turn the headphone volume up.
- **80D Audio:** 2 channels are always recorded. To set levels: *Shoot>4: Movie>Sound Recording*.
- **C100 Audio:** The audio control area is on the left side of the handle. Make sure that the top notch is set to “M”, and that the second notch is set to “MIC +48V”, because the microphones you will be using require phantom power. Then ensure that the third notch is set to “EXT.” because you will not be using the interior microphone.
- **C300 MKIII Audio:** The audio control panel is on the lower right side of the camera. Make sure that the knob for input 1 is set to “MIC” and the knob for input 2 is set to “MIC +48V”, because the microphones you will be using require phantom power. Make sure that you have the microphone plugged into to input 2 for the microphone to work with the phantom power.

## MixPre-3

### Presets

There are two presets saved to each MixPre internally. If these settings are not in place, please ask the lab monitor on duty to load the settings for you.

- Int.1 is the basic setting where you will see L/R channel mixdown. This will only record the mixdown and not the individual channels. Sample rate is 48kHz with a 24-bit depth.
- Int.2 is the advanced setting where the L/R is still the mixdown but all 3 inputs can be armed to record. Sample rate is 48kHz, with 24-bit depth.

### Formatting the SD Card

You should always format the memory card pre-inserted in the MixPre to ensure that no custom settings are enabled on the device and that you have a clean card for recording.

- Menu> SD Card> Edit> Format

### Sample Rate and Bit Depth

Sample Rate and Bit Depth can only be changed in the Advanced mode. Only change these settings if you are recording for radio or otherwise require a higher Sample Rate.

- *Menu> Record> Sample Rate AND> Bit Depth*

### Phantom Power

This setting is used to provide power to condenser microphones. If the mic you are using is a condenser microphone, tap on the knob with the corresponding XLR input for your mic on the main screen. Select "phantom" to turn phantom power on.

**Note:** Condenser mics available in the lab: all shotgun mics, wired lavs, Aputure mics in C100/FS7 audio packs, Sennheiser 416k in C200/C300 audio packs, Perception mic, mx1770, Rode NT-1, Rode NT-5.

### Setting Audio Levels

Dialogue should be recorded between -20 and -12db to avoid peaking or low audio.

- To set audio levels in basic mode, use the main knobs. You will see the levels changing on the main screen.
- In advanced mode, you will need to press the main knob in to reveal the sub menu. Press the gain button so that it turns green. This is a preamp. Using the small headphone gain knob on the side of the MixPre, adjust the preamp to the proper level. Once all preamp gain levels are set, the large knobs on the front will change the mixdown levels.

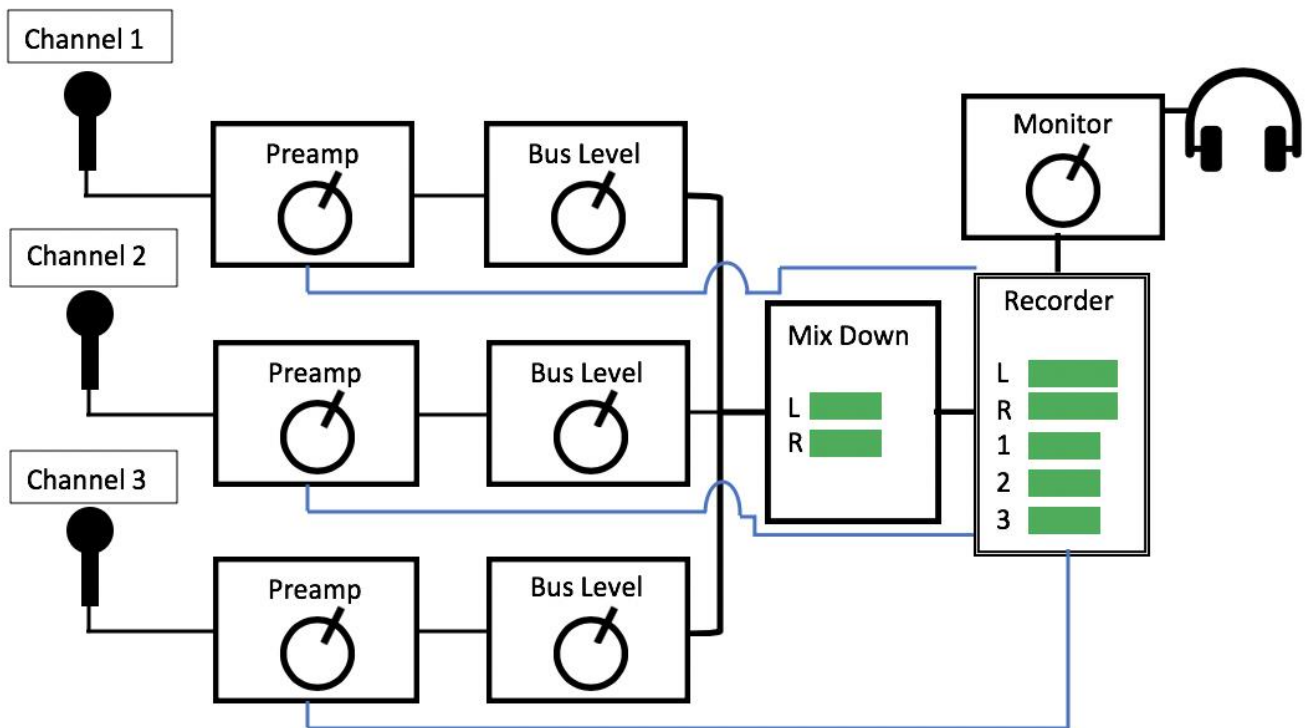
## Transferring Audio Files

To get the files from the SD card in the MixPre to your computer, **use the provided cable!** Plug the cable into the USB port on your computer and the USB-C port on the MixPre.

- *Menu> System> File Transfer*

**Note:** If the SD card does not appear on your desktop, go into *MixPre Menu>System* and ensure USB-C is set to "Audio" by pressing on it.

## Signal Flow of a MixPre-3



## Intro to Audio

### Definitions

**Mono:** Only one channel is recorded, so the left and right channel are the same.

**Stereo:** Two channels are recorded, so the left and right channel can differ.

**Gain:** The amplification level of an audio signal.

**Phantom Power:** DC current sent to the microphone through the sound device.

**Preamp:** Device that makes a weak input signal into an output signal strong enough to be recorded.

**Bus:** Carries a signal from one place to another down the line.

**Mixdown:** A mix of all channels being recorded, usually shows up as a L/R signal.

**Sample Rate:** Rate at which the audio is recorded, we usually record at 48kHz.

**Plosives:** Hard sounds (such as the “p” sound) that distort audio.

**Transient:** Spikes/peaks in sound.

**Single Process Sound:** Sound recorded through the camera.

**Dual Process Sound:** Sound recorded using a separate audio package.

### Types of Microphones & Pick Up Patterns

**Dynamic:** Durable, no phantom power required.

**Condenser:** Phantom power required, sensitive to loud sources so not as durable as dynamic mics. Waterfalls and high vibrations will break the mic.

