



ICTV SCRIPTED PRODUCTION GUIDE

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I. Introduction

Scripted shows are a unique cornerstone for ICTV; no other student television station produces scripted shows the way that Ithaca College does. While it is an incredibly rewarding experience, it can also be very challenging.

This guide is intended to help you produce your scripted show for ICTV, not to tell you *how* to produce your scripted show. It will not tell you how to use a 700, how to write a screenplay, or how to use Avid Media Composer. Being selected as a producer for ICTV means that you should know this knowledge prior to the start of production. If you don't, don't worry. Suggested resources are included in this guide.

Instead, this guide will provide advice based on previous, successful ICTV scripted shows. It will tell you the best spots to film on campus, ICTV guidelines for scripts, how to work with the ICTV Executive Staff, in addition to other helpful information. Should you have any additional questions or need advice that is not found in this handbook, contact ICTV's current Director of Development.

While all scripted shows are overseen by the Director of Development, producers are entirely responsible for every aspect of their show. The Director of Development's role is to help you produce your show in the following forms:

- Serving as a liaison between you and the ICTV Executive Staff
- Being present for various shoots
- Editing scripts along with detailed feedback
- Giving advice on how to handle various matters (technical and personal) that arise
- Informing producers about past ICTV scripted production patterns and policies that may affect their scripted series
- Offering additional resources when necessary

The most important thing to remember throughout the process of producing your scripted your show is that ICTV wants you to succeed. ICTV wants you to bring your vision, talent, and skills to the channel through creating the best show possible, and we're here to help you in any way that we can. This guide is one of those ways, and ICTV looks forward to working with you!

II. Pre-Production

The key to producing a successful ICTV show is by putting emphasis on all three stages of production. The first of these stages is pre-production.

Pre-production is everything that happens prior to the start of filming, including writing the scripts, creating shot lists, and casting. Essentially, this is the “planning stage” for the other two stages to follow. As such, it is very important that the appropriate amount of energy and attention is devoted to this stage.

Before you begin anything other part of pre-production, you must have a **show concept**. This can be anything from a paragraph to a few words, so long as it clearly defines what your show will become. Here are some examples of show concepts:

“Zombies invade Ithaca College.”

“An Orientation Leader recounts his freshman year.”

“Canada invades America - starting with a local high school.”

Those concepts belong to *Ithapocalypse*, *Freshmen*, and *Poutine! on the Fritz*, respectively. Notice how each of these is different, but they clearly describe what the show is about. They do not need to have the plots or characters or setting involved, it needs to be simple enough to get the ball rolling. (An easy way to think of it is to use it as a short answer to the question “What’s your show about?”)

You will notice that many show concepts are centered around or take place on a college campus. Producers who create shows about college do that because it is the smartest way to utilize your resources. As you create your show concept, keep your immediate surroundings in mind and figure out how to work your story into the resources at your disposal.

Your show concept will later develop into a logline for your show, which will go on your proposal. (See the “ICTV Proposal Guidelines” on the Resources section of the ICTV website for more information about a proposal.) Having a strong show concept will be of significant benefit moving forward as it both dictates where your show ends up and what steps you are to take next.

II.A Scripts

There are two types of scripted ICTV shows: webseries and on-air. Webseries are created solely for the web, and as such, they should have shorter scripts but more episodes. Webseries should also be geared to smaller, niche audiences - which promotes more unique, high-concept shows. On-air series are shot in the traditional “field show” format with three half-hour long episodes and should have a target audience of the Tompkins County community. (With commercial breaks, each episode should be twenty-eight minutes and thirty seconds.) In production, there are no key differences between producing a webseries versus producing an on-air series. The scripts, however, are significantly different.

All ICTV Scripts should:

- Be written in appropriate screenplay format
- Have no formatting/spelling mistakes
- Have a strong story
- Have strong, dynamic characters
- Have an “episode plot” that also ties into the series storyline
- Have strong, unique dialogue

While the content guidelines for webseries and on-air series are the same, there are key differences in the scripts for webseries and on-air series. Scripts for webseries should:

- **Be between 10 and 12 pages long (sans title page)**
- Have upwards of 4 episodes (the ideal number to shoot for is 6)
- Have A (and potentially B) storylines
- Utilize minimal characters
- Utilize minimal locations

Scripts for on-air series should:

- **Be between 35 and 40 pages long (sans title page)**
- Have an overarching plot/themes that extends throughout all three episodes
- Have A and B (and potentially C) storylines
- Utilize the same core cast of characters for all three episodes
- Utilize minimal locations

It is the Director of Development’s job to assist producers in adhering to these guidelines.

The key to writing a successful ICTV series is to keep it simple, for there is **strength in simplicity**. Using one or two locations repeatedly is much more successful than using seven or eight different ones because it makes shooting significantly easier. The same goes for actors: using the same two actors is much easier to coordinate than ten. Keeping the writing simple streamlines production, which is key to your show’s success.

II.A.1 Brand Guidelines

As a fully operational channel, ICTV has a brand identity that all shows are required to adhere to. Adhering to this brand is not meant to stifle creativity in any way. Rather, the purpose of this is to ensure that each scripted series is appropriate for ICTV audiences.

The Station Manager, Director of Development, and Director of Programming reserve the right to deem aspects of scripts “unfit” for the ICTV brand, meaning that these portions must be removed from the scripts in order for production to begin. Examples of unfit aspects include:

- Excessive use of drugs
- Excessive use of violence
- Extreme violence
- Obscene or indecent material — that which is patently offensive when applying contemporary community standard for family viewing
- Defamatory content
- Use of “Ithaca College” (in dialogue, with clothing, with promotional material, etc.)
- The violation of any New York State and federal laws pertaining to educational access cable
- Content that fails to meet the standard of quality programming that ICTV hopes to foster

Producers and other creators of scripted series for ICTV are expected to use common sense and good judgment in deciding what and what would not be appropriate for content.

For more information on what defines the ICTV brand, please contact the Director of Development.

II.A.2 Script Edits

It is the responsibility of the Director of Development to edit scripts for scripted shows line-by-line, as well as to give general notes on the story, characters, and pacing. The Director of Development will edit the completed drafts and the “final” draft of your scripts in the pre-production process, as well as give notes on submitted treatments.

(If you feel the need to have the Director of Development look over an additional draft, the Director of Development is available to do so. Simply contact the Director of Development and ask, and both parties can decide on a schedule regarding the additional draft.)

Notes may encompass:

- Grammar
- Formatting
- Characterization
- Pacing
- Plot
- Realistic transition from script to screen
- Creating the world of your story
- Dialogue
- Solutions to problems found in the script

The edits made on a script by the Director of Development are made so that the script adheres to the ICTV brand, follows proper format, and creates a coherent world and story. Because of this, all edits are non-negotiable.

Edits will generally be emailed between the Director of Development and producers. However, if either party is interested in meeting about suggested edits, they need only contact the other to schedule a time.

II.A.3 Script FAQs

Q: Do all episodes have to be written before production starts?

A: All scripts should be written before the production starts, but if extenuating circumstances present themselves, an alternative arrangement can be made.

Q: Do producers have to write their own scripts?

A: No. It is common for producers to write their own scripts, but it is not required.

Q: Why do scripts for on-air series have to be 35 - 40 pages? Won't they be longer than 30 minutes?

A: The statement that "one page of a script equals a minute on-screen" is not accurate, meaning that a 30 page script will not equate to a 28:30 minute episode. Adding additional pages to your script helps producers get closer to that mark.

Q: When should my scripts be completed?

A: The Director of Development will sit down with the producers of every scripted show to create a pre-production schedule that works for both parties.

Q: Am I allowed to reference celebrities, current events, or other television shows in my scripts?

A: It depends. Keep in mind that ICTV episodes are viewed years after they are created, so references are permitted so long as they are not too dated. For example, referencing the finale of *St. Elsewhere*, a popular Beatles Song, or President John F. Kennedy would be okay because those are all heavily ingrained in pop culture. Referencing this week's new song on the radio, the most recent cast-off from *The Bachelorette*, or a small-scale news story would not be permitted.

Q: Is the 28:30 length for on-air series negotiable?

A: No. Remember that ICTV shows are broadcasted with regular commercial breaks that are not flexible during broadcast, so shows that are not 28:30 cannot be aired. An on-air series episode should be 28:30 with commercial breaks included and each commercial break is 90 seconds. If your show has zero commercial breaks, the episode has to be 28:30. If it has one commercial break, it should be 27:00. If it has two commercial breaks, it should be 25:30. If you are worried about your episode being shorter than 28:30, you can work with the ICTV Executive Staff on how to lengthen it for broadcast.

Q: Who dictates the number of episodes for a webseries?

A: In the initial pitch, the producers can request the desired number of episodes. If the Executive Staff feels that this number is unrealistic (based on previous experience, strength of concept, etc.), then they reserve the right to lessen the amount of episodes.

Q: What if I disagree with the edits that the Director of Development and/or Station Manager make on my scripts?

A: Most edits are non-negotiable, as they will be about formatting and grammar. However, if a larger issue comes up (for example, your script contains excessive drug use and it is relevant to the story), a meeting can be scheduled to discuss the matter in person as well as to brainstorm ideas on how to appease both parties. Yet, as previously stated, almost all edits are non-negotiable. Remember, these edits are made to help you make your show as good as possible and are being made by people with extensive ICTV experience.

Q: Can scripts change after the final drafts are submitted?

A: Yes, but the changes should be minor and there should not be many. Actors are welcome to ad-lib lines, but most everything should stay the same from script to screen.

Q: What if an episode has to be completely re-written due to extenuating circumstances? (ex: an actor drops out mid-way through production, a location becomes unavailable for the rest of shooting, etc.)

A: While these things are not ideal, they do happen, and the ICTV Executive Staff understands this. The Director of Development will do as much as they can to assist you should this occur, but please keep in mind that it is very rare.

II.A.4 Resources

Below are some helpful resources to writing a proper screenplay:

The Hollywood Standard: The Complete and Authoritative Guide to Script Format and Style

Christopher Riley
2nd Edition

Screenplay: Writing the Picture

Robin Russin
1st Edition

Ithaca College Writing Center

Room 107, Smiddy Hall

Monday thru Friday 9:00 AM - 5:00 PM, Sunday thru Thursday 7:00 PM - 10:00
PM

Crafty TV Writing: Thinking Inside the Box

Alex Epstein
1st Edition

As always, the Director of Development is available to assist you in writing a script.

II.B Prop Lists

Once scripts have been completed, it is necessary for producers (or another designated party) to comb through each script and identify every prop needed throughout the series.

For example, if the below is part of the script:

A MUFFLED BOOM.

Adam spins around and holds his utterly useless phone like a weapon.
Just a chair that fell over.

