

NEW YORK
FILM ACADEMY
-South Beach-

PRODUCTION HANDBOOK

FILMMAKING PROGRAM

IMPORTANT INFORMATION

THE DEPARTMENT OF FILMMAKING Welcome to the New York Film Academy

Included in this packet is information to make your career here as smooth as possible. Please take a moment to review the information in this handbook. You'll find that much of the information provided in the handbook will be relevant even after your departure from NYFA.

Below are useful names and contact information:

Address:
420 Lincoln Rd Suite 200
Miami Beach Fl, 33139

Phone:
(305) 534-6009

NYFA IMPORTANT EMAILS

CEO

Jean Sherlock
Jeans@nyfa.edu

Dean of Campus

Maylen Domniguez
Maylen.Dominguez@nyfa.edu

Acting Department Chair

Mark Mocaabee
Mark.Mocaabee@nyfa.edu

Film Department Chair

Herschel Faber
Herschel.Faber@nyfa.edu

Program Coordinator

Ryan Blanco
Ryan.Blanco@nyfa.edu

Director of Operations

Jordi Valdes
Jordi.Valdes@nyfa.edu

RECOMMENDED TEXTS

Writing

1. *Poetics, Aristotle.*
2. *Writing Short Scripts, William Phillips.*
3. *Writing the Short Screenplay, Pat Cooper & Ken Dancyger*
4. *Screenplay, Sid Field*
5. *Story, Robert McKee*

Directing

1. *Film Directing, Shot by Shot, Stephen Katz. (We highly recommend this book)*
2. *Film Technique and Film Acting, V. Pudovkin.*
3. *On Acting, Sanford Meisner*
2. *Hitchcock, Francois Truffaut*
4. *Respect for Acting, Uta Haugen*
5. *Directing the Documentary, Michael Rabiger*
6. *Making Movies, Sidney Lumet*
7. *On Directing, David Mamet*

Cinematography

1. *The American Cinematographers Manual, Detmers, F.H., ed.*
2. *The Filmmakers Handbook, Edward Pincus & Steven Ascher.*
3. *American Cinematographer, monthly periodical*

Editing

1. *The Technique of Film Editing, Karel Reisz & Gavin Millar.*
2. *In the Blink of an Eye, Walter Murch*

Theory

1. *Film Art, David Bordwell & Kristin Thompson.*
2. *Understanding Movies, Gianetti*
3. *The Altering Eye, Robert Williams Kolker*

Production

1. *Script Supervising and Film Continuity, Pat Miller*
3. *Film Budgeting and Scheduling, Ralph Singleton*
4. *Producing and Directing the Short Film and Video, Peter W. Rea and David K. Irving*
5. *Shoot to Kill, Christine Vachon*
6. *The Kid Stays in the Picture, Robert Evans*
7. *Rebel Without a Crew, Robert Rodriguez*

For additional reading suggestions, please visit the Library in Suite 233.

GUIDELINES

ZERO TOLERANCE

ABUSE OF EQUIPMENT AND FACILITIES WILL
RESULT IN DISMISSAL FROM THE PROGRAM

The following rules will be enforced without exception

All Classes and productions are mandatory. In order to succeed in this program you must always come on time to class. It will be almost impossible to catch up on any missed work. Filmmaking is a collaborative art; therefore you must demonstrate a professional respect for the equipment and the people you are working with. All film projects require pre-production outside of class. If you need any help please contact your instructors, or The Film Department Chair.

BFA, and MFA students must be in good academic standing in order to shoot their Intermediate and Thesis Projects. This includes no failing grades on their academic record and a grade point average at or above the degree requirement.

THE NEW YORK FILM ACADEMY maintains an excellent ratio of equipment to students, nevertheless, when students are irresponsible about returning equipment on time, the other students' productions suffer.

1. DO NOT LEAVE EQUIPMENT UNATTENDED EVEN FOR A SECOND!

Do not leave equipment unattended, whether in a classroom, car or trunk. You must take the equipment with you or have a crew member stay in the car with it. If taking a cab or uber, make sure all equipment is out of the cab or uber!! There have been many instances of stolen equipment and personal belongings because students refused to heed this warning.

If you neglect your equipment, you will be held financially responsible for loss, theft or damage to that equipment. If, for example, a light meter has been dropped and broken and no one in the crew takes responsibility for it, the replacement cost will be divided among the entire crew.