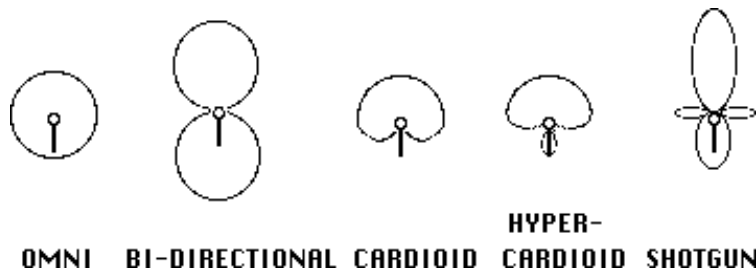
**Omni-Directional:** Picks up sound all around the microphone.

**Bi-Directional/ Figure Eight:** Picks up sound from the front and back of the microphone.

**Cardioid:** Picks up sound from the front of the microphone.

**Hyper-Cardioid:** Picks up sound from the front of the mic in a narrower pattern than a cardioid microphone.

**Shotgun:** Highly directional microphone, picks up sound best in front of the mic but can pick up sound on the side and back of the mic as well.



## Which Microphone to Use

**Shotgun mics** are used the most frequently for picking up dialogue because of their directional pick-up pattern.

**Diaphragm condenser mics** (SM7b, Neumann) and **shotgun mics** are good for VO work because of their pick-up pattern and quality. All have a good low-end frequency range.

**Diaphragm Sizing:** If the capsule size is less than 1" it is small. If it is 1" or more then it is large.

- **Small Diaphragm:** Able to respond quickly and easily to sound, peaks are harder on these types of mics, can help with foley sound.
- **Large Diaphragm:** Because of the additional mass it is not able to pick up sound as quickly/sharply as the small diaphragm, often gives a smoother sound for voices.

**Lavalieres** are mainly used for interviews, news, etc.

**Bi-Directional Mics** (MXL 990) are used in most musical productions to pick up sound from both the front and back.

- **Direction box/DI Box/Direct Boxes** take instrument inputs and make them microphone outputs. These can also be used with computer signals.

**Boundary mics/PZM** are used to pick up location noises and movement through a space. They do this well because they are flat and pick up the noise as it hits the flat surface. Easy to hide in a space because the bottom is flat.

## Proper Microphone Placement

It is important to get the mic as close to the source of sound as possible for proper audio recording. 12-18" away from your actor is an appropriate distance for mic placement to ensure good audio.

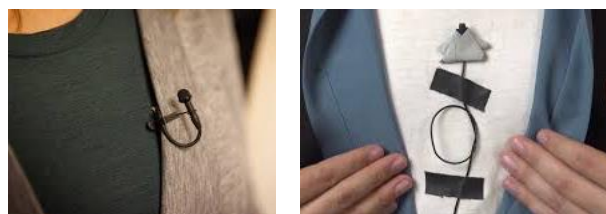
Remember to keep the distance between the source of sound and the mic consistent. This will aid in keeping audio levels and recordings similar from shot to shot.

When you can, go top down with the shotgun--this will pick up the source better. Going down up can result in audio distortion, especially with plosives, because you have taken the mic off axis. Pointing down up can also result in a slight time delay.



Only use omni directional mics if you are in a well acoustically treated space like the whisper room.

Lav placement depends on whether or not you want the mic to be seen. if it can be seen then mount it on the lapel. If you need to hide it use the cone trick with gaff tape and place the lav on the talent's shirt or their chest/sternum.



## What We Hear & Room Tone

People hear selectively, but microphones pick up all sources of sound in a location.

**Example:** When someone is talking in Studio 5, you might not hear the fans in the lights. When the person stops talking, however, the fan noise becomes noticeable to your ear. Microphones, on the other hand, pick up the noise of the fans as well as the dialogue.

Because microphones always pick up all the sound in a room, it is important to record "room tone" to help preserve audio continuity in the post-production process. To get a good sample of room tone, be sure to record the room (or other shooting location) with nothing happening for at least 30 seconds. Do this for each shooting location used in your film.

This sample of ambience can be used to fill gaps or help "dirty up" takes in which the audio sounds unnatural or is disrupted by clothing noise, etc.

## Levels & Meters

Dialogue should be recorded at levels between -20 to -12db. At higher levels, the audio will begin peaking and will be distorted.

When setting levels, ensure that the talent is speaking at the volume that they will be speaking at during filming.

Set the preamp gain levels first. The larger knobs on mixers are usually for the bus audio levels.

Our ears compress loud noises that spike on the meter, which is why proper levels for recording and proper headphone volume are so important.

To set your headphone volume, turn on tone or pink noise (if you have it available) and set the headphone levels just below unbearable. This will allow you to easily identify when your recording levels are too low or too high.

## Tentacle Sync Guide

### Sound Devices MixPre-3/6 and Tentacle Sync Workflow

This is a short description of the workflow and the settings you must use when you use a Tentacle with a Sound Devices MixPre-3 or 6.

#### To Set Up the Tentacle:

1. Open the Tentacle Setup App. (For more information on the Setup App click [here](#).)
2. Set the Output Volume to "Line."
3. Make sure that your Tentacle device is in "Green Mode" and outputs timecode. (For more info on the Tentacle Setup click [here](#).)



4. Connect the Tentacle to the Aux/Mic IN jack located on the right panel of the Sound Devices MixPre-3 or 6 with the [Tentacle to DSLR mini jack cable](#) .



Connecting the Tentacle to the MixPre-3 or 6 via the Aux/Mic In jack.

### To Set Up the Sound Devices MixPre-3 and 6:

1. Go to *Main Menu > System > Mode > Advanced > Press OK.*
2. Go to *Main Menu > Input > Aux In Mode > Timecode > Press OK.*
3. Go to *Main Menu > Timecode > TC Mode > Aux In 1.*
4. Now you can see running Timecode on the display of your Sound Devices MixPre-3/6.



**NOTE:** As soon as you pull out the Tentacle cable, the timecode disappears on the display and won't be recorded any more. Therefore, in order to sync your MixPre with a camera, you must keep the Tentacle connected to the MixPre-3/6.

## Canon C100 and Tentacle Sync Setup

This is a short guide to the settings for using a Tentacle with a Canon C100 camera.

### To Set Up the Tentacle:

1. Set Tentacle to "Green Mode."
2. Set the frame rate (it should be the same as the frame rate set on the Canon C100).
3. Set the Output Volume to "Mic" or "Line," depending which input is being used.
4. Connect your Tentacle to either the 3.5mm Mic input of the C100 with the provided Tentacle to DSLR mini jack cable or to one of the XLR inputs of the C100 with the Tentacle to XLR cable.

