



PRODUCTION HANDBOOK

2018-19

ADMINISTRATION

Glenn Kalison gkalison@studioschool.edu	Founder, President	RS-1	ext. 101
Kevin Cordova-Brookey kcordova-brookey@studioenterprise.com	Director of Operations/Production	RS-1	ext. 102
Kyra Selman kselman@studioschool.edu	Registrar, Studio School	M-10	ext. 312
Mark Millhone mmillhone@studioschool.edu	Dean of Academic Affairs, Studio School	Hub	ext. 301
Christopher L. Bratten cbratten@studioschool.edu	Music Director, CMT+F, Studio School	Hub	ext. 307
Jeremey Kent Jackson cflanagan@studioschool.edu	Program Chair , ACT, Studio School	M-10	ext. 304
Eric Kane ekane@studioschool.edu	Program Chair, FDC, Studio School	Hub	ext. 306
Dr. William Linn wlinn@studioschool.edu	Program Chair, General Education, Studio School	Hub	ext. 302
Michelle Loucadoux mloucadoux@studioschool.edu	Program Chair, CD & CMTF, Studio School	T410	ext. 303
Colleen Laeger claeger@studioschool.edu	Academic Coordinator, Studio School	Hub	ext. 305

STAFF

Alexis Loya aloya@studioschool.edu	Production Coordinator	Hub	ext. 108
William Ramsey wramsey@studioschool.edu	Equipment Manager	Hub	ext. 106
On-duty Equipment Supervisor equipment@studioschool.edu		M-Eq	ext. 107
Jesse Calderone jcalderone@studioschool.edu	Digital Media Coordinator	Hub	ext. 104
Editors digitalmedia@studioschool.edu		T410	ext. 105
Melissa Huen mhuen@studioschool.edu	Director of Marketing	T410	ext. 501
Jason Braun jbraun@studioschool.edu	Lead Graphic Designer	T410	ext. 502
Terence Johnson tjohnson@studioschool.edu	Social Media Coordinator	T420	ext. 503
IT Services IT@studioschool.edu			

TABLE OF CONTENTS

The Administration	2		
The Staff	3		
TABLE OF CONTENTS	4		
PRE-PRODUCTION	5		
Access	6		
Getting Approval to Shoot	7		
Production Policies and Procedures	8		
Los Angeles Center Studios (LACS)	9		
Key Creative Positions in Student Films	9		
The "GREENLIGHT" Process	10		
Room Reservations	14		
Locations	14		
Casting	15		
Production Reports	16		
Insurance	18		
PRODUCTION	20		
Equipment Room Policies and Procedures	20		
Equipment Reservations	20		
Equipment Checkouts	20		
Equipment Returns	21		
Changes, Cancellations, and Late Pick-Ups	21		
Reporting Equipment Malfunctions	21		
		Set Protocol	22
		Wrap and Turnaround	22
		Rates and Fines	27
		Production Best Practices at Studio School & LACS	23
		POST-PRODUCTION	24
		Computer Lab	24
		The Edit Lab	24
		The Advanced Production Lab (APL)	24
		TECHNICAL TRAINING AND SUPPORT	26
		Orientations	26
		Certifications and Workshops	26
		Studio Sidecar Productions (SSP)	26
		ACCEPTANCE OF PRODUCTION POLICIES AND	
		PROCEDURES	29

PRODUCTION HANDBOOK BACKGROUND

In order to support all student production activity, all community members of this campus, including fellow students, faculty, administration and working professionals with which we share space, rely on your strict adherence to the policies and guidelines laid out in this handbook.

IT IS THE RESPONSIBILITY OF EACH STUDENT TO KNOW AND UNDERSTAND THIS HANDBOOK'S CONTENT.

Policies and procedures are subject to change throughout the year and it is your responsibility to stay informed of those changes.

The policies set forth in this handbook are designed to support your training and make every student into a better producer. Every shoot is subject to the approval of our Production Office. Because we share a campus with a wide range of professional productions, there are occasions when certain sets become unavailable to us. Due to the nature of production, sometimes we learn of changes in availability at the last minute. While we make every effort to accommodate each project's first location choice, the Production Office reserves the right to assign an alternate location and/or alternate production dates to any given project. Therefore, each project will only move forward as approved and as scheduled by the Production Office. In the event of a last minute change, the Production Office will always try to minimize the creative and practical impact to the project.

Failure to follow these policies may result in suspension of privileges and/or fine.

LOS ANGELES CENTER STUDIOS (LACS)

LACS is the 20-acre active production lot within which the Studio School campus sits. It is a full-service studio for TV, film, and commercial production that provides a supportive, synergistic environment for the growing independent elements for the entertainment business. LACS serves the creative industry with Class A production offices, six 18,000 square foot audience-rated state-of-the-art sound stages, as well as full-service amenities. It is widely considered Los Angeles' premier independent movie studio.

We at Studio School are tenants of LACS, occupying close to 30,000 square feet, and we adhere to the policies and best practices of the studio, in accordance with the policies and procedures as set forth by the school.

Please note, any all communications regarding production are routed through the Studio School Production Coordinator.

ACCESS

Studio School is open from 8:00am-6:00pm ("Standard Operating Hours"), Mondays through Fridays as well as other appointed times to accommodate scheduled classes or approved productions scheduled outside of Standard Operating Hours. LACS's Tenant Services and Management Offices are open 9:00am-5:00pm, Mondays through Fridays.

Access to the campus for special use during times other than the Standard Operating Hours requires approval of the Director of Operations/Production. Unauthorized entry or use of, Studio School or LACS facilities is prohibited. Unauthorized possession, duplication, or use of keys to any School facilities is prohibited.

We expect you to take "ownership" of all facilities in order to insure their continued availability and upkeep. Our expectation is that you will take exceptional care of the equipment and spaces by observing the "no food and drink" rules, closing doors to secured spaces behind you (even as you run errands or leave for a meal break), limiting your security privileges to your own access (and not admit other unapproved guests), and observing "if you see something, say something" common sense in the various editing and production spaces.

Food and Drink Policy: Food and drink is not allowed in any of the computer Labs. Food and drink in any classroom space (including Beaudry Theatre) is at the discretion of the instructor. Use of the lab will be suspended to those who violate this rule.

Animal Policy: While LACS and Studio School are dog friendly campuses, animals will not be allowed on set without a signed Special Conditions Form. Exception to this policy is an approved service animal.

