Student Film Production Handbook 2025–26

The Media School at Indiana University, RTV Media Lab

(Revised Summer 2025)

Contents

Preface

This handbook serves as a guide for Media School student filmmakers so that they might 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, production, and other aspects of 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 when new information and technology becomes available. If you have any feedback about or suggestions for this handbook, please let us know by emailing rtvlab@iu.edu.

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

https://in.reel-scout.com/loc_results.aspx

https://www.productionhub.com

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

IU Media School Policies

Student Responsibilities

Required Tools

You are responsible for bringing these specific tools required to operate equipment 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.

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 Herman B Wells Library. Bring a government issued photo ID and your 10-digit University ID number.

> Herman B Wells Library
> 1320 E 10th St, Room W138
> Bloomington, IN 47405

Universal Production Music

The Media School uses Universal Production Music (UPM) for royalty-free music. This online site provides thousands of songs for you to use in your films. Your instructor will register you for access to UPM.

To access UPM, visit https://www.universalproductionmusic.com/en-us/sso/indiana-university. Students who have not previously accessed UPM will be prompted to register their account.

Tips for using UPM:

- UPM recommends using Chrome as your browser when accessing their website.
- If you experience issues accessing UPM, clear your browser cache. If this does not help, contact mschware@iu.edu.

Media Storage

We recommend you store all media in three separate locations. IU provides students with storage accounts through one.iu.edu 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/Electrician's Belt Pack/Tool Pouch
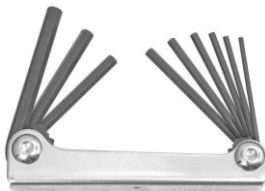
Student Expectations

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 provided resources in a professional manner and that students take full responsibility for all equipment rented through Media School facilities. In addition, students are expected to have a working knowledge of the following policies and procedures:

Diversity

The Media School has the following stance on diversity:

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

We pursue gender, racial, sexual, ethnic and class diversity among our student body and 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. And we're committed to facing and combating media's role in racism. (The Media School at Indiana University, 2023)

Read more about how The Media School is promoting diversity at:

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, Studio 5A, and room 326.

The only exception to this rule is sealed water bottles, which 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 more than one occasion will result in temporary suspension of equipment and space reservations.

Representation of Self

Equipment checkout 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 C/1e, 3):

- Assuming another person's identity… through deception or without proper authorization, including communicating or acting under the guise, name, identification, e-mail address, signature, or other indications of another person or group without proper authorization or authority.
- Unauthorized access to, release, or use of… university equipment or facilities. (Indiana University, 2025)

Misrepresentation includes, but is not limited to:

- 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 used 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 of the campus. (Indiana University, 2019)

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 the following 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, making multiple bookings, or otherwise failing to follow the policies and procedures set forth by this handbook.

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. Can also be given for not showing up to the checkout, for making multiple bookings, or for otherwise failing to follow the policies and procedures set forth by this handbook.

STRIKE THREE: Given when equipment is returned over 48 hours late, for not showing up to the checkout, for making multiple bookings, or for otherwise failing to follow the

policies and procedures set forth by this handbook. 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, that student is suspended from checking out equipment. When this suspension occurs, an email outlining the cause(s) of suspension and disciplinary action being taken will be sent from rtvlab@iu.edu to the student and instructor. A meeting between the student and MAP faculty will then be required to lift the suspension. Accumulation of strikes can negatively affect a student's Professionalism grade.

Strikes will remain current for the academic year. Any strikes accumulated after the initial 3 strikes will result in another suspension from the equipment room until the student meets with MAP faculty to have the suspension lifted.

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 a disorganized 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, returns of equipment in poor or disorganized condition, policy violations, or damage to/loss of equipment.

Suspensions are based on a strike policy. Once 3 strikes have been received by a student, Steven or another supervisor will email the student and instructor(s) based on student's class enrollment. The suspension will last until the student has met with MAP faculty.

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 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 take photos immediately and email them to rtvlab@iu.edu. If you find a piece of broken or damaged equipment while completing your checkout in the Radio-Television Building, inform the lab monitor and ask for a replacement.

A 3-strike policy is followed for damaged equipment:

> **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.

Indiana University's Office of Insurance, Loss Control & Claims (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, the Production Lab requires you, the student, 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. The email will include details about the total fee, booking reference number, and any other relevant information.

Fines can be paid online at:

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

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.

Note: The studio supervisor is authorized to eject **anyone** who is not following these rules in the studio, regardless of whether the person is a student or someone from outside the university who is part of a production. 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.

Reserving Equipment

Booking Policies and Procedures

Multiple bookings by one individual in a single day will not be tolerated and will result in a strike. If you require a different amount of equipment than you originally reserved or need to change the time of your booking, please edit the original booking.

All bookings should be made **at least 24 hours in advance.** Bookings for specialty gear should be made **at least 48 hours in advance.**

If you require an extension on your booking, please email rtvlab@iu.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.**

Booking Equipment for Group Projects

When working in groups, it is best practice to have each department be responsible for its own gear. For example: an individual from the sound department should book the sound gear, an individual from the camera department should book the camera gear, etc. This ensures that only the student responsible for using or supervising the use of equipment for a department will be subject to any fines and penalties related to damages. **It is important to note that the individual student who books the gear is responsible for any fines and penalties related to damages, regardless of who the damages were caused by.**

Note: When picking up gear for a group project, the person who made the booking needs to be at the checkout window for pick up. Equipment will not be released to other group members.

Booking Specialty Gear

Specialty gear reservations must be approved by faculty. Bookings for specialty gear should be made at least 48 hours in advance. Students who wish to reserve specialty gear will need to seek approval from their instructor and demonstrate their ability to use the gear they are requesting, as well as an understanding of the proper crew needed to operate the gear.

Connect2 Booking System
Logging In

Students in eligible Media School classes can book and check out equipment from the equipment rooms in either Franklin Hall or the Radio-Television Building. Equipment for a project can be booked with the Connect2 checkout website: https://mschoolcheckout.indiana.edu

This is the default landing page you will see when you access the Media School Connect2 site:
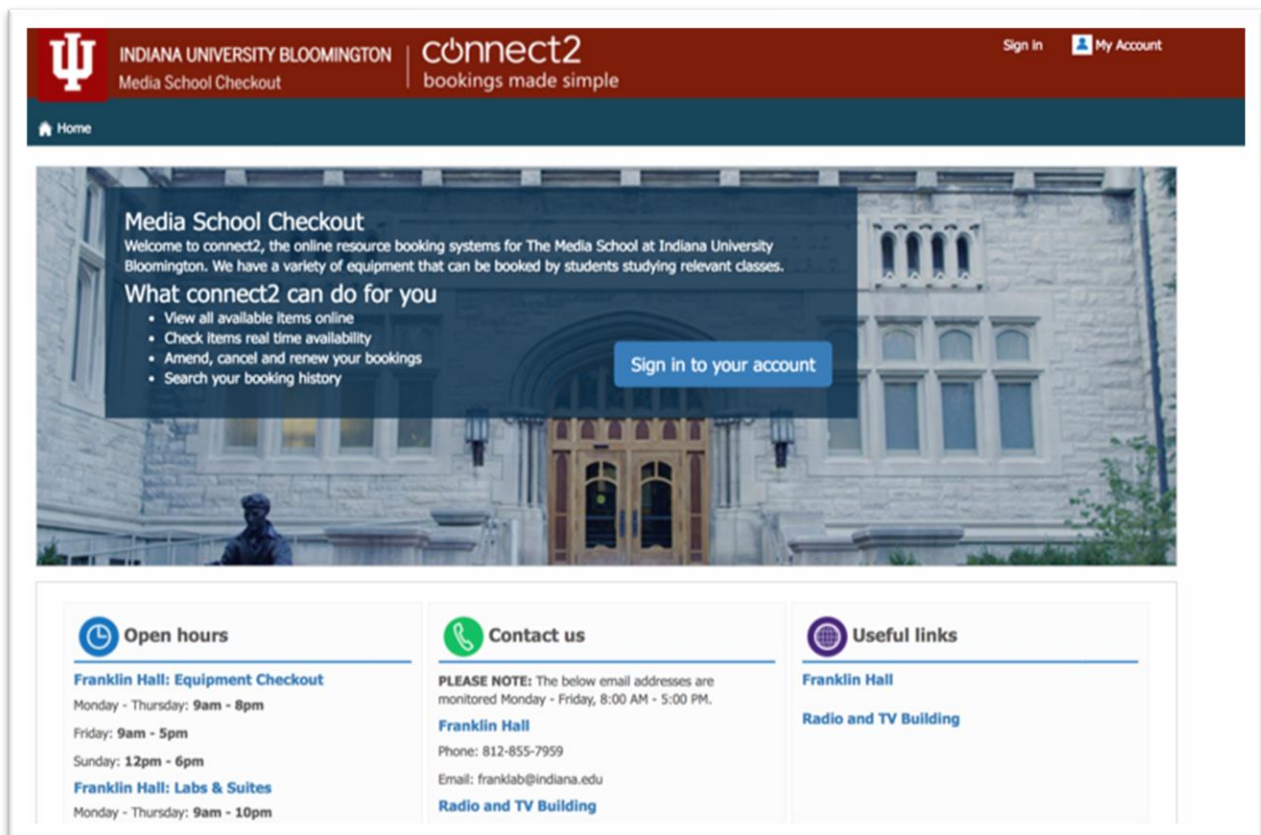
From this page, you can view the open hours for both booking sites, contact information, useful links, site announcements, the Media School X feed, and our checkout policies (visible by scrolling down the page).