For more information on the Tentacle Setup App, click [here](#).

### To Set Up the Canon C100:

- If you are using the 3.5mm Mic input of the camera, select *Audio Input > Ext.* on the top handle. Set the audio level either on the top handle or in the audio menu. To set a level in the audio menu, go to *Audio Setup > Audio Input > MIC Level > Manual*.
- If you are using the XLR Input, go to the audio menu: *Audio Setup > Audio Input > XLR Rec Channel > Ch 1 or Ch2*.

**NOTE:** When using the 3.5mm Mic Input of the C100 without the top handle, the built-in microphone of the Tentacle will not be supplied with phantom power and therefore won't work. Also, without phantom power, the "Auto Mic Level" option of the Tentacle does not work so you must set the level of the input manually.

## Canon C300 and Tentacle Sync Setup

This is a short guide to the settings for using a Tentacle with a Canon C300 camera.

### To Set Up the Tentacle:

1. Set Tentacle to "Green Mode."
2. Set the frame rate (it should be the same as the frame rate set on the camera and sound recorder).
3. Set the Output Volume to Line level.
4. Use the [Tentacle to BNC](#) cable to connect to the *TIME CODE* terminal of the C300 to the Tentacle.

For more information on the Setup App, click [here](#).

### To Set Up the Canon C300:

The Canon C300 automatically recognizes the timecode signal from the Tentacle and shows an *E* on the display when the Tentacle is connected to the BNC timecode input. This indicates that the time code is coming from an external source.

## Canon C300 MKIII and Tentacle Sync Setup

This is a short guide to the settings for using a Tentacle with a Canon C300 MKIII camera.

### To Set Up the Tentacle:

1. Set Tentacle to "Green Mode."
2. Set the frame rate (it should be the same as the frame rate set on the camera and sound recorder).
3. Set the Output Volume to Mic or Line level, depending which input is being used.
4. Connect the Tentacle to the 3.5mm Mic input of the C300 MKIII with the provided [Tentacle to DSLR mini jack cable](#) OR to one of the XLR inputs of the C300 MKIII with the [Tentacle to XLR cable](#).

For more information on the Tentacle Setup App, click [here](#).

### To Set Up the Canon C300 MKIII:

Please note that you can assign the audio channels on the C300 MKIII in the menu: *Audio Setup -> Select CH1/CH2 Input OR Select CH3/4 Input*.

- If you are using the 3.5mm Mic input, select the *MIC Terminals* input for CH3 and CH4. Set the recording format to RAW or XF-AVC OR set it to MP4 and then set the correct volume in the C300 MKIII's menu: *Recording/Media Setup -> Audio Setup -> Audio Rec Level CH3/CH4*.
- For the XLR setup, use the audio level switches and dials on the back of the camera body to adjust the audio timecode level so that it is not clipping.

**NOTE:** When using the 3.5mm Mic input of the C300 MKIII, the built-in microphone of the Tentacle will not be supplied with phantom or any kind of plugin power and therefore won't work. Also, without phantom/plugin power, the "Auto Mic Level" option of the Tentacle does not work, so you must set the level of the input manually.

## Wireless Sync with the Tentacle Sync E

Version 2.0 firmware for the Tentacle Sync E allows you to wirelessly sync your Tentacle Sync Es with each other. You can get the new firmware [here](#).

### Wireless Sync - All Tentacles:

To perform a wireless sync, open the Tentacle Setup App on your phone. Link all your Tentacle Sync Es with your phone (find a description of the process [here](#)). In the Monitoring View of your Tentacles, you'll now find a new button on the bottom of the screen labeled "Wireless Sync."

1. Tap on "Wireless Sync." A small window will pop up.
2. Tap on "frame rate" and select a frame rate.
3. Select a starting time for the timecode. If you don't select a starting time, the timecode will start with time of day.
4. Press *Start* and all Tentacles will be syncing up within a few seconds.

## Wireless Sync - One Master Tentacle:

If you want to feed one Tentacle with an external timecode source and sync all other Tentacles to that "Master" device, do the following:

1. Select the "master" Tentacle in your Monitoring View and enter that setup.
2. Scroll all the way down in the settings and select "Wireless Master Sync."
3. A window will pop up. In this window, you can choose either "Sync All" or "Sync only Red Mode" and all the other Tentacles will sync up to the "master" Tentacle in seconds.

## Cable Sync:

If you don't want to sync your Tentacle Sync Es wirelessly, you can still sync them up with the provided black 3-pin mini jack to mini jack cable.

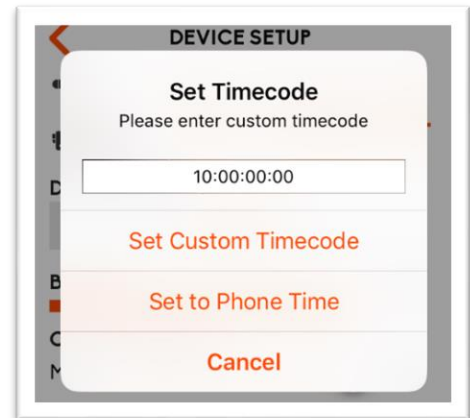
1. Set your Tentacle's frame rate.
2. Start ONE Tentacle in "Green Mode."
3. Start the other Tentacles in "Red Mode."
4. Use the mini jack cable to connect the Sync E in "Green Mode" with one of the Sync Es in "Red Mode."
5. Wait until both units are blinking green and then disconnect them.
6. Repeat with all the other Tentacles in "Red Mode."

## How to Set a Custom Timecode and Time of Day

If you want to use a different timecode value than the one generated by the internal real-time clock of the Tentacle, you can do so.

### Setting Custom Timecode or Phone Time

1. Start your Tentacle in "Red Mode."
2. Open the [Tentacle Setup App](#) on your mobile device.
3. Connect your Tentacle to your mobile device via cable or [Bluetooth](#).
4. Tap on the orange running timecode. A window will pop up.
5. Select a value for custom timecode by selecting "Set Custom Timecode" or set it to time of day by selecting "Set to Phone Time."
6. The running timecode will switch to the value you have specified and change from orange to green.



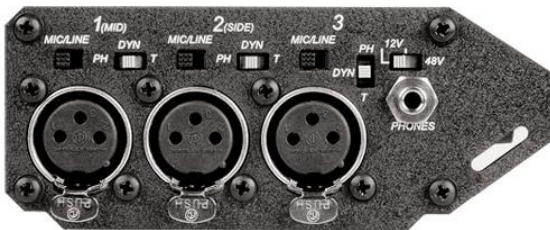
**NOTE:** Please set a custom timecode on **only one** of your Tentacle devices. Then use the provided black [DSLR Mini Jack to Mini Jack cable](#) to connect that "Master" Tentacle to the other Tentacle devices you have and sync them to the "Master". If you set all Tentacle devices with the phone, you will have a timecode offset between the different Tentacle devices due to the inaccuracy of phone time.

