

PEPPERDINE

**PRODUCING
YOUR PROJECT
2023-2024**

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WORKING WITH ANIMALS

Animals can add a great deal to a production, but we have moral and ethical responsibilities to keep in mind when employing non-human actors. The filmmaker is responsible for the welfare of non-human members of the production as well as the human members.

Before you write an animal into your script give it careful consideration. Is it necessary? Will you have the time? Animals (even trained) are unpredictable.

Productions involving animals are listed as excluded activities under Pepperdine's insurance policy and require underwriter approval and additional insurance coverage. In order for you to receive permission to use animals in your production you will need to satisfy the following:

- Notify Production Operations as soon as possible.
- Complete and submit the "Request to Film with Animals" form.
- Hire a Professional animal trainer or handler to be on set. This hired professional must provide evidence of worker's comp insurance and must be properly licensed and have all required current health certificates.
- Submit all proof of insurance paperwork for Animals required for Production.
- Allow **at least two weeks for this process** as our insurance underwriters will need to approve.

EXOTIC ANIMALS

The use of exotic animals is **not permitted in student productions.** These include, but not limited to, lions, tigers, bears, snakes, alligators, leopards etc. While they may be "trained" to some extent, they remain dangerous and unpredictable.

AHA GUIDELINES

The American Humane Association has been protecting animals used in films since 1940. They not only publish guidelines for the use of animals in films, they also monitor sets where animal activity takes place. AHA representatives make sure that facilities where animals are housed are cared for during production; that props and sets, costumes and special effects all make the animal's well-being their top priority.

You must follow the AHA **Guidelines for the Safe Use of Animals in Filmed Entertainment** which you can download at:

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

ANIMAL TRAINERS

This is the person who teaches the animal the behavior that will be required on cue when the camera rolls. This can be a time-consuming process depending on the nature of the trick or behavior itself and the type of animal being trained. Even a dog walking across a room requires training.

WORKING WITH ANIMALS ON SET

It is the responsibility of the Assistant Director to coordinate the use of animal actors with the Trainers/Handlers; Directors; Cinematographer and the rest of the production team. The A.D. must have a working knowledge of the rules that apply to the use of animals and a realistic assessment of what can be expected. The animal handling rules safety sheet should be attached to the call sheet.

<https://www.csatf.org/bulletin-6/>

The Animal Handler should meet with cast and crew to inform them of the safety procedures during the safety meeting.

Do not feed, pet, or play with any animal without the permission and direct supervision of its trainer. Defer to the animal trainers at all times.

BASIC PRINCIPLES FOR THE SAFE USE OF ANIMALS IN FILMED MEDIA

- *American Humane Association Guidelines* apply to all animals used in a production, including animals used as background or off-camera to attract attention of another animal being filmed.
- No animal will be killed or injured for the sake of a film production. This includes any animal removed from its natural habitat and put into a stressful situation (i.e. removing a fish from a bowl or tank and placing it on the floor to achieve “flopping fish.”)
- American Humane Association will not allow any animal to be treated inhumanely to elicit a performance.
- Documentary-style footage / stock footage acceptable to American Humane Association 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.
- Animal waste/excrement must be removed and transported from set.
- Filmmaker must provide a safe place for the animal to eat and rest on set.
- Animal Handler must be present at all times.

[Request To Film With Animals](#)

THE ASSISTANT DIRECTOR

Safety

The AD is in charge of safety management and must do everything they can to avoid injuries and accidents to the crew, cast, and public. They are responsible for conducting a safety meeting every day at call time. The AD must be on set for all shooting.

A DIRECTOR MAY NEVER BE HER OR HIS OWN AD.

SAFETY MEETING

The First Assistant Director will hold a safety meeting prior to the beginning of each day's filming. The meeting may be brief and informal, but the following should be discussed:

- Emphasize the importance of safety on the set and everyone's responsibility for maintaining a safe workplace.
- Remind crew they are allowed to work a **maximum of 12 hours** (not including meal breaks.)
- Locate **emergency exits**. Locate **fire extinguisher(s)**. Locate **First Aid Kit**.
- Inform the crew of the location of the nearest hospital.
- Review any special issues pertaining to the day's filming – in particular, any stunts or special effects and refer to any applicable Safety bulletins.
- If filming on location make crew aware of indigenous critters and plants that may be hazardous.
- Check that all crewmembers are wearing appropriate clothing for the weather and climate. (NO open toed shoes, high heels, etc.)
- Solicit safety concerns from crewmembers. If there are any, the First AD will address them to the satisfaction of the crewmember before any work begins.
- Add a brief synopsis of the day's schedule (timelines of scenes, lunch, and wrap estimates).

THE ROLE OF THE A.D.

The AD is responsible for all on-set logistics and for keeping the production on schedule.

The AD makes it possible for the Director – and everyone else on set – to do their job. A good AD creates an atmosphere that enables creativity and collaboration. They must have good communication and leadership skills. A good AD always has a backup plan, which should be vetted by the Director.