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 will be bound by their terms.

On the Connect2 site's banner, you will see a blue button containing the text "Sign in to your account." Click on this button to proceed.
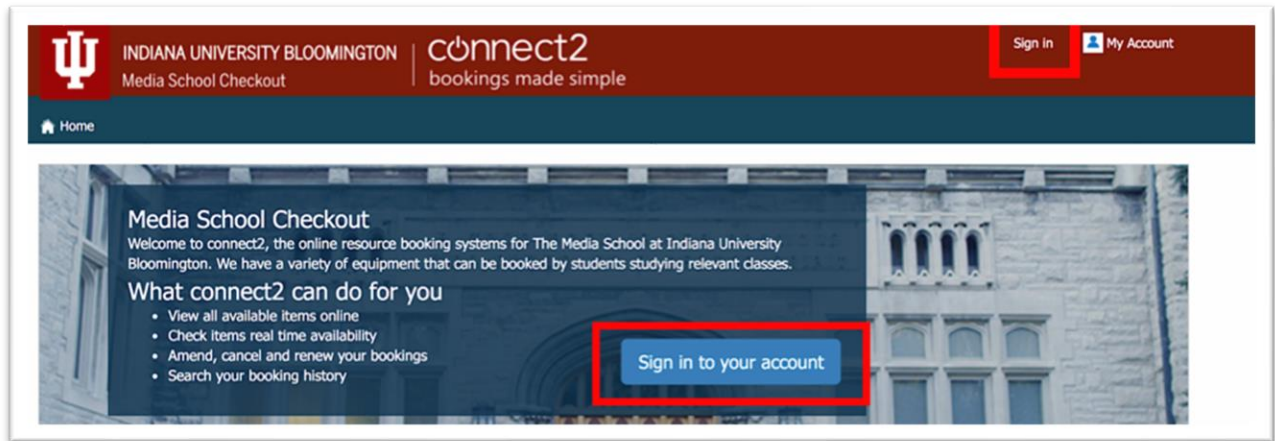
Below is the first part of the sign in page. Students need to click on the blue button with the text "Sign in with your IU Username." This will take you to the CAS login page. Proceed by entering your IU username and passphrase, then complete Duo sign in.
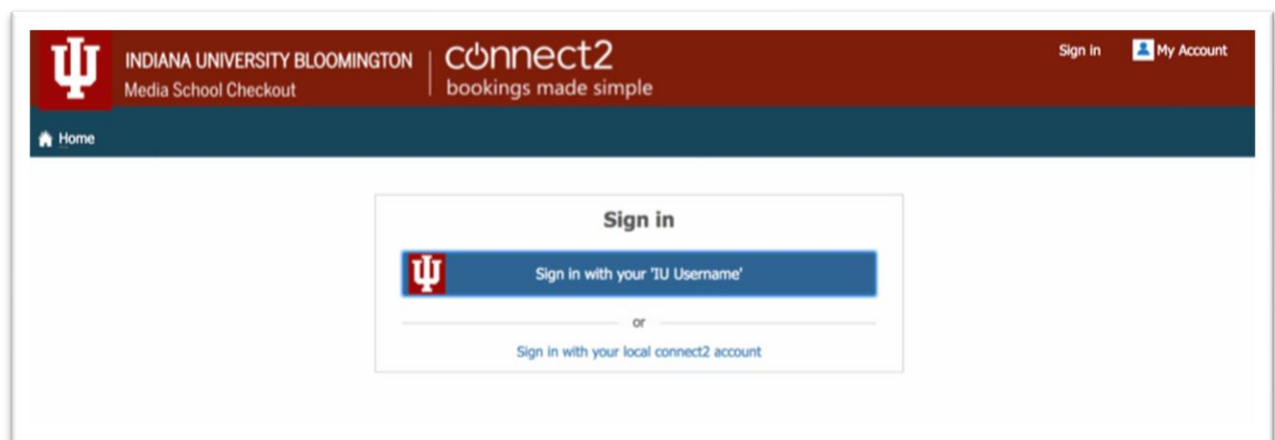
On the Connect2 home page, notice that the layout is similar to that of the website landing page but contains more options. If you scroll down the page, you will see relevant announcements, our checkout policy, and the Media School X feed.

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

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 or to remove or change the quantity of a particular item in your basket, click the basket link at the top of the page.

There are options available to help you select items for booking, including a search box and an availability filter. The search box is in the top left corner, and 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 navigate 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:

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.

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. This 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 the policy.

Tick the box to indicate that you agree to the terms and conditions. After you tick the box, 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 "Find Bookings" 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:

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 dates/times, and resubmit. Instead of creating a new booking, it updates the current booking.

Cancel items: This is a fast way to cancel some or all the items in your booking. By cancelling the items, you 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 the items from your previous booking selected. You can then add additional items, select a different time, and create another booking. This is a faster way to create another booking if you know you'll need the same equipment at a later date/time.

Check Out and Check In Procedures

Students are encouraged to show up on time or 10 minutes early to all check-ins and checkouts. 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@iu.edu.

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

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. Lab monitors are not permitted to make bookings for students.)
2. Hand the lab monitor your Crimson Card student ID.
3. After scanning all necessary items, the lab monitor will begin handing equipment to you.
4. Test your equipment immediately after receiving it to ensure there are no problems or damages.

Note: If equipment is damaged during production, email rtvlab@iu.edu with photographic evidence and report it to the lab monitor.

Check In Procedure:

1. Make sure all equipment from checkout is returned in the same condition in which it was checked out.
2. Tell the lab monitor on duty about any problems with equipment.
3. Give the lab monitor your ID to begin the check in process.
4. Hand all equipment to the lab monitor. Do not leave until the lab monitor gives you the ok by indicating that the check in process is complete.

Reserving Space

Studio Requests

All studio requests must be taken to the instructor of the given project. The instructor will then 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 reset the room 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 methods of reservation depending on the ownership of the room.

Media School owned rooms can be reserved by your instructor through 25Live on one.iu.edu. This excludes all Media School labs (including room 157 main, edit bays, 157L, etc.). Students are not permitted to film in lab areas. 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 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: https://mcpl.info/geninfo/reservable-spaces

On-Campus Filming

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

Building	Building Code	Contact	Contact email
Lowell E. Baier	BL001	Steve Withem Phil Poff	swithem@iu.edu ppoff@iu.edu
Lewis Bldg.	BL001C	Steve Withem Phil Poff	swithem@iu.edu ppoff@iu.edu
Bryan Hall	BL005	Richard Lewis	rmelewis@iu.edu
Franklin Hall	BL007	Mike Gray Darla Crawford	kemgray@iu.edu djraines@iu.edu
Poplars Parking	BL009	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Center for Representative Govt.	BL009C	Kelly Cornett	kelljone@iu.edu
IU Museum of Archaeology and Anthropology	BL011	Alex Wukmer Jack Kilby	mwukmer@iu.edu kilbyj@iu.edu
LGBTQ+ Culture Center	BL013B	Real Estate Office Operations Center	rlestate@iu.edu facops@iu.edu
Latino Cultural Center	BL013Y	Real Estate Office Operations Center	rlestate@iu.edu facops@iu.edu
American Indian Studies	BL014K	Richard Henne-Ochoa Real Estate Office	rhenne@iu.edu rlestate@iu.edu
Student Building (Frances Morgan Swain)	BL017	Robert Donovan Ron Joe Shields	rogirard@iu.edu rjshield@iu.edu
Kirkwood Observatory	BL021	Paige Koehler Bowles H. Robert Lezotte	pkbowles@iu.edu hlezotte@iu.edu
Swain West	BL027	David Sprinkle	dsprinkl@iu.edu
Rose Well House	BL031	Caitlin McKinley Kurt Dunbar	caimckin@iu.edu kudunbar@iu.edu
Maxwell Hall	BL033	Grace Donahue Alex Teschmacher	gradonah@iu.edu awteschm@iu.edu
E-House	BL042D	Real Estate Office Operations Center	rlestate@iu.edu facops@iu.edu
Edmondson Hall	BL043	Collins RPS Headquarters Sara Ivey Lucas	collictr@iu.edu rpshelp@iu.edu sivey@iu.edu
McCalla	BL044	Kelly Wherley Heather Calloway	kwherley@iu.edu hkc@iu.edu
Cravens Hall	BL045	Collins RPS Headquarters Sara Ivey Lucas	collictr@iu.edu rpshelp@iu.edu sivey@iu.edu
Smith Hall	BL047	Collins RPS Headquarters Sara Ivey Lucas	collictr@iu.edu rpshelp@iu.edu sivey@iu.edu