Due to the high cost of replacing or repairing film and video equipment, students may want to investigate production insurance for their shoots. Several insurance vendors are listed in the important phone number section of this handbook.

If equipment malfunctions or is damaged, report it immediately to the equipment room manager, and fill out an equipment repair form.

GUIDELINES

2. EQUIPMENT WILL BE CHECKED OUT TO CREWS ONLY! You may not take the equipment out alone (for safety and security), or at the same time that your crew has another equipment package.

3. UNDER NO CIRCUMSTANCES SHOULD YOU KEEP EQUIPMENT BEYOND YOUR SCHEDULED CHECK-IN TIME Do not drop off any equipment if equipment room is closed. Please check in equipment only to equipment room staff only. Repeat; **DO NOT** leave equipment unattended anywhere in the building. All bulbs must be returned with your lighting kits. If bulbs burn out during a shoot, they must still be returned at the end of the shoot.

4. UNDER NO CIRCUMSTANCE IS EQUIPMENT AVAILABLE FOR PERSONAL USE All check outs are for curriculum use only. Check in and out times will be listed in your semester schedules.

5. USE OF PROP GUNS AND WEAPONS. The use of prop guns and other prop weapons are not allowed on any projects without chair approval. In the past, students have been arrested and held in jail overnight for the misuse of prop guns and weapons in their films. If you plan to use any kind of prop weapon in your film, you must alert the Film commission and the Police Precinct where you are shooting. Please be aware that you will most likely have to hire an officer at your own expense if you plan on using a prop weapon outside. The weapon should only be used when you are actually filming. Keep the weapon out of sight, and make sure that any passerby understands that you are making a film. At no time may crew or cast play with the prop or point it at anyone. This is for your safety. Under no circumstance should prop weapons ever be displayed in the hallways, classrooms or any public area of New York Film Academy campus.

6. CLASSROOM ETIQUETE. Eating and drinking are not allowed in classrooms during class time. Treat the furniture and equipment in classrooms with respect. Leave the room clean and tidy.

NOTE: Students are not to leave any belongings unattended in classrooms or on campus. NYFA cannot be held responsible for personal belongings that's are lost or stolen. For lost valuables please contact Jordi Valdes (Jordi.Valdes@nyfa.edu) and check with the Equipment Room.

ON-SET SAFETY

Safety on set must be your primary concern at all times. ***As a filmmaker, you are liable and responsible for the safety of your actors and your crew.*** Students must take seriously any cast or crewmember that expresses a safety concern, and deal with it *immediately*. The following are suggestions on how to maintain a safe and effective production.

1. Film equipment can be hazardous and should be treated with the utmost care. It should only be handled by professional crew, classmates, or fellow NYFA students that have been properly trained.
2. Use your best judgment when rigging lights, using ladders, dealing with electricity, and camera placement.
3. Use your best judgment and common sense when deciding on a location for your film - if it appears hazardous or dangerous in any way, then it is not a suitable location for your film.
4. When shooting in extreme heat, it is absolutely imperative that you make sure you have plenty of ice and water on hand for your cast and crew.
 - a. You are also required to provide shade (pop-up tents or motorhome) for your cast and crew.
 - b. You must have a first aid kit on hand with appropriate supplies to deal with the possibility of heat stroke.
 - c. It's a good idea to have spray misters to cool off your cast and crew.
5. When shooting in extreme cold, its is absolutely imperative that you make sure you have a heated staging area for cast, crew, equipment.
6. **The maximum shooting day allowed is twelve hours, excluding meal time, and INCLUDING equipment wrap.**
 - a. It is imperative to keep your shoot days to twelve hours or less and provide **at least a 12-hour turnaround time.**
 - b. If your crew is required to travel over 30 miles on the shooting day, then the shooting hours must include travel time.
 - c. Meals are to be served no later than six hours after your work day begins. You are not paying meal penalties to your crew, therefore it is unreasonable to exceed the six hours before breaking for your meal. A second meal must be provided after 12 hours on set.
 - d. You are encouraged to provide an assortment of foods and drinks for breakfast.
 - e. If hiring union employees (ie, SAG), you are required to follow union rules for shooting days and turn around times.
7. Students must remain within a 50 mile radius of school for all projects EXCEPT the BFA or MFA thesis project.
 - a. If students leave the area for a thesis shoot, they must maintain weekly contact with their instructors and must return within 6 weeks of their departure.