## Advanced Audio Gear Guide

### Sound Devices 302 Mixer



302 front panel



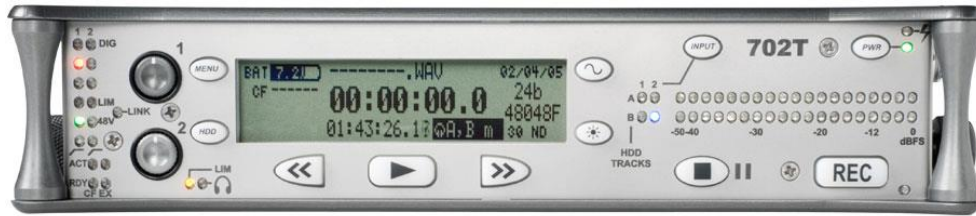
302 left panel



302 right panel

- The white knobs on the front of the mixer control each of the three channels. These allow you to adjust the overall balance of the output.
- Mics require preamps (depressed Gain knobs) to set the correct level.
- LCR switches (front panel) set the panning for each channel.
- Each channel has a Hi-pass filter:
  - **80Hz** is good for voices (doesn't encroach on necessary frequencies).
  - **160Hz** is a bit high but may be necessary on windy days or in boom-y rooms.
  - The Hi-pass filter should be ON if you are recording dialogue and/or need to get rid of extreme low end or boom-y-ness. Otherwise, don't use it—you don't necessarily know how the filtered sound will interact with other elements.
- Line level audio outputs send the signal out to a recorder.

## Sound Devices 702T Recorder



702T front panel



702T back panel



702T left panel



702T right panel

- The 702T recorder has 2 channels (their preamps aren't necessary—you will use the 302 mixer preamps).
- Left panel inputs should be switched to line level (line level signal arrives at the 702T from the 302 Mixer).
- “T” stands for timecode: this device generates timecode for sync with video.
- A 4GB Compact Flash card should be sufficient for a day of work at a 48kHz/24-bit recording rate.

## 702T Menu Navigation Basics

The Setup Menu provides options for recording, routing, and control. The single layer menu structure allows for very quick navigation and function selection. To enter the Setup Menu, press the front panel Menu button. Once in the Setup Menu, the following conventions are shared for navigating among selections and to select specific parameters:

- **Menu** button enters Setup Menu.
- **>ITEM<** angle brackets signify a highlighted menu item.
- The check mark selects highlighted item or parameter.
- The up arrow moves up in menu and between menu parameters.
- The down arrow moves down in menu and between menu parameters.
- The X exits the selected function or Setup Menu altogether.
- **Stop** button will exit from any menu and cancel any changes. Use it to escape out of the Setup Menu.

The right panel Rotary Switch (labeled “Select”) is a convenient control to quickly navigate among menu items and item options. Its push-to-select function duplicates the check mark in most menus.

## 702T Recommended Menu Set Up

- Record Sample Rate: 48 kHz (ALWAYS for video).
- Record Bit Depth: 24-bit.
- Record File Type: WAV Poly (2-channel WAV file).
- Record Media Select: CF Card (also possible to plug in FW drive for redundant recording backup).
- Record Scene Name/Number: Can do on this device, but easier to do on paper.
- Record Take Name & Number: Optional.
- Reset Take Names: Allows you to start re-numbering at the start of a new day.
- Input Routing: 1>A; 2>B.
- Phantom Power: OFF (the mixer handles this).
- Limiter: OFF (the limiter kills the dynamic range of an actor’s performance).
- Timecode Framerate: 23.976 for HD video.
- Timecode Mode: Set to Free Run. In most cases students will use the 702T as a master timecode generator. You can also Jam Zeroes to start from 00:00:00:00.
- Timecode Jam: Choose Jam Zeroes to reset the timecode if Jam Syncing.

## Balancing Levels

1. On the 302 mixers, flip the tone generator switch. This sends a 1KHz tone at 0 VU.
2. Adjust the depressed Input Level knobs on the 702T so that the signal reads at -20dB on the recorder (702T).
3. If you’re going to record with the shotgun mic, set phantom power to ON. For the wireless mics, phantom power should be set to OFF.

## Setting Levels

1. The white knob of the mixer should be at 0.
2. Use the depressed Gain knob of the mixer channel to set levels for each channel so that the mixer meter is hitting 0 VU (which should correspond to -20dB on the digital recorder).
3. Once you have set these base levels, use the white knob to raise or lower individual channels as needed.
4. **Monitoring with headphones:** The recordist **MUST** monitor from the recorder; the boom operator can monitor from the mixer.

## Denecke Dcode Sync Box

1. Open the back panel as seen in the photo below and press the white button to turn on the box.



2. Ensure dip switches are set to 01 (as seen in the photo) so that the clock is set to 48k.
3. Rotate the TC Rate dial with a screwdriver to position #4 for 23.976 fps.
4. At this point the box should be flashing red.
5. Connect the 702T to the sync box via the LEMO cable.
6. When the sync box is flashing consistently it is ready to jam timecode into the camera.
7. Attach the short BNC cable that should be plugged into the sync box into the timecode jack on the camera.
8. In the camera's menu setting, ensure that timecode is set to Free Run.
9. Count timecode with your camera operator to ensure it is synced properly.



## C300 MKIII Guide

### Kit Components

- Canon C300 MKIII body with rail system attached.
- (2) 15mm rails.
- Canon monitor with shotgun mount attached.
- Top handle.
- Canon monitor cable.
- (2) Thumb screws.
- Sun hood for Canon monitor.
- Scratch audio shotgun microphone.
- 24mm, 50mm, 85mm CN-E lenses, one of each.
- Arri follow focus.
- RedRock micro matte box with rail attachments.
- Donut inserts for matte box.
- Coiled SDI cable.
- (2) 256GB CF Express cards.
- White balance card.

A properly packed Canon C300 MKIII kit:



Accessory pouches in a properly packed Canon C300 MKIII kit:



## Tripod Setup

The lock system on the tripod head is shown in the photo below. When setting up the tripod, ensure that all locks are on.