Building	Building Code	Contact	Contact email
Hutton Honors College	BL050	Becky Steele Brigid Phillips Janet Fox	rsteele@iu.edu brigphil@iu.edu foxja@iu.edu
Harris House	BL050C	Ben Hutchins Bruce Bare	bhutchi@iu.edu bcbare@iu.edu
Indiana Memorial Union	BL053	Hank Walter Allen Cody	walterh@iu.edu alcody@iu.edu
IMU Guard Hut	BL053P	Hank Walter	walterh@iu.edu
Owen Hall	BL055	Michael Glasgow Jacob Benson	smglasgo@iu.edu jacbenso@iu.edu
Wylie Hall	BL057	Erin Kirchhofer Paulette Davidson	ebottorf@iu.edu econdesk@iu.edu
Kirkwood Hall	BL058	Karen Atkins Kirkwood Hall	kawatkin@iu,edu khoffice@iu.edu
Lindley Hall	BL059	Nina Taylor Dev Montanez	njtaylor@iu.edu devmonta@iu.edu
Swain East	BL061	Clay Collier Mandie McCarty	cldcolli@iu.edu amm3308@iu.edu
Atwater Eye Care Center	BL062	Kristy Dunlap Kevin Collins	kmdunlap@iu.edu collinkf@iu.edu
Henderson Parking Garage	BL063	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Optometry School	BL065	Kristy Dunlap Kevin Collins	kmdunlap@iu.edu collinkf@iu.edu
Classroom-Office Building	BL066	Michelle Lynn Melhouse Nancy Gene Magill Joseph Kielar Jacob Benson	mmelhous@iu.edu ngmagill@iu.edu jkielar@iu.edu jacbenso@iu.edu
Rawles Hall	BL067	Clay Collier Mandie McCarty	cldcolli@iu.edu amm3308@iu.edu
Atwater Parking	BL069	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Simon Hall (Science)	BL070	John Morrow	morrow@iu.edu
Chemistry	BL071	Chad Schaeffer Jonathan Katy Steve Tait	crschaef@iu.edu jkarty@iu.edu chemchr@iu.edu
Ernie Pyle Hall	BL075	Jacob Benson Stephanie Stephenson	jacbenso@iu.edu sacrowe@iu.edu
Bill Garrett Fieldhouse	BL091	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu

Building	Building Code	Contact	Contact email
Beck Chapel	BL095	Caitlin McKinley Kurt Dunbar	caimckin@iu.edu kudunbar@iu.edu
Myers Hall	BL101	Bryan Walters James O'Donnell	rbwalter@iu.edu jodonnel@iu.edu
Biology Building	BL107	Bryan Walters James O'Donnell	rbwalter@iu.edu jodonnel@iu.edu
Goodbody Hall	BL109	RPS Headquarters Sara Ivey Lucas	rpshelp@iu.edu sivey@iu.edu
Ballantine Hall	BL111	Jill White	bhflex@iu.edu
School of Public Health	BL119	Ben Hutchins Bruce Bare	bhutchi@iu.edu bcbare@iu.edu
7th St Hut	BL130A	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Woodburn Hall	BL133	Janette Peterson Jackie Gentry	janpeter@iu.edu jculliso@iu.edu
Bryan House	BL135	Maggie Lindamood Sarah Brenia Tosick	mlindamo@iu.edu sbrenia@iu.edu
Morrison Hall	BL139	Jessica Elizabeth Williams Ron Joe Shields	jeewilli@iu.edu rjshield@iu.edu
Memorial Hall	BL141	Wells Quad RPS Headquarters Sara Ivey Lucas	wellsres@iu.edu rpshelp@iu.edu sivey@iu.edu
Music Practice	BL143	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Social Research	BL143C	Andrew Halpern-Manners KEEP: Group email	ahm@iu.edu ksisr@iu.edu
Merrill Hall	BL147	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Music Addition	BL148	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Sycamore Hall	BL149	Jacob Benson Kaylee Witt	jacbenso@iu.edu kswitt@iu.edu
East Studio Building	BL150	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Sidney & Lois Eskenazi Museum of Art	BL153	Peter Nelson Genevieve Risner Jesse Waymire B.J. Camfield	petanels@iu.edu grisner@iu.edu waymirej@iu.edu bcamfiel@iu.edu
Lilly Library	BL155	Jim Champion	jchampio@iu.edu

Building	Building Code	Contact	Contact email
Fine Arts	BL157	Karen Atkins Fine Arts Office	kawatkin@iu.edu faoffice@iu.edu
Radio-TV	BL158	Howard Lacer George Hopstetter	hlacer@iu.edu ghopstet@iu.edu
Arboretum	BL161	Tristan Johnson Trent Chitwood	johnsotb@iu.edu trchitwo@iu.edu
Auditorium	BL171	Maria Talbert David Zack Erin Wylie	mtalbert@iu.edu dzack@iu.edu erwylie@iu.edu
Lee Norvelle Theater/Neal Marshall Center	BL172	Patricia Hausmann Timothy Womock	pjhausma@iu.edu twomock@iu.edu
IU Cinema	BL173	Elizabeth Roell (Primary contact) Brittany D. Friesner (Backup) Request Form	earoell@iu.edu bdfriesn@iu.edu
Musical Arts Center	BL177	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Simon Music Library	BL181	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Eskenazi School/Mies Van Der Rohe Building	BL195	Karen Atkins Fine Arts Office	kawatkin@iu.edu faoffice@iu.edu
Ferguson International Center	BL196	Christina Fidel Frank Christenberry	cfidel@iu.edu fdchrist@iu.edu
Global & International Studies Building	BL197	Tiffany Spray Heather Duemling	tispray@iu.edu hduemlin@iu.edu
East Parking Garage	BL199	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Bicentennial Carillon	BL200C	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Wells Library	BL209	Jim Champion	jchampio@iu.edu
International Center	BL215A	Christy Moore Bailey Scott	cmgallag@iu.edu bailscot@iu.edu
University Apartments East	BL223	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
Read Hall	BL227	Read Hall RPS Headquarters Sara Ivey Lucas	readctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Wright Quad	BL237	Wright Quad RPS Headquarters Sara Ivey Lucas	wrighctr@iu.edu rpshelp@iu.edu sivey@iu.edu

Building	Building Code	Contact	Contact email
Teter Quad	BL243	Teter Quad RPS Headquarters Sara Ivey Lucas	teterctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Wendell W. Wright	BL245	Timothy Hansel Thalia Anderson	thansel@iu.edu tander@iu.edu
Forest Quad	BL257	Forest Quad Jessica Uhlman Angel Thornsbury Sara Ivey Lucas RPS Headquarters	foresctr@iu.edu jruhlman@iu.edu afthorns@iu.edu sivey@iu.edu rpshelp@iu.edu
Hershey Hall	BL272	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Johnston Hall	BL275	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Vos Hall	BL276	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Hickory Hall	BL276A	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Birch Hall	BL276B	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Cedar Hall	BL276C	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Linden Hall	BL276D	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Cypress Hall	BL276E	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Beech Hall	BL276F	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Pine Hall	BL276G	Union Street RPS Headquarters Sara Ivey Lucas	unionctr@iu.edu rpshelp@iu.edu sivey@iu.edu

Building	Building Code	Contact	Contact email
Moffat Hall	BL277	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Griggs Lounge	BL278	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Dreiser Hall	BL279	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Stempel Hall	BL280	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Barnes Lounge	BL282	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
3rd & Union Apartments	BL296	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
Willkie B	BL297	Willkie RPS Headquarters Sara Ivey Lucas	willkctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Spruce Hall	BL298	Spruce Hall RPS Headquarters Sara Ivey Lucas	sprucctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Willkie C	BL299	Willkie RPS Headquarters Sara Ivey Lucas	willkctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Willkie A	BL301	Willkie RPS Headquarters Sara Ivey Lucas	willkctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Mason Hall	BL304	Ashton Residential Center RPS Headquarters Sara Ivey Lucas	ashtoctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Eigenmann Hall	BL313	Janelle Reeves RPS Headquarters Sara Ivey Lucas	reeves@iu.edu rpshelp@iu.edu sivey@iu.edu
Student Services	BL316	Maureen Potter	mwhitset@iu.edu
Hillcrest	BL401	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu

Building	Building Code	Contact	Contact email
Asian Culture Center	BL401C	Real Estate Office Operations Center	rlestate@iu.edu facops@iu.edu
Luddy Hall (Informatics)	BL404	Vance Joel Feutz	vfeutz@iu.edu
Research Service Building	BL 405	Carrie Lucero Mark Arnold	capell@iu.edu maaarnol@iu.edu
Geological Material Test	BL405D	John Hettle Todd Thompson	jlhettle@iu.edu tthomps@iu.edu
Eskenazi Wood and Metal Shop	BL406	Karen Atkins Shops Building	kawatkin@iu.edu nmo@iu.edu
DeVault Alumni Center	BL407	Kristin Brand Alicia Parish	kbrand@iu.edu alparish@iu.edu
Studio Arts Annex	BL409	Karen Atkins Fine Arts Office	kawatkin@iu.edu faoffice@iu.edu
Chilled Water Plant	BL411	Derek Eads	deeads@iu.edu
N Woodlawn Chiller Plant	BL411N	Derek Eads	deeads@iu.edu
Myles Brand Hall	BL414	Vance Joel Feutz	vfeutz@iu.edu
Luddy Center for A/I	BL415	Vance Joel Feutz	vfeutz@iu.edu
Forrest Avenue Parking Garage	BL415P	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Geological Sciences	BL417	John Hettle David Polly	jlhettle@iu.edu pdpolly@iu.edu
Psychology	BL419	Jesse Goode	jcgoode@iu.edu
Multi Science 2	BL423	Charles D. Lyons Jr. Kristie Flanders	cdlyons@iu.edu kmflande@iu.edu
Briscoe Quad	BL433	Briscoe RPS Headquarters Sara Ivey Lucas	briscoe@iu.edu rpshelp@iu.edu sivey@iu.edu
Persimmon A & B	BL436	Walnut Grove RPS Headquarters Sara Ivey Lucas	walgrctr@iu.edu rpshelp@iu.edu sivey@iu.edu
McNutt North	BL437	McNutt Center RPS Headquarters Sara Ivey Lucas	mcnutctr@iu.edu rpshelp@iu.edu sivey@iu.edu
McNutt Central	BL439	McNutt Center RPS Headquarters Sara Ivey Lucas	mcnutctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Chestnut C & D	BL440	Walnut Grove RPS Headquarters Sara Ivey Lucas	walgrctr@iu.edu rpshelp@iu.edu sivey@iu.edu