Drug Policy: Students and employees are strictly prohibited from the unlawful manufacture, distribution, dispensing, possession or use of a controlled substance or alcohol anywhere on campus, anywhere within a student-approved living facility, or while participating in school related activities. Students or employees who violate this policy will be subject to disciplinary action up to and including expulsion or termination of employment.

PRE-PRODUCTION

GETTING APPROVAL TO SHOOT

All productions belong to one of the following categories:

1. In-Class (“IC”) Production Exercises
2. Student Out-of-Class (“OOC”) Production Exercises
3. Student Advanced Productions (“AP”)
4. Independent Productions (“IP”)

First a production must determine to which category it belongs. If you have questions about which category is applicable, please contact the Studio School Production Coordinator.

All productions must obtain prior written approval to shoot on or with any production assets including (but not limited to) stage space, practical locations, cameras, sound and lighting equipment. Written approval is given only when a production has successfully submitted all required documentation through our greenlight system (“Greenlight”) and followed the steps as indicated below.

The following are guidelines that govern the approval process for each category of production. Students and faculty (when applicable) are responsible for the timely submission of the below and adherence to deadlines.

1. In-Class (“IC”) Production Exercises*: Curriculum-driven projects, which require shoot time *inside of normal class time* (i.e. midterms, final exams and class exercises) must complete all of the following *at least two weeks prior to the desired first day of production to the greenlight project*.

- Submit Instructor approval document at least one week prior to greenlight meeting
- Submit an on-campus location request for LACS or Studio School facilities
- Submit equipment requests

- Submit a locked shooting schedule, budget, and locked script for review by the Production Coordinator
- Schedule a greenlight meeting with the Production Coordinator for review and final approval.

*** Instructor may submit a greenlight project on behalf of the entire class for midterms, finals and group projects.**

The Production Office reserves the right to assign an alternate location and/or alternate production dates to any given project. Therefore, each project will only move forward as approved and as scheduled by the Production Office.

2. Out-Of-Class (“OOC”) Production Exercises: Curriculum-driven projects that are student-produced outside of normal class time and DO NOT require advanced production elements, must complete all of the following *at least two weeks prior to the desired first day of production to the greenlight project*.

- Submit Instructor approval document at least two weeks prior to greenlight meeting

PRE-PRODUCTION

- Submit an on campus location request for LACS or Studio School facilities
- Submit equipment requests
- Submit a locked shooting schedule, budget (if applicable), and locked script for review by the Production Coordinator.
- Schedule a greenlight meeting with the Production Coordinator for review and final approval.
- Completion of any additionally required production documents set forth in the greenlight meeting by the Production Coordinator. These are assigned on a project-by-project basis as dictated by the proposed production elements (i.e off campus filming, additional rentals, insurance certificates, or permits).

All OOCs must adhere to the guidelines and delivery requirements for that class, which may include clearing all rights to music, clips, artwork and underlying material required to submit films to festivals or for exhibition outside of class.

Further, school resources allocated for OOCs will be limited to 2 days on a LACS location (as approved, as scheduled). Projects that require additional shoot days (at LACS or locations external to LACS) will be required to fund that production overage, which is in excess to the amount approved and deemed. Additionally, any payments to talent, any costs associated with "special conditions," and any costs associated with gear and equipment that is not part of standard Studio School inventory must be funded by the projects.

The Production Office reserves the right to assign an alternate location and/or alternate production dates to any given project. Therefore, each project will only move forward *as approved* and *as scheduled* by the Production Office.

3. Student Advanced Productions ("AP"): Curriculum-driven or extra-curricular multiple-day projects that have advanced production elements must submit the following to Greenlight at least two weeks prior to the desired first day of production:

- When applicable, submit Instructor approval document at least two weeks prior to greenlight meeting
- Submit an on campus location request for LACS or Studio School facilities
- Submit equipment requests
- Submit a locked shooting schedule, budget , and locked script for review by the Production Coordinator.
- Schedule a greenlight meeting with the Production Coordinator for review and final approval.
- Completion of any additionally required production documents set forth in the greenlight meeting by the Production Coordinator. These are assigned on a project-by-project basis as dictated by the proposed production elements (i.e off campus filming, additional rentals, insurance certificates, or permits).

All APs must adhere to the guidelines and delivery requirements for that class, which may include clearing all rights to music, clips, artwork and underlying material required to submit films to festivals or for exhibition outside of class.

Further, school resources allocated for APs will be limited to 2 days on a LACS location (as approved, as scheduled). Projects that require additional shoot days (at LACS or locations external to LACS) will be required to fund that production overage, which is in excess to the amount approved and deemed. Additionally, any payments to talent, any costs associated with "special conditions," and any costs

associated with gear and equipment that is not part of standard Studio School inventory must be funded by the projects.

The Production Office reserves the right to assign an alternate location and/or alternate production dates to any given project. Therefore, each project will only move forward as approved and as scheduled by the Production Office.

4. Independent Productions (“IP”). If you wish to shoot a project that is not classified as an IC, OOC or AP as defined above, you may submit a proposal to the Production Coordinator for consideration. On occasion, the school’s production arm, Studio Sidecar Productions (“SSP”), will choose to partner with an IP and co-produce (see section on SSP). Students will have priority consideration for resources when scheduling an IP. When SSP chooses to co-produce, it will always seek to engage students in creative and production roles in any way possible within the bounds of labor law and our insurance limitations.

An IP will have access to equipment and facilities on an “as available” basis, and, depending on the specifics of the production elements, may require additional fees and insurance coverage. A student IP must have a faculty mentor attached to the project and enter Greenlight process for approval.

The following must be submitted to greenlight *at least two weeks prior to the desired first day of production*:

- Submit Instructor approval document at least two weeks prior to greenlight meeting (from Mentor)
- Submit an on campus location request for LACS or Studio School facilities
- Submit equipment requests
- Submit a locked shooting schedule, budget, and locked script for review by the Production Coordinator.

- Schedule a greenlight meeting with the Production Coordinator for review and approval.
- Completion of any additionally required production documents set forth in the greenlight meeting by the Production Coordinator. These are assigned on a project-by-project basis as dictated by the proposed production elements (i.e off campus filming, additional rentals, insurance certificates, or permits).

IMPORTANT NOTE: Priority will be given to ICs, OOCs and APs. Approval for equipment and locations for IPs will only be granted if resources are available and scheduled according to availability.