DEREK

For Christ's sake, stop being wimpy.
They're inanimate objects.

(From *Ithapocalypse*, Episode 1)

And the script is being scanned for props:

A MUFFLED BOOM.

Adam spins around and holds his utterly useless **PHONE** like a weapon.
Just a **CHAIR** that fell over.

DEREK

For Christ's sake, stop being wimpy.
They're inanimate objects.

One would know that this scene requires a phone and a chair.

It is wise to do this as soon as scripts are completed. It does not take long, despite that it requires attention to detail, and it streamlines the production stage.

A finished prop list can be formatted in any manner, as this list is to be of personal use to the producers. It does not need to be more complicated than a typed up list in a Word document, though you are welcome to incorporate the list into your future call sheets as well.

II.C Costume Lists

Similar to a prop list, a costume list should be created prior to production. The process of making a costume list is nearly identical to that of a prop list, except that it requires a definitive timeline for your series.

It is very important to have an overall timeline for a scripted production. For example, *Poutine! on the Fritz* takes place over the course of three days. This means that each character should have a minimum of three outfits throughout the series. *Ithapocalypse*, on the other hand, is a show where no characters have access to a change of clothes, and so their outfits stay the same throughout the entire series.

Once you have gone through the scripts and identified how many/which costumes are needed, you should create a list of characters' outfits. As an example, the list could look like the following:

Valerie

Outfit A - *ALL THREE EPISODES*

Purple dress, 50s style

Pearl necklace

Metal chain

Oliver

Outfit A - Scenes 1.1 - 1.5

College-y, plain

Boring colors, easy-to-blend-in-with clothes

Outfit B - Scene 1.6

Pajamas

etc.

(Based off of *Chained*)

Notice how one character, Valerie, has a highly specific outfit while Oliver's outfit descriptions are much more vague. Unless you need a very specific outfit for a certain scene (or have a very expensive costume budget), try to avoid visualizing specific outfits for characters. Instead, once you have cast your actors, meet up with each actor individually to create outfits from clothing that they already own. This also helps the actor establish a connection between themselves and the character.

Once you and the actor(s) have decided on what articles of clothing make up each outfit, revise your costume list and share that with the actors. Once production has started and you begin to send out call sheets, you can simply list that the actor brings Outfit A to set.

II.D Storyboards and Shot Lists

Creating shot lists and/or storyboards prior to the start of production will help your show significantly. You do not have to use both - you can pick which one you are most comfortable with.

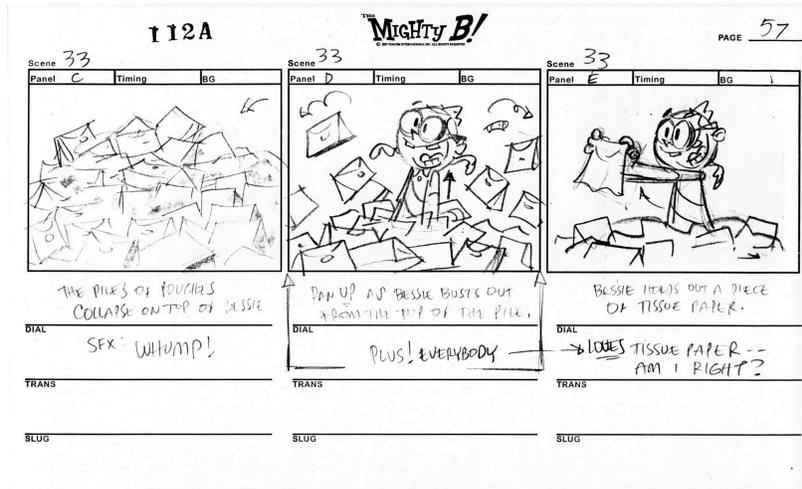
A **shot list** is a list of shots to be filmed for a specific scene. **Storyboards** are drawn out versions of each shot to be filmed for a specific scene. They serve the same purpose, so either one is acceptable to use. These should be made in advance of the shoot with the input of all producers, the director, and director of photography. There is no standard format for either, so long as they can be clearly read and interpreted by multiple parties.

Shot lists and storyboards can be as simple or as complex as you want, provided that they are easy to understand. Here are two examples of acceptable shot lists:

Shot 1	Medium-Long shot - medium shot of main character.
Shot 2	On-screen text
Shot 3	Medium close up –peering into bushes/long grass
Shot 4	On-screen text
Shot 5	Close-up -bushes of surrounding vegetation rustling to show somebody is there.

Scene #	Location	Shot #	Framing	Camera POV	Action/Dialogue
1	bathroom entrance	1	wide angle	stalls in perspective	stalls to the far right, credits on the left
1	bathroom entrance	2	wide angle	full room	walks past yuppie, enters Stall
1	bathroom entrance	3	wide angle	full room	walks past yuppie, exits bathroom.
2	front of stall	1	CU	straight	CU of stall door handle
2	front of stall	2	CU	straight	CU of face as he sits
2	front of stall	3	medium	straight	bends of screen, re-appears with gi/headband
2	front of stall	4	medium	tracking	ankles, then tilt up to reveal gi/headband
2	front of stall	5	medium	straight	karate technique (hands, weapons)
2	front of stall	6	medium	straight	kung fu hand, toilet paper past camera
2	front of stall	7	medium	toilet	toilet to the far right, credits on the left
3	below stall	1	medium	up	karate technique (hands, weapons)
3	below stall	2	medium	up	"I need more training"
3	below stall	3	CU	CU below	CU face below
4	above stall	1	medium	down	karate technique (hands, weapons)
4	above stall	2	CU	CU above	CU face above
5	outside stall	1	CU	CU right	CU face right
5	outside stall	2	CU	CU left	CU face left
6	outside stall	3	wide angle	wide	toilet paper flying above stall
7	b reel	1	extra	extra	extra
8	wild	1	room tone	room tone	room tone

And here are examples of acceptable storyboards:



(all images from Google)

Though all of the above are in different formats, all clearly show what shots are needed and can be easily interpreted.

Storyboards and shot lists should be completed prior to shooting. It is best to start creating shot lists and storyboards at least three weeks in advance of shooting so, by the time shooting begins, at least three weeks of shoots have been planned in advance. The creation of shot lists and storyboards can continue into shooting, but it is highly advised that they are made before production starts. The more planning that can be done in advance, the easier production and post-production will be.

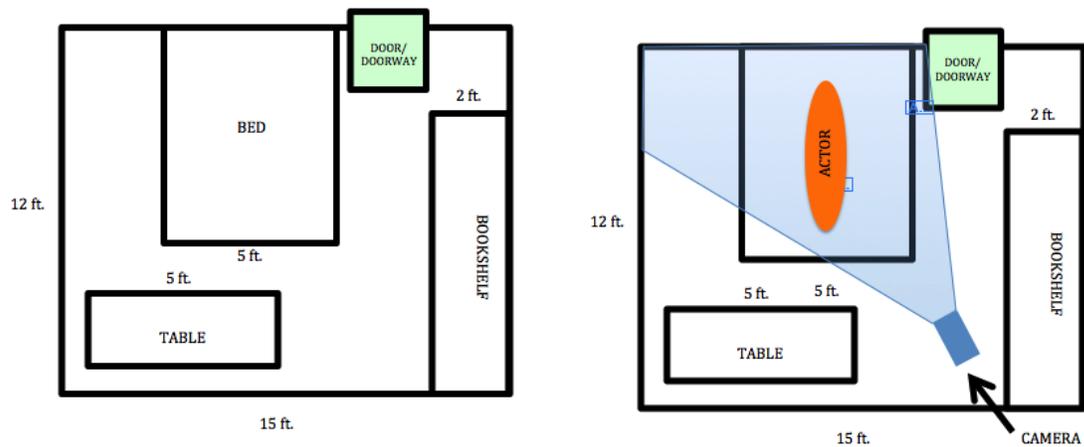
E. Location Diagrams

As previously discussed, production is easier when the same location is used multiple times. Production can be made even easier through the creation of location diagrams, which can be used multiple times throughout shooting.

Location diagrams can be used to plan out the logistics of a shooting space. This can include the positioning of a camera, shots used, placement of actors, and so on.

Creating location diagrams requires producers to know what locations they will be filming in advance, which requires location scouting. You will have to set aside a few hours to travel to various locations, take pictures and measurements of these locations, and then decide which location you will use.

By this point, the location labelled “classroom” in your script should be known as “Room 118 in the Center for Natural Sciences,” because you know exactly where you are going to film. This allows you to go into the shoot knowing exactly what setup and equipment are required which, again, streamlines production. Below are some examples of simple location diagrams:



F. Sponsorships

Most ICTV programs choose to create a sponsorship agreement with a local, Ithaca- based business; the business provides craft services, set materials, costumes, or other production supplies to the ICTV program, and the ICTV program advertises the business. To do so, producers can fill out the “Sponsor Agreement” forms located in the Resources section of the ICTV website.

(Normally, sponsorship agreements are created so a business provides craft services (i.e. food and drinks) for a crew. If a sponsorship agreement is created where craft services are not provided, you must remember to schedule a break in your shooting schedule where your cast and crew can go get food.)

All ICTV producers will attempt to get a sponsor, so it can become competitive. By starting early and by being aggressive, you should be able to easily get a sponsor for your show.

Producers for the fall semester should start actively searching for a sponsor in **late July**, while producers for the spring semester should start actively searching for a sponsor in **early January**. “Actively searching” does not mean calling businesses or sending out blind emails. It means you should write up a formal proposal, visit businesses in person, and follow-up by phone, email, and in person.

The following businesses have been known to sponsor ICTV shows:

- Domino’s Pizza
- Italian Carry Out
- Wings Over Ithaca
- That Burrito Place
- Sammy’s

Because these businesses have a history with ICTV, start with these businesses and let your search develop from there.

Once you have established a contact with a potential sponsor, the next step is to create a sponsorship proposal. In the resources section of the ICTV website, you will find a sample proposal that can be used for attaining a sponsorship. Having a similar proposal will show that you, as a producer, are organized and professional. Because a sponsorship is a legal business agreement, being organized and professional are key.

When you meet with your contact, it is best to have the proposal on hand. Bring extra copies and be prepared to pitch to your contact why a sponsorship would be good for both parties. Bring a folder with two copies of the formal ICTV sponsorship agreement so you have it on hand in case your contact agrees to the sponsorship right away. This way, both you and your sponsor have a copy of the agreement.

If your contact needs to think it over, that's also okay - and it's not necessarily a bad sign. Thank them for the meeting, and make sure to follow up with them two days after the meeting. While you're waiting on a response from your contact, continue to actively search for a sponsor. You don't have a sponsor until the paperwork is signed, so you need to be proactive and aggressive in your search.