ON-SET SAFETY

The following are not allowed in NYFA films unless reviewed and greenlit by the faculty Chair and the Director of the Academy.

1. Prop weapons, including prop guns, prop knives, or other items used as a fake weapon (Unless permission has been granted by Chair of Filmmaking).
2. Stunts (You must consult your instructor ahead of time if any physical activity takes place to ensure compliance).

ALL STUNTS must be reviewed and greenlit by the Faculty Chair and Director of the Academy.

1. These include but are not limited to:
 - Swimming, staged fighting, driving, riding horses, riding in an open vehicle, riding bicycles, tripping/falling/chase sequences on foot, boats, etc.
2. Above all, remember that you are responsible for the safety of your cast and crew.
3. Stunts require the filmmaker to hire a stunt coordinator and acquire the proper insurance.

The Following items are **NOT** allowed in **ANY** NYFA student project, **at any time**:

1. Real weapons, including guns. Knives, tools to be used as a weapon, martial arts weapons, etc.
2. Explosives of any kind, including blanks, dynamite, squibs, projectiles, etc.
3. Car mounts and interior/exterior shots of actors driving while acting.
 - a. Students may hire a process trailer to tow a picture car, but must also hire a professional insert car driver as well as a grip and electric crew who know how to rig safely.

Exhaustion

Shoot-related injuries can occur away from the set. Overworked cast and crew and/or short turn-around times can lead to accidents to and from a set due to people falling asleep at the wheel. Restricted hours were put in place by unions to help curtail those types of accidents from happening. Even though student shoots are not typically union productions, it is the responsibility of the Producer, Director, and AD to observe industry-standard turnaround times when making call times. Suggest or arrange carpooling for cast/crewmembers to minimize alone time at the wheel.

ON-SET SAFETY

Hazardous Situations

Common Sense must be used when filming. At no time should “getting the shot” be put ahead of cast or crewmembers’ safety. If a set-up is unsafe or a person feels uncomfortable about the safety of a set-up, another solution must be found to achieve the shot. Excluding the concerned person(s) from the shot does not constitute a solution. The Key Grip, A.D., and Producer are responsible for all on-set safety. They have the responsibility as well as the final say in determining if a shot is unsafe.

Hazardous Situations can include:

- Prop weapons
- Unsafe driving conditions/ Actors driving on camera
- Uncontrolled traffic interactions
- Stunts
- Precarious or jerrybuilt rigging or equipment
- The faculty member in charge of the class must approve all potentially hazardous shots.

Proper Equipment Handling

The majority of equipment related accidents are due to lack of experience / knowledge on how something works or simple lack of attention. The latter is up to the A.D, Gaffer, Key Grip, and all other crew in a position of authority to monitor and maintain.

HARD DRIVES / SD CARDS

Due to the extensive amount of footage in both film and High-Definition, you will be required to have your own media storage to work off of when using HD cameras and any of our post-production facilities. This will afford you the opportunity to retain all your footage shot while at the Academy as well as all finished films.

Any hard drive being used should have the following:

- 500 GB's of space **at the minimum**
- Thunderbolt and USB 3.0 connections
- Formatted in Mac OS Extended (journaled)

Hard drives and CF/SD Cards are available to buy at the following locations:

1. Amazon
2. B & H Photo
3. Apple Store
4. Best Buy

EDITING FACILITIES

1. Students must sign up 24 hours in advance to use the EDITING LAB.
2. EDITING SLOTS ARE 9 AM – 12:30 PM, 12:30 PM – 4 PM, 4 PM – 7:30 PM
Students are only allowed to sign up for scheduled editing slots. Students will not be allowed to start editing before the allotted editing slot begins.
3. You must begin putting your materials away 15 minutes before the end of your slot so that the next person can start their slot on time.
4. **NO EATING, DRINKING, OR SMOKING IN THE EDITING LAB.**
Leave all food and drinks on the table outside the Editing Lab Door.
5. Do not touch the wires behind the computers.
6. Report any problems to post production staff or an instructor immediately.
7. Do not attempt to fix a machine yourself.
8. The editing labs are for exclusive use of students and staff of NYFA.
9. Do not invite strangers into our space. Everyone's security will be at risk.
10. Do not leave your belongings unattended.
11. Keep your cell phone ring to "low" or "vibrate" and step outside the lab if you want to take a call.
12. Make sure to pack all your belongings when leaving the editing lab.
13. You must sign out with post production when you leave.
14. Have your editing hand-outs at hand every time you use the editing facilities.
15. Keep all conversations to a minimum and ensure that they are respectful of all fellow students who are editing.
16. Student **MUST** use headphones while editing to keep noise levels to a minimum. If you need to checkout headphones, see the Editing Office or Equipment Room. Remember your ID.