KEY CREATIVE POSITIONS IN STUDENT FILMS

The Studio School community encourages all of its students to make as much content as they wish while adhering to the best practices and industry standards of safety, protocol, and compliance with law.

Students currently enrolled in Studio School or any relevant Studio program will have priority consideration to hold these key creative positions:

- Producer
- Writer
- Director
- Cinematographer
- Editor and
- Sound Designer (excluding APs)

This policy strives to provide our students with the optimal educational value of the intense collaboration and peer learning that these positions entail – and that stand at the center of our educational mission. In some cases, this may not be possible. For all other positions, filmmakers may use outside creative personnel (e.g., alumni or other industry professionals) only when reasonable efforts have been made in securing current students.

THE “GREENLIGHT” PROCESS

For Technical Guidance of how to submit your production elements through the Studio Enterprise Greenlight Process, please see Greenlight Technical Appendix.

The GREENLIGHT process requires students to define the scope and nature of their productions prior to shooting. Information that students must provide includes format, define your stakeholders (i.e grade receiver, equipment lead & producer), production and post-production dates. In all cases, in order for staff to provide the necessary support to each project, greenlight approval must be secured as stated in your production category requirements above.

IDENTIFY THE PROJECT LEAD

The Project Lead (“PL”) is the point-person who will electronically submit a new project request in Greenlight. The PL should be the person receiving a grade for a specific project, when there is a grade being given. Otherwise, the PL may be a student or faculty member acting as “Producer.” Once the PL is identified, s/he has the responsibility of creating a team within Greenlight, as well as assigning tasks to the team members of the project. The key team members assigned become the individuals sharing in ownership of the particular project.

CREATING A GREENLIGHT PROJECT

Make sure to include your key (student) creatives, the faculty member and and mentors overseeing the production- these are your collaborators. As the project lead, delegate- and “assign” tasks to members of your team. This will be the way all official communication between team members and administration will take place.

Be ready to submit your shooting schedule, budget and script/outline. This will also provide you with basic production forms/paperwork that must be completed and uploaded into the system.

If you are producing a Class Production Exercise (outside of class time) or an AP, you will need to upload your locked and instructor approved script or outline/ treatment, budget and board and submit a signed Instructor Approval form (Exhibit B).

THE GREENLIGHT MEETING MUST BE APPROVED BY THE FACULTY MEMBER OVERSEEING THE PROJECT. Meaning, the instructor has seen the budget, board and script of the project.

The Production Coordinator will review your production budget and schedule; identify safety concerns and special conditions that include the use of minors, prop weapons, fight or combat choreography, driving sequences, fire, and/or animals, et al.; discuss locations and permits, as well as any other logistic concerns.

If projects are not approved by the Production Coordinator, the reasons will be communicated to you within the Greenlight System. You will find a description of specific concerns needing revision.

Once a GREENLIGHT has been obtained, the Production Coordinator will authorize the reservation of equipment, locations and the use of post-production facilities.

Visit studioschool.edu/equipmentrequest to review reservation procedures and to submit your equipment and location requests online.

Key creative crew members listed in the approved Greenlight project may reserve equipment on behalf of the Director if and only if; The individual is a student in good standing, has the certification(s) to operate requested equipment and has written permission from the Student Project lead to checkout equipment on his/her behalf. The Project Lead, Equipment Lead and designee (Producer) all share in responsibility for any damages, overages and fees assessed to the production. Project lead is responsible for timely communication with the Operations Office.

Any changes to the project will be reviewed by the supervising faculty member and/or the Production Coordinator and approved, or returned to you via the task comments with a description of concerns to be addressed.

NOTE: Although a production may be modified within the Greenlight System, be sure to contact the Production Coordinator to confirm communication of revisions and changes to location requests. Also contact the Equipment Team (equipment@studioschool.edu) to confirm reservations of equipment.

SPECIAL CONDITIONS

Special conditions are advanced production elements. These can include violence, sexual situations, nudity of any kind, weapons, minors, smoke & haze, stunts, fight choreography or any combination of the above. Special conditions are approved on a case by case basis by submitting a special conditions form to the production coordinator during your greenlight meeting. Depending on approval, you may be required to hire additional specialty crew members or complete additional documentation.

NUDITY & SEXUAL SITUATIONS

Nudity in projects is acceptable only if the following conditions are met:

- Any and all additional requests as indicated by the Director of the department are met
- Nudity is essential to the plot of the scene
- All actors/participants are aware and approving of the use of nudity in the scene
- Additional personnel (of the exposed actors choice) are available to be on set at the times of filming
- The actor or actress being asked to perform in the nude can opt out of the nudity at any time - without question, repercussion, or reprisal.
- Appropriate faculty (of the exposed actors choosing) will be on set at all times nudity is planned.
- The actors, project lead, DP, and all crew members that will present during filming must sign a deal memo (Exhibit A) that describes the action, costume, and tone of the scene. This document will then be submitted to the relevant department chairs for approval.

- Once this form is signed and approved, any deviation from the described plan is prohibited.
- If changes need to be made to the deal memo, a new deal memo must be filled out and signed by all involved parties and the relevant department chairs.
- A staff member of the appropriate sex MUST be on set when the scene is being filmed: No exceptions. These arrangements must be made in advance and may include additional fees.

Weapons - Any weapon, or non-weapon items to be used as a weapon, on set, stage, class, project or in any manor on the Studio School grounds must be approved by the appropriate faculty member. Any unauthorized weapon being brought to campus will result in the immediate termination of your project, possible expulsion from school, and the possibility of Police being notified. This is a non-negotiable, zero tolerance rule. The approving faculty member(s) and administration may make any additional stipulations in regard to the weapon, in order to maintain safety of all on the Studio School Campus (such as additional training, special storage, assigned choreography, special casting etc.).

Violence - Choreographed violence of any kind must be done under the instruction and supervision of a recognized Fight Choreographer or Stunt Coordinator, as assigned by the administration/faculty of Studio School. Choreographed violence is (but not limited to): A fight, a push, hair pull, slap, falling, tripping etc.

Simulated Sex - As with nudity simulated sex scenes can carry a lot of additional concerns. Any simulated sex for any project must be approved by the Director of the department, and possibly other Studio School administration. Studio School reserves the right to private conversations with all involved, and will only approve simulated sex scenes if the scene meets the follow criteria:

- Any and all additional requests as indicated by the Director of the department are met
- Simulated sex is essential to the plot of the scene
- All actors/participants are aware and approving of the use of simulated sex in the scene
- Additional personnel (of the actors involved in the scene) are available to be on set at the times of filming
- The actor or actress being asked to perform in the scene can opt out of the simulated sex scene at any time without question, repercussion, or reprisal. The actors, project lead, DP, and all crew members that will present during filming must sign a deal memo (Exhibit A) that describes the action, costume, and tone of the scene. This document will then be submitted to the relevant department chairs for approval.
- Appropriate faculty (of the actors involved choosing) will be on set at all times simulated sex is planned.