The Director's Guild of America (DGA) defines the 1st Assistant Director as follows:

- Organizes pre-production, including breaking down the script, preparing the strip board and a shooting schedule. During production, the AD assists the Director with respect to on-set production details, coordinated and supervises crew and cast activities, and facilitates an organized flow of production activity.
- Check weather reports.
- Prepare day-to-day schedules for talent employment and determine cast and crew calls.
- Supervise the preparation of the call sheet for cast and crew.

- Direct background action and supervise crowd control.
- May be required to secure minor contracts, extra releases, and on occasion obtain execution of contracts by talent. Supervise the function of the shooting set and crew.

WORKING WITH THE DIRECTOR

As the AD develops the schedule to find the most efficient way to shoot the film, they check with the Director to make sure their assessment of the script is in sync with the Director's. The AD tries to balance the Director's artistic vision with the available money and time. The AD will also keep the Producer updated on any money or schedule issues.

ITS ALL IN THE PREP

The 1st AD is responsible for the prep schedule. The importance of prepping cannot be understated. The more time you have to prep, the easier the shoot will be. The AD will schedule location scouting, tech scouting, and then the Production Meeting.

THE PRODUCTION MEETING

This is the final step before production begins. It is where the Director, AD, and all the departments meet with the final shooting script to review all the production aspects. It is usually the last opportunity to ask questions before shooting. The AD runs the meeting as they go in script order (sometimes shooting order). You should allow at least a one day buffer between the production meeting and the first day of shooting to allow crew to deal with last minute changes that come up.

SHOOTING THE RIGHT WAY

Creating an efficient shooting plan is extremely important. The director, D.P. and A.D. should decide during prep as to the method used to organize your shooting day. Standard practice on almost all sets is a five-step process:

Step 1) 1st Team Rehearsal (actors)

The director rehearses the scene with the actors. The D.P., Script Supervisor & A.D. observe. Most other crew stays off the set and "gives the set to the director."

Step 2) Marking/blocking rehearsal

Invite all necessary crew to observe and mark (with tape or other materials) the blocking (where the actors stand and move). The D.P. and director will fine tune as the Gaffer, Key Grip and other department heads take notes. If you can afford stand-ins (second team) they need to watch the rehearsal.

*****It is counter-productive to light the set before you block! ***** (Pre-rigging a location or set is common, but that is for general not specific lighting)

Step 3) Lighting

The D.P. and the crew light the set and set up the camera. The stand-ins (usually wearing similar colors to the actors) are used instead of the actors. A "second team rehearsal" is very common to work out any camera moves. During this time, it is very common for the actors to go back to hair and makeup. It is also the time for the A.D, director and D.P. to confirm the shot list and decide the shooting order.

Step 4) 1st Team Rehearsal

Once the set is lit and the actors are ready, you want to do another rehearsal to confirm all the elements are correct. In some cases, (stunts, animals and minors) you want to shoot the rehearsal.

Step 5) Shoot

If you've made a good plan and communicated it to the crew, your efficiency will increase and will allow you to make changes when the director suddenly gets a great idea.

WORKING WITH THE CAST & CREW

Here are a few tips for working with the crew:

- Be prepared. If you are ready and communicate well, the crew will respond. They love leadership.
- Stay calm, what can go wrong – will. How you handle adversity – how you solve the countless problems that arise each day on the set is the true test of an AD. Don't yell or use sarcasm. That's a quick way to have a crew turn against you.
- Keep your sense of humor.

WORKING WITH ACTORS

Actors are the most vulnerable people on the set. It's important for the entire crew to do everything they can to put the actor at ease so they are able to focus on performing and to give their best work.

WORKING WITH EXTRAS

Extras in a film are those background performers, who don't have dialogue, but whose presence lend "texture" and an air of reality to the scene. The best way to retain your extras and prevent them from leaving early is to have a good game plan and treat them with respect.

Don't bring them in too early and keep them waiting around for hours to work. Make sure they have access to the same food and drink as the crew. On almost all student films – you will find yourself working with "non-professional" atmosphere. If you treat them with care and respect you will get better performances and decrease the odds that they will abandon your set. You'll need to provide a place for the extras to wait between scenes – a "holding" area. This area needs to be sheltered from the elements, whether it's rain, sun or cold. You need to provide water and restrooms.

Setting Background

As the AD reads the script they have to imagine where extras may be needed – a restaurant, for example, would have diners, waiters, bus boys and so on. The amount, ethnicity, age and gender of the extras should be decided on during prep. If you're shooting a period film, your costumes, props and hair and make-up will be affected. Setting background is one of the AD's chances to use creativity. Giving the extras a "story" or motivation will inspire them to use their acting skills. Make sure that the atmosphere never distracts from the main action. Watch for distracting movements, gestures and wardrobe and make sure continuity is maintained.

Know Your Frame Lines

You have to know the frame you're trying to fill. Either look through the lens or at the monitors provided. If there's a camera move in the shot – have the camera operator show it to you.