Once you have a formal sponsorship, make sure to keep in contact with your sponsor throughout production. Give them updates on how production is going, tell them how much the crew/cast like the food (yes, really), let them know when the premiere dates are, etc. By establishing a good partnership, you put yourself and ICTV in a positive, professional light.

For more information about sponsorships and how to incorporate underwriting into the actual production, read Section 4 of ICTV's "Promotions Guide" in the Resources section of the ICTV website.

G. Schedules

Throughout pre-production, you need to schedule everything in the production and post-production stages. Therefore, you should make the following schedules:

Audition Schedule: Pick two days within a week after Rush Night to hold your auditions, preferable a weekday evening and a weekend day. Plan to have each audition session last from 3 to 5 hours (to accommodate as many people as possible) and to have made casting decisions by the Sunday after Rush Night.

Production Schedule: This includes what days of the week (and during the semester) you are going to shoot, what scenes will be shot on what day, and how long each shoot will be. It is also beneficial to include a weekly producers' meeting, just in case.

When choosing days to shoot, you should either choose two weekend days or a weekend day and a weekday night. It is currently more common for shows to shoot on a weekend day and a weekday night; shooting on two weekend days is an older - though still successful - model. The specific days you choose to shoot on are up to you, but know that it is hard to get crews for Sundays (because that is usually everyone's "homework day").

Plan to stick to these two shooting days as much as you possibly can. You should start shooting a week after ICTV's semester Rush Night and you should end shooting in late November/early December. Because the weather in Ithaca gets worse as the semester continues, plan to film all of your exterior shots as early as you can (i.e. early September). When scheduling the times for your shoots, plan for every page to take one hour to shoot. (While this varies depending on the scene being shot, it is a good general rule to start by and adapt as production continues.)

Post-Production Schedule: While post-production is a separate stage of creating a scripted series, it should be done in conjunction with production. If it is not, there is a high probability that your show will not premiere at the end of the semester because it won't be finished in time.

The most effective way to do this is to schedule weekly meetings with the editor (or team of editors, should you choose to use it). Give your editor(s) the scenes from the week, have them edit a rough cut of the scene(s) for next week, and so on and so forth. During the dark weeks of production and after production ends, the editor can turn the rough cuts into final cuts. No matter how you schedule the specifics, it is incredibly important that the post-production and production stages run concurrently.

Publicity Schedule: While it doesn't have to be as detailed as your production schedule, this schedule should include your ICTV premiere dates, how often you intend to create posts for social media accounts, when posters will be put up, any guerilla marketing campaigns, and (should you choose to have it) your "red carpet premiere" date. The creation of this schedule can be assisted by ICTV's Director of Publicity.

H. Additional Pre-Production Tips

When in doubt, always over plan. The more planning you do for your show, the better. These plans will no doubt have to change due to unforeseen circumstances, so be prepared to always have a back-up plan ready to go.

Don't get too attached. While every producer is highly passionate about their scripted series, it is important to remember that things will develop and change throughout the pre-production process. (That is, after all, what it is for.) Your first script draft will be drastically different from the last, your schedules will have to be rearranged around your actors' commitments, your locations may have to change completely. This is a normal part of producing a scripted series. The more adaptable and open to change you are, the more successful you will be.

At the same time, if you remain overly attached to one or more aspects of your show, you become close-minded and threaten the entire success of your show. Compromising is much easier (and more successful) than fighting any day of the week. Whether it's an unnecessary character, a new location, or an entire episode, it is imperative that you understand that everything can change at any time. Overly focusing on one or more aspects will negatively affect the entire production.

If you don't know, ask. The Director of Development's job is to ensure that you are successful and is there to assist you whenever you need. In addition, there have been many other students who have successfully produced scripted ICTV shows, so know that there are many resources at your disposal. That being said...

Know your resources. Have a short list of people you can ask for advice, technical guides you can refer to on-set, etc. before you start production. That way, should anything arise, you won't have to waste time searching for the right resource to go to.

There is strength in simplicity. The key to producing a successful ICTV show is doing it well. It doesn't have to be overly complicated in story or production value, it just has to be high quality. Some of the best scripted shows on ICTV (like *Freshmen*, for example) have simple concepts and storylines, but have strong writing and perfectly executed shots. The simpler a series is, the easier it will be to produce. Don't give yourself extra work to do when there is an easy solution right in front of you.

You can do it! This one's a given, but never forget that ICTV chose you and your series for a reason.

III. Production

While pre-production was the “planning stage,” production is the stage where all created plans are executed.

The production stage officially starts with ICTV’s Rush Night and continues until the very end of shooting. There are aspects of the ICTV production stage (like choosing a crew, casting, etc.) that are not present in professional companies’ production stages, but this is to make the division of work easier for producers.

As previously stated, it is incredibly important for you to be adaptable throughout the production stage. Unforeseen circumstances always arise. This part of the guide will provide you with solutions to potential problems, as well as how to effectively run a production and various other matters.

While you do not have to be a technical wizard to produce, you should already be familiar with media production (specifically ICTV productions) as a whole - including being able to operate production equipment. Part of being an ICTV producer is being able to teach younger/inexperienced students all necessary skills, so whether there be two or four producers for your scripted series - your team needs to be qualified to pass these skills on.

This part of the guide will help you do so. It will also address potential problems (by giving you solutions) that may arise as well as additional tips for making your series great. Remember - while producing can be challenging, it is a very rewarding experience and it is also meant to be fun.

III.A Rush Night

Rush Night is your series' official introduction to all members of ICTV. As such, it is important that you do everything you can to make the best impression possible.

ICTV's Rush Night always happens within the first two weeks of the semester (this applies to both Spring and Fall). The standard schedule of the event includes opening remarks by the Manager of TV and Radio Operations, opening remarks by the Station Manager, introduction of the ICTV Executive Staff, airing of the Rush Night Videos, and then sign-ups for shows.

In order to be fully prepared for Rush Night, you should have the following materials:

Rush Night Video: For detailed information about what makes a good Rush Night video, refer to the "Promotions Guide" available in the Resources section of the ICTV website. In the same section of the website, there is a link titled "Rush Night Video Examples" if you are interested in seeing what earlier shows have done in the past.

Note that the technical specification for Rush Night videos are decided by the current Director of On-Air Promotions, so contact them for more information.

Crew Sign-Up Sheets: The most effective way to let students sign up for your show is to have a simple sign-up sheet where students have to write as little information as possible. In order to choose your crew, you will need each student's name, major, year, email, phone number, previous production/ICTV experience, what days they are available to be on set, and what crew position they are interested in having. Sometimes, producers like to add a "get-to-know-you" type of question to make hiring decisions easier. (For what positions you should be recruiting for, see page 23).

When creating these sheets, it is best to list each crew position on the page so they can check off a box instead of writing each position down. Plan to print out at least 50 sign-up sheets, and bring blank pieces of paper as a back-up. (It is very common for scripted shows to run out of sign-up sheets, so be prepared.)

Cast Sign-Up Sheets: These should be similar to the crew sign-up sheets, but without the "crew position" part. In addition to the sign-up sheets, you should also have a...

Time Slot Schedule: Because you already know when your auditions will be held, you should have a schedule where actors can sign-up for specific time slots. Each time slot should be ten minutes each. Make sure everyone writes clearly because you will have to type up this schedule and send it out to everyone who fills out a cast sign-up sheet.

Pens/Pencils: Bring a *lot*. Students have the tendency to take pens from tables, and you don't want to be the table who can't have students sign up because there's nothing to write with.

Candy: People like candy and are drawn to the tables with free things to give away. It's also a good way to get to know new students, as it's a good conversation starter and it shows students that you're a fun producer who would be fun to work with.

Social Media Promotion: If you create Twitter and Facebook accounts for your show, it helps to advertise them at Rush Night. Bring signs that have your show's Twitter handle and/or Facebook information.

Anything that makes your table stand out: If there is a prop from your show that you want to showcase, a banner with your show's title, or anything that showcases your show's brand or personality, put it at your table. It is important to remember that even though the purpose of Rush Night is to let students sign up for shows, your show needs them just as much as they need you.

That being said, try to avoid things that take up a lot of space and create a lot of noise. Rush Night is always crowded and full of people talking, and you don't want to add to the commotion.

Plan to stay at Rush Night until all students have left. Though most people arrive early and leave early, there are always some stragglers. Make sure to give out your show's email address/contact information so students who missed Rush Night know how to contact you.

An easy solution to this is creating an online sign-up sheet. While it is easier to use hard copies at Rush Night, creating a form through SurveyMonkey is an excellent alternative for students who can't make the event. Plus, if your show's social media accounts are active before Rush Night, you can promote your online sign-up sheets and encourage people to sign up that way.

III.B Selecting Your Crew

Once Rush Night has ended, your first step should be to select your crew. This is a very important process because it dictates the entire production stage.

You need to select your crew as early as possible. Keep in mind that while everyone who filled out a sheet wants to be a part of your show, you need them just as much. It is highly uncommon for students to only sign up for one show at Rush Night, so by making your decisions before other shows do, it is less likely that students will decline the position you offer them.

Below are all of the crew positions (excluding the producers and writers) that you should have on your series, with brief descriptions of what each does:

- Director (1)
 - Oversees filming and post-production, can be one of the producers
- Assistant Directors (1 or 2)
 - Runs slate, fills in for director when he/she is absent, assists with oversight of filming
- Associate Producers (2)
 - Assist in managing the set, is the producers' "first mate"
- Director of Photography (1 or 2)
 - Controls camera, films series, assists in making shot lists/storyboards, if the producers don't own a camera, it helps if the DP has one to use
- Assistant Cameras (2 or 3)
 - Assists Director of Photography, fills in for DP when he/she is absent
- Head Editor (1)
 - Edits all footage into the episodes, assists in running post-production team, can be a producer
- Editors (1 to 3)
 - Compile rough cuts for Head Editor, provide feedback on completed cuts, create credit/title sequences
- Wardrobe/Makeup (1 or 2)
 - Does actors' makeup on-set, assists in preparing and planning different costumes, keeps records of each costume
- Art Director (1)
 - Works with producers to create sets, finds and creates props, leads Production Design team
- Production Design (2 or 4)
 - Assists Art Director, "decorates" and sets up/breaks down set when needed, find and create props
- Production Assistants (2 or 4)
 - Log shots, assist with menial tasks/errands

- Lighting (2 or 4)
 - Setup and monitor lighting equipment, coordinate with Director of Photography and Director
- Audio (2 or 4)
 - Setup and control audio equipment, coordinate with Director of Photography and Director
- Script Supervisors (1 or 2)
 - Watch out for continuity errors while shooting, ensure that actors are saying lines correctly, run lines with actors, give actors lines when necessary
- Production Stills (1)
 - Takes photos of on-set happenings for publicity/producer use
- Publicity/Marketing Team (1 to 3)
 - Creates posters and other promotional materials for series, promotes show, events, and any fundraising efforts

Here are crew positions that you can have, but are not necessary for a series' completion:

- Sound Mixers (1 to 3)
 - Edit audio for series, ADR/create foley for scenes if necessary
- Social Media Manager (1)
 - Manages all social media accounts for the show, coordinates with the publicity/marketing team
- Composer (1 to 3)
 - Creates original music for the show
- Promotional Stills (1)
 - Takes photos of cast for publicity purposes, coordinates with publicity/marketing team

And here are crew positions that are *not* needed for a scripted ICTV series:

- Transportation Supervisor
 - Getting the cast/crew from one location to another is a team effort, and a specific person does not need this role
- Floor Manager
 - Not needed for a scripted series
- Technical Director
 - Not needed for a scripted series
- Location Scout
 - All location scouting should be done by the producers
- Graphic Designer
 - Unless the series is graphics-heavy, this is unnecessary. An editor can create graphics for the show instead
- Casting Director

- All casting should be done by the producers (and potentially the director)
- Any position that is highly specific
 - ICTV shows tend to have leeway in what each crew member actually does. It does not make sense to hire somebody as a grip when they instead might be a logger or assistant camera on a different day

If you are curious about other positions on ICTV shows, either ask the Director of Development or view the crew lists for older ICTV shows (*Freshmen* and *Ithapocalypse* are good examples).