Minors - Any use of child (under 18 years old) actors will require a CPA certified child welfare worker on set. Depending on the age of the minor, hours of onset work may be restricted or require additional paperwork or personell. Check with the Production Coordinator for specifics pertaining to your project.

Stunts - Any stunt work must be approved, and overseen by the appropriate faculty or industry professional as assigned by the administration of Studio School. Stunts include (but not limited to) Falling, climbing, jumping from objects, tumbling, wire work, squibs, rigging, driving etc.

Use of Blood - Because we want to respect the facilities at Studio School and on location, the use of theatrical blood must be approved by the administration/faculty (Production Coordinator, Technical Director, or Director of the department) of Studio School.

Smoke - Theatrical smoke use is allowed with the proper permission and arrangement through the Technical Director (live event) or Production Coordinator (film project). Many sets/locations have smoke detectors that will go off in the presence of theatrical smoke, and arrangements must be made to ensure those are deactivated - and the set is safe.

Fire/candles/cigarettes - None of these are allowed on the Studio School campus - however on location there may be possibilities for these effects. These requests must be approved and coordinated through the Production Coordinator.

- Non-Service Animals - as arranged and coordinated through the production office.

PRODUCTION REPORTS

Production Reports are required on all class production exercises and advanced productions. This is a daily report of every incident, call times, over time, lunch, and camera reports. This must be submitted to Greenlight at wrap of production by the AD staff. As a general rule of thumb; if it has a call sheet at the top of the day, there should be a production report at the end of the day.

ROOM RESERVATIONS

When using any space within Studio School or LACS for your student production, it is important to always take the needs of faculty, staff, and other students into consideration. It is also part of your wrap process to restore the space as found (or better than...). All rooms and spaces must be returned to their original condition. Failure to return or "restore" a location to its original condition may result in a facilities' fee beginning at \$50/day.

Scheduling of spaces is governed by the concept that all students have equal use of the facilities however, priority will be given to advanced productions. It is highly recommended that students submit requests with as much advance notice as possible.

ROOM CAPABILITIES

Rooms are equipped with different devices and connecting cables. These are all set up in advance for optimal usage. Rooms are never to be re-wired or re-arranged at will. Make it clear, when requesting a room, what you hope to accomplish in that room so that you may reserve one that will be able to meet your needs. Unplugging or removing cables, and adding devices are all strictly prohibited and may incur a facilities' fee.

RESERVING ROOMS AT STUDIO SCHOOL

Reserving rooms within Studio School for auditions, rehearsals and crew meetings, are scheduled through the Portal by clicking "Location Requests." A confirmation for the reservation will be sent via

e-mail. If you no longer need a room you reserved, inform the Production Coordinator so that it can be made available to other students.

LOCATIONS

Finding, securing and managing a location for your student production can be a stressful experience no matter what the level of production. There are many details to consider beyond the aesthetic value, including geographical location, cost, sound, crew parking, restrooms and where to stage your equipment.

Both on and off campus, be aware that your treatment of the location may impact future use by you and other students. Always be forthright when describing your needs to the location owner and return the location to its original condition. It is highly recommended (and an industry must) that a team member take before and after photos to document the condition of the location(s).

The Production Office reserves the right to assign an alternate location and/or alternate

production dates to any given project. Therefore, each project will only move forward as

approved and as scheduled by the Production Office.

LOCATION RESOURCES

A great resource for finding locations is your colleagues. Many students before you have scouted similar locations and may be willing to share their contacts and what permits may be needed. The California Film Commission has a searchable database online as well as a veteran Film Librarian to help identify potential locations. Also look to FilmLA, City of Los Angeles Department of Recreation and Parks, or other regional permit offices for similar information.

PERMITS

Securing Permits for Off Campus Shoots

Permits are required for most off-campus shooting locales. The Greater Los Angeles Area, as well as the other municipalities in the County of Los Angeles, provides free or discounted permit fees for Studio School students, but you must submit the proper paperwork at least 3 days in advance. Most permit-needed locales will require a Certificate of Insurance (COI) prior to awarding you a permit. COIs are requested through Greenlight and fulfilled by the Production Coordinator. Contact the municipality's Economic Development Office to find out their permit requirements.

FILMING

Filming at Studio School

If you would like to shoot within the Studio School footprint, send a task through the Greenlight System outlining your needs, date and times to the Production Coordinator -- please allow at least one business day for reservations to be made. The Production Coordinator will try to accommodate all requests that do not inconvenience regular business or classes.

Filming at Los Angeles Center Studios

There are many locations on the LACS campus that are open to student productions for filming. Certain restrictions on time and location may apply depending on the location, which the Production Coordinator will review with you, if necessary. Just like requesting a Studio School location, use a task within the Greenlight System to request a LACS location. Include what you need from the location, including dates and times. All LACS locations require three business days to process. Because of the many demands on the LACS Production Staff, they will not process last minute requests.

Once your shooting location has been confirmed, you must contact the Production Coordinator

to set up scouts, including location and tech, to discuss your production needs. During your shoot, you must stay contained within the area that was approved by the Production Coordinator and Studio. Reminder: Return/restore all locations to their original condition. If LACS sets and locations are not restored to "original condition" or the production runs overtime, the studio will impose a "restoration fee" or "overtime penalty" to the school and the hard cost will be passed to the student project for payment.

The Production Office reserves the right to assign an alternate location and/or alternate production dates to any given project. Therefore, each project will only move forward as approved and as scheduled by the Production Office.

CASTING

Auditions and Rehearsals

Casting is one of the most important aspects of a successful film. It is then equally important to conduct your auditions and rehearsals in a professional manner. This process is the beginning of your relationship and reputation with your actors and establishes a trust that is necessary to having a successful working relationship.

Use your community. Studio School is lucky to have an extremely talented pool of actors, not only in the Acting Program, but the Commercial Dance, Musical Theater, and Film Programs as well.