Rehearse, Shoot & Repeat

Pay attention during the blocking and rehearsal. Know where the cast is going to be. As you set the background watch out for shadows cast by the extras and any blocking of actor's movement and/or lines.

Try to get a rehearsal with extras before you shoot whenever possible. You don't want to ruin a take because your extras were bumping into each other – or the actors.

Because the need for continuity is important, duplicating movements from take to take is extremely important. You can choreograph the action by having the extras move on specific lines of dialogue or a bit of action. Have the extras take their own cues.

THE CALL SHEET

The Call Sheet is an instrument of communication. It informs your cast and crew of what work will be done; where it will be done; when it will be done and who will do it.

The Call Sheet is derived from the Shooting Schedule. It is a distillation of all the relevant information regarding the next day's filming – call time, location and scenes to be shot.

The Assistant Director is responsible for filling out the Call Sheet and seeing to it that all members of the cast and crew receive a copy.

The Call Sheet should be neat and legible – after all, the whole point is to inform people and that means they actually have to be able to read the document.

A map with directions to the location attached to the call sheet is helpful for the crew especially if they are not familiar with the location.

On the next page is an example of a call sheet but you are free to use any call sheet form you find as long as the following information appears on the front of every call sheet:

- “No Cast or crew member may work more than 12 hours (including drive time to and from set, set and wrap)”
- Location address.
- Nearest Hospital Location with the address and phone number.

[Sample Call Sheet](#)

CASTING AND WORKING WITH ACTORS

Casting the right actor is a big part of successful directing. Casting takes time; don't rush the process. Knowing the character thoroughly at the beginning will help you talk to actors intelligently and get them interested in donating their time to your project. Write clear and detailed character breakdowns.

ON-CAMPUS STUDENT CASTING

For small projects or projects for an introductory Production class, students are encouraged to cast Pepperdine students. You may choose to cast other students within your Production class but students may also use the bulletin board within the Smothers Theatre to post a casting notice.

ON-LINE CASTING SERVICES

These services are free to students (the actors have to pay to be listed.) Read all of the information carefully. Fill out the information about your project (locations, dates, format, etc.). Be sure to indicate that your project is "non-union".

Casting Networks Inc.

<https://corp.castingnetworks.com/la/>

Backstage

<https://www.backstage.com/>

Mandy.com

<https://www.mandy.com/>

Breakdown Express

<https://www.breakdownexpress.com/index.cfm>

POSTING A CASTING NOTICE

The first step is to break down the script and make a list of all the parts that are big enough for "professional" actors. Keep in mind a role with one line or a non-speaking part is not going to be of any interest to actors. Write a brief description of each character. In general, short posts attract more submissions than long ones. Write just enough to get the actor interested.

NARROWING THE FIELD

Be sure to check the actors resume and do not just rely on the photos. A good-looking but inexperienced actor may require a lot of patience and directorial energy. Talent and experience can be more valuable than the perfect height or hair color.

SCHEDULING THE AUDITION

Prepare a short synopsis of the script and a short description of the character. Know when you are going to shoot and when you want to hold rehearsals and auditions. Reserve a space to hold your auditions and allow at least 20 minutes for each audition.

Get the actors “sides” one to two days before the auditions. Sides are the portions of the script that the actors will be performing in the audition. If you wait to give your actors sides until right before the audition, you will only know who can improv the best and not who can prepare and develop a character the best. Because of this, make sure to have all of the actors’ emails. Have copies of the sides available for your actors on the day of the audition.

After the audition always call the actors back – even if you didn’t cast them. They will appreciate this professional courtesy.

BEFORE THE SHOOT

Confirm dates, times, locations. The best thing to do is email your actors the call sheet including a map to the location(s). Have them sign a Talent Consent and Release Form **before they appear on camera**. Talent Consent and Release Forms can be found on the SPO website. <https://peppspo.wixsite.com/peppspo>

DURING THE SHOOT

Treat actors with respect and consideration. Remember, the more professional and organized you are, the more the actors will respect and trust you. Think ahead and make sure to have a private place for actors to change into wardrobe, have food available for them, and have a comfortable space for them to wait between shots.

AFTER THE SHOOT

Keep the actors informed about your post-production schedule. Let them know when you will be done with the project and when they can expect their copy of the film. **Make sure all of your actors get a copy of the project**. Keep the actors informed about any viewing or screenings.

USE OF PROFESSIONAL ACTORS

If students wish to use SAG actors in their Productions they must follow all SAG AFRA requirements.

A SAG agreement obligates you to pay your actors at scale and royalties, if the film is ever released commercially. Pepperdine is **NOT** a signatory to the SAG contract and it is therefore the responsibility of the student producer to review the contract fully and decide if they wish to proceed.