Building	Building Code	Contact	Contact email
McNutt South	BL441	McNutt Center RPS Headquarters Sara Ivey Lucas	mcnutctr@iu.edu rpshelp@iu.edu sivey@iu.edu
Fee Lane Parking Garage	BL448	Amanda Turnipseed Travis Leake	akellis@iu.edu twleake@iu.edu
Godfrey Grad & Exec. Education Center	BL450	Nathan Morrison Eric Mitchell Rodkin	morrisna@iu.edu erodkin@iu.edu
Hodge Hall (Business School)	BL451	Nathan Morrison Eric Mitchell Rodkin	morrisna@iu.edu erodkin@iu.edu
SPEA	BL452	Chad Sweatman Greg Pearson	csweatma@iu.edu grepears@iu.edu
Harper Hall	BL453	Foster Quad RPS Headquarters Sara Ivey Lucas	fostectr@iu.edu rpshelp@iu.edu sivey@iu.edu
Gresham Dining Hall	BL454	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
Shea Hall	BL455	Foster Quad RPS Headquarters Sara Ivey Lucas	fostectr@iu.edu rpshelp@iu.edu sivey@iu.edu
Martin Hall	BL456	Foster Quad RPS Headquarters Sara Ivey Lucas	fostectr@iu.edu rpshelp@iu.edu sivey@iu.edu
Magee Hall	BL461	Foster Quad RPS Headquarters Sara Ivey Lucas	fostectr@iu.edu rpshelp@iu.edu sivey@iu.edu
Jenkinson Hall	BL462	Foster Quad RPS Headquarters Sara Ivey Lucas	fostectr@iu.edu rpshelp@iu.edu sivey@iu.edu
Nelson RPS Administration	BL463	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
Undergraduate Education	BL465B	Christy Moore Janelle Reeves	cmgallag@iu.edu reeves@iu.edu
Wells House	BL465C	Maggie Lindamood Real Estate Office	mlindamo@iu.edu rlestate@iu.edu
Harlos House	BL465E	Christoph Irmscher Nathan Schmidt	cirmsche@iu.edu schmidna@iu.edu
IU Student Health Center	BL467	Joe Sheese	jsheese@iu.edu
Recreational Sports (SRSC)	BL475	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu

Building	Building Code	Contact	Contact email
Hoosier Courts Daycare	BL523	Xinrui Song Angie Bowen	songxin@iu.edu ankbowen@iu.edu
Campus View Apartments	BL529	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
Botany Greenhouse	BL549	John Leichter Matt Freeman Bryan Walters	jleichte@iu.edu gmfreema@iu.edu rbwalter@iu.edu
Junior Gardening	BL549A	Kaylie Scherer Trent Chitwood	askschere@iu.edu trchitwo@iu.edu
Botany Field Greenhouse	BL549G	John Leichter Matt Freeman Bryan Walters	jleichte@iu.edu gmfreema@iu.edu rbwalter@iu.edu
Research Lab	BL550	Bryan Walters James O'Donnell	rbwalter@iu.edu jodonnel@iu.edu
Hilltop Garden Center	BL551	Kaylie Scherer Trent Chitwood	askschere@iu.edu trchitwo@iu.edu
Fly Magnetic Center	BL552	Bryan Walters James O'Donnell	rbwalter@iu.edu jodonnel@iu.edu
Tulip Tree Apartments	BL555	Maggie Talmage RPS Headquarters Sara Ivey Lucas	mtalmage@iu.edu rpshelp@iu.edu sivey@iu.edu
George Thomas Clubhouse	BL562	Davis Bolsteins Dan Hilker	dbolstei@iu.edu dhilker@iu.edu
Innovation Center	BL563	Ben Hutchins Bruce Bare	bhutchi@iu.edu bcbare@iu.edu
Global NOC Building	BL571	Tina Bradley Tammy Pardue	tibradle@iu.edu tjpardue@iu.edu
Intercollegiate Athletic Gym	BL572	Operations Center Davis Bolsteins	facops@iu.edu dbolstei@iu.edu
Smith Research Center	BL573	Rowan M. Tansey Ron Joe Shields	rtansey@iu.edu rjshield@indiana.edu
Childrens Center	BL576	Dawn Berkenstock Christin Olson Xinrui Song Linda Fields	dampatte@iu.edu chosmith@iu.edu songxin@iu.edu fieldsll@iu.edu
ROTC Supply Center	BL577	Amanda McKinney	amamckin@iu.edu
Cyberinfrastructure Building (CIB)	BL578	Tina Bradley Eric Goy	tibradle@iu.edu egoy@iu.edu
Data Center	BL579	Eric Goy Bart Taylor	egoy@iu.edu barttayl@iu.edu

Building	Building Code	Contact	Contact email
Disability & Community	BL580	Shelby May-Flynn	shemay@iu.edu
The Health Sciences Building	BL584	Seth Debro	sldebro@iu.edu
Bart Kaufman Field	BL593	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Andy Mohr Field	BL594	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Mellencamp Pavilion	BL595	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Marching Hundred Hall (Ray E. Cramer)	BL596	Rick Moore Alex Bucy	rsmoore@iu.edu alexbucy@iu.edu
Hayes Track	BL597-599	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Wilkinson Hall	BL600	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Memorial Stadium	BL601	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Tennis Center	BL602	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu
Simon Skjodt Assembly Hall	BL603	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Gladstein Fieldhouse	BL604	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Wilcox House	BL604B	Tony Neibold Lisanne Perry	tneibold@iu.edu lisperry@iu.edu
Outdoor Pool	BL605	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu
Headley School	BL605C	Tony Neibold Lisanne Perry	tneibold@iu.edu lisperry@iu.edu
Sembower Concession	BL606	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu
Sembower E Pressbox	BL606E	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu
Sembower W Pressbox	BL606F	Nick Horton Mike Grannan	hortonn@iu.edu mgrannan@iu.edu
Cook Hall	BL607	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Weathers Golf Team Center	BL607P	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu

Building	Building Code	Contact	Contact email
IU Golf Teaching and Training Center	BL607S	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Multidisciplinary English and Science Hall-MESH	BL608	Scott Clarke	scotclar@iu.edu
Armstrong Stadium / Tardy Center	BL609	Davis Bolsteins Jesus Flores	dbolstei@iu.edu jesulfor@iu.edu
Auxiliary Library Facility (ALF)	BL613	Vaughn Nuest Kelly Wherley	vnuest@iu.edu kwherley@iu.edu
IU Warehouse	BL615	Dan Gummere Todd Reid	dsgummer@iu.edu surplus@iu.edu
IU Research & Teaching Preserve	BL617P	Michael Chitwood	michitwo@iu.edu
Motor Pool	BL618	Amanda Wilson Travis Muder	amawilso@iu.edu tmuder@iu.edu
Journal of American History	BL652G	Real Estate Office Operations Center	rlestate@iu.edu facops@iu.edu
Woodburn House	BL653	Real Estate Office Operations Center	rlestate@iu.edu facops@iu.edu
Wylie House Museum	BL655	Jim Champion	jchampio@iu.edu
Bradley Education Center	BL655G	Jim Champion	jchampio@iu.edu
Morgan-Monroe Observatory	BL690	Paige Koehler Bowles H. Robert Lezotte	pkbowles@iu.edu hlezotte@iu.edu
Showalter House	BL810	Tony Neibold Lisanne Perry	tneibold@iu.edu lisperry@iu.edu
IUPD Police Department	BL990Y	Shannon Bunger Kenneth Ross Allen	sbunger@iu.edu keroalle@iu.edu

Permits and Insurance

Location Agreement

A signed location release form provides permission for you and your crew to film on site. Location release forms must be signed by the owner of the location as well as the producer of the film.

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 provides you with insurance for equipment when filming off campus. A certificate of liability insurance (COI) is used to show the location manager proof of insurance and must be obtained by all students who plan to film off campus.

To request a COI, go to the "Certificate of Insurance – Film Students" app on one.iu.edu a minimum of **10 business days** before your scheduled film date. After submitting your request, you should receive the following completed form via email:

ACORD®

CERTIFICATE OF LIABILITY INSURANCE

TRUST-7

OP ID: JT

DATE (MM/DD/YYYY)
09/05/2018

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.

IMPORTANT: 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).

PRODUCER
First Insurance Group, Inc.
1405 North College
Bloomington, IN 47404
Lance Eberle

CONTACT NAME:
PHONE (A/C, No, Ext):
FAX (A/C, No):
E-MAIL ADDRESS:

INSURED The Trustees of Indiana University - Film Class
1229 E. 7th St. #319
Bloomington, IN 47405

INSURER(S) AFFORDING COVERAGE	NAIC #
INSURER A :	
INSURER B :	
INSURER C :	
INSURER D :	
INSURER E :	
INSURER F :	

COVERAGES   CERTIFICATE NUMBER: REVISION NUMBER:

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.