Keep your mind open to actors of different racial and ethnic backgrounds and don't be specific about age or sex either if you don't have to. Most sites allow you to filter by race, but remember, the larger the pool of talent, the better your choice. Don't cut yourself off from seeing a great actor because you've preconceived a specific race, gender, age, or general look for a role when it didn't really matter. Also, remember that there are a lot more actors available in their 20s and the pool of women actors is usually larger than that of men.

PRODUCTION REPORTS

POSTING A CASTING NOTICE

Your posting should accurately list:

- Shoot dates (rough range if casting early)
- Shoot locations (general area EX: "In L.A." or "In The Valley")
- Number of shooting days (approximate if necessary)
- Audition location (general area is fine, EX: "DTLA or Hollywood")
- Audition dates (if you know it at the time of posting)
- Format of project (film or video)
- Student film (include union status and pay information-EX: "no pay, but meals and copy provided").
- Disclose what the role would entail (nudity, bathing suit, underwear, violence, sexual situations, blood, etc.)

Timing is everything. You don't want to post your notice too far in advance or at the last minute. Three weeks before the shoot is recommended—maybe a little longer if you are casting difficult roles such as children or seniors. This gives you enough time for the submissions to come in, to sort the submissions in detail, make informed choices, run auditions and callbacks, and have rehearsals.

Establish the basic format of your audition in advance. Deviate from it according to what you see from an individual actor. Have a basic framework in place. If you choose to have your actors "improv", be sure to select a situation that corresponds with the emotion that you are looking for in your script. For instance, if the character in your script is breaking up with his girlfriend, have the actors improv a scene where one of them just got caught cheating on the other.

If planning to hold auditions and rehearsal on-ground at LACS (School spaces), please inform all coming to campus they must park off campus and use the Beaudry, walk-on entrance for access to campus. Drive-ons will not be provided unless your production is prepared to pay for each car entering the lot.

Screen Actors Guild/American Film, Television + Radio Association (SAG/AFTRA)

At this time, Studio School, LLC is not a SAG Signatory.

Contact the Production Coordinator for more information or visit www.sagindie.org or contact SAG by phone at (323) 954-1400.

MINORS

Working with minors introduces a rewarding yet challenging experience. California Labor Laws restrict the amount of hours a minor can be on set based on the minor's age. This is true whether the minor has a speaking role or is appearing as an extra. All productions with minors in their cast must employ a Studio Teacher and secure a Permit to Employ Minors. For more information regarding minors, contact the Production Coordinator.

AUDITION RESOURCES

Besides holding auditions at Studio School, you should also consider holding auditions at one of the many places around LA who rent space for auditions. Two studios are free to use and student friendly:

CAZT Studios

912 and 916 N. Formosa
West Hollywood, CA 90046
reservations@cazt.com
www.cazt.com

Hollywood Casting & Film

6900 Santa Monica Blvd
Hollywood, CA 90038
info@hcandf.com
hollywoodcastingandfilm.com

If you do hold auditions at Studio School, remember you must submit your audition list to the Production Coordinator no later than 1 business day in advance to ensure they are cleared by Security for walk-on passes at the Beaudry Avenue entrance. If you would like signs to help lead your actors or guest creative team members to the audition rooms, this must be requested with the Operations Department or the Production Coordinator at least 24 hours in advance.

Note: Your Casting notice should be put into green light under "treatment/Outline" along with that/ those documents near the very beginning of the greenlight process.

INSURANCE

Production insurance covers liability (responsibility) for damages incurred during the course of a film shoot. Depending on the level of production, your project will be covered in one of two ways:

1. Class Exercises – Available at no cost to students enrolled in basic production classes, working on class exercises. This policy issues General Liability certificates in order to secure locations and filming permits only.
2. Advanced Productions – Available to students working on advanced productions, this industry standard policy provides general liability, non-owned and hired auto liability, hired auto physical damage, and workers compensation. The policy also provides the production package, which includes coverage for equipment, props, sets and wardrobe rentals. This coverage is necessary to secure certificates required by locations, equipment vendors, prop houses, among others. The policy is issued for a specific advanced production with an approved GREENLIGHT.

REQUESTING CERTIFICATES

To request a certificate for either a class exercise or advanced production, please use the appropriate form provided within your production in the Greenlight System -- whether Vendor or Location -- and create a task for the Operations Department. All insurance requests are approved through the Operation's office and require at least three (3) business days to process. Each request must have an independent form; no form should have more than one vendor or location address on it. Insurance for locations will not be issued without a signed Location Agreement or proof of permit. A PDF of the certificate will be uploaded to your production in the Greenlight System for you to distribute to the appropriate party.

LOSS AND DAMAGE

Damage expenses and insurance deductibles can be debilitating to a production. A portion of the production budget should be set aside for loss and damage (contingency). All costs not related to loss and damage or insurance claims are the financial responsibility of the project lead. If there is a dispute between team members regarding financial responsibility, it is recommended that the Producer and Director request a meeting with their Department Chair to review the situation. In some cases, the Department Chair may decide to submit a summary for arbitration before a panel of Administrators and Faculty to determine an alternate financial settlement.

If you or anyone on your production is involved in an accident, or if equipment is stolen from set or from a secured storage area, a police report must be filed within 24 hours of the incident. A copy of the report must be turned in to the Operations Department immediately. If an incident occurs on campus grounds, the same procedure should be followed with a Security report.

NEGLIGENCE

Lost equipment or equipment stolen from an unattended vehicle will be considered negligence and will not be covered by insurance. The student to whom equipment was signed out, will be held responsible for 100% of the replacement value of the equipment or insurance deductible.

CLAIMS AND DEDUCTIBLES

A claim is a demand that seeks damages. In order to assess whether or not a claim may be submitted, a summary of the incident must be submitted to the Operations Department within 24 hours. Be sure the following is included in the report:

- Summary of the loss, with the date, time, place and likely cause of the loss
- Description of the property involved
- List of witnesses with contact information
- Estimated value of damaged/stolen items
- Copy of the police report (if applicable)

Once it is determined that there are grounds for a claim, the Operations Department will put you in contact with the appropriate Claims Representative.

A deductible is the amount of money that the policyholder is responsible for before the insurance company will contribute toward damages. For instance, if the equipment deductible is \$5,000, that means that if you rent a \$90,000 dolly and do \$15,000 worth of damage to it, you are responsible for the first \$5,000 of damage. The insurance company will pay the remaining \$10,000 or anything above the \$5,000 deductible.

Further details on all insurance issues can be addressed by the Operations Department at (310) 622-4136 ext. 108.