CASTING NYFA ACTING STUDENTS

There are students at NYFA studying Acting for Film.

We maintain a file of headshots you may obtain to look through. Even on very short notice you may find actors that will be available and enthusiastic to work on your production. **You MUST give your actor(s) a copy of your film or your footage if you do not complete editing your film.**

Please note that NYFA actors will **not be excused** from their classes for a student project. Consequently, only cast NYFA actors in projects that shoot on the weekends; or during non-class hours.

Make a casting notice with description of role and shoot dates. Use your own telephone number and address. Make sure you specify that only food and transportation will be provided. No Pay. Remember the actors are working for free so treat them well.

Here is an example notice:

“THE SALESMAN”

Seeking three men for 16mm color film “The Salesman” : lead male, 23-35, dark hair preferable, a con artist type, must be able to speak with a Russian accent; male, about 50, graying hair, another con artist type, must be able to speak with a Russian accent. Also seeking: male 23-35, no accent necessary, administration type. Shooting mid-October, mostly weekends, in South Beach. Call Kyle at 407-XXX-XXXX or email Kyle@webmail.com to set up an audition.

Please be aware that Acting For Film students cannot miss their own classes to participate in your film projects.

LOCATIONS

Reminder: ALWAYS leave the locations you use, whether it's inside the school or another location, in a BETTER condition than the way you found it.

The City of Miami Beach and surrounding areas provide an exciting backdrop for your weekend films.

Exteriors: The Academy provides you a city-wide limited shooting permit for all of Miami Beach. Please review the permit to understand your limitations and remember to always have a printed copy of such permit while on set.

Interiors: To obtain permission to shoot in Interior locations, you should contact the building owners directly. With perseverance, most students are able to find locations at little to no charge. All interiors need a location agreement and city permit.

Apartments: Most students shoot in their own apartments or in the apartment of a fellow student in their class.

LOCATIONS

Filming at the New York Film Academy:

If you are looking to film within our campus (in other words within any of our Suites and outside of a scheduled class) whether it be in a classroom, a general common area, or one of our offices, permission must be granted prior to using the space(s). Please contact Jordi at jordi.valdes@nyfa.edu or speak to him in person. There is a Room Request Form that you must complete and submit to him at least 72hrs in advance of your proposed shoot date/use of space.

Filming in any part of the 420 Lincoln Rd building & adjoining garage (which is not part of our internal Suites footprint), is strictly prohibited without approval from the Director of Operations and Building Management. These areas include (but are not limited to) the building's lobby, any elevator, any general hallway within the interior of the building, the adjacent garage, restrooms, general staircases, the loading dock etc. You will be required to submit a Space/Room request form to jordi.valdes@nyfa.edu and he will submit it to Building Management on your behalf. For these particular requests, you must submit your written request and completed form at least 7 days in advance of your proposed shoot date/use of the space.

CONSULTATIONS

To Schedule an advisement session you must contact an instructor directly. Do not wait until the last week to schedule an advisement with your instructors. Once the consultation is scheduled, you must fill out the consultation card and hand it to the instructor.

You should come to advisements prepared. We strongly urge you to have the following items ready:

Script/Story Consultation:

A type written treatment or story idea

A type written script in proper screenplay format

Know thematic and aesthetic objectives – Vague ideas make for long therapy sessions

Technical Consultation:

Script

Storyboards

Shot List

Stills of proposed locations (ideally 360 degree panorama)

Overhead plan with dimensions for every interior location

Diagram showing blocking of actors and placement of camera

Location information (ie, available electric, time of sunrise/sunset, noise issues)

List of effects and stunts

Stills of cast (Headshots)

Stills or sketches of costumes and props

Production Consultation

All of the above, plus...

Know special cast restrictions (ie, school age children have limited hours, etc.)