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS	
A	COMMERCIAL GENERAL LIABILITY						EACH OCCURRENCE	$ 1,000,000
	CLAIMS-MADE OCCUR						DAMAGE TO RENTED PREMISES (Ea occurrence)	$ 100,000
							MED EXP (Any one person)	$ Excluded
							PERSONAL & ADV INJURY	$ Excluded
	GEN'L AGGREGATE LIMIT APPLIES PER:						GENERAL AGGREGATE	$ 2,000,000
	POLICY PRO-JECT LOC						PRODUCTS - COMP/OP AGG	$ 2,000,000
	OTHER:							$
	AUTOMOBILE LIABILITY						COMBINED SINGLE LIMIT (Ea accident)	$
	ANY AUTO						BODILY INJURY (Per person)	$
	OWNED AUTOS ONLY SCHEDULED AUTOS						BODILY INJURY (Per accident)	$
	HIRED AUTOS ONLY NON-OWNED AUTOS ONLY						PROPERTY DAMAGE (Per accident)	$
								$
	UMBRELLA LIAB OCCUR						EACH OCCURRENCE	$
	EXCESS LIAB CLAIMS-MADE						AGGREGATE	$
	DED RETENTION $							$
	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY Y / N						PER STATUTE OTH-ER	
	ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH)	N / A					E.L. EACH ACCIDENT	$
	If yes, describe under DESCRIPTION OF OPERATIONS below						E.L. DISEASE - EA EMPLOYEE	$
							E.L. DISEASE - POLICY LIMIT	$
B	Equipment Floater							

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)

CERTIFICATE HOLDER

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

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Bloomington Contact Information

Scenes requiring sidewalk or road closure, SFX work, etc. (more information in the "Working with Weapons" and "Stunt and Intimacy Coordinators" sections) will require a call to the police of the jurisdiction you are planning to film in. If a road closure or SFX work is required, these will come with monetary costs 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. However, you must be aware of your surroundings. Pedestrians and others will want to get around you and can also distract you from your work. It is recommended to use 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:

Anthony Williams

Campus Chief Law Enforcement Officer

aw183@iu.edu

Non-Emergency:

812-855-4111

Bloomington Police:

Michael Diekhoff

Chief of Police

812-339-4477

diekhofm@bloomington.in.gov

Mayor's Office:

Adam Wason

Director of Public Works

812-349-3410

wasona@bloomington.in.gov

Movie Crew Job Titles *©2018 Justin Griesinger*

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 the movie set, assisting the production designer in constructing 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. Prop makers are 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 items such as prop weapons, 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 will be used on set. These 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 during pre-production based on the director's vision for the film. Each sketch represents a different camera setup. These drawings usually include camera angles, characters, and set design, and are 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 helps to set up and build the camera, threads the film through the camera when a new magazine is loaded, and maintains and cleans 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 ensure correct labeling for every shot.

Camera Operator – The camera operator physically controls and operates the camera during filming, under the direction of the DP (director of photography). The camera operator works closely with both ACs as well. The camera operator controls the framing of shots 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 in 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 (DP) supervises the overall visual look of the film as seen through the camera by recommending which cameras and lenses to use for the production and designing shot framing and camera movements in conjunction with the director. The DP is in charge of the camera crew and lighting design (in collaboration with the gaffer).

Photographer/Production Stills – This person takes still photographs to document the behind-the-scenes making of the production. Often, the images produced by this person are 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 video that 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 purpose of documentation.

Food Department

Assistant Food Stylist – The assistant food stylist assists the lead food stylist in the preparation and arrangement of the food seen in the film. This person usually has an extensive background in cooking, recipe development, and the ability to assist with devising creative solutions for the attractive presentation of food.

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 services sets up and

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

Food Stylist – The food stylist prepares and arranges the food used in photographs, commercials, or movies in an appealing way. This person usually has an extensive background in cooking, recipe development, and the ability to find creative solutions for making 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 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) 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 extensive cabling which is 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, and 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 DP to formulate the best tactic for accomplishing a given shot. The key grip supervises to ensure proper camera rigging and manages light blocking and diffusing techniques.

Location Department

Location Manager – This person is in charge of obtaining 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 obtaining and processing any location permit fees. On some smaller shoots, the location manager also 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 about 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 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 for the wardrobe assistant are maintenance and styling of 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 AD 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 AD to help accomplish their duties. The call sheets for each shooting day are created by the 2nd assistant director. The 2nd AD also helps manage the scheduling of talent, crew, and equipment needed for each day, as well as 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 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. The producer assists with the hiring of actors and key crew members while keeping track of finances throughout the production. Additionally, 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 PA 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. The production manager 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, taking detailed notes concerning what has been shot, what needs to be shot, and noting any deviations from take to take. This person 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. Teleprompters are often 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 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 a 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 the 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 known as the armorer, this person is primarily responsible for the handling, maintenance, and care of all firearms, weapons, and pyrotechnics 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 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. This person also works closely with the location manager to obtain proper parking permits and parking locations for all vehicles.

Transportation Driver – The transportation driver works under the supervision of the transportation captain. Transportation drivers 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.

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. Before these meetings, the producer should "break down" the script with breakdown sheets (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 the 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. Therefore, it is important to keep in mind that your reputation with the acting community will precede and follow you through your career at IU and beyond. Because of this, you should be sure to treat every actor with respect throughout 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 which benefits their future casting sessions.

Breakdowns can be posted on various bulletin boards around the Radio-Television 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

Before the casting session, be sure to create "sides" for each role. A "side" is typically 1 to 2 pages pulled from the script that highlight an important moment for the character in the story. A 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.). Sides for each role an actor is auditioning for should be distributed to the actor 24 hours prior to the casting session.

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 be ready to provide the actor a printed copy of the side if needed. Upon availability/readiness, the crew member should bring the actor into the room and introduce them to the director, casting director, and any person that will be reading another role in the side.

Recording the Audition

You should be sure to record your auditions for later review. The best practice for this is to use an XF405 camcorder (available through the Media School checkout system). You'll probably want to use 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 with each other or how actors may fit visually with roles counter to one another. A useful recording of the audition will include all types of framing on the actor throughout the audition, from full shots to closeups.

Actors should slate prior to beginning their auditions. Once the camera is rolling, have actors state their names, spell their last names (they can also provide contact info if they wish), and state what roles they are auditioning for.

It is acceptable for the director to give an "adjustment" after the first read. This is a good test to see how well the director and actor communicate, as well as to see how the actor responds to direction 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, if you hadn't already asked, inquire about the actor's scheduling information and any conflicts the actor may have with your production schedule.

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

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. First, safety is paramount in any movie production. Therefore, each production should always have a first aid kit on hand while shooting on location. First aid kits are available for purchase at any Target, Walmart, or pharmacy store for approximately $16.

Locations on IU Bloomington's campus are 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 for obtaining a COI from INLOCC. 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 or in parks in most circumstances. However, if your shoot could significantly disrupt normal use of these resources or will require access to areas normally closed to the public, you will need to request a filming permit from the City of Bloomington.

City of Bloomington Filming Permit Applications can be found here:

https://bloomington.in.gov/sites/default/files/2019-01/Filming%20Permit%20Application.pdf

Be aware that larger municipalities will 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 plan to 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 things to keep in mind when considering 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?

Many times, locations will ask for a fee to allow your production to film in their space. Be prepared for this. Some of the reasons businesses might 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:

- Wear close-toed shoes.
- If you are working with lights that are turned on, use gloves.
- Inform others that you are moving an object by calling "Points!"
- Inform others that you are about to turn on a light by calling "Striking!"
- Keep 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 medical attention, that person needs to be taken to the nearest hospital. Hospital information 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. Crew positions such as 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.**

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 AD'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 with 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 that person. 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 that 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 facilitate 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 2nd assistant camera (2nd AC). The 2nd AC is also the person who slates each shot (i.e., updates the slate with each scene/take and claps for audio and video sync purposes). Camera reports are important to ensure that all 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 minors 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

Minors must be accompanied by a parent or legal guardian at all times on set. We also recommend, along with the parent, having a child handler to accompany the minor 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 5:00 a.m.
- Minors may not work after 10:00 p.m. on a school night.
- **Exception**: On non-school nights, minors may work until 12:30 a.m.

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 Indiana University property per Indiana University 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. (Indiana University, 2023)

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, AD, 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.

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

Leraldo Anzaldua
Stunt Coordinator
lanzaldu@iu.edu

Patrick Kelly
Indiana University Martial Arts Program Coordinator, Martial Concepts:
Performance and Fighting Systems, Stunt Coordinator, Fight Designer
pkelly@iu.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 generally **not allowed** 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, per Indiana University policy FIN-INS-11:

1. The animal must at all times be under control of the owner/handler and must not be disruptive.
2. The animal 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.
3. The animal must not pose a direct threat to the health or safety of others.
4. Except as provided herein, animals may not be left unattended while on university property. Animals may never be left tethered to a stationary fixture or tree...
6. All animals must be vaccinated against diseases common to that species of animal in accordance with all federal, state, and local ordinances and/or regulations, and the owner/handler must be able to provide proof of such vaccinations if requested. In addition, all animals should have a tag that identifies the owner/handler and contact information in case of emergency.
7. The owner/handler is responsible for containing and disposing of all animal waste.
8. The owner/handler is responsible for all damages and injuries caused by the animal. (Indiana University, 2023)

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

https://policies.iu.edu/policies/fin-ins-11-animals-on-university-property/index.html

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 the animal is brought on set to perform, there must be a meeting between the animal trainer and the cast and crew. The trainer will inform the cast and crew of safety procedures and remind the everyone not to feed, pet, or play with the animal. You should 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 the 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 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 allows 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 a 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 give you a confident "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. Make sure 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 the actor 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.

if "as if" scenarios are not working, using verbs and reminding actors of the objective for the scene is a methodology that is taught at IU Theatre and can be another great tool. Remember that a character in a script has an objective in every scene as well as an overall objective in 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

It is important to 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' mindsets and become present with the world around them. Encourage actors to go through their chosen closure method at the end of filming.