Basic terms and rates for SAG Student Film:

- Shoot entirely in the United States
- Total budget of less than \$35,000; maximum running time of 35 minutes

- Principle performer rates deferred up to 12 hours/day; overtime after 12 hours not deferred
- Performer consent required prior to distribution; \$125/day due prior to initial release; P&H (Pension and Health) contribution equal to 18.5% of total gross salary
- Wardrobe, Mileage, Penalties are not deferred
- Stunt coordinator minimum payment is \$980/day, not deferred
- Project needs to be cleared prior to start of rehearsal or travel

Below is a link to the SAG Student Film Agreement which lists all of the requirements:

https://www.sagaftra.org/files/studentfilmagreement_1_11_0_0.pdf

Talent Consent and Release Form

COPYRIGHTS, CLEARANCES & RELEASES

Public screening of your project requires that it be cleared so that you do not have to defend yourself from lawsuits brought by injured parties. In brief, you must have permission to use what belongs to someone else – that is – their likeness, their personal property and their intellectual property (I.P.).



THE FAIR USE ACT

There is a great deal of misunderstanding about the Fair Use Act. Essentially, it provides for a small portion of a copyrighted work to be used for teaching, criticism, or news without the permission of the copyright holder.

If you choose not to obtain all the necessary clearances, waivers, rights and permissions – your project should be limited to “classroom” screenings only. If you don’t obtain clearances you run the risk of having your project declined for film festivals and other public venues as well as opening yourself up to law suits.

This guide is intended to give you a general idea of what is needed in the way of clearances. It is not intended to be comprehensive nor should it be construed as legal advice.

LOGOS, BRANDNAMES, AND TRADEMARKS

When distinctive personal property that is identifiable with any person or entity (a logo like the Nike “swoosh”  or a trademark like ) is filmed in a scene, you may need consent in writing to use such property.

Most importantly, you may not photograph any trademark or logo that presents a company or entity represented, or its product, in a detrimental or defamatory way. To do so would expose you to a lawsuit for slander and/or libel.

If the property is non-distinctive background and your shot doesn’t linger on it you do not need permission to film it. For example, if you are filming in a bar or grocery store, keeping your shots wide enough to include many products and not focusing on one, permission will not be needed.

If you choose, as many productions do, to use fictitious products there are several props houses that have cleared material (labels, posters, signs, etc.) available to rent or sell. If you provide these companies with original artwork and text, they can also manufacture props and set dressing (food packages, posters, magazines, etc.).

COPYRIGHTED MATERIAL

There must be written consent from authors, creators and writers of all material – including quotations from copyrighted works used in the production – authorizing the use of that material. As of this date, copyright protection extends for the life of the artist - or copyright

holder - plus 70 years. In the case of copyrights owned by corporations, the protection lasts for 95 years. For more information go to:

<https://www.copyright.gov/circs/circ15a.pdf>

We recommend that you avoid using copyrighted material.

Whenever possible, consider using fictitious names, companies and products to avoid problems. If you need to use actual names, artwork and/or products here are the steps toward achieving clearance:

- ï Determine if your script includes any copyrighted material or references.
- ï Determine who holds the rights to the material or whether the material is in the “public domain.”
- ï obtain permission or “clearance” to use the material not in the public domain.

CHARACTER NAMES, ADDRESSES, PHONE NUMBERS, LICENSE PLATES, GRAVESTONES

Where the work is fictional, in part or in whole, the names of all characters must be fictional. There are obviously very many people named John Smith, but you have to make sure there is no one named John Smith, who matches your character in age, ethnicity, address, occupation, etc.

You cannot use real phone numbers or addresses in your fictional work. That would be considered an invasion of privacy. The telephone numbers 555-0100 to 555-0199 will never be assigned to any individual or business and are often used in films and television. Prop houses have phony license plates for rent so no one can claim you used their license without permission.

FILMCLIPS, TAPES, ARTWORK AND STILL PHOTOS

If you plan to use any film, television, Internet clips, you must obtain permission from the owner. If the clip is from a professionally produced company, you may have to obtain permission from any professional guilds and/or unions (Writer’s Guild of America, the Screen Actors Guild, the Director’s Guild of America or the American Federation of Musicians.) Be aware that there is often a charge for these releases.

Clearances of **clips with music** can be even more lengthy and complex – as well as more expensive. If the clip is from a home movie or other non-commercial production, it is necessary to get permission from the people who appear in the clip as well as the person who shot the footage.

To use a **photograph**, you need the permission of the copyright holder and a release from the person(s) in the photo as well as the photographer. This includes family photos. Getty Images is one of the largest and a very good source of photographic images. In some cases, there is no charge. There are many other services as well.

www.gettyimages.com

Tattoos are considered artwork and as such, need to be cleared by artist. If the actual tattoo image is a copyrighted image, that will need additional clearance. Cleared tattoos can be purchased from several make up companies. Here's one of the largest:

Tinsley Transfers
<http://www.tinsleytransfer.com/>

Stock footage is a good source for cleared materials to use for video playback or plate footage for your film. There are many companies listed in L.A.411:

<https://la411.com/>

LIKENESSES

You need people's written permission to use their likeness (that is, their face) in your film if they are recognizable on screen. However, if you are shooting a crowd scene and if you do not focus on any one person or show their image for more than a second or two, then you do not need their permission.