In the best case scenario, you have a multitude of applications to choose from, meaning that you need a way to figure out how you are going to whittle down your choices. You will have to go through the applications multiple times and sort them into “eliminate” and “set aside” piles. Here are tried and true steps to picking the best cast and crew:

Step 1: **Eliminate** any student who did not fill out the entire form.

Step 2: **Set aside** any student who shows an exceptional amount of enthusiasm for your show (ex: Under the “why do you want to work on this show” question, the student writes an entire paragraph saying why they love your show’s concept. Yes, this actually happens.)

Step 3: **Eliminate** upperclassmen (juniors and seniors) who have no production experience **UNLESS** they say that they recently switched into a related major. Here, production means film, TV, theater, radio, or any other form of media.

Step 4: **Set aside** any student who attached a resume to their application. Some students bring professional resumes to Rush Night, and the extra effort shows that they are worth a second look.

Step 5: **Eliminate** any student who has a poor work ethic (that you know of from previous experience).

Step 6: **Set aside** any student that did an exceptional job when you worked together previously. **NOTE: This is NOT code for “choose all of your friends.**

Step 7: **Eliminate** any student who is only interested in one position that they do not have the appropriate experience for. (Ex: A first-semester freshman only wants to direct but has never worked in media production (professional and ICTV) before.)

By now, your application pile should be significantly smaller. Since you have eliminated any unfavorable applicants, you now have to go through the set aside applications and place crew members in roles. There is no process for choosing what student goes into what position, but here are some rules that you should follow:

- **Do not hire your friends.** Keep in mind that as an ICTV producer, you are a professional that is responsible for creating an entire television series by the end of the semester. While crews grow close over the course of the semester, you should not hire people just because you like them. However, if you would hire the student based on their skills and experience alone, then hiring them is completely okay. Just make sure to keep your personal life and your work life separate. Nobody wants to hang out on a clique-y set or work with a group of people where they feel like the outsider.
- **If you are stuck between choosing an upperclassman and a freshman, always pick the freshman.** As new Ithaca College students, freshmen are eager, dedicated, and overzealous. They are perfect for ICTV crews because they are new to the experience. While you will have to teach them production skills, you can count on freshmen to be reliable, on time, and always willing to help out.
- **Don't hire too few students.** If you hire too few people for your crew, you will face the possibility of never having enough crew members to create a laid-back feel. By following the recommended numbers (see pages 23 and 24), you'll have enough crew members to spread the work evenly.
- **At the same time, don't hire too many.** It's very easy to hire double digits-worth of Production Assistants to give everyone a spot. While this is nice, it backfires when PAs are called too infrequently or when too many PAs are called for too little work. In addition, having too many people on set can make you look as if you don't know how to manage your show. Again, see pages 23 and 24 for reference.
- **Know what skills are transferable.** Not all students will have an extensive amount of production experience. Experiences will vary from being a sports photographer to being Editor-in-Chief of a high school yearbook to building sets for high school theater productions. This is okay - you just need to know what skills come from what experiences. For example, being a yearbook's Editor-in-Chief requires a lot of proofreading, so they probably have a good enough eye to watch out for continuity problems on set, making them an ideal script supervisor. You won't have to do this for every student who applies for your show, but it will be a serious benefit to building a qualified crew.
- **Have variety.** Hiring a crew where all members have the same major, year in school, or experiences diminishes the learning environment while also making it harder to broaden a crew member's horizons. Sets are places to make friends and to learn about all the different parts of television production; sophomores can teach freshmen different audio techniques, juniors can provide internship recommendations, and producers can learn from older crew members who have produced their own shows. Each student has something unique to bring to the table, so make sure that your crew has variety.

- **Sometimes, double-dipping is okay.** If a student wants to be on the crew and in the cast, that's okay - just make sure to give them two smaller roles instead of two big ones (if they end up getting selected for both). At the same time, many students work on multiple ICTV shows, so be prepared to accommodate schedule requests. You wouldn't want to bar somebody from your show just because they are interested in many things - that's just not fair.
- **Don't be petty.** Focus on the end game - producing the best show that you can. Don't make your hiring decisions based on somebody's looks, whether you have a crush on them, or anything else that **doesn't matter to the production**. Stay focused and hire the most qualified people who are the most interested.
- **Be nice.** Once you've chosen your crew, send out to separate emails. The first should congratulate the selected crew members, give them your contact information, the date/time of the cast and crew meeting, and an invitation to a Facebook group exclusive to the cast and crew. The second should be sent to all applicants, thanking them for their interest and telling them that all crew positions have been filled. There is *nothing* worse than applying for a show and then never hearing back, so students will appreciate your notice. **DO NOT** send the second email until all crew members have confirmed their involvement. That way, should one or two of them say no, you still have many crew members to choose from. (For examples of the above emails, see the Resources part of the ICTV website.)

When your crew has been finalized, divide your crew in two. Each crew can be called for a different day (minus the higher-up positions, like the Director of Photography, Director, Art Director, etc.), and this will make scheduling shoots easier.

III.C Casting Your Show

You should prepare to hold your auditions after Rush Night. But before you do, there are a few steps.

Email all students who filled out an audition form at Rush Night. Provide them with the audition information (locations as well as directions to that location), the scripts that will be used in the auditions, character descriptions, and a typed up version of the audition schedule. This will help all actors prepare for the audition, even if it is going to be a cold reading.

You can reserve rooms for your audition through Master Control (if they are in the Roy H. Park School of Communications) or through Campus Center and Event Services (if they are elsewhere on campus). Make sure to get to your audition locations early enough to set the room to your liking. There should be at least two people auditioning actors (all producers should be present), but you can have up to four. One person should be prepared to read lines for each auditioner.

Each audition should be given a ten-minute time period. This should be more than enough time. Once an actor arrives for their audition go through the following steps:

Step 1: Greet the actor and introduce yourself. Have the actor tell you a little about him/herself.

Step 2: Strike up a short conversation. Are they wearing a cool t-shirt? Was there something that jumped out at you from their audition form? Use this to see what the actor is like as person. Again, you want to make sure everyone you hire is someone you can work with.

Step 3: Ask the actor if there is a certain script they want to read first. If they say yes, let them read that. If no, choose a script for them.

Step 4: Have them read the script. **Make sure you take detailed notes on their performance**, as you will need these later. (If you have a camera, you can also film each audition, but this can be time-consuming and distracting for the auditioner.)

Step 5: Based on the actor's performance, decide whether you want them to read for a different character or not. If yes, ask them to read for that character. This can be repeated for as many times as you think necessary. If no, then say that is all you need.

Step 6: Thank the actor for stopping by and tell them when you plan on contacting all auditioners with the cast decisions. Make sure to be friendly and end the audition on a good note. You don't want to get a bad reputation.

At the end of each audition block, discuss the actors who performed. Make note of ones who stood out and who you would cast them as. It is better to do this process as it goes along instead of doing it all at once - when the auditions aren't as fresh in your mind.

By the end of the auditions, you should know who you want to cast. Like with the crew decisions, have backups and **be nice**. Individually call each actor and offer them the role. That way, you get an instant response from them instead of waiting for an email response.

When choosing your cast, all the rules of selecting your crew (see page 25) apply. The only difference is that your actor's availability is much more important in this case. If you cast an actor who is only available on one of two days you plan to shoot each week, your production schedule becomes very constricted. Keep in mind that you will need flexibility in your schedule, and while you will (in some cases) have to work around your actors, you should try to do this as little as possible. Casting a frequently-unavailable actor puts your production in jeopardy. So no matter how talented the actor is, keep that in mind.

Once you have called each cast member (and they've hopefully all said yes!), send out two separate emails. The first should congratulate the selected cast members, give them your contact information, the date/time of the cast and crew meeting, and an invitation to a Facebook group exclusive to the cast and crew.

The second should be sent to all other applicants, thanking them for their interest and telling them that all roles have been filled.

III.D Kick-Off Meeting

Once your crew and cast is finalized, you should hold a kick-off meeting to welcome everyone to your production. Remember, when you're producing a scripted show, you're also starting a community where everyone will spend hours with each other. Holding a kick-off meeting is the best way to jumpstart a fun, productive environment.

Hold the meeting in the evening (when nobody has class) and provide food and drinks. (By this point, you should have a sponsor, so you can have them provide food for this meeting.) During the meeting, you should:

- Have everyone introduce themselves
- Give some background about the show (not too much, but explain why you chose to make this show and tell everyone how excited you are to have them on board)
- Go over the semester/overall production schedule
- Explain what your crew can expect from you
 - Ex: Quick responses to texts/emails/phone calls, a fun and professional environment, etc.
- Go over what is expected from your crew
 - Ex: Arriving on time, notification if they won't attend a shoot, etc.
- Explain your sponsorship agreement
- Have everyone update their contact information
 - This can be done by passing a sheet around the room during the meeting
- Give out the information for the first shoot
- Have a readthrough of the first episode!

Keep the meeting casual and fun - again, you want your crew to *want* to be there. After the meeting ends, stay until everyone else has left the room. Many people always have additional questions and want to ask a producer directly.

Once the meeting is over, consider the "shooting period" of your production stage to have officially begun.

III.E Equipment

Most production equipment that you use for your scripted series will come from PPECS, courtesy of ICTV.