Check the feet and ensure the spikes are over the orange bar and the rubber strap is on correctly as seen in the photos below:



## Camera Setup

When the tripod is set up, take the baseplate off the tripod by loosening the plate lock and using the plate release. Then, attach the baseplate to the bottom of the camera rail system using both the 1/4" and 3/8" screw for a secure mount. We recommend using the holes circled in the following picture:

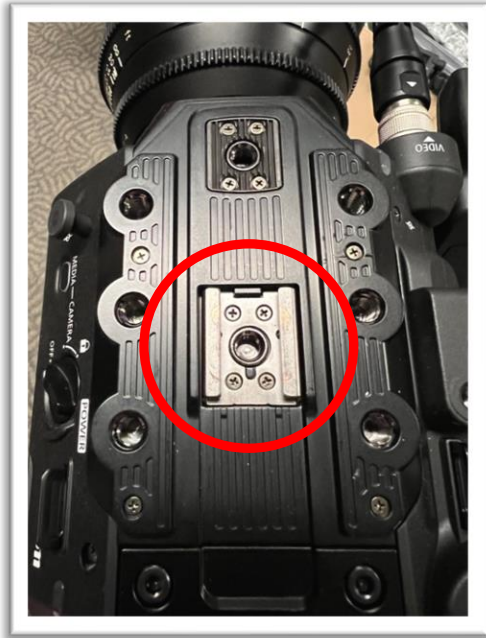


*\*TIP: place the 3/8" screw in the hole first, then find a smaller hole for the 1/4" screw. The 1/4" screw can be adjusted more.*

Once the baseplate is set, you can place the camera on the tripod. Ensure that the tripod plate is locked with the plate lock screw. Then, attach the side handle by plugging the side handle cable into the port on the left side of the camera (looking at the camera from the front, where the lens is). Once the cable is secured, connect the handle by lining up the rosettes where the handle is in a comfortable position for you. Then, twist the circular piece on the handle to secure it to the camera. **DO NOT OVERTIGHTEN!**



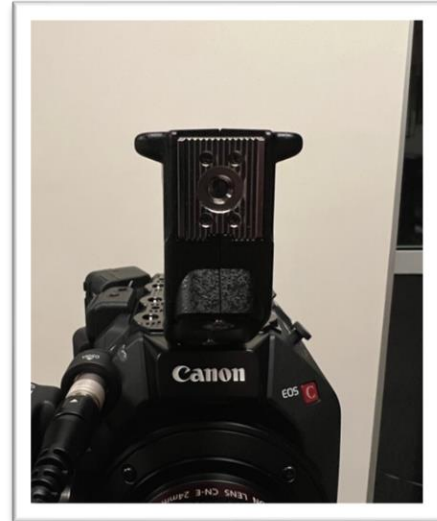
Next, attach the top handle and Canon monitor with shotgun attachment. Using the shorter thumb screw, place the top handle on the top of the C300. The handle slides into place using the cold shoe mount on the top of the camera. The cold shoe on the bottom of the handle serves as a guide.



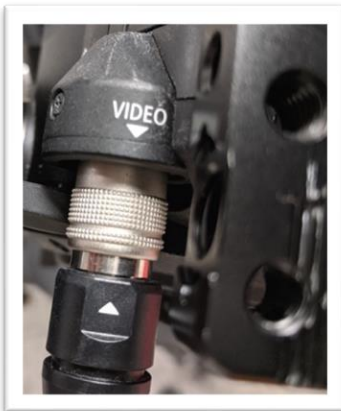
The short thumb screw should go through the hole with silver ridges on the bottom of it:



Once the top handle is secured, you are ready to attach the Canon monitor and shotgun mount. Take out the Canon monitor that should always have the scratch shotgun mic attached to it. Using the longer of the thumb screws, attach the monitor to the top handle on the front. Match up the ridges to ensure a secure connection.



Next, attach one end of the Canon monitor cable to the camera port labeled "VIDEO" and the other end to the monitor.



*\*TIP: The white arrows should point at each other. DO NOT FORCE THE CABLE INTO THE PORT!*

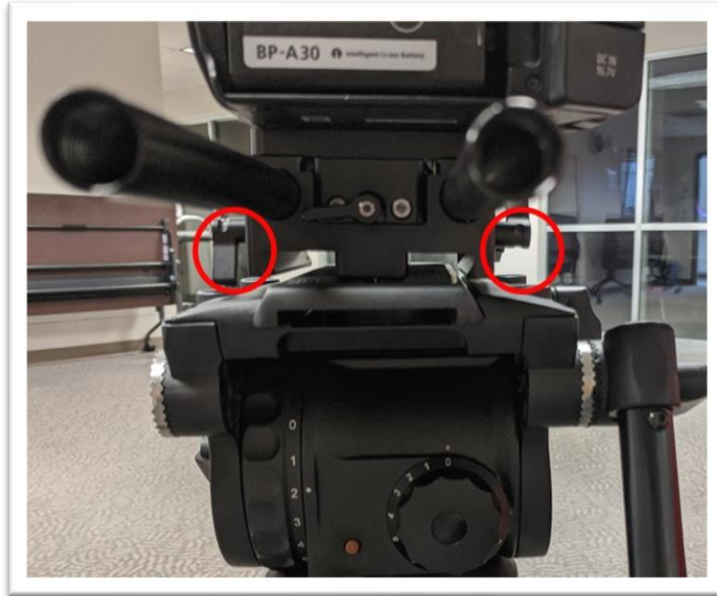
Next, attach the shotgun microphone. Unscrew the small screw on the shotgun attachment to open the cradle. Place the shotgun microphone inside the open cradle, then close the cradle to lock the shotgun mic into place.



Attach the XLR connector of the shotgun microphone to Input 1. Your camera should now look like the image below:



It is now time to attach the rails. Each rail has its own slot on the rail system. Loosen the two rail locks on the rail system: one on the left side and one on the right side. This should only require a few rotations of the lock screws. When the rail locks have been loosened, the rails should slide in without any force. Start with the rails centered and make any desired adjustments later.



In this photo, the rail locks are indicated by red circles.

Next, attach the desired lens to the camera. The red dot on the lens mount lines up with the red dot on the lens. When the dots are aligned, turn the lens to the right (your right if you are facing the camera). You should hear a clicking sound. This means the lens is secured properly to the camera.



Insert the battery and memory card. You are now ready to start filming. There are, however, extra accessories that can prove helpful on set.

## Additional Accessories

### Follow Focus

Using the follow focus makes focus changes simple. It also has a hard stop for easy rack focusing. The follow focus has only two screws that may need to be loosened to attach the follow focus to the camera and make adjustments.

To attach the follow focus to the rails, you will have to loosen the bottommost screw quite a bit. Once this screw is loosened, the follow focus can slide or snap onto the rails. To adjust the angle and placement of the teeth of the follow focus and of the teeth of the focus ring on the lens you will need to use the middle screw. This screw only needs to be undone by a quarter turn at most!



The follow focus attachment screws are indicated by red circles in this photo.

*\*TIP: if you plan to use the matte box at the same time as the follow focus, put the follow focus on the right side of the camera (if you are facing the camera). You may also have to place the toothed wheel of the follow focus on the left side of the device, as seen in the photo on the right:*





## Matte Box

The matte box should be fully assembled in the kit, so all you need to do is place the rails through the matte box rail support. Loosen the blue screw on the rail support of the matte box for an effortless attachment:



The rail will hit the bottom of the matte box, so you will have to move the rails with the matte box attached to the point where the matte box is slightly covering the lens. You may add an appropriately sized donut to block unwanted light from coming in around the sides of the lens.