Rough Shooting Schedule

Script Breakdown

Budget

Complete contact list (crew and actors)

Location info (such as bathrooms, nearest restaurant, Highway access, etc)

Permit list

Parking permits for vehicles

Equipment List

Prop/Costume List

Transportation

Food Requirements

***Following these guidelines will maximize the effectiveness of your advisements.**

EQUIPMENT POLICIES & PROCEDURES

1. Equipment Room Contact Information

Location: 420 Lincoln Road Suite 200
South Beach, FL 33139

Email: SBEquipment@nyfa.edu
Phone: 305-534-6009

Hours: Monday – Friday - 9am-7pm Saturday and Sunday - Closed

Equipment Room Supervisor

Max Rivera

Maximillian.Rivera@nyfa.edu

2. General Rules

- Students are required to purchase film stock for all assignments shot on film, **EXCEPT** Production Workshops and in-class projects.
- Proper attire, including closed-toed-rubber-soled-shoes, must be worn on-set. Students in unsafe attire will be asked to leave.
- If a member of a crew is mishandling equipment, fellow students must notify the Equipment Room Staff immediately.
- Equipment, including cameras, cannot be transported in anything other than the cases provided.
- Lenses cannot be cleaned with anything other than professional lens cleaner and tissue. (Available upon request.)
- Hardcopies of film permits and insurance policies must be with Production on-location at all times.
- When filming in dusty, dirty or sandy locations, Equipment Staff must be notified in advance. Sand and other environmental conditions are harmful to equipment.
- Students may NOT shoot in or around the school grounds without written approval from the Director of Operations. If a student would like to shoot on-campus, they should email: Jordi.Valdes@nyfa.edu
- Failure to adhere to these rules will result in an Equipment Hold. While on hold, students may not checkout equipment.

3. Students' Equipment Liability and Paying for Loss and Damage

- Students are responsible for any lost, damaged, or stolen gear.
- The entire crew is responsible for the care of equipment.
- For Intermediate and Thesis Productions, the Director of the film is financially responsible for lost, damaged, and stolen gear.
- Lost, damaged, or stolen gear must be paid for or replaced by the student. If the student elects to replace the gear, the Equipment Room Manager must approve the make, model and condition of the new equipment.
- If items are lost, damaged, or stolen, the responsible student(s) will be issued a bill via email. Until the bill is paid or the gear is replaced, students will be on Equipment Hold.

4. Theft and Theft Prevention

- Report stolen equipment **immediately** to the Equipment Manager or the Director of Operations.
- Equipment should NEVER be left unattended, especially in vehicles.
- Equipment should NOT be kept in vehicles overnight. Most thefts occur from locked vehicles that are left unguarded!
- If shooting outdoors, at least one crew member must guard equipment.
- Thieves often work in teams to distract and steal equipment.
- Equipment must be stored securely each night, indoors.
- Students are financially responsible for stolen equipment.
- Students found to have lost gear due to negligence may be suspended or prohibited from graduating, and they will incur financial penalties.

5. Greenlight Process

- To be considered "Greenlit," signatures from the Department Chair, Producing Instructor, Directing Instructor, Equipment Supervisor, Production Coordinator, and under some circumstances, the Director of NYFA, must be obtained on the Greenlight Form. Follow the following steps:
 - Step 1: Instructor Approval: Students will get Greenlight approval from their Producing and Directing instructors during greenlight meeting/crew participation class.
 - Step 2: Meet with Production Coordinator to go over your production Handbook.
 - Step 3: When scheduling a Thesis Checkout Time with the Equipment Staff, students must obtain the signature of the Equipment Supervisor.
 - Step 4: Complete NYFA Safety Compliance Checklist which is part of the greenlight process and is provided by instructor. At this point, you will be considered greenlit.
 - Step 5: Make a copy of your greenlight form and keep it. You will need to submit it to the Equipment Staff when checking out your equipment.

6. Checkout Procedures

Familiarize yourself with the procedures below so that your Checkout and Check-In are as smooth as possible.

1. Before your Checkout

a. **SET UP A CHECKOUT/CHECK-IN TIME.** The equipment room can be a very busy place, and therefore Checkouts are given specific time slots. It is important that you know your Checkout/Check-In times and that you arrive on time.

-For most introductory group projects, the date and time will be pre-determined.

Do not rely on class syllabi for checkout times. Instead, contact Equipment within 48 hours before your checkout to confirm.