PRODUCTION

EQUIPMENT ROOM POLICIES AND PROCEDURES

We are fortunate to have an on-site inventory of equipment available for use. This equipment may be divided into packages designed to meet the needs of students completing projects assigned at various class levels. Contact the Equipment Team for more information related to the basic equipment packages available based on the type of production.

Under no circumstances will students + faculty be permitted to gain access to the Equipment Room before, during or after hours without the presence of an Equipment Supervisor, Equipment Manager or the Operations Department. Disregard of this policy will result in loss of privileges for the remainder of the academic year.

EQUIPMENT RESERVATIONS

Equipment reservations are made through the Portal by clicking the link "Equipment Request" or by going to studioschool.edu/equipmentrequests. Whether you are working on a class assignment or an advanced production, you must reserve equipment by submitting an Equipment Request online.

You will be able to reserve equipment specific to the class in which you are currently enrolled or independent projects. Please refer to your course guide and instructor for guidance as to what equipment is available to you.

No reservations will be accepted until all the tasks in greenlight are completed and the project approved. It is highly recommended that equipment reservations be made immediately following Greenlight approval. The Director, or other key creative crew listed in the Greenlight project, may reserve equipment on behalf of the production.

All reservations must be placed no later than three business days before the intended check out date. For example, if you need to check equipment out on Thursday to shoot on Friday, you must place your

reservation by the end of the day on Monday. For larger equipment requests, allow as much advance notice as possible. If this deadline is not met, the Equipment Team may not be able to complete the order. Lack of preparation and planning will result in delayed equipment reservations or denial of equipment. Changes to reservations will be allowed on a case-by-case basis and with respect to equipment availability. Please email equipment@studioschool.edu for any request for change to a reservation.

EQUIPMENT CHECK-IN TIMES:

Monday - Friday

7:30am-11:00am

EQUIPMENT CHECK-OUT TIMES:

Monday - Friday

3:00pm-6:30pm

EQUIPMENT CHECKOUTS

The Project Lead** is the responsible party for all equipment, and must personally pick up and return all equipment reserved for the production. If a situation warrants the need for another student to check out or return your reservation (i.e. the DP), prior arrangements, in writing, must be made with an Equipment Supervisor; NOTE: The student who signs for the equipment during the equipment check out will be held responsible for the equipment during the duration of the shoot ("Equipment Lead"). It is recommended that the Equipment Lead request a copy of the paperwork which can be used to help track inventory and make sure everything is accounted for upon return.

** If there is not a defined Equipment Lead, the PL will be the default Equipment Lead.

- During the checkout process of your equipment reservation, it is your responsibility to allow for enough time

to properly test each piece of equipment, approximately 30 minutes.

- On the checkout form, note any damage or irregularities and inform the Equipment Technician assisting you.
- The individual who signs for the equipment is responsible for the storage and transportation of the equipment.
- If malfunction(s) occur on set, take a photo and e-mail equipment@studioschool.edu immediately. Additionally, add the photo to your wrap binder.

Reservations for weekend shoots must be picked up Friday afternoon. No equipment will be checked in or out Saturdays or Sundays, unless deemed necessary by the Equipment Manager.

EQUIPMENT RETURNS

Equipment must be returned to the Equipment Room (located in the Maryland Building), during posted return hours. Outside of posted return times may be possible with prior arrangements. DO NOT leave equipment outside of the Equipment room, unattended or unsecured.

Early returns without Equipment Manager or Supervisor approval will not be accepted.

Equipment Lead is responsible for the assigned equipment until it is returned and checked-in by a member of the equipment team. It is that individual's responsibility to make an appointment and be certain an Equipment Supervisor is on campus for when you intend to return your equipment. If a manager or supervisor not on-site to accept the equipment, you must hold onto it until a return can be arranged.

Any damage of equipment, prior to official check-in is the shared responsibility of the Project Lead and Equipment Lead (50/50).

*Note: NEVER leave equipment unattended. Leaving equipment in front of the Equipment Room without an Equipment Supervisor present does not constitute a return of the equipment. Unattended equipment will result in equipment privileges being revoked for the remainder of the semester, academic year or may result in a facilities fine.

CHANGES, CANCELLATIONS, AND LATE PICK-UPS

Any alterations or changes to reservations (including pick-up and drop-off availability) must be sent-ASAP- via e-mail (equipment@studioschool.edu) and confirmed with an Equipment Manager or Supervisor.

Reservations must be picked up on time. Your reservation may be canceled if you fail to checkout your equipment at your appointment time.

Any damaged or lost equipment is the responsibility of the individual who signed for the equipment upon checkout.

Please be patient if your reservation checkout or return time is delayed due to a class reservation or administrative matter. We respect your time and will take care of you as soon as possible.

REPORTING EQUIPMENT MALFUNCTIONS

If at any time equipment malfunctions, contact the Equipment Team. An equipment exchange may be possible if the Equipment Room is open and a replacement is available. Any damage incurred as a result of a student trying to fix equipment will be the financial responsibility of the student who checked out the equipment. Any charges incurred by an outside repair facility will not be reimbursed by the school.

PRODUCTION

STUDENT, ALUMNI, FACULTY AND STAFF GEAR RENTALS - IPS

- Regardless of if you are a student or employee of Studio School, you may choose to use the gear, locations and resources for your own IP. In order to accommodate, the following procedures must be followed:
- Requests will be evaluated on a case by case basis.
- Requests will be granted on an “as available” basis with priority going to curriculum driven projects.
- If the total cost of gear requested is below \$2,500.00 and the gear will be utilized ON CAMPUS, Studio School will not require additional insurance for rental.
- If the total cost of gear requested is above \$2,500.00 and /or the gear will be utilized OFF CAMPUS, Studio School will require additional insurance coverage be provided to grant the request.
- Depending on the gear request, there may be additional rental fees associated at 50% off the current rate card.

SET PROTOCOL

Set protocol encompasses all aspects of working on a set-from safety- to team work- to troubleshooting all in order to ensure a smooth shoot day and to “make the day”. Work hours and meal breaks are integral to running an efficient set. Violations of work hours and meal breaks will be reported to the instructor overseeing the project. Refer the Studio School Safety Manual for more details on these and other set protocol topics.

CALL TIME AND MEAL BREAKS

In accordance with standard industry guidelines and California Labor Laws and Codes, Studio School allows a 12-hour work day, plus a mandatory meal break.