Prior to the start of shooting, ICTV's Director of Technical Operations will ask you to submit your equipment requests. As a scripted show, you should plan to request (and use) the following:

- Zoom recorder
- ME-64/ME-66
- Lowel Omni Kit
- Lowel DP Kit
- Clamp Lights
- Headphones
- Boom Pole
- XLR Cables
- Extension Cords
- Sandbags

All of the above equipment is available at PPECS. Through ICTV, you will be allowed to reserve and take out this equipment from PPECS.

Many scripted shows use a DSLR camera for their production. This is not required, as ICTV/PPECS grants producers the use of a JVC GY HM700 camera if they request it, yet many producers have preferred to use other cameras. If you want to use a JVC GM HM700 camera, you must make sure to let the Director of Technical Operations know.(The Director of Technical Operations will ask you to fill out an equipment request form before the semester begins, and you can request equipment through that form.)

Should you want to use a camera other than the JVC GY HM700, understand that acquiring and taking care of that camera is entirely your responsibility. Some students already have DSLR cameras and choose to use those, while other students rely on their crew members to allow shows to shoot with their cameras. No matter the method you attain a DSLR, you will have to plan ahead and work around the camera's availability.

Sometimes, producers wish to use the below equipment for their shows:

- Dolly
- Jib
- Lenses for your personal camera
- Scrim
- Tascam Recorder
- Fresnel Light Kit
- Monitors

ICTV cannot provide any of this equipment for your production. If you are interested in using this equipment for your show, you will have to acquire it through your own PPECS account, individual (a.k.a. non-ICTV) purchase, or through a student who already owns the item.

Keep in mind that you will have to reserve your equipment through PPECS for every shoot. This means working with PPECS and the Park School of Communications' policies. For more information on working with PPECS, see page 42.

	Cast	Role	Call	Note
1.	Nick Whitefall	Jack	10:30AM	Monday Class outfit
2.	Ashley Stryker	Kate	10:30AM	Monday Class outfit (Producer will provide sunglasses)
3.	Reed Salt	Spock	10:30AM	Monday Class outfit
4.	Derek Wade	Chandler	10:30AM	Monday Class outfit
5.	Mina Lisbon	Monica	10:30AM	Monday Class outfit
6.	Chloe Wilson	Godzilla	10:30AM	Dinosaur outfit

#	PRODUCTION	TIME	#	AUDIO	TIME	#	PAs	TIME
1	Writer/Director Producer Smith	10:00a	1	Audio Crew Satana Hellstrom	10:00a			
1	Writer/Director Producer Johnson	10:00a	1	Audio Crew Thor Odinson	10:00a	1	PA Gwen Stacy	10:00a
1	Assoc. Producer Associate Producer Wilson	N/A	1	Audio Crew Pepper Potts	N/A	1	PA Michael Bay	11:00a
1	1 st AD Piper Quinn	N/A	1	Audio Crew Katherine Bondo	N/A	1	PA Jennifer Walters	N/A
1	2 nd AD Dirk Johnson	N/A	1	Audio Crew Thaddeus Ross	N/A	1	PA Kathleen Comber	N/A
1	3 rd AD Bruce Wayne	10:00a	1	Audio Crew Jean Grey	10:00a	Social Media		
1	Script Supervisor Victoria Queen	10:30a	LIGHTING			1	Social Media Bruce Banner	12:00p
1	Script Supervisor Blue Marvel	N/A	1	Gaffer Scott Summers	N/A	PHOTOGRAPHY		
1	Script Supervisor Luke Cage	N/A	1	Gaffer Elizabeth Braddock	10:00a	1	Production Stills Cato Maximoff	N/A
CAMERA			1	Gaffer Carol Danvers	10:00a	1	Production Stills Wanda Maximoff	10:00a
1	DP Mr. Director of Photography	10:00a	PRODUCTION DESIGN					
1	AC Peter Parker	N/A	1	PD Crew Emma Frost	10:00a			
1	AC Ms. Assistant Camera	10:00a	1	PD Crew Micaela Metz	11:00a			
1	AC Wade Wilson	10:00a	1	PD Crew Reed Richards	N/A			
			1	Makeup / Costumes Madame Makeup	10:30a			

Notice how detailed the sheet is - it has each specific member's call time as well as breakdowns by scene and prop. This is a good thing to have - especially since your cast/crew will appreciate being called at specific times for efficiency.

In the Resources section of the ICTV website, there is blank template of the above call sheet you can use for your production.

III.G Environment

While your ultimate goal is to complete a scripted series for ICTV, you should do what you can to make your production's environment an enjoyable place to be. Remember – you need your cast and crew to complete your show, and you should want them to want to do so.

Here are some of the following ways previous producers have created a positive environment both on and off set:

- **Team dinners.** After a shoot, have everyone go to Late Night or out to frozen yogurt. While it might be a hassle to move such a large group, it'll be worth it when everyone has time to relax and enjoy each other's company.
- **Movie nights.** If you're lucky enough to be ahead of your production schedule, schedule an event that night instead of a normal shoot. Is everyone on your crew a fan of "Star Wars"? Book a classroom and watch it on the big screen! Learn what your crew is interested in and use that to grow closer to them.
- **Take breaks together.** During longer shoots, have everyone spend their break time together. Keep food in the same room so everyone can mingle or travel to food locations in groups. You should never stop people from leaving, but giving them a better option than splitting off into smaller groups is ideal.
- **Parties.** Many producers choose to have the standard "college party" exclusively for cast and crew members of their production. While this is common (and can be a great way for people to get to know each other), it comes with a set of risks and regulations. If you choose to do this, you must adhere to the following:
 - **Do not serve underage students alcohol.** The easiest way to solve this is to not offer any alcohol at all and have of-age students bring their own beverages.
 - **Do not label your party as sponsored by ICTV.** ICTV does not sponsor parties and should in no way be associated with the event.
 - **Do not have a cast/crew party the night before a shoot.** (Trust us on this one.)
 - **Remember that as host and producer, you are responsible for everyone's well being.** Don't use the party as an excuse to drink with friends. If someone gets sick or hurt in any way, it's your job to make sure they get better. Remember, even though you're not on set, you're still a leader and you need to act like it.
 - If you have questions or need clarification, contact the Director of Development.
- **Recognition of achievements.** Some producers, at a production's conclusion, give out certificates to every member of the crew. They aren't meant as superlatives or to be competitive, but having a small, fun souvenir from the production is a great way to

acknowledge crew members who have improved their skills (or to remember a funny moment on-set).

- **T-shirts.** Though expensive, some producers choose to order custom t-shirts for their scripted series. This requires every crew member to pay for their individual shirt, but it can be a nice souvenir and way to bring people together.
- **Premiere/Viewing Party.** At the production's conclusion, don't forget to celebrate with everyone! You can choose to have a red carpet premiere or private viewing party with food so all your crew members can enjoy their hard work.

While the above ideas are fun, you don't necessarily need them to create a positive environment. Just make sure to respect everyone and make a point to know your crew on a personal level and you'll be good to go!

III.H. Shooting On-Campus

You should already know what types of locations you want to film in thanks to the storyboards and shot lists you created during pre-production. The easiest way to shoot scenes for an ICTV scripted series is to shoot in as many on-campus locations as possible.

As you are located on a college campus, you should try to utilize your surroundings as much as you possibly can. Even if your series does not take place at a college, you can use locations on the Ithaca College campus for filming. Some locations will need more production design work than others, but shooting on-campus will be more efficient in the long run.

When planning to shoot a scene on campus, you need to ask yourself these three questions about the location:

1. Will I need more equipment/materials than usual to make this location fit for shooting?
2. Can I control the factors in this environment?
3. Are there pre-existing conditions that will making shooting in this location difficult?

The answers to these questions will determine if you should shoot in a specific location. It is up to you to use your better judgment to decide on your locations, but here are some (proven) great places to shoot on-campus:

The Fishbowl, Phillips Hall. The part of The Pub (officially known as IC Square) separated by glass is a great place to shoot dining scenes, as that is what the location is built for. The space is large enough to accommodate many angles and actors, plus the glass wall provides a good sound barrier to the frequent goings-on in The Pub .

Room 118, Center for Natural Sciences. This science lab is perfect for a classroom scene, since it already is one, but the real perk of shooting in this room is its perfect lighting. This means that you can save a lot of time by not having to set up lighting equipment. All of the classrooms in the Center for Natural Sciences are great to shoot in, but this room is by far the best.

Studios A and B, Park School of Communications. Using a studio space allows you to completely control the environment, and the large amount of space in the studios allows you to turn the area into whatever you need it to be. If you're able to use the studio's lightboard, it can also be easier to use that instead of traditional lighting equipment. The studios are a great place to film, but booking them can be difficult so make sure to plan ahead.

Circle Apartments. A circle apartment is a great place to shoot any residential (i.e. bedroom, bathroom, living room, etc.) scene because of the apartments' large square footage. The style of the apartment can also pass as a college dorm, apartment, or house, giving you creative leeway to make the space into whatever you need it to be. It also is a good place to shoot a party or dinner scene, thanks to the space in the apartment.

2nd and 3rd Floor Hallways, Center for Natural Sciences. The Center for Natural Sciences is one of the nicest buildings on campus because of its brick walls and its natural light. The hallways on the 2nd and 3rd floors of CNS are easy to film long shots in, and the acoustics of the area do not provide a strong echo. In addition, CNS is mostly empty on weekday nights and weekends, meaning that you won't have to worry about anyone interfering with your shoot.

Office of Career Services, Job Hall. Scheduling a shoot in this area will be tricky, but if you need to film something in an office environment, the cubicles in this location make it easy. The lighting in this area is also well-set, meaning that you won't have to set up a lot of equipment to use the space. If you use this space, be sure to bring a small crew, because while the area looks good on-screen, it can get cramped with too many people.

2nd and 3rd Floors, Ithaca College Library, Gannett Hall. You have to get special permission to shoot in the library (by using a form found on their website), but it's a great location because of how good it looks on film. Not much lighting equipment is required, just make sure to shoot in this location during non-peak times so you can get better audio and have more control of the environment. (Also - do not shoot on the 4th or 5th floor. It's tempting because they are the "quiet study" floors, but by shooting there (unless your scene is silent) violates the library's policy.)

There are many other locations on campus that you could use, just make sure that you plan ahead, have enough space, and get permission to use it.

Below are some places you should try to avoid shooting at:

The Pub. While it may look great on camera, this environment is very difficult to control. There are constantly people, events, and loud music in this area, so try to avoid The Pub (except, as previously mentioned, The Fishbowl). However, if you absolutely need to shoot in this area, use the location in the early mornings of weekend days - as that is when the area is mostly empty.