It may also help to post wide area release signs around your location like the following:

ATTENTION:

By entering and by your presence here, you consent to be photographed, filmed and/or otherwise recorded. Your entry constitutes your consent to such photography, filming and/or recording and to any use, in any and all media, of your appearance, for any purpose whatsoever in connection with the production presently entitled: _____ . You understand that all photography, filming and/or recording will be done in reliance on this consent given by you by entering this area. If you do not agree to the foregoing, please do not enter this area.

A sign like this does not absolve you from the responsibility to get the proper releases, but it may prevent some unpleasantness with the citizenry. People who would rather not appear in your film have the opportunity to avoid the camera. It is advisable to take photos of your posted signs for proof later on if the need should arise.

LOCATIONS

The general principles of law would allow you to film anything visible to the general public so long as you do not defame or disparage it. If you are filming on a city sidewalk with a valid Filming Permit you don't have to worry about signage in the background. However, if you have your actors go into a real place of business you will need a Location Agreement.

ALWAYS get a Location Agreement. No location is secured until you have written authorization. The Location Agreement must be signed by the **property owner**.

WORKING WITH MINORS

Working with minors requires both special preparation and attention to safety and care. This is a serious legal issue. A child working on a film is technically employed, even if they are not paid. Therefore, state child labor laws apply. Yes, even for student films.

PRODUCTIONS WITH MINORS

Minors must have a Permit to Work before they can be employed. They must bring the Permit to the set with them each day they work. Studio Teachers will want to see these permits before they allow a child to work in your film. **It is the responsibility of the minor's parents to obtain this permit. Be sure to ask whether the child has a permit when you are casting the film.**

Permits can be obtained at:

Department of Labor Standards Enforcement
6150 Van Nuys Blvd. Room 100
Van Nuys, CA 91401
(818) 901-5484

Any request for filming with minors must go through the Production Approval Process. Minors are not covered under Pepperdine's blanket insurance and require additional approval.

To Work With Minors, Students Must:

- 1) Provide any additional Insurance required for production with Minor.
- 2) The child must have a permit to work.
- 3) The student filmmaker must hire a studio teacher.
- 4) The student filmmaker must obey all child labor laws.

Therefore, if your script calls for a child, you need to plan ahead. Consult with your Professor for permission to enter the process.

Working with minors will be subject to script review and approval by Production Operations and Underwriter. An additional premium and or risk control may be required. In order for any exclusions to be covered, Underwriters working with Production Faculty will require the following:

- A detailed description of the scene and how it pertains to the story.
- Shot lists and storyboards.
- Details on where and how the scene will be performed.
- Detailed shooting schedule with breakdown of times minor will be on set.
- Details of all safety protocols put in place to protect people and property.
- Name and contact information of studio teacher.
- Proof of enrollment in an upper level Production Class or an approved Production Co-curricular.

RULES REGARDING MINORS:

All California laws regarding working with minors can be found at studioteachers.com.

State Regulations

- ï The child must have a permit to work
- ï A studio teacher must be hired to look out for the safety and welfare of the child. The child may not perform any act that the studio teacher does not allow. The studio teacher has the discretion to remove a child from your production.
- ï Studio teachers are required for all children, even when school is not in session. A parent or legal guardian must be present at all times.
- ï If using an infant from 15 days to 6 months, a nurse must be present. No infant under 15 days old may be employed in a film.
- ï The amount of time that a child may work will vary based on age.

Work Hours Of Minors

Ages	Time on Set	Time at Work	School	Rest & Recreation	Total time with meals
15 days to 6 months	2 hours	20 minutes	_____	1 hour 40 minutes	2 1/2 hours
6 months to 2 years	4 hours	2 hours	_____	2 hours	4 1/2 hours
2 years thru 5 years	6 hours	3 hours	_____	3 hours	6 1/2 hours
6 years thru 8 years	8 hours	4 hours	3 hours	1 hour	8 1/2 hours
		6 hours	Vacation	2 hours	
9 years thru 15 years	9 hours	5 hours	3 hours	1 hour	9 1/2 hours
		7 hours	Vacation	2 hours	
16 years thru 17 years	10 hours	6 hours	3 hours	1 hour	10 1/2 hours
		8 hours	Vacation	2 hours	

- ï No more than 8 hours in one day of 24 hours
- ï No more than 48 hours in one (1) week
- ï No earlier than 5 a.m.
- ï No later than 10 p.m. on evening preceding school day
- ï No later than 12:30 a.m. on an evening preceding a non-school day

If a child is in a film, it may seem fun. But you are technically making them work. Sets are dangerous. Use extreme caution and always consult and obey your studio teacher.

WHO IS A STUDIO TEACHER?