Talent Release

When actors arrive on set it is **vital** to have them sign "Consent and Release" forms. These allow you to legally use the actors in your film. The AD should keep track of these forms. Should an actor prefer to be credited with a stage name, have the actor list it as such on this sheet and ensure that all call sheets use the actor's preferred (stage) name. This will cause less confusion when ending credits are being created.

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 the intended post-production schedule to your actors. Reshoots and ADR work are often necessary, so be sure to schedule time for these. 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 reels and keep a good line of communication between you and local talent.

Equipment Guides

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.

- **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.

- **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.

- **605 Formatting:** *Menu>Recording/Media Setup>1>Initialize Media*

- **C100 Formatting**: *Other Functions> Initialize Media> Complete*
    - o 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 23.98fps. 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.

- **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.

- **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 reproducing skin tones accurately. Our cameras have presets for daylight and tungsten lighting as well as custom options.

- **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.
- **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 at 1/48 unless you are instructed otherwise.

- **605 Shutter Speed**: Touch the bottom left of the screen, then 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 the shutter speed (it will highlight in orange on the screen), then use the knob on the top of the camera to adjust the shutter 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.

- **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.
- **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.

- **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 that power is supplied to the external microphone, go to *Menu>Audio Setup>4>MIC Input>MIC (with Power Supply)*.
    - o Note that the volume on these cameras is often low and you will usually have to turn the headphone volume up.
- **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 make sure 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.

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.
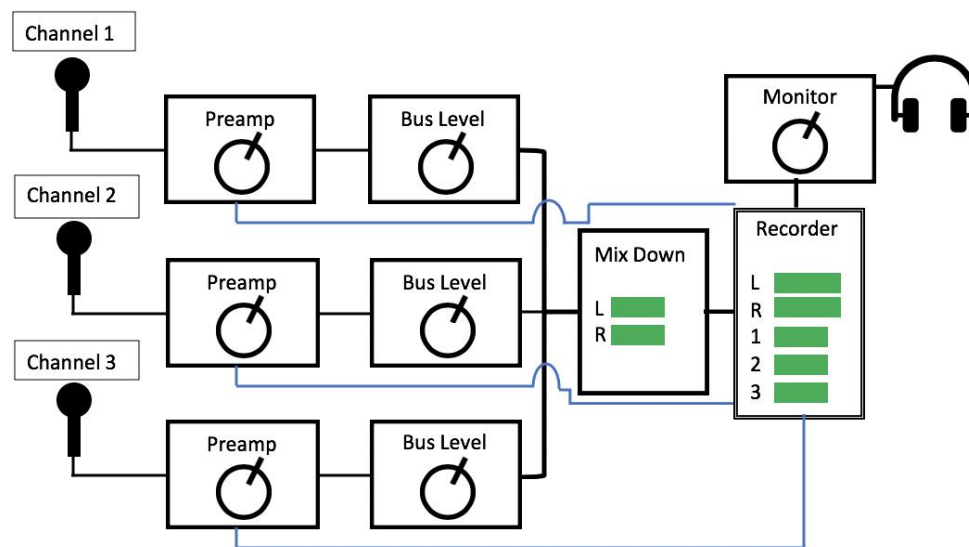
Transferring Audio Files

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*

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.

OMNI   BI-DIRECTIONAL   CARDIOID   HYPER-CARDIOID   SHOTGUN
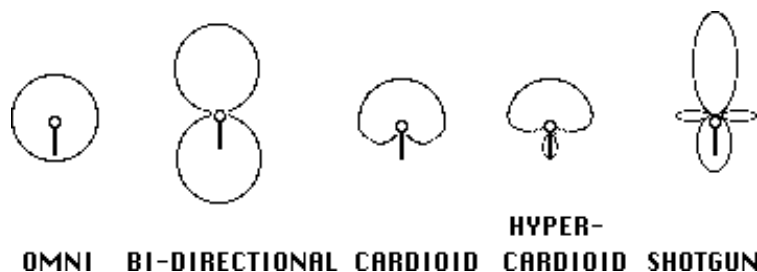
Which Microphone to Use

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 noise when it hits a flat surface. Because the bottoms of these mics are flat, they are easy to hide in a space.

Proper Microphone Placement

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

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 an acoustically treated space like the whisper room.

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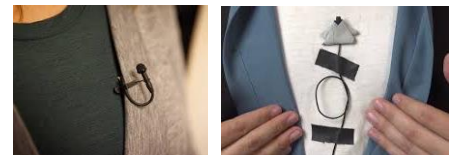
What We Hear & Room Tone

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, will pick up the noise of the fans even while the person is speaking.

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, have the talent speak at the volume at which 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 .
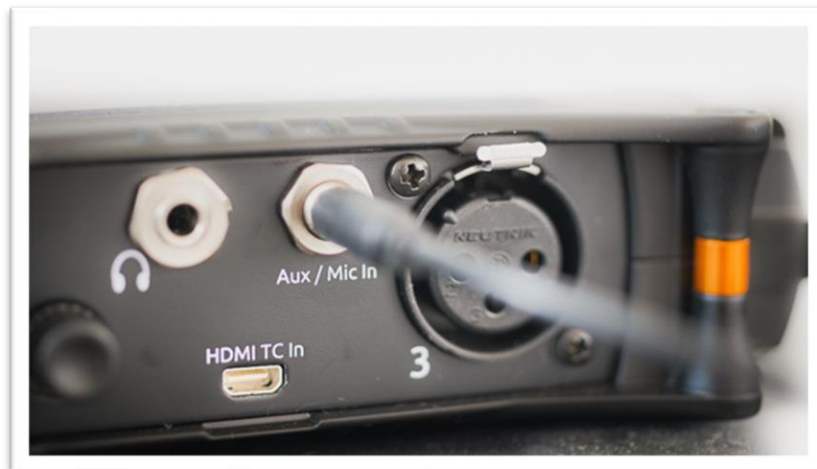
To Set Up the Sound Devices MixPre-3 and 6:

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 on 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 Tentacle's "Auto Mic Level" option 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 Terminal*s 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 2.01 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 a 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.
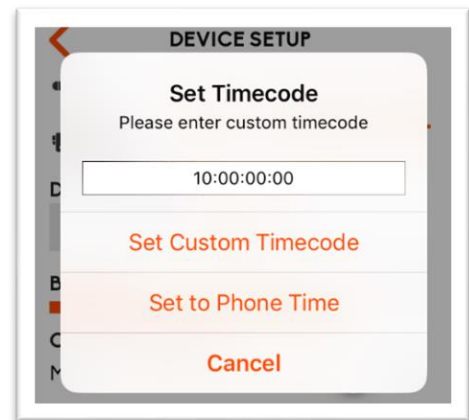
Note: Please set a custom timecode on **only one** of your Tentacle devices. Then use the provided black DSLR Mini Jack to Mini Jack cable to connect that "master" Tentacle to the other Tentacle devices you have to sync them to the "master." If you set all Tentacle devices with the phone, you will have a timecode offset between the different Tentacle devices due to the inaccuracy of phone time.

Advanced Audio Gear Guide

Sound Devices 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 between selections and to select specific parameters:

- `Menu` **Button:** enters setup menu.
- **Angle Brackets (>ITEM<):** signify a highlighted menu item.
- **Check Mark:** selects highlighted item or parameter.
- **Up Arrow:** moves up in menu and between menu items.
- **Down Arrow:** moves down in menu and between menu items.
- **X:** exits the selected function or setup menu altogether.
- `Stop` **Button:** exits from any menu and cancels any changes. Use it to escape out of the setup menu.

The right panel rotary switch (labeled "Select") is a convenient control that allows you to quickly navigate between menu items and item options. Its push-to-select functionality duplicates the check mark in most menus.

702T Recommended Menu Set Up

- **Record Sample Rate:** 48 kHz (ALWAYS select this option 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. With a screwdriver, rotate the TC Rate dial to position #4 for 23.976 fps. At this point, the box should be flashing red.
4. Connect the 702T to the sync box via the LEMO cable.
5. When the sync box is flashing consistently it is ready to jam timecode into the camera.
6. Attach the short BNC cable that should be plugged into the sync box into the timecode jack on the camera.
7. Make sure that timecode is set to "Free Run" in the camera's menu settings.
8. 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, make sure 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

Step 1: Attach the Camera to the Tripod

After the tripod is set up, remove the baseplate from 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. Make sure the tripod plate is locked with the plate lock screw.

Step 2: Attach the Side Handle to the Camera

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 this 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!