A meal must always be served no more than six hours after call time and must be no less than 30 minutes. The meal break begins after the last crew member has been served. All meals should be hot, nutritionally balanced, and enough must be provided for the entire crew and cast. A space must be designated to serve lunch where everyone can sit down and have at least 30 minutes to eat.

WRAP AND TURNAROUND

Sets must be restored and left in at least the condition in which they were found. The Project lead on any project will be held accountable for any damage to sets not restored to their original condition. In the event of any damage, large or small, to sets or equipment, timely reporting of the damage is required. Failure to report damage may result in fee as put forth by LA Center Studios or other relevant third party.

Turnaround must be honored. Meaning, the entire cast and crew is given 12 hours of rest between wrap and the next day’s call time.

Enough time must be allocated within the twelve-hour shoot day to conduct an orderly wrap. Most accidents tend to occur towards the end of the day when the cast and crew are tired. Be realistic about how much time is needed to clear the location and avoid the tendency to rush.

Every set will be required to complete a Production Report at the end of each shoot.

RATES AND FINES [SEE RATE CARD]

At times, productions (student or professional) incur additional charges or fees. Our goal at Studio School is not to charge students for use of facilities and gear, however, sometimes this is necessary. Cost may vary depending on each project and Studio School will pass on these charges to the project lead. To help you anticipate costs associated with your production, please see the below breakdown.

Facilities fine (Late gear return, class disruption, damage or disrespect of LACS property): \$50 per occurrence.

**Note: Any damage or disrespect of LACS property will result in a facilities fine as well as any additional costs associated with replacement or cleanup.

LACS location rental (only applicable when there are no other productions filming and you are on site off hours): \$500 per day

LACS Overtime (engineering & production services to be on site when there are no other productions filming): \$900 - \$1200 per day

Blocking off street: Security guard \$40.00 / hour ;
Bike racks \$350 per day

Dumpster: \$150 per day

Parking for drive-ons: \$10 per car

For a more specific cost breakdown associated with your project, please meet with the Production Coordinator.

PRODUCTION BEST PRACTICES AT STUDIO SCHOOL & LACS

1. Always be on time. This usually means arriving 10 minutes early for film shoots and projects. Don't fall behind before you even start!
2. Be kind. Everyone is working long hours and we are all in this together. Even if you are a PA on a student project or working on a pro set, bad attitudes are contagious and can kill the experience for everyone.
3. Leave a location better than you found it. Make sure to take photos before any gear or set dec is loaded into a borrowed location to be sure that things are restored exactly the way they were found (if not better!).
4. Respect the gear. Equipment is extremely expensive and hard to replace. Respect your resources so the entire school can stay creative.
5. Feed your crew. You would be surprised to see how far a nourished crew is willing to go to make YOUR project happen. Snacks and water are the bare minimum you can offer to help make the experience a pleasant one for all involved. A grumpy, hungry crew is no fun!
6. Speak up! Alcohol and drugs are strictly prohibited on all studio school film sets, on or off campus. If you see something dangerous or illegal, report it to the AD dept or line producer immediately. Waiting could cost someone their life (or a few fingers).
7. Garbage is dirty. Clean up after yourselves. PA's should be doing trash sweeps throughout the day to help ease cleanup at the end of the night. Dumpsters are located on D level. Ask a faculty or staff member if you have trouble locating them.

PRODUCTION

8. Don't go rogue! From freshman to seniors, NO ONE may alter locations, flip breakers, unscrew bulbs, or unplug lights without the permission of the school and the studio. Remember, we are guests at LACS and we strive to be the absolute best guests we can be.
9. Load in's & Load out. On more advanced productions you will likely be bringing a production truck on location to load in or out your gear, set dec, art, props etc. Make sure you know the clearance height and requirement of the location before trying to squeeze in a 5 ton. You will get stuck or cause damage!
10. The PA today could be your boss tomorrow. Treat everyone, no matter how "green", with respect. Connections are the number one way to get hired onto the next show and jerks are the first to be forgotten.

POST-PRODUCTION

Use of post production rooms is governed by the concept that all students have equal use of the facilities. All students should keep to the deadlines set for their project with the understanding that the demand for these facilities is extremely high. Proper etiquette dictates that you don't camp out on a particular computer for any length of time. Help for post-production is available; please contact your program mentor to set it up.

COMPUTER LAB

The Computer Lab (located in the Hub) is the most general use lab for internet browsing and simple computing. The stations are also equipped with Movie Magic for pre-production and full Adobe suite for post-production.

THE EDIT LAB

The Edit Lab is located in the Tower Building behind RS-1. In addition to holding classes in this room, it is otherwise dedicated to post-production use by our students, faculty + staff to work on projects. These computers are outfitted with Adobe Creative Suite, AVID Media Composer, Davinci Resolve and ProTools.

THE ADVANCED PRODUCTION LAB [“APL”]

The Advanced Production Lab is located next to RS-1. It is a multipurpose room for advanced production and post production techniques. The space can be used as a control room for productions happening in RS-1, is outfitted with a fully stocked ADR and Music recording space, and six advanced stations equipped with Adobe Creative Suite, Davinci Resolve, and ProTools HD at the recording station. This space is generally reserved for productions requiring these amenities but will also be available to students that need them.

The following policies govern the use of all computer labs (Computer Lab, Edit Lab, Advanced Production Lab):

- Scheduled classes have priority use of the labs at all times. Please check the class schedule and plan your time around it.
- Lab stations are available on a first-come, first-serve basis.
- Lab stations can be reserved through the Digital Media Coordinator.
- Report malfunctions to the Digital Media Coordinator immediately.
- No food or drinks are allowed in the labs.
- Do not install software on the systems.
- Do not keep personal data on the computers.
- Absolutely no rewiring or removal or addition of components.
- Please respect other students and maintain a quiet working atmosphere in the labs (use headphones as much as possible).

TECHNICAL TRAINING AND SUPPORT

ORIENTATIONS

At the beginning of each academic year, production process trainings will be offered to new students in the course of their instructional meeting times. Each training is designed to cover all forms, procedures, and information that will support you in successfully producing your projects.

The information covered in the training will include topics such as; Getting approval to shoot, making equipment reservations, reserving spaces/locations and securing vendor and/or location insurance.

CERTIFICATIONS AND WORKSHOPS

In addition to Orientation assessments, other certifications on equipment will be offered for various levels of production. Watch for postings of specific certification and workshop dates + times. Note: Use of advanced camera packages will only be granted to those who have completed training and a level of "certification".