A Studio Teacher in California is a credentialed secondary teacher who has been certified by the Labor Commissioner as a Studio Teacher (they have passed a series of tests and are familiar with the laws governing the use of children in films). You can't just use someone who has a teaching credential.

As a general rule, a certified Studio Teacher must be present whenever a minor is working. A Studio Teacher is required to be present for minors ages sixteen to eighteen "when required for the education of the minor" that means that a Teacher is not required on non-school days weekends, holidays and summer vacation, for example.

In addition, the legal guardian or parent of the minor must be present the entire time the child is working and within sight and sound of the child. Relatives, neighbors or babysitters are not legal substitutes even if they have written permission from the parent or legal guardian.

The term "studio teacher" is often misleading. The fact is, that teaching is, arguably, the least important of the teacher's responsibilities. In California, a Studio Teacher is responsible, by law, for the health, safety and moral well-being of the child or children working on the film. The term "welfare worker" is sometimes used and is much more appropriate.

A Studio Teacher has the absolute discretion to remove a minor from a production without any repercussion if the Teacher feels that the health, safety and/or moral well-being of the minor(s) may be compromised. Because of this responsibility for the health, safety and moral well-being, the Studio Teacher is required even when school is not in session including weekends.

MINORS PERFORMING PHYSICAL ACTIVITIES

Physical activities may include walking, running, throwing a baseball, etc. Prior to rehearsal or filming, the production should perform an initial review of the physical activity, including but not limited to:

- ï The age, height, weight, and maturity of the minor
- ï The physical fitness, coordination, expertise in the planned activity, and film experience of the minor
- ï The amount of additional information and movement the minor will be asked to consider (i.e. camera position, acting, looking over shoulder, waving arms, etc.)
- ï How wardrobe or props will affect the actions and/or vision of the minor, the amount of rehearsal and preparation time which has been provided
- ï The appropriate amount of protective gear or equipment necessary to safely perform the activity
- ï The area around the minor during the activity, and any other factors affecting the minor.

Prior to rehearsal or filming of the physical activity, the Director, First Assistant Director, and Stunt Coordinator should confer with the minor, minor's parent/legal guardian, and Studio Teacher to review and discuss the activity.

Please note that some physical activities may constitute a stunt and minors may not engage in any stunts.

A FEW POINTS TO REMEMBER:

- ï Young children have shorter attention spans than adults and they tire quickly. The work hours of minors are strictly regulated and vigorously enforced. The total number of hours a child may work are determined by the age of that child. Extension of these hours is not allowed. There are penalties for violation.
- ï Given the shorter working hours of children, you must schedule shooting time accurately and realistically.
- ï The presence of a minor on the set means you and your crew must conduct yourselves professionally and responsibly to insure the safety and well-being of those under your supervision, who are not able to care for themselves.

For additional information on child labor laws and obtaining permits for minors, visit the Department of Industrial Relations site: <https://www.dir.ca.gov/dlse/DLSE-CL.htm>

WORKING WITH MINORS PRODUCTION APPROVAL PROCESS

1. Minor/Studio Teacher Confirmation form.
2. A copy of Minors Work Permit must be delivered to Head of Production prior to filming.
3. A copy of the Studio Teachers Certificate must be delivered to Head of Production.
4. All insurance paperwork for Minors required for Production.

[Minor/Studio Teacher Confirmation Form](#)

SAMPLE MINOR WORK PERMIT

MAY-27-2009(WED) 08:04

Saunders Electric

(FAX)818 771 0107

P. 002/002

STATE OF CALIFORNIA
DEPARTMENT OF INDUSTRIAL RELATIONS
DIVISION OF LABOR STANDARDS ENFORCEMENT

PERMIT NO. 24751



ENTERTAINMENT WORK PERMIT FOR MINOR UNDER 18 YEARS OF AGE

Consent is herewith granted for the employment of

Name of Child [REDACTED]						
Permanent Address [REDACTED]						
DOB 12/14/1993	Age 16 yrs	Height 5'7"	Weight 135 LBS	Hair Color AUBURN	Eye Color HAZEL	Sex Female

In the entertainment industry for the period May 20, 2009 to November 20, 2009 unless revoked.

A minor may not be employed LATER THAN 10:00 PM on any day preceding a school day (Labor Code §1308.7). However, minors may be employed later than 10:00 PM under certain conditions provided in Labor Code §1308.6.

Pursuant to California Labor Code §1308.9(a), with respect to the employment of a minor under a contract described in Section 6760 of the California Family Code, this permit shall be void after the expiration of 10 business days from the date hereof unless it is attached to a true and correct copy of the trustee's statement evidencing the establishment of a "Coogan Trust Account" for the benefit of the minor named herein.



[STATE SEAL TO BE AFFIXED]

STATE LABOR COMMISSIONER

Date: May 20, 2009

Stacy McCormick, Office Assistant
District Office: Van Nuys

ALTERATIONS WILL VOID THIS PERMIT. PERMIT INVALID WITHOUT ORIGINAL SIGNATURE AND STATE SEAL.