Step 3: Attach the Top Handle to the Camera

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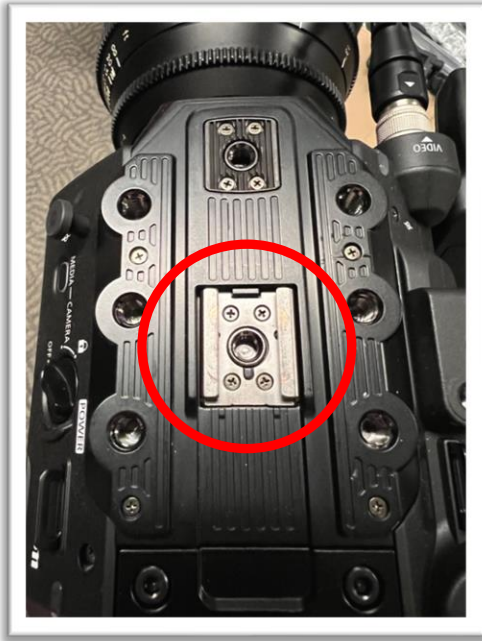
The short thumb screw should go through the hole with silver ridges on the bottom of it:

Step 4: Attach the Monitor

Once the top handle is secured, you are ready to attach the Canon monitor. 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.
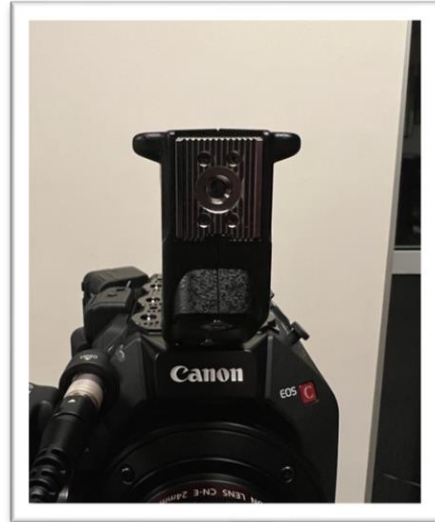
Next, attach one end of the Canon monitor cable to the camera port labeled "VIDEO" and the other end to the monitor.
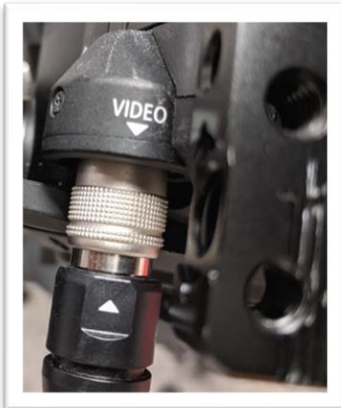
TIP: The white arrows should point at each other. **Do not force the cable into the port!**

Step 5: 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:

Step 6: Attach the Rails

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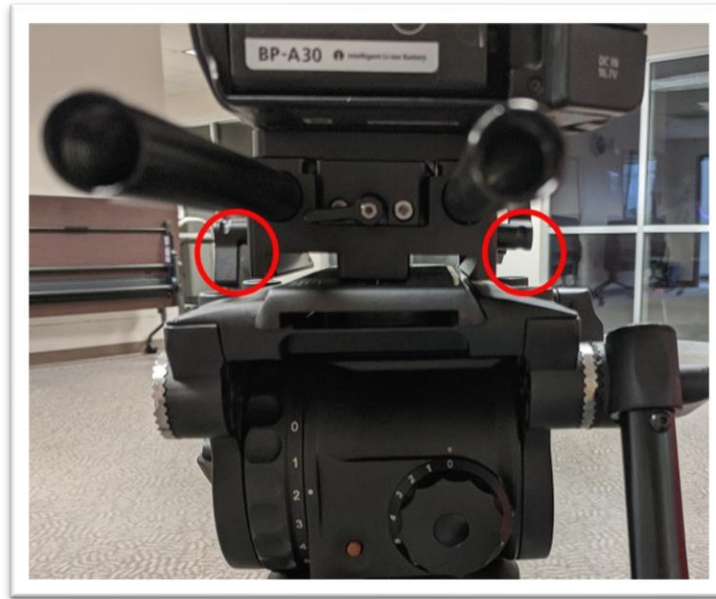
In this photo, the rail locks are indicated by red circles.

Step 7: Attach the Lens

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.

Finally, 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 to 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:
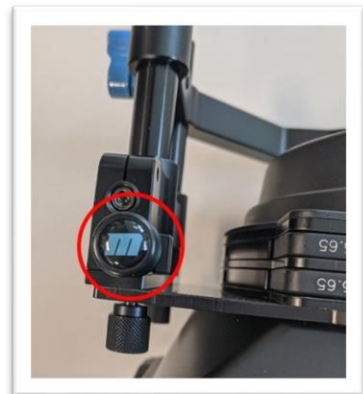
The matte box is also how we add filters. These filters snap into the filter holders on the matte box and can add effects to your image. To add a filter, loosen the screws on the filter tray of the matte box, indicated in the photo on the right. **Do not remove the screws entirely!**

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 secondary monitor can use NP-F batteries for power:

An HDMI cable will be needed to transmit signal to the secondary monitor from the camera. Connect the HDMI cable to both the HDMI port on the back of the camera and to the HDMI input on the monitor as shown in the photos below:
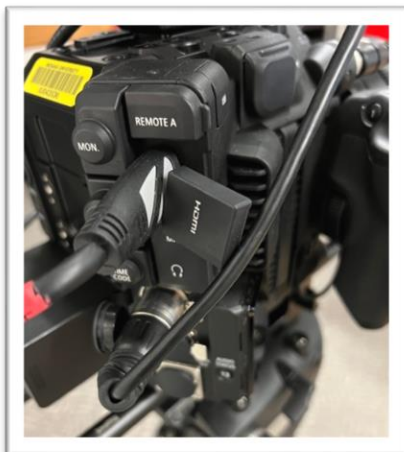
When you have finished setting up your camera, it should look like the one in the image below:

Ronin MX Guide

Definitions

Roll: 360-degree camera movement.

Tilt: Camera movement up and down.

Pan: Camera movement left and right.

Speed: How fast the camera travels 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, make sure 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 toward the handlebar. The camera should stay in place. If the camera begins to roll forward, it is bottom-heavy and needs to be moved toward the center of the gimbal. If the camera begins to roll backwards, it is top-heavy and needs to be moved toward 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. Make sure the bottom and top bars are re-latched before testing.
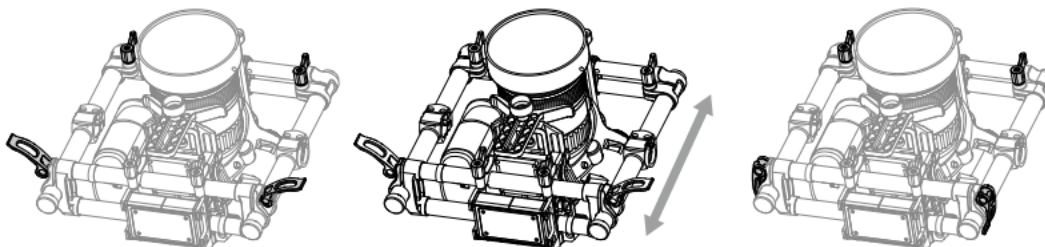
3. Check the roll axis by facing the camera forward and seeing if it moves on a 360-degree axis. If it does, you will have to move the camera left or right depending on which way it is rolling. Do this by loosening the camera and mounting plate to slide left and right. Make sure that these are re-locked before moving on to the next step.
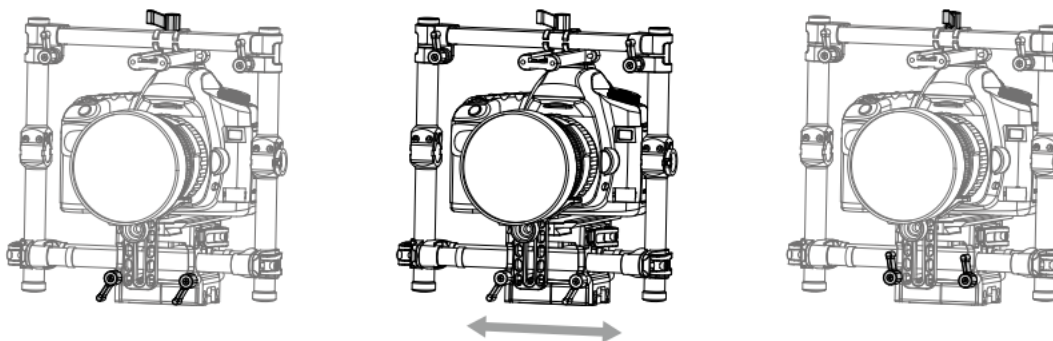
4. Check the tilt axis by facing the camera forward and seeing if it moves forward or backward. If it moves forward, the camera is front-heavy. If it moves backward, the camera is back-heavy. To adjust the tilt axis, unlock the mounting plate and slide the camera forward or backward. Ensure the plate is locked before proceeding to the next step.
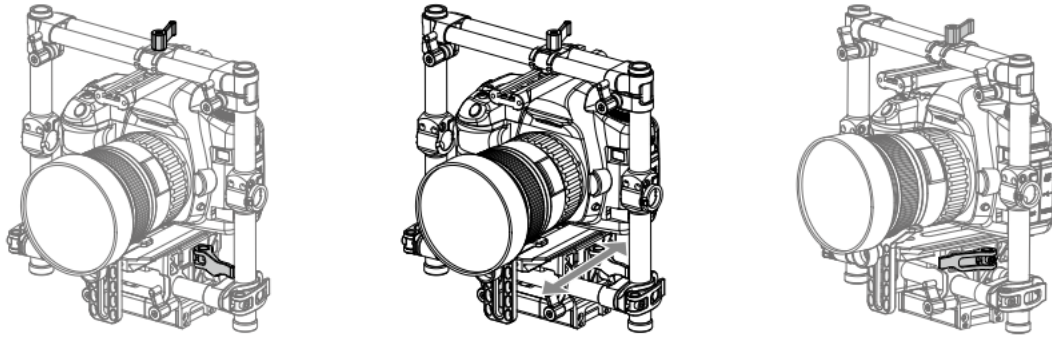
5. Check the pan axis by raising the gimbal so that the camera is in a higher position. If the front end rotates to the lower position when you do this, the gimbal is front-heavy and must be slid backwards. If it does the opposite, it is back-heavy. To adjust the pan axis, unlatch the top clamp and twist the knob to move the gimbal. When balanced, re-lock the latch.
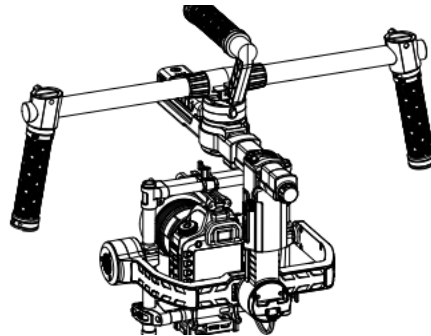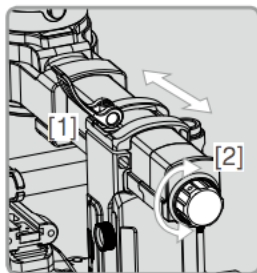
Now it is time to turn the gimbal and camera on. Press the intelligent battery button to turn the gimbal on and have your phone close by with the DJI app open.