If you need to change the lens on the camera, you can pull on the large knob on the matte box and it will swing outward, allowing you full access to the lens. This knob is shown in the photo on the right:



The matte box is also how we add filters. These filters snap into the filter holders on the matte box and can add effects to your image. To add a filter, loosen the screws on the filter tray of the matte box, indicated in the photo on the right. DO NOT REMOVE THE SCREWS ENTIRELY!



The filter tray can now slide out and you may place your desired filter in the tray as seen in the photo on the right. Place the filter tray back in the matte box and tighten the screws to ensure the filter tray stays in place.



### **Secondary Monitor**

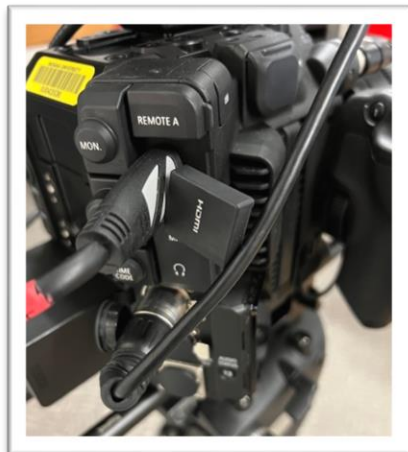
An Ikan Delta 7" field monitor is available should you require a larger or secondary monitor. Attach the Ikan Field Monitor with the cold shoe mount by screwing the monitor to the top of the mount and then sliding the mount into the cold shoe on the top of the C300's top handle.



As shown in the image below, the monitor can use NP-F batteries for power:



An HDMI cable will be needed to transmit signal to the monitor from the camera. Connect the HDMI cable to both the HDMI port on the back of the camera and to the HDMI in on the monitor as shown in the photos below:



When you have finished setting up your camera, it should look like the one in the image below:



# Ronin MX Guide

## Definitions

**Roll** – 360-degree camera movement.

**Tilt** – Camera movement up and down.

**Pan** – Camera movement left to right.

**Speed**- How fast the camera will travel when the handlebars are moved.

**Deadband**- How much movement the gimbal will tolerate before moving the camera. It is recommended to stay under a value of 10 for smooth control.

**Acceleration**- How fast the camera speeds up or stops when the handlebars are moved.

**Stiffness**- Power applied to the motor.

**Trim**- Center for the gimbal.

**Smoothing**- How fast the camera will stop, used for external controllers. It is recommended to stay above a value of 0 for smooth control.

**Endpoints**- The points at which the camera will stop moving. It is recommended to stay above a value of 0 for any movement.

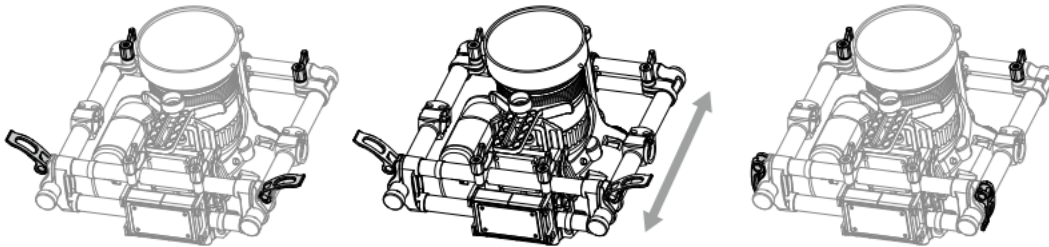


A fully assembled Ronin MX Gimbal Stabilizer.

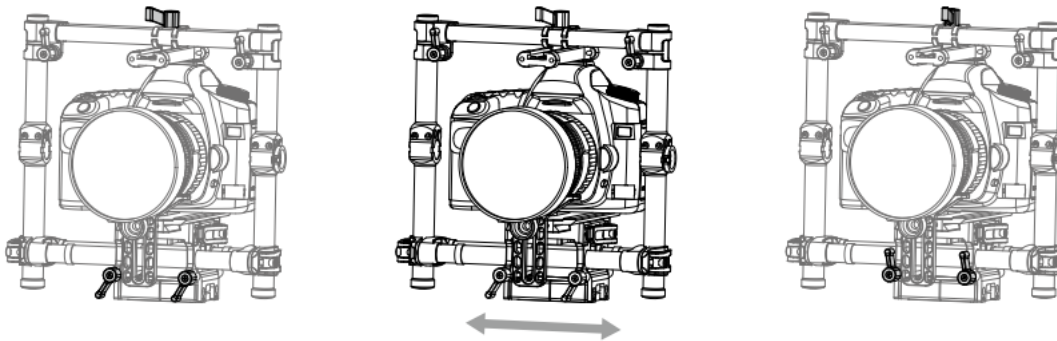
## Ronin MX Gimbal: Setup

Before beginning the setup process, ensure the devices are turned off and all cables, batteries and memory cards are inserted.

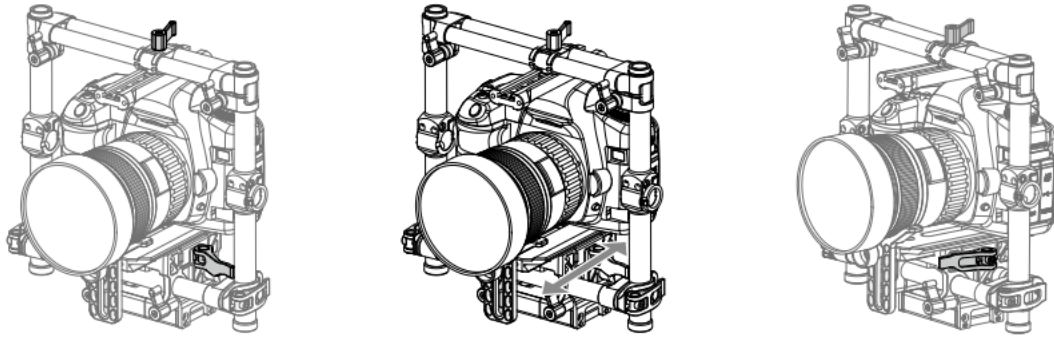
1. First, balance the camera as best you can on the baseplate by moving the camera front and back with the lens facing you.
2. Check the vertical tilt by facing the camera lens up towards the handlebar and ensuring that it stays in place. If the camera begins to roll forward, it is bottom-heavy and needs to be moved towards the center of the gimbal. If the camera begins to roll backwards, it is top-heavy and needs to be moved towards the bottom of the railing. To reposition the camera, unlatch the bottom and top bars and slide the camera up or down as seen in the image below. Ensure the bottom and top bars are re-latched before testing.