Dorm Rooms and Lounges, All Residential Dorms. The general lack of space makes it difficult to fit a crew into a dorm room (let alone a hallway), and the fluorescent lighting and heating systems provide unwanted background noise that can lead to having to re-record a scene's audio during post-production. If you need to shoot in a college dorm room, try to use a Circle Apartment or set up a dorm set in one of the TV studios in the Park School of Communications.

Garden Apartments. These on-campus apartments are styled very similar to Ithaca College's residential dorms - and that includes the poor lighting and lack of space. It will be very difficult to comfortably film in a 2-person Garden Apartment, and while a 4-person or 6-person apartment has more space, the background noise provided by the complex makes it not worth it. Again, it is recommended that you use a Circle Apartment instead.

Hill Center. Despite the fact that this building is currently under renovation, the Hill Center is not aesthetically pleasing on the small screen. Almost all of this building's facilities are found somewhere else on campus - gymnasium, classroom, science lab, etc. - and they are both easier to film in and look better on camera.

The Tunnel. The Tunnel - the nickname for the long hallway that connects Phillips Hall, Muller Hall, Textor Hall, Job Hall, and Dillingham Center - may seem like a great setting for a long walking shot, but The Tunnel has severely uneven lighting. In addition, The Tunnel is usually used for admissions tours and other school events, so shoots are constantly interrupted by passerby. It is also impossible to book The Tunnel for shooting, so it is best to stay away from this area as much as possible.

III.I Shooting Off-Campus

Shooting off-campus is much more difficult than shooting on-campus, mainly because of the unfamiliar environment. As the producer, you will also have to transport your entire crew to the location and alter the size of your crew accordingly. Because filming off-campus is so hard, you should try to do this as little as possible.

Similar to planning a shoot on-campus (tips for which can be seen on page 37), you should ask yourselves the following questions before you decide to use a location:

1. Can this scene be done as effectively as it would be if it were on the Ithaca College campus?
2. Can I control the factors in this environment?
3. Are there pre-existing conditions that will make shooting in this location difficult?
4. Can this scene be done as effectively on the Ithaca College campus?

Think carefully about the answers to your questions. If the difficulties outweigh the benefits, then you should not use the off-campus location.

When looking for an off-campus location, you should do all of the location scouting yourself. Have as many options as possible for your location and then narrow down your decision when in pre-production. (This should be done in the pre-production stage, see page 15 for more details.)

In order to film in an off-campus location (that is not a public space), you will have to directly contact the location's manager. Try to make an in-person appointment instead of scheduling something virtually - it creates a better first impression and sets the tone for a good working relationship. When you get the chance to discuss potentially using the space, explain that you are a student production and would like to use their space.

Negotiating to use an off-campus space is difficult. It is unlike a sponsorship negotiation because unless you have part of your budget set aside for reserving a location, you will need to rely on the kindness of whomever you are negotiating with. Small businesses are much more likely to let you use their location as larger companies tend to have strict corporate policies about filming. Target Ithaca-based, non-chain businesses in your search.

If your contact agrees to let you film in their space, you will have to work around their business schedule. This may require you to downsize the cast for the shoot or to shoot later than you normally would, but remember how lucky you are to have been given permission to use this location and be grateful. If you don't respect the location manager's guidelines, then you'll display your production and ICTV in a negative light.

When you use the space, make sure to **be respectful**. Leave the location as you found it and make sure to say thank you. For extra measure, write a thank you note afterwards and let them

know when the show will premiere (and including them in the “Special Thanks” section of your show’s credits never hurts).

It is up to you to use your better judgment to choose your locations, but here are some (proven) great places to shoot on-campus:

Exterior Campus, Cornell University. As seen in *Chained* and *Poutine! on the Fritz*, the quads and building exteriors of Cornell University look excellent on camera. They resemble a typical American college more so than Ithaca College’s campus does, so if you want your production to have that sort of aesthetic, shoot here. Before you shoot on the Cornell University campus, however, make sure you speak with a student or administrative member to become familiar with the area - you should never go to a location without knowing everything about where you’re shooting.

Ithaca Bakery, North Meadow Street Location. This location can serve as a restaurant or cafe, depending on which area of the building you shoot in. The owners of Ithaca Bakery are Ithaca College alumni, so it’s possible they will be more understanding of your situation as ICTV producers. If you shoot in this location, be careful of background audio - especially music.

Stewart Park. Shooting outside is always a challenge, but it’s hard to find a more picturesque location than Stewart Park. Make sure to shoot away from Cayuga Lake (to avoid wind and additional background noise) and to pick a relatively unoccupied area of the park for shooting. Try to shoot on a cloudy (but not rainy) day for the best conditions possible.

South Hill Business Campus. Located right across from the Ithaca College campus (on Danby Road), this business campus has a large space that can be transformed into any type of set needed for shooting. If you shoot in this location, be aware that this location is only available on weekdays - so you will most likely have to shoot here on a weekday night to accommodate your cast and crew’s schedule.

III.J PPECS

Unless you own your own film equipment, you will have to rent a majority of your filming equipment from the Park Portable Equipment Center & Services (more commonly known as PPECS). Based on your previous production experience, you should be familiar with how PPECS operates, but for additional help, you can read the *User Guide for Roy H. Park School of Communications Facilities, Equipment, & Services* - available on the PPECS website. Make sure you do everything you can to follow PPECS' regulations - if you don't have the appropriate equipment, you won't be able to shoot your series.

You should **always** check your equipment before leaving PPECS. If you do not, you could be found responsible for faulty equipment or be unable to shoot due to a lack of working equipment. Checking your equipment before you take it out of PPECS should become a staple in your routine.

ICTV will grant you approval to use the following equipment for your scripted production:

- JVC GY HM700 (if necessary)
- Zoom recorder
- ME-64/ME-66
- Lowel Omni Kit
- Lowel DP Kit
- Clamp Lights
- Headphones
- Boom Pole
- XLR Cables
- Extension Cords
- Sandbags

Other equipment will have to be taken out with your personal PPECS account or loaned to you by another student.

III.K “What-If” Situations

It’s no secret that the mortality rate of scripted shows is unnaturally high. Some shows don’t finish on time, others don’t complete all three episodes, some don’t even finish one. This is because while producing a scripted show is an incredibly rewarding experience, it is also very challenging.

Scripted shows are always affected by outside variables and these can throw a production into jeopardy if not handled appropriately. Here are some sample “problem situations” that have affected previous ICTV scripted shows and ways to solve them. With these solutions, you won’t have to cancel your production and you can move forward as efficiently as possible.

What if rented PPECS equipment breaks during the shoot? Take the equipment to PPECS immediately, and continue shooting if possible.

What if a piece of rented PPECS equipment does not work when I try to use it on set? Take the equipment to PPECS immediately and continue shooting, if possible. A PPECS employee should be able to switch it out for you, but let this be a lesson that you should **always check your equipment before you check it out of PPECS.**

What if either of the above happens and PPECS isn’t open? Continue shooting if possible. Bring the broken piece of equipment to PPECS as soon as it opens and work with a PPECS employee to find a solution.

What if it’s the day of shooting and (for any of a number of reasons) I learn too late that I won’t have necessary elements to shoot scheduled scenes? Depending on how close you are to the beginning of the scheduled shoot, it would not be fair to ask your actors to memorize a whole different set of lines. If you can’t shoot a different scene in that location, use the day as a “relaxing” shoot by filming behind-the-scenes extras for publicity purposes. If you’ve done this already, you can just cancel the day of shooting to avoid wasting your cast and crew’s time.

What if an actor drops out mid-way through the production? The truthful answer is that it depends on the importance of the character. If an actor portraying a secondary character drops out mid-way through the production, you should re-write the episodes to accommodate the loss of the character. This is easier if you are filming scenes in consecutive order. If you are not, then you can take the character out of scenes and replace him/her with a different character. Keep in mind that these rewrites will have to happen very quickly in order to accommodate your production schedule.

If your main character drops out of the production part way through, then your options are very limited. You can rewrite the scripts to eliminate the character, recast the character and reshoot scenes, or you can choose to stop production and create a series out of the scenes you have. ICTV wants to reward your hard work by airing your series, so cancelling the series is not ideal. However, it is your decision to make, so choose whatever makes you feel most comfortable.

What if footage is lost from an entire day of shooting? You should schedule a re-shoot and redo all of the scenes. Know that this has happened with previous ICTV series and the shows have turned out exceptional regardless. The good news about this is that because you've shot the scenes before, you will be more efficient in doing so this time because you know what shots you want and what issues you previously ran into. Also, be sure to be honest and open with your crew - explain the situation in appropriate detail, and they will be understanding of the situation. In the future, make sure to backup all of your footage immediately.

What if I lose footage from a scene and don't have time to re-shoot it? You should speak with the ICTV Executive Staff about moving back your deadlines to accommodate a re-shoot. The ICTV Executive Staff is very understanding and will do their best to help you in these sorts of situations.

If, however, you feel that you can create a quality product without the inclusion of the scene, feel free to finish your episode without it. You can accommodate this by adding crucial information from this scene to other parts of the episode.

What if footage I shoot comes back looking great, but parts of the audio are distorted? If this is the case, then you should ADR the scene. ADR stands for "automatic dialogue replacement," and essentially means that you will record additional audio to dub over the current audio for the scene. This requires a session in the audio lab (or a recording studio) with a skilled sound mixer. Your actor will have to come in and re-record their lines, so be sure to accommodate their schedule as best as you can.

What if my crew stops showing up, making it impossible to finish production? Truthfully, you can always hire new crew members, but before you do, sit down and analyze why your crew has stopped showing up and work to change that. Don't be afraid to ask your classmates or to use Ithaca College's online resources to search for new crew members. In addition, prepare to start doing some more menial crew work yourself. Holding boom poles, keeping logs, setting up the lighting equipment... ICTV shows have been filmed with crew as small as three people, so while it is not an ideal situation, it can be done if you are prepared to work hard enough.

What if production goes on for too long, and I don't have enough time for post-production during the semester? While this is not an ideal situation, speak with the ICTV Executive Staff to extend your schedule into the next semester. The ICTV Executive Staff will understand how much work you've been putting into your production and will try to accommodate you, but prepare to be open and honest with the Executive Staff. Make sure to do this sooner rather than later.

What if I decide that I don't want to produce my show any more? There are definitely trying times as an ICTV scripted producer, but you signed a contract stating that you would turn in a product. As such, you are legally bound to your ICTV commitment. Should you find yourself less

enthused or struggling with the project, speak with the Director of Development to help you move forward.

III.L Additional Tips

The production stage of producing a scripted show can be difficult, but doing so successfully boils down to three key things:

Be prepared. Anything can happen in the production stage, so you should always have a back-up plan.

Be respectful. Nobody will want to work with you if you aren't, and the production stage cannot happen if you don't have anyone to help you.