-For INTERMEDIATE and THESIS projects, you will set up a Checkout and Check-In time with an Equipment Supervisor. This must be done as early as 4 weeks in advance, and **NO LATER than 24 Hours before your intended checkout.** If you attempt to schedule a time less than 24 hours in advance, the Equipment Room may NOT be able to accommodate.

NOTE: Timeslots for checkouts are subject to availability; it is recommended that you schedule as soon as possible.

b. **REQUEST ANY ADDITIONAL EQUIPMENT.** Each program and project comes with a standard package of gear, that, so long as the greenlight process is adhered to, will be provided.

-Should students desire equipment in addition to the standard package, it may be provided, **pending availability. Additional equipment MUST be requested in advance!** It is recommended that any requests be submitted to Equipment at least **48 Hours** in advance.

Requests made less than 48 hours before a checkout may not be honored.

2. The Day of Your Checkout

- Equipment must be checked out and returned by the full crew. Moving large amounts of gear with an insufficiently small crew is unsafe and impractical. **If the crew is not present, students will not be allowed to checkout gear.**

- Students must arrive on time.

- A minimum of **3 NYFA crew** signatures are required for all camera checkouts.

- It is the students' responsibility to thoroughly check their equipment during the checkout; **do not checkout damaged gear; report it to Equipment Staff immediately. Any equipment problems must be noted before the gear leaves the equipment room to avoid charges.**

- As the equipment is checked, students fill out and sign Checkout Paperwork and the Checkout Agreement provided by Equipment Staff. **This paperwork must be satisfactorily completed and returned to Equipment Staff before any gear is checked out!**

- Give yourself sufficient amount of time to properly prep and checkout gear. Suggested times:

- Intro Packages - 1 hour

- Intermediate Packages - 1-2 hours

- Advanced Packages - 2-3 hours

NOTE: Students must have a lift gate truck if using a Doorway dolly. **Students without a lift gate will NOT be allowed to checkout a dolly.** Note that a ramp is not a substitute for a lift gate.

3. The Day of Your Check-In

- If you are to be late to your scheduled check-in for any reason, call the equipment room as soon as possible to let them know.
- Equipment returned after the due date will incur a **\$30/day late fee**. Equipment returned One to Four hours after the scheduled check-in time will incur a **\$10 fee**. **After 4 hours, a full day's late fee will apply.**
- As with Checkouts, a **full crew** must assist with Check-Ins.
- NOTE: Depending on the size of the equipment package, it may not be possible for Equipment Staff to accept a Check-In too near the time the Equipment Room closes.
For example, on weeknights, 3-Ton packages WILL NOT be accepted after 7:30pm.

5. Lost or Damaged Items

- Equipment staff will examine returned gear. If any items are missing or returned damaged, students will be notified by email within two business days of check-in. In the case of missing items, students will have 2 business days from receiving the email notification to return them. After that, a late fee of **\$30/day**, not to exceed the value of the missing equipment, will take effect. In the case of damaged gear or when missing items are not returned, please see *Item 3: Students' Equipment Liability and Paying for Lost/Damaged/Stolen Gear*.

7. Reshoots

Reshoots should not be relied upon as an extra shooting day. However, in certain cases, you may request to reshoot using the EQUIPMENT REQUEST FORM. This form allows you to shoot after your allotted shooting time. Please follow the below steps to obtain permission to reshoot. NOTE: All equipment available for primary shoot dates may NOT be available during re-shoots.

- Students must obtain the Equipment Request Form in the equipment room. With the Equipment Supervisor, schedule an equipment Checkout and Check-In time. All requests must be processed at least 24 hours in advance.
- Students are required to obtain approval from their instructor for reshoots.
- Student must visit with the Chair of Filmmaking for departmental approval, with all paperwork filled out properly. Paperwork includes lists of crew members, check-out times, instructor approval, and a list of equipment needed.
- Lastly, students must obtain a final signature from the Equipment Room Supervisor for checkout.
 - Approval from the Director of NYFA is needed for advanced packages shooting with the RED Epic Camera.

8. Basic Safety

Each student must complete a safety compliance class BEFORE being allowed to checkout or use equipment. At the safety compliance class, they will be issued an on-set Safety Pamphlet that is to be read and understood thoroughly before working on set.

If you have any questions, please feel free to contact the Film Department:

Chair of Filmmaking
Herschel Faber
Herschel.Faber@nyfa.edu

Equipment Room Supervisor
Max Rivera
Maximillian.Rivera@nyfa.edu