SAMPLE STUDIO TEACHER CERTIFICATE

STATE OF CALIFORNIA
Department of Industrial Relations
Division of Labor Standards Enforcement

STUDIO TEACHER CERTIFICATE

STC 34067	07/23/2008	09/01/2010
Certificate No.	Effective Date	Expiration Date

[REDACTED]
[REDACTED]
[REDACTED]

having met the requirements of the California Administrative Code, Title 8, Section 11755, is hereby certified as a Studio Teacher for the period indicated above. This Certificate may not be transferred or assigned.

Angela Bruckner

STATE LABOR COMMISSIONER

DLSE 285 (Rev. 5/06)
OSP 06 97662

FILMING WITH PROP WEAPONS

The use of prop weapons poses significant risk to student filmmakers, therefore the policy on the use of prop weapons must be strictly enforced. The penalties for failure to comply with the policy are severe.

Prop Weapon Usage Guidelines

These statements are included below, and the Location Manager / Producer must initial next to each statement on subsequent pages to acknowledge understanding and that all statements will be clearly communicated to the Production Designer and / or Weapon Master prior to production.

1. The prop weapon will not be played with or pointed at anyone (outside of action required by the script during recording)
2. Any prop guns will be treated as though they are loaded guns.
3. All prop weapons will be kept secured and out of plain view except during rehearsal and filming.
4. All prop weapons will be transported in a closed, securable container in the trunk of a designated vehicle.
5. All prop weapons will not be left unattended or visible in the designated vehicle or on set.
6. Signs will be required to be posted on the perimeter of the set stating: "Student Filming in Progress. Prop Weapons in Use for Filming Purposes."
7. The use of firearms or any other prop guns may require special permits and / or operator certifications. Anyone that will be using a prop gun shall know all the operating features and safety devices. All prop guns must undergo thorough safety inspection, testing, and cleaning on a daily basis by qualified personnel.
8. Anyone handling a prop gun shall receive the proper training and know all operating features and safety devices.
9. A photo of the prop weapon(s) must be included with the request.
10. All parties (students and faculty) will be subject to disciplinary action if a prop gun is brought on campus and / or used without the proper permissions, regardless of when the violation is brought to light.

We expect students to follow these guidelines as they pursue excellence in storytelling.

General Information

- If students plan to use a prop weapon on campus, they must follow the procedures for securing permission from appropriate Pepperdine personnel as outlined in the Student Production Manual.
- Any prop weapon will require DPS authorization. DPS requires all paperwork requesting permission for prop weapon use be submitted ten (10) business days prior to filming.
- DPS may include additional stipulations depending on the activity being filmed.
- Students are NOT ALLOWED to use prop guns with moving parts.
- Students are NOT ALLOWED to use squibs or any other pyrotechnic device.

SHOOTING WITH PROP WEAPONS OFF-CAMPUS

- ï Your film permit from the appropriate agency must specify the use of a prop weapon. Check for restrictions from your specific location and city.
- ï Once you have selected your location you must determine which police station patrols that area. You will need to notify the police station of your plan to film with a prop weapon. Written confirmation of the meeting and approval from the police station must be submitted to Production Operations.
- ï You will need to alert any surrounding residents and business owners of your plans to film with a prop weapon.

SHOOTING WITH PROP WEAPONS ON-CAMPUS

How to Submit DPS Forms

Students should complete the Prop Weapon Request Form. Students will then submit to DPS during regular business hours the following:

- Completed DPS Prop Weapon Request Forms
- Photo of prop weapon to be used from multiple angles
- Signed Location Agreement form with signatures from:
 - Student Producers
 - Faculty Advisor
 - Production Operations
 - University Representative in charge of reservations for the location being used
 - Any additional documents as may be requested by DPS or Production Operations, which may include a complete script, storyboards, and detailed descriptions of the scene action

Students may also email their completed paperwork as a SINGLE PDF to:

Ariel Sarreal: Ariel.Sarreal@pepperdine.edu

Subject: Prop Weapon Request for Student Film Titled: TITLE OF FILM Using Prop Weapons

Once approved, students will be allowed to use the requested prop weapon(s) on campus during the time(s) requested. Students will receive the approval in writing from DPS. Without written approval, students will NOT be allowed to use the prop weapon on campus.

- ï DPS officers may be required to be assigned along the perimeter of the set.

PROP WEAPONS DURING FILMING

The following steps should be taken when filming with prop weapons on campus:

- a. On the day of filming, email DPS to notify them that prop weapons will be used on campus during filming per the agreed upon time frame and location.