Be nice. The more understanding you are, the more people will want to work with you and help the production succeed.

And remember, this is supposed to be fun! Make sure that you're enjoying yourself as well as working hard.

IV. Post-Production

The third and final stage of producing a scripted show is perhaps the most-overlooked stage, yet it is the most crucial. While you may have all the raw audio and footage, you need to devote the time to actually compiling the final product. Otherwise, you will have nothing to air when the time comes.

Unlike the pre-production stage, there is no official start to the post-production stage. The best option is to start the post-production stage as soon as you start filming. Once a shoot is over, you should immediately distribute footage to your editor(s) and start creating rough cuts. The amount of editors you have on your production is up to you, but make sure it's not too many or too few.

The editing process should be set up on an "assignment" basis - you assign an editor a scene to edit by a certain date and then your editor will turn in said assignment and you will go over it together. Plan to meet with your editor(s) at least once a week, with more meetings when necessary.

While you can have editors create rough cuts, you should plan to oversee the final cut of the episodes yourself. As the producer, the show is a reflection of your vision, so you should go through each episode, frame by frame, and make sure that you are happy with the final product.

IV.A External Hardware

Because scripted ICTV series accumulate so much footage over the course of the semester, you should expect to use an external hard drive to store all of your footage. This footage can be distributed to your editors for their use, but plan to keep copies of all footage in one central location.

You can either use your own personal hard drive or you can request the use of an ICTV hard drive. If you want to request the use of an ICTV hard drive, create a small proposal explaining why you need to use the technology and that you understand you will be responsible for its upkeep. This proposal can be emailed to the Station Manager, the Director of Development, the Director of Technical Operations, and also the Manager of TV and Radio Operations.

So long as you understand that the ICTV external hard drive must be returned at the end of the semester, there are no serious pros or cons to using an ICTV or a personal hard drive. Granted, many production students already own personal hard drives already and choose to use those, but if you are not a production student (and therefore do not have your own hard drive already), using an ICTV hard drive is a good alternative to buying one.

When storing your footage, make sure that it is always backed up. If you're not careful, then you will lose footage and have to reshoot.

IV.B Choosing Editing Software

Because you oversee the entire post-production process, it is completely up to you what editing software you use for your scripted series. When deciding, include your editor(s) in the conversation – make sure you decide upon a software that they are comfortable with and be sure to take their advice into account.

Generally, ICTV shows use either Final Cut Pro or Avid Media Composer. While you should choose what software your team is most comfortable with, both programs come with their own pros and cons.

Avid Media Composer:

Pros:

- Avid Media Composer was formally taught in production courses, meaning that some students are familiar with it
- The Park School of Communications features Avid Media Composer in its facilities - meaning that all students (minus those who started college in 2010) are more familiar with Avid
- Avid Media Composer is one of the the media industry standards for editing software

Cons:

- Less intuitive workflow, more complicated

Adobe Premiere:

Pros:

- Adobe Premiere is now being taught in production courses, meaning that many students are already familiar with the software from classwork
- Has a large user support base and history on forums across the web for young (college-aged) editors and projects
- Has integration with other Adobe applications
- Similar to Final Cut Pro 7, so the knowledge is transferable
- All ICTV computers exclusively feature Adobe Premiere, as well as the rest of the Adobe Creative Suite

Cons:

- Pre-sets can be difficult to master when exporting and transferring files

Based on the above, ICTV recommends you use Avid Media Composer. This enables students to stay up to date with Ithaca College's technology updates and the media industry.

In addition, students have previously been interested in using Final Cut Pro 7 for editing their ICTV scripted show. While Apple offers an exceptional post-production suite, it is a program that

is no longer taught in the Park School of Communications, and therefore fluency with it is less common. Again, ICTV recommends that you use Adobe Premiere, but Final Cut Pro 7 is a much more viable option than Avid Media Composer (for those who are interested).

Other types of post-production software have been used to enhance the final cuts of episodes. These are:

ProTools: Known by many who specialize in audio production, this program is helpful in audio mixing and performing ADR when necessary.

Adobe After Effects: If you are interested in adding special effects to your Production, this program is excellent. Be advised that it can be tricky to use, so make sure one of your editors is already familiar with the program.

Motion: For basic graphics work, like credit or title sequences, this program is easy to use and learn.

For other program recommendations, speak with the Director of Technical Operations.

IV.C Turning in Episodes

Early in the semester, you will meet with the Director of Development (and other ICTV Executive Staff members) to decide when your final episodes are to be turned in. If you are producing a show in the fall semester, episodes will most likely be turned in in December. If you are producing a show in the spring semester, episodes will most likely be turned in during late April.

Episode delivery will be coordinated with ICTV's Digital Media Manager, who will give you the technical specifications needed to appropriately upload your episodes to the ICTV server. If you have any questions about the process, ICTV recommends that you schedule a meeting with the Digital Media Manager to go over the file submission process.

There are also resources available on the ICTV website for your use, including the "File Submissions" and the "Avid Setup Guide for ICTV Standards" available on the Resources section of the ICTV website.

IV.D. Resources

Below are some additional resources you can refer to for any other additional questions.

Avid Support Help

www.avid.com/US/products/media-composer/support

Final Cut Pro 7 User Manual

<http://documentation.apple.com/en/finalcutpro/usermanual/>

Adobe Premiere Pro Help

<https://helpx.adobe.com/premiere-pro.html>

Adobe Premiere Pro User Group

Facebook group for editors to assist each other with Adobe Premiere issues

<https://www.facebook.com/groups/2370892408/>

Ithaca College FCPUG

Facebook group for Ithaca College students to assist each other with FCP issues

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

Editing Digital Video: The Complete Creative and Technical Guide

Robert Goodman, Patrick McGrath

As always, the ICTV Executive Staff is available to assist you with post-production.

IV.E Additional Tips

Post-production can be a time-consuming stage, but so long as you keep on schedule and pay attention, you will create an excellent final product. In addition, keep these in mind as you plan your post-production stage:

Always have a copy of your raw footage. Never delete anything until you have turned in your episodes to the ICTV Digital Media Manager. You never know when something might accidentally get deleted or become corrupt.

Stay organized. Keep a color-coded chart so you know which scenes have been shot, which have a rough cut, which have a final cut, and which are completely finished. Post-production will go much more smoothly if you know exactly what stage everything is in. A sample post-production chart can be found in the Resources section of the ICTV website.

Be up to date. Check in with your editors regularly so you know what's being done and what still needs work. Being in the know also keeps you aware of any challenges that arise, which will allow you the opportunity to come up with quick solutions.

Don't underestimate anything. That scene that was "so easy" to shoot may need ADR, while that other scene you "didn't need lights" for may require extensive color correction. You should expect to put a maximum amount of effort and thought into editing each scene so you won't be surprised by any challenges that arise. Be prepared for anything and everything.

And remember... once you've completed the post-production stage, you have officially created an ICTV scripted series!

V. Publicity

ICTV has a Director of Publicity who can assist you in promoting your show, but otherwise, you are responsible for promoting your program. As previously discussed in this guide (see page 23), you can hire a Director of Publicity to oversee this for you. You can also serve as your own Director of Publicity for your series and oversee all publicity directly.

ICTV publicity is mainly done through three outlets: print, on-air promotions, and social media. While these are pretty straightforward, each has their own specifications:

Print. One of the most effective forms of publicity on the Ithaca College campus is putting up posters. ICTV now requires printed 11” by 17” publicity posters, and there is have funding set aside for shows that want to use the Ithaca College Printing Center for publicity materials.

ICTV also requires to create digital posters for the LCD screens around Ithaca College. LCD Screen posters should be simple – you don’t want to overload a viewer with information. At a minimum, an LCD Screen poster should have your show’s logo, premiere date (or, if no date has been set, it can say “premiering this fall/spring”), and the ICTV logo.

Samples of excellent LCD Screen posters can be found in the Resources section of the ICTV website. For due dates and technical specifications, contact the current Director of Publicity.

On-Air Promotions. Each show is required to make two 30-second promos to air on the ICTV channel. A detailed description of guidelines and technical requirements for on-air promos can be found in the “Promotions Guide” in the Resources section of the ICTV website.

For specific due dates and any additional questions, contact the current Director of On-Air Promotions.

Social Media. Social Media accounts are not required by ICTV, but many producers choose to make them for free publicity and/or to help promote sponsors (see page 16). There are specific rules for social media accounts made for ICTV programs, which can be found in the Promotions Guide in the “Resources” section of the ICTV website.

For examples, you can search for ICTV shows on Facebook and Twitter, as many show accounts still exist. For specific questions about using social media accounts to promote your ICTV scripted series, contact the current Director of Publicity.

You should not feel limited to these three forms of publicity; you are welcome to explore other means of marketing (guerrilla or otherwise) for your scripted series. If you have an idea you would like to discuss or would like to get approved, contact both the Director of Development and Director of Publicity to discuss it.

V.A. Red Carpet Premieres

One of the most effective ways to encourage people to watch your show is to hold a public event for people to come watch it. Previous ICTV shows have done this by holding a red carpet premiere and, in most cases, the shows have been screened to a full house.

Ideally, a red carpet premiere should be scheduled during a time where it does not rival ICTV programming. It should also occur close to the on-air (or web) premiere of your series. To set a date, work with the ICTV Executive Staff to find a time that works best for all parties.

The best space for a premiere is a large, auditorium-like room on-campus. (By keeping it on-campus, it makes it easy for people to attend.) Textor 102 and Park Auditorium are (proven) excellent locations for a premiere. You should book these locations as far in advance as you can. To book Textor 102, contact Campus Center and Event Services. To book Park Auditorium, contact PPECS – and know that if you have your premiere on a weekend night, you will need a faculty member to sponsor and be present at the event.

Make sure to publicize your event as much as possible – through social media, posters, word-of-mouth, etc. The more you publicize your event, the more people will know about it and attend. Don't hesitate to invite members of the Ithaca community to attend the premiere as well.

As the premiere grows closer, make sure you have the following things:

- **Red carpet.** You can rent one from ICTV's Scene Shop if needed.
- **Projectionist.** Sometimes, CCES can provide you with somebody to help operate the equipment in the room. Otherwise, ask around to see if anyone is available to help you out.
- **Photo backdrop.** Previous ICTV producers have set up photo backdrops outside of their viewing spaces to make the event more fun. In many cases, these have to be handmade, so plan in advance to make one if you're interested. If you want photos from the event, make sure you hire an event photographer and have a plan for distributing the photos.
- **Back-ups of equipment.** You should bring an extra computer and a hard drive with extra copies of the episodes, just in case. Again, you always want to be prepared.
- **Trash bags.** Because you are renting out the space, you need to leave it in as good of a condition as you found it. After the event, go through the space and clean up any trash you find.