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
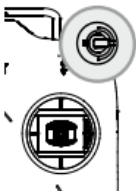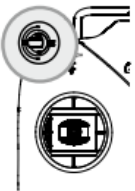
- Username: Ronin-MX2
- Password: ronin2

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:

	MODE: The MODE switch is used for toggling SmoothTrack. 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. 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. 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.
	FUNCTION 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. Position 1 -Fast Position 2 -Normal Position 3 -Slow 2. Activating Motor Kill Switch 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.
	Left Stick (Default settings): Horizontal movements on the left stick control the roll axis. Vertical movements have no definition.

	Right Stick (Default settings): Horizontal movements on the right stick control the pan axis.		**Right Stick (Default settings):** Vertical movements on the right stick control the tilt axis.

Ronin Mx Gimbal: Modes

Underslung: Pictured in the illustration below. This is the default mode for the gimbal.
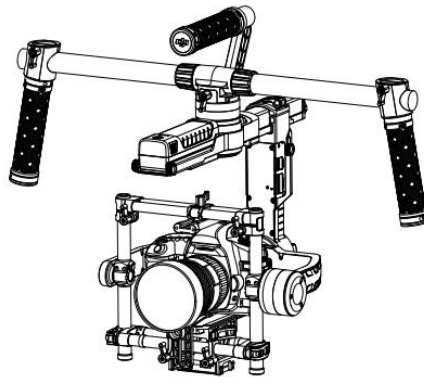
Upright: The upright mode, pictured below, allows for higher camera positions. To use this mode, flip the gimbal forward 180 degrees from the underslung mode and it will automatically change to the upright mode.
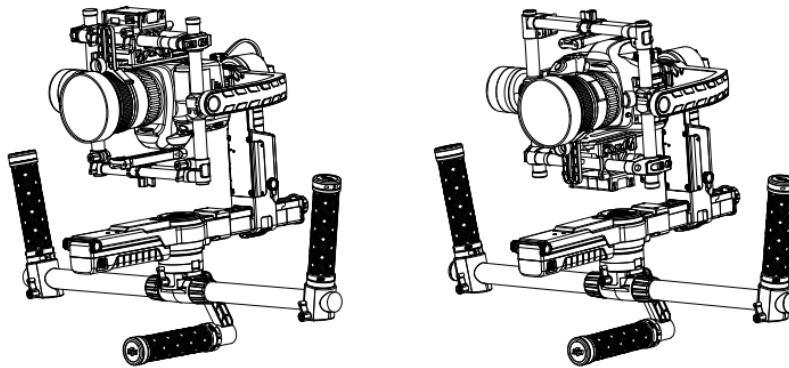
Briefcase: This mode, pictured below, allows you to keep the gimbal close to your body. To use the briefcase mode, rotate the handlebars 90 degrees or use the app.
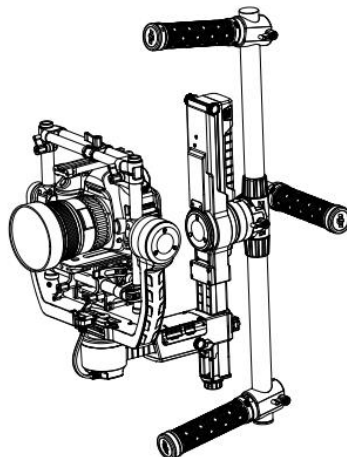
File Management for Postproduction

When you have 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. To start with, we recommend an external hard drive and OneDrive.

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.
    - Example: 8/12/18 would be 180812.
- Storage of all reference 01_Video, 02_Audio and 03_Reports.
    - Make sure files are organized based on which camera the footage was shot with, i.e., "a_cam" or "b_cam."
        - Filenames within "a_cam" should begin with 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). This count continues into the next shooting day(s).
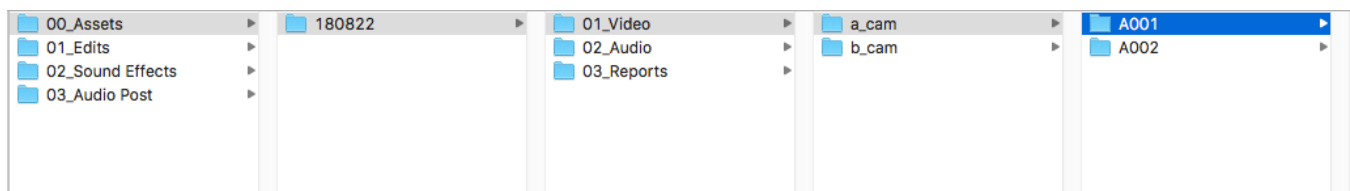
- Within 02_Audio, filenames should also indicate the memory card number, i.e., SR01 (sound roll) (memory card 1). This count continues into the next shooting day(s).
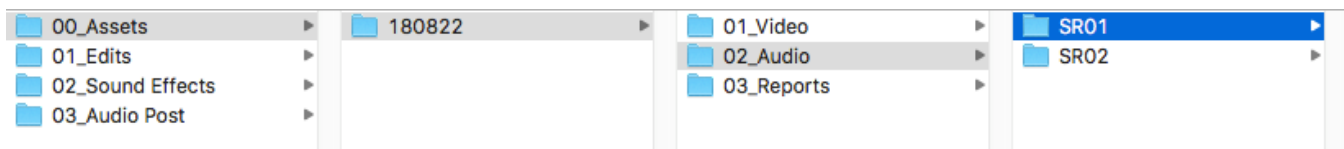
- The 03_Reports folder is where all reports from the day are stored.

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

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

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):

_____

_____

_____

_____

Call Sheet

Production Titl[ ]		CALL SHEET		Date:		
				Day:	out of	
				Prod. No:		
Director:		CREW CALL		Weather:		
Phone:						
				Sunrise:	Sunset:	
Producer(s):				Nearest Hospital:		
Phone:		LEAVING CALL:				
		PRE-CALL (Grip/Elec):				
1st AD:		CAST REHEARSAL:		Attached [ ] Map [ ] Safety Bulletin		
Phone:		SHOOTING CALL:				
ALL CALLS SUBJECT TO CHANGE BY ASSISTANT DIRECTOR				**Travel INFO**		

SET & SCENE DESCRIPTION	SC #S	CAST #S	D/N	PGS	LOCATION ADDRESS
					Total Pages

#	CAST	CHARACTER	STATU[S]	PICKUP	REPORT	MAKE-UP	SET	REMARKS	
	BACKGROUND								

SPECIAL INSTRUCTIONS		
CAMERA:	ART DEPT/SET DRESSING:	
GRIP/ELECT:	PROPS:	
SOUND:	TRANSPO:	
MU/HAIR:	DIGITAL ASSIST (MEDIA MGMT):	
WARDROBE:	LOCATIONS:	
STUNTS:	MISC:	

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ADVANCE SCHEDULE

DATE & SET				SC #S	CAST #S	D/N	PGS	LOCATION

CREW AND EQUIPMENT

PRODUCTION TITLE:				DATE:			
TRANSPORTATIC							

Vehicle		Driver		Overnight Parking		NOTES	

CREW

POSITION	NAME	CELL	E-MAIL	NOTES		

In Case of Emergency:

1) If someone is injured seek immediate medical attention by calling 911.

Camera Report

CAMERA REPORT

CAM	ROLL	Title MAG ID:

DATE   FPS   ISO   K

Scene	TK	Clip	Lens	Stop	Filter	Remarks

Sound Report

Production Name

Name of Sound Recordist

Recordist Phone number

Recordist email address

Production Company:_____

Recorder:_____   Sample Rate:_____

DATE:_____   Roll#_____

Director:_____

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

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