- b. SIGNAGE should be posted around the perimeter of the filming location. The signs should indicate:
- Student Filming in Progress.**
 - Prop Weapons in Use for Filming Purposes.**
- c. BEFORE THE WEAPON IS FIRST TAKEN FROM ITS SECURE LOCATION, the Production Designer / Weapon Master should call DPS dispatch to notify them the prop weapon is being taken out to be used on set to film.
- d. WHILE FILMING, the prop weapon should only be in the hand of the actor during rehearsal and filming. When not rehearsing or filming, the prop weapon should be handed to the Production Designer / Weapon Master and secured.
- UNDER NO CIRCUMSTANCES should anyone besides the actor handling the prop weapon or the Production Designer / Weapon Master every touch the weapon.**
- e. WHEN FILMING IS COMPLETE, the Production Designer / Weapon Master should again call DPS dispatch to notify them the prop weapon has been secured and filming of the prop weapon at that location is now complete.
- f. AFTER LEAVING CAMPUS, send another email to DPS notifying them the prop weapon is now no longer on campus.

Contacting DPS

To contact DPS with any issues or to follow the above procedures:

Email: dispatch@pepperdine.edu

Non-Emergency Phone: 310.506.4442

Emergency Phone: 9-1-1 OR 310.506.4441 OR through the LiveSafe App.

OTHER ITEMS OF IMPORTANCE

Prop weapons are serious business. It is important to include prop weapons protocols in the safety briefing for the location where prop weapons are being used. It should be emphasized:

- who can and who cannot physically interact with a prop weapon;
- any instructions from a DPS or other Public Safety Officer be followed without argument and immediately;
- any activity requiring stunt work should be coordinated by a licensed stunt coordinator per the guidelines in the Student Production Manual;
- identifying who the Production Designer / Weapon Master on set is; and,
- clearly articulate any on-set protocols and procedures related to prop weapon use.

Ultimately, we want everyone to be safe, and we want you to tell the story you are trying to tell.

[Prop Weapon Request Form](#)

STUNTS

WHAT IS CONSIDERED A STUNT?

A stunt is any physical action requiring an actor to fight, fall, dance, jump, run, skateboard, and in general, perform in an athletic manner and/or in hazardous situation.

Stunts often require the services of a stunt player to double the actor. Inexperienced actors will often assure directors that they are capable of performing their own stunts. They are not. Stunts, safely performed, require training, experience, and natural ability.

Similarly, most directors are not stunt coordinators. Coordinating stunts requires specific knowledge and safety considerations.

Keep in mind that many common activities, which may be simple tasks for someone familiar with the tool, toy, appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation. Some examples: bicycles, skateboards, a manual transmission, motor scooters and motorcycles.

All stunts must be approved by faculty and Production Operations before shooting. Any script action that reads like a stunt will need to be discussed. If it is determined the action can be achieved safely and without the use of a stunt person, then Production Operations will let you know. However, if the action requires a stunt person or stunt coordinator, then you will be required to hire them.

WHAT IS A STUNT COORDINATOR?

A Stunt Coordinator is a stunt player who assumes the responsibility for supervising all the stunt work and all stunt players in a picture. In addition to hiring the stunt performers and arranging for any necessary equipment, the coordinator works with the director and cinematographer to work out the best possible camera angles for each gag to achieve the most effective visual impact. He or she also has the responsibility for keeping all members of the crew and the stunt people safe during filming.

WORKING WITH THE STUNT COORDINATOR

The performances of all stunts or hazards is preceded by a meeting on the site of the event with all people concerned. This meeting includes a “walk-thru” or “dry-run” with the stunt coordinator and/or special effects crew and all of the persons involved in the event. An understanding of the intended action, possible deviations, and authority to abort should be made clear. All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

PRODUCTION TRUCKS

EQUIPMENT STORAGE AND TRANSPORTATION

All equipment must be transported safely and large equipment may require a truck. **Production Trucks and rental vehicles are NOT covered under Pepperdine insurance** so you will need to provide your own insurance for such rentals or purchase a policy from the rental company.

Plan ahead for the cost and logistics involved in renting large vehicles for transportation. Many rental companies require that a driver be over the age of 25, or pay extra fees.

Make sure that the person who is going to be driving the truck is listed on the insurance and rental agreement and that they have a valid driver's license. Do not let any unauthorized driver operate the vehicle.

LOADING AND UNLOADING

Loading a truck requires some thought and planning. Everything has to go in a certain way. The reason for this is that you have to be able to work off of the truck.

The contents of the truck may shift during travel. Open all doors slowly to avoid being hit by equipment tumbling out.

Tie down and secure all equipment so that it will not slide, fall, or get damaged during transportation.

The lift gate should be operated by only one person. The operator should give a verbal warning, "going up" and "going down." Crew not operating the lift gate should stand well clear of the lift. Use truck shelves and racks and ratchet straps to tie off equipment. Avon, for example, has shelving available for their trucks – use them.

Equipment cannot be stored in vehicles overnight. Unload equipment and store it in a locked and secure location. Large trucks of equipment must be parked overnight at a patrolled and secure studio or other lots (this may require a fee).

On location, keep all equipment in sight of the crew. Be aware of any access the public may have to the equipment while it is in your possession. If possible, limit public access.

Negligence in the storage or transportation of equipment may void any insurance coverage and make students liable for the cost of replacement.