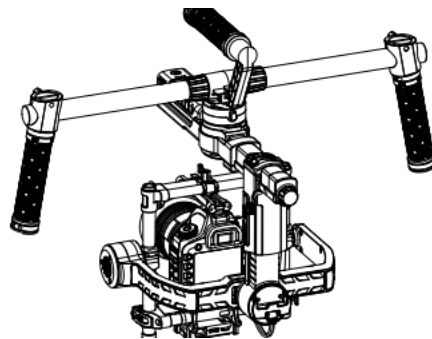
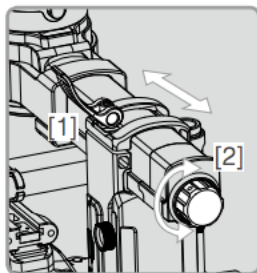
3. Check the roll axis by facing the camera forward and seeing if it moves on a 360 axis. If it does, you will have to move the camera left or right depending on which way it is rolling. Do this by loosening the camera and mounting plate to slide left and right. Ensure that these are re-locked before moving on to the next step.



4. Check the tilt axis by facing the camera forward and seeing if it moves forward or backwards. If it moves forward, the camera is front-heavy. If it moves backwards, the camera is back-heavy. To adjust the tilt axis, unlock the mounting plate and slide the camera forwards or backwards. Ensure the plate is locked before proceeding to the next step.



5. Check the pan axis by raising the gimbal so that the camera is in a higher position. If the front end rotates to the lower position when you do this, the gimbal is front-heavy and must be slid backwards. If it does the opposite, it is back-heavy. To adjust the pan axis, unlatch the top clamp and twist the knob to move the gimbal. When balanced, re-lock the latch.



Now it is time to turn the gimbal and camera on. Press the intelligent battery button to turn the gimbal on and have your phone close by with the DJI app open.

## **Ronin MX Gimbal: Using the App**

When you turn the gimbal on, the app will search for it via Bluetooth and will ask you for a password. The password you will use depends on which gimbal you are using:

- Username: Ronin-MX1
- Password: ronin1
  
- Username: Ronin-MX2
- Password: ronin2

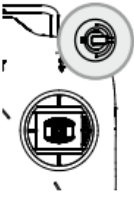



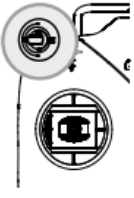






More than likely, you will want to use “SmoothTrack Mode”, as this creates a smooth look when using the gimbal. You can adjust the speed, deadband, and acceleration to your liking.

In the Control Panel, you can set “Endpoints” that will define a distinct area for the camera to move in. The Control Panel will also allow you to configure the thumb controller and remote control.



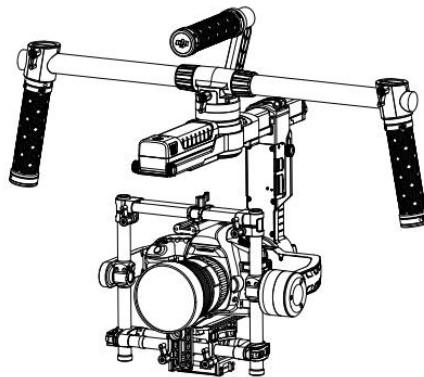
## Ronin MX Gimbal: Using the Remote Control

Please see the following image from the [Ronin manual](#) for instructions on using the remote control:

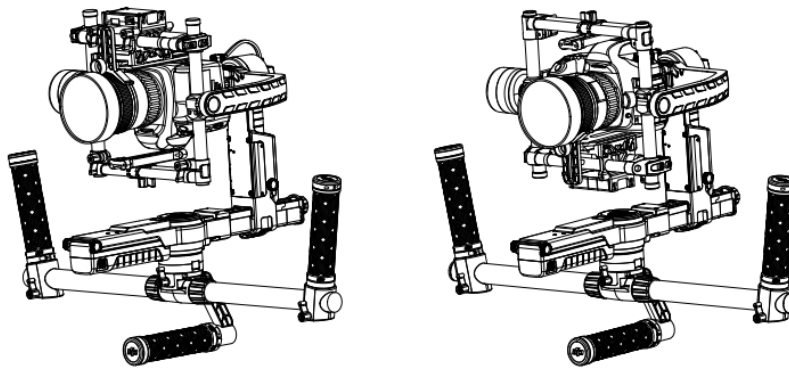
	<p><b>MODE: The MODE switch is used for toggling SmoothTrack.</b></p> <p>In Position 1 , SmoothTrack is off. The Remote Controller is free to control the pan axis and stops and holds the last position determined by the pan axis control stick.</p> <p>In Position 2 , SmoothTrack is on. The Remote Controller is free to control the pan axis and stops and holds the last position determined by the pan axis control stick.</p> <p>In Position 3 , SmoothTrack is on. The gimbal will reorient and reset the pan angle to the forward-facing direction when the pan axis control stick is released.</p>		
	<p><b>FUNCTION</b></p> <p>1. The FUNCTION switch is used to select the SmoothTrack speed. There are 3 possible selections: Fast, Normal, and Slow. The value of each speed can be preset in the DJI Assistant app or DJI Assistant software for PC/MAC.</p> <p>Position 1  -Fast    Position 2  -Normal    Position 3  -Slow</p> <p>2. Activating Motor Kill Switch</p> <p>Quickly flip the FUNCTION Switch between Position 1 and Position 3 at least three times to activate the Motor Kill Switch. Repeat this process to turn off the Motor Kill Switch. Be sure to position the camera in the standard operating position before re-activating the gimbal's motors. The Motor Kill Switch is useful if the gimbal operator runs into an issue or needs to make a quick mechanical adjustment to the gimbal or camera setup.</p>		
	<p><b>Left Stick (Default settings):</b> Horizontal movements on the left stick control the roll axis. Vertical movements have no definition.</p>		
	<p><b>Right Stick (Default settings):</b> Horizontal movements on the right stick control the pan axis.</p>	 <p><b>Right Stick (Default settings):</b> Vertical movements on the right stick control the tilt axis.</p>	

## Ronin Mx Gimbal- Modes

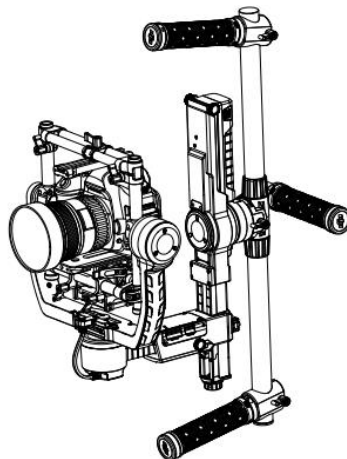
**Underslung:** This is the default mode for the gimbal:



**Upright:** This mode allows for higher camera positions. In order to use the upright mode, flip the gimbal forward 180 degrees and it will automatically change:



**Briefcase:** This mode allows you to keep the gimbal close to your body. In order to use the briefcase mode, rotate the handlebars 90 degrees or use the app:



## **File Management for Postproduction**

When you are finished filming and are ready to begin editing, file management is key. Organizing clips and projects into specific folders allows you to edit at any computer with ease.