STUDIO SIDECAR PRODUCTIONS (SSP)

Studio Sidecar Productions (SSP) is an in-house production company that sits on campus alongside Studio School and Studio Institute Global to provide further production support and professional opportunities by leveraging strategic partnerships, production infrastructure and emerging talent to develop and produce innovative content.

SSP serves as creative partner and manages studio space, equipment and production resource outside the scope of our standard educational provision. As an offshoot of our education and training programs, SSP is uniquely positioned to incubate and produce innovative original content while positioning students for success. SSP, together with its educational and training programs, gives way to Studio Enterprise, a vertically integrated content company.

For purposes of assigning a project to the appropriate category, as defined in this Production Handbook, a SSP production is an Independent Production (IP, as defined).

A student may opt to utilize SSP support per the financial terms of the rate sheet less a 50% student discount, if they are willing to fully fund the project with discount. In some cases SSP, at its sole discretion, may choose to partner with a student on project in lieu of cash consideration. In the event that SSP partners on a project, it assumes a percentage ownership in the project, calculated as: in-kind contribution of services (calculated at 100% of rate card) divided by production budget.

EXAMPLE:

- A project with a budget of \$10,000 is presented and SSP decides to partner
- SSP contributes \$4500 of space and equipment to the production (calculated using the rate card at 100% of published rates)
- SSP assumes 45% ownership in the project, in the event of monetization

SSP will consider submissions from Faculty, Staff, Students and other professionals. Student submissions will only be considered if student is in good academic standing and free from any probationary status.

A submission should consist of a treatment or similar summary of the project idea and scope, summary of campus locations that would be utilized, summary of equipment needs, rough schedule, budget and script.

If a project is selected for further consideration, a designated time will be set and the project team will be invited to deliver a pitch.

Every submitted project will be evaluated within 4 weeks of submission based on the following criteria:

- a) Creativity
- b) Clarity of vision
- c) Produce-ability (given the available resources on campus)
- d) Budget
- e) Needs of SSP slate curation

Based on its evaluation, SSP will either decide to Pass on the project or further consider sponsorship of the project by applying one of the following models to its potential participation:

MODEL 1: PARTIAL FINANCING

The student is responsible for obtaining partial financing for the project with the understanding that SSP will provide in-kind contribution of space, stage, gear, camera, mentorship, editing resources and other possible contributions. The value of Sidecar's contribution will determine % ownership of the project and underlying Intellectual Property, including its further development into derivative forms.

MODEL 2: FULL FINANCING

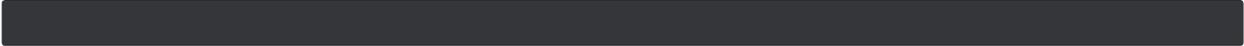
SSP agrees to fund all Negative Costs (production costs) for the project execution, and provide other resources as needed, which may include space, stage, gear, camera, mentorship, and editing resources. Student provides idea, script and other creative services pertaining to the content. Ownership of the project and underlying Intellectual Property is shared, including its further development into derivative forms.

MODEL 3: DISTRIBUTION/ FESTIVAL BOOST

SSP agrees to fund the application and submission fees in connection with an agreed number of film festivals. Student provides finished content in submission format and all creative materials required by the festivals. Student retains ownership of Intellectual Property and Sidecar earns first opportunity for attachment to future and derivative productions. Sidecar will have the opportunity to recoup its investment if any prize money follows and participate in backend net profits.

As is the case with all IPs, the following must be submitted to greenlight *at least two weeks prior to the desired first day of production*:

- Submit an on campus location request for LACS or Studio School facilities
- Submit equipment requests
- Submit a locked shooting schedule, budget, and locked script for review by the Production Coordinator.
- Schedule a greenlight meeting with the Production Coordinator for review and approval.
- Completion of any additionally required production documents set forth in the greenlight meeting by the Production Coordinator. These are assigned on a project-by-project basis as dictated by the proposed production elements (i.e off campus filming, additional rentals, insurance certificates, or permits).



TECHNICAL TRAINING AND SUPPORT

All Sidecar projects are developed in the spirit of putting student success alongside a responsible business incubation model that gives emerging talent the opportunity to showcase their creative talents while giving financial sponsors the opportunity for return on investment. Commercial facing industry success will create pathways to successful outcomes.

When SSP chooses to co-produce, it will always seek to engage students by giving them priority consideration in creative and production roles in any way possible within the bounds of labor law and our insurance limitations.

All projects will be fairly considered based on the above-stated criteria.

We are forced to make difficult decisions when making our selections. If a project is not chosen, please do not let this decision discourage you in any way. This process is entirely separate from the educational programs and bears no effect on course grades and should not be thought of as a judgement on your work quality. The alignment of available resources and produce-ability is by far the greatest determinant of an acceptable project.





ACCEPTANCE OF PRODUCTION POLICIES AND PROCEDURES

I hereby certify that I have read and that I understand the policies and procedures put forth by Studio School as are stated in the Production Handbook. I am also aware the policies and procedures are subject to change throughout the year and it is my responsibility to stay informed of those changes.

By signing this form, I agree to abide by all rules stated herein and am responsible for knowing the consequences incurred for any infractions.

NAME _____

STUDENT ID# _____

PHONE (best contact number) _____

ADDRESS _____

EMAIL _____

SIGNATURE _____

DATE _____

Submit your signed form to the Operations Office.



EXHIBIT A: DEAL MEMO

Mandatory for productions where special conditions apply. May be requested by production office at any time

Project Name: _____

Date: _____

Project number: _____

Description of Role (please attach sides): _____

Agreed to and accepted by: _____ Date: _____

Project Lead / Director: _____

Actor(s): _____

Acting Dept. Chair: _____

Department Chair: _____

Production Coordinator: _____



EXHIBIT B: INSTRUCTOR APPROVAL FORM

Required as stipulated in the "Getting Approval to Shoot" section above

Date: _____

Class: _____

Project Title: _____

Instructor: _____

Project Lead: _____

Description of project: _____

Approved _____

Unapproved: _____

Reason: _____

Instructor Signature: _____ Date: _____

Upload and turn in hard copy to the Production Coordinator



**1201 W 5TH ST, SUITE F-10
LOS ANGELES, CALIFORNIA 90017
PHONE: 800.762.1993
EMAIL: INFO@STUDIOENTERPRISE.COM
STUDIOENTERPRISE.COM**