If there's anything else you think you might need but aren't sure, bring it just in case.

During the night of the premiere, open the doors to the event a full half hour before you plan on screening your episodes. This will give people time to take photos, socialize, as well as give you time to handle any last minute emergencies.

In order to “start” the premiere, you and your co-producer(s) should walk up to the front of the room and say a few words. It doesn’t need to be anything lengthy, but you should welcome everyone, thank them for coming, and say that you hope they enjoy all of the hard work you’ve put into the show. After that, you can sit back and watch everyone enjoy all of your hard work!

Depending on how long your episodes are, you may want to schedule a short intermission in the middle of the screening. Otherwise, you can air all of your episodes in a row. Once your screening is over, you should again go up to the front of the room and thank your audience. As they start to leave, you can start to clean up.

Remember that, most importantly, the red carpet premiere is a celebration of your (and your cast/crew’s) hard work. Have fun, relax, and enjoy the fact that you’ve succeeded. 😊

VI. Professionalism

Professionalism is crucial to every ICTV scripted series. Crews for this category of show work long hours for many days throughout the semester. While it is a very rewarding experience, it can also be very stressful.

It is your responsibility to act professionally on and off your set. As the producer of an ICTV scripted show, your actions dictate every aspect of the production; it makes you a student, professional, teacher, and a representative of both ICTV and Ithaca College.

Remember that you were selected as a producer because the ICTV Executive Staff believes that you are these things, and it is your responsibility to act as such. While a lot of this is common sense and just being respectful, it also means that you have to be highly aware of how you come across to others.

For example, here are some behaviors that are unprofessional and unacceptable within ICTV:

- Screaming at crew/cast members
- Gossiping about other crew members or ICTV programs
- Insulting other ICTV shows and encouraging rivalries between them
- On-set drug use (or drug use that occurs close enough to the shoot that it significantly lessens productivity)
- Complaining to crew members about other crew members
- Using discriminatory language
- Disrespecting ICTV resources and policies

All of the above are easy to avoid so long as you are careful of your actions and words. If you're worried about accidentally acting unprofessional or creating a negative on-set environment, speak with the current Director of Development, who will help you move forward.

If there are specific factors contributing to a negative and unprofessional environment, then it is your responsibility to handle them. Again, this is part of your job as a producer - making sure that your production stays on track while also featuring a comfortable environment.

Below are some common situations and how to deal with them accordingly:

If a crew member consistently shows up late to set, then you should... speak with them individually. Pull them aside and tell them that you've noticed that they've been arriving late to set on a consistent basis. Instead of chastising them, give them a chance to explain themselves first. Do they come straight from class? Do they walk from the Circle Apartments to Studio A? Try to understand your crew member's situation and then figure out a solution together.

DO NOT threaten to fire your crew member, tell them "how lucky they are" to

have been selected for your show, or immediately jump to conclusions. Remember, everyone's situation is unique.

If it continues to happen... start calling that crew member to set less frequently.

If another cast/crew member encourages your crew/cast to hate/tamper with other ICTV shows... immediately pull them aside and ask them to stop. If they say yes, schedule a time to talk about it later and why you aren't comfortable with that behavior on-set. If they say no, explain why it should stop. If the student doesn't listen and you still think the situation is out of control, try to counteract your the student's behavior as best as you can by saying something positive for every negative. After the shoot ends, try to again talk with the cast/crew member.

DO NOT threaten to walk off set, lose your cool in front of your cast and crew, or raise your voice. Off the set, you and the student are equals, and you both need to work together to achieve your common goal.

If it continues to happen... notify the Director of Development and the Manager of Radio and TV Operations as soon as possible. They will help you work towards a solution.

If two crew members begin to fight... immediately approach the situation and get them to move outside. (This way, while you handle the situation, your co-producer can continue the shoot.) Either attempt to mediate the situation as a third party or ask both of them to leave set. Once both parties have cooled off, schedule a time to discuss how all three of you can move forward on the production.

DO NOT fire them, threaten to fire them, have any conversations about the fight with other crew/cast members, or pick sides.

If it continues to happen... start calling both crew members separately. Or, if one of your crew members shows unwillingness to move forward, then start calling that crew member less.

If a cast member develops a "diva-like" attitude... pull them aside while there is a lull on-set. Explain your point-of-view to them and ask them to explain theirs. Once you both are on the same page, try to find a compromise. Keep in mind that while all members of your production are equally important, your actors are not interchangeable and because of this, you will need to cater to them more than you would a crew member.

DO NOT threaten to fire them, tell them "how lucky they are" to have been selected for your show, or let them boss you around. Remember, it is still your show, and you are still in charge.

If it continues to happen... speak with the crew/cast members that are directly

affected by this person's behavior. Make sure that they know they can come to you if they become uncomfortable. Should the problems become very severe, consider the possibility of writing the actor out of the show.

If your crew members stop showing up to set... have an Associate Producer call each person individually, informing them that they are scheduled to be on-set and asking them why they're not there. If the crew member continues to not show up, contact them yourself.

DO NOT threaten to fire them, jump to conclusions, or get angry. Give them a chance to explain themselves.

If it continues to happen... schedule them less frequently or hire new crew members.

Understand that most of these situations will never occur, but you should always be prepared to handle them. If you have any concerns, feel free to contact the Director of Development for assistance.

VII. Miscellaneous

While this guide is full of suggestions to help you produce the best scripted series that you can, there is no right way to produce a scripted ICTV show. (Provided, of course, that you complete all of your episodes in a timely fashion.) This section includes “optional” parts of producing an ICTV series – some producers have done these things, some haven’t, yet the shows have been successful nonetheless.

None of what is in this section is required, but if you want to do it, this section will tell you how.

VII.A. Fundraising

ICTV grants all programs a budget of \$100 per semester, though in order to receive this funding, you need to request it through the ICTV Executive Staff explaining what you need to purchase with the funds. How you spend this money is up to you, and it is your responsibility to budget your show accordingly.

However, some producers feel that in order to make their show, they need more funding. Unfortunately, ICTV cannot provide additional funding for shows, so many producers fundraise what they need as an alternative.

Before you decide to fundraise money for your scripted program, keep in mind that it may not be necessary. If you need funding for the following:

- Props
- Craft Services
- Renting spaces
- Equipment for your personal camera

You most likely do not need to fundraise for your production. However, if you have/need the following:

- Extensive production design
- Transportation to far, off-campus locations
- Special effects makeup
- Multiple specialized costumes
- A high-concept premise

Then you may want to consider fundraising for your scripted series.

ICTV producers have found the most fundraising success through IndieGoGo, a funding website (found at IndieGoGo.com). Like its competitors, IndieGoGo allows you to easily create an online crowd-sourcing campaign. However, unlike similar sites Kickstarter and BandCamp, IndieGoGo caters to more creative projects (like ICTV scripted series) and takes a smaller percentage of overall funds raised.

Before you begin your fundraising campaign, calculate two different budgets. One budget should document everything that you need for your show to occur, and the other should document essentially be your “dream budget”. On the website, your fundraising goal should be your dream budget, but your actual goal should be enough to account for your real budget.

When you are creating your fundraising campaign, you should have the following on your project page:

- **Show summary.** Give a plot synopsis of the show and its place on ICTV. Remember, people who are unfamiliar with Ithaca College and ICTV will find this page, so don't assume that the reader knows what you know.
- **Personal profiles.** Have succinct biographies of you and your fellow producers to add a personal touch to the campaign. You should include your name, course of study, year in school, and anything else you think is important to the campaign.
- **Explanation of why you need to fundraise.** Don't over-elaborate, be concise.
- **Explanation of why your project is worth funding.** Again, keep it simple. If it's too long, people won't read it.
- **List of what you need the funding for.** This is the most important part of the campaign because it's what you need for your production. You should be clear, but not overly detailed. You also don't need to go into specifics about why you need what you need. Your explanation of why you need to fundraise should be enough.
- **Video clip.** Whether it's a previously made promo for your scripted series or a video explanation of why somebody should help fund your show, your campaign will benefit from featuring multiple forms of media.
- **Thanks.** Even if somebody doesn't donate to your campaign, you want to end on a good note. Be nice and thank people for visiting your page regardless. If they can't donate, they can at least share your page with their friends!

Remember that this isn't a formal process - you want a potential funder to relate to you. Be sure to use colloquial language in your campaign for this reason.

Crowdsourcing websites require a "perk" in exchange for a donation. Here are some samples of perks you can use for your campaign (from smallest to biggest donation)

- Exclusive production updates
- Personalized thank you note from the producers
- High-quality episode downloads
- Digital copies of scripts
- A "digital package," including promotional photos, original compositions, episodes, and copies of the scripts
- DVD of episodes
- Baked goods
- Show poster
- Producer credit

It also helps to include a stipulation that allows the funder to receive all perks for the donation amounts below it.

You can view a sample campaign at <http://www.indiegogo.com/projects/ithapocalypse>. While this project did not reach its full fundraising goal, it raised enough money to cover all necessary expenses and is therefore considered successful.

Once your campaign has been created, you need to push it through social media as much as you can. Not only to your friends and family, but also to Ithaca College alumni, your Twitter followers, and even staff/faculty members if need be. The more effort you put into promoting your campaign, the more you will raise.

While online crowdsourcing campaigns are easy-to-use and popular, you are always welcome to explore other methods of fundraising. For assistance and additional recommendations, contact the current Director of Development.

VII.B. Awards

Once you have completed all episodes of your scripted series, you may be interested in entering them into student media competitions. ICTV has a strong track record of winning awards in many of the competitions they enter, so you should be confident that your completed episodes would be a strong contender in any competition.

Below is a list of student media competitions and the categories your show would qualify for.

BEA Festival of Media Arts

Potential Categories: Scriptwriting - Mobisode/Webisode, Scriptwriting - TV Pilot, Video - Narrative, Promotional

Submission Requirements: Either one script or one episode from your series

Website: <http://www.beaweb.org/2013/festival.html>

College Broadcasters, Inc. National Student Production Awards

Potential Categories: Best Comedy, Best General Entertainment Program

Submission Requirements: One episode under 30 minutes in length

Website: http://www.askcbi.org/?page_id=47

College Television Awards

Potential Categories: Alternative, Comedy, Drama, Series (only open to shows with 6+ episodes)

Submission Requirements: One full episode, two episodes if under "series" category

Website: <http://www.emmysfoundation.org/college-television-awards>

PEGASYS Awards

Potential Categories: Field Videographer, ICTV Studio, Entertainment, Best Educational Access, Best Creative

Submission Requirements: One complete episode

Website: http://pegasys.webstarts.com/community_bulletin_board.html

You are always welcome to look for additional competitions to submit your series into.