**Remember to store all your media in 3 separate places.** We recommend an external hard drive and OneDrive to start with.

### **Basic Folder Structure**

#### **01\_Video**

- Storage of all video files for the project separated by day.

#### **02\_Audio**

- Storage of all audio files for the project.

#### **03\_Scratch**

- This folder is used as a scratch disk where you can set databases.
- Make sure you set this as your database when creating the project file.

#### **04\_Edits**

- Current edited project file (should only be a single file).

#### **05\_Exports**

- Finished project exported files.

## **Multi-Cam/Multi Day Shoot Folder Structure**

### **00\_Assets**

YearMonthDay

01\_Video

A\_Cam

A001

A002

B\_Cam

B001

B002

02\_Audio

SR01

SR02

03\_Reports

### **01\_Edits**

YearMonthDay\_projectname.prproj

Archive

YearMonthDayofedit\_projectname.proproj

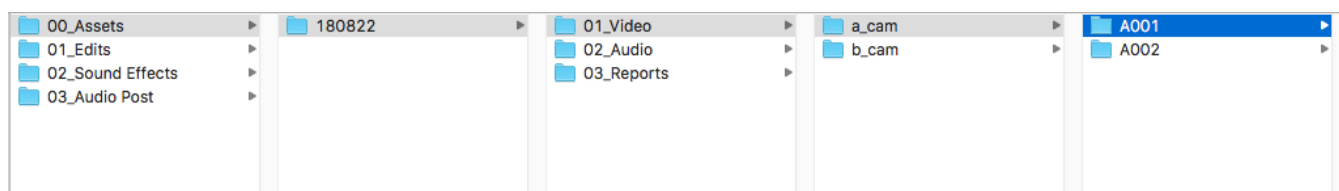
### **02\_Sound Effects**

### **03\_Audio Post**

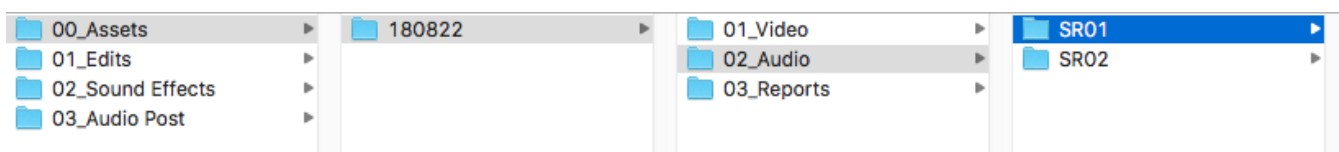
## Multi-Cam/Multi Day Shoot Folder Structure Details

### 00\_Assets

- Each day is organized by date in YearMonthDay format
  - 8/12/18 would be 180812
- Storage of all reference 01\_Video, 02\_Audio and 03\_Reports
  - Ensure files are organized based on which camera the footage was shot with, i.e., **a\_cam** or **b\_cam**
    - Within **a\_cam** there should be **A001**. This filename indicates which camera the memory card was used in (in this example it is A) and the memory card number (in this example it is 1). The count of these continues into the next shooting day(s).



- Within 02\_Audio, filenames should also indicate the memory card number, i.e. **SR01** (sound roll) (memory card 1). The count of these continues into the next shooting day(s).



- The 03\_Reports folder is where all reports from the day are stored.

### 01\_Edits

- Current edited project file (should only be a single file).
- Within this folder should be a 01\_Archive folder where all old edits are placed.
- Name the project file following the format YearMonthDateofedit\_projectname

### 02\_Sound Effects

- Sound effects needed for the project are stored in this folder.

### 03\_Audio Post

- ADR and other audio recorded in post are stored in this folder.

## **Appendix of Reports and Templates**

---

# Location Scouting Report

## LOCATION SCOUTING SHEET

Production Title \_\_\_\_\_ Sheet no. \_\_\_\_\_

Location Scout \_\_\_\_\_ Date \_\_\_\_\_

----- LOCATION DETAILS -----

Script Location \_\_\_\_\_ Scenes \_\_\_\_\_

Actual Location \_\_\_\_\_  Interior  Exterior

Address \_\_\_\_\_

Location Contact Name \_\_\_\_\_ Position \_\_\_\_\_

Email \_\_\_\_\_ Phone no. \_\_\_\_\_

----- AVAILABILITY -----

Days of Week \_\_\_\_\_

Time(s) of Day \_\_\_\_\_

Special Arrangements \_\_\_\_\_

----- MISCELLANEOUS -----

Parking \_\_\_\_\_

Distance from Home Base \_\_\_\_\_

Power Capabilities \_\_\_\_\_

Soundscape \_\_\_\_\_

Other Notes \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Breakdown Sheet

## BREAKDOWN SHEET

DATE: \_\_\_\_\_

_____ DIRECTOR	_____ PRODUCTION TITLE	_____ BREAKDOWN PAGE NO.
_____ SCENE NO.	_____ SCENE NAME	_____ INT. OR EXT.
_____ DESCRIPTION		_____ DAY OR NIGHT
_____ LOCATION		_____ PAGE COUNT
_____ SEQUENCE		_____ SCRIPT DAY

<b>CAST</b>	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>SET DRESSING</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b>	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b>	<b>MAKE-UP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b>	



## Audition Sign-in Sheet



# THE MEDIA SCHOOL

INDIANA UNIVERSITY

College of Arts + Sciences

### *Sign In Sheet*

Name:

---

Hair Color/Eye Color:

Height:

---

---

Pant size: \_\_\_\_\_ Shirt size: \_\_\_\_\_

Dress size: \_\_\_\_\_

Phone/email:

---

Special Skillsets/Talents:

---

---

General Availability (days/times):

---

---

Recent Credits (please indicate if stage or movie role):

---

---

---

---

---







# Sound Report

Name of Sound Recordist  
Recordist Phone number  
Recordist email address

Production Name

Roll# \_\_\_\_\_

DATE: \_\_\_\_\_

Production Company: \_\_\_\_\_

Director: \_\_\_\_\_

Recorder: \_\_\_\_\_ Sample Rate: \_\_\_\_\_ Bit Rate: \_\_\_\_\_ Time-code: \_\_\_\_\_ Ref Tone: \_\_\_\_\_

Scene	Take	Notes	Track 1	Track 2	Track 3	Track 4	Track 5	Track 6

# Scripty Facing

*Title of Production*  
Script Facing Page

Page: \_\_\_\_ of \_\_\_\_  
Scene:

Slate	Take	Shot Description	Cam Roll	Sound Roll	Cam Info/Setgs	Comments