PRODUCTION HANDBOOK
2020-2021

A Guide to Making Films, Videos
and Digital Content
at
Loyola Marymount University
School of Film and Television

SIXTEENTH EDITION

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PREFACE

This handbook is intended to help you understand the services and facilities available to you at LMU School of Film and Television, the regulations governing their use, and your privileges and responsibilities regarding them.

We want you to be successful and productive students. That means, among other things, you have to be able to navigate the “system” efficiently in order to use the school’s resources effectively. This handbook will help you do that.

Due to the unfortunate and unprecedented COVID-19 pandemic, many of our normal operations have been interrupted. As of this writing, all classes will conducted remotely. No equipment or facility access will be permitted for the Fall 2020 semester. Please refer to the production handbook COVID-19 supplement for specific guidelines and protocols that supersede the information that appears on the following pages.

As an SFTV major, you have access to professional equipment, facilities and an experienced staff. Together with your privilege to use this equipment comes the responsibility to treat it with care and respect. We expect you to act professionally and we will treat you as “professionals in training”.

This document is very much a “work in progress”. We strongly encourage you to give us feedback. Let us know what works - and what doesn’t. In particular, you need to tell us if we haven’t made a process or procedure clear. If you have information or have had experiences that may benefit other students, please let us know so that we may include it in future editions of this Handbook.
GENERAL REGULATIONS

ACCESS
YOU MUST BE CURRENTLY ENROLLED IN AN SFTV COURSE TO USE EQUIPMENT AND/OR FACILITIES.

Access to SFTV Production and Post-Production resources and equipment as well as participating in the end of the semester screenings are privileges - not rights. The granting or withholding of privileges is at the discretion of the Dean or her designees.

FINES/CHARGES
Each technical staff area may issue fines and/or charges for lost or damaged equipment or equipment or facilities not returned to their original state. The student will be required to sign a form indicated the detail of the fine/charge and the amount. Please see the individual technical areas in this handbook for the fine/charge schedule.

APPEALS PROCESS
In the event a student is fined or charged for damaged, missing equipment or the late or “messy” return of equipment or facilities, they may appeal the charge. The process is as follows:

A student fined or charged should first appeal to the technical staff who issued the charge/fine. If the student is not satisfied with that outcome, they may go to the Head of Production to appeal. The Head of Production will be the final arbiter. Students must understand that the original fine or charge may either increase, decrease or be eliminated based on Production Administration’s final decision. Appeals must be made within forty-eight hours of receiving the fine.

Access to the Comm Arts Building
You will need a One Card to access the Comm Arts building after normal business hours.

Access to the Facility within Comm Arts.
You will need a TESA key card to access to the editing rooms, color room and all the sound stages is available from Post-Production located in the basement (room 001). For access to the post-production sound rooms (mixing, dubbing, etc.), these keys are available on the second floor in the Studio Sound Office. You will be required to fill out a Card Key Request Form.

PLAYA VISTA (PV) CAMPUS ACCESS
For post-production spaces, contact Brian Kotowski at brian.kotowski@lmu.edu. For all other SFTV (non-classroom, event space), contact Jenny Manriquez at jenny.manriquez@lmu.edu. Once availability and authority has been established, your One Card will be programmed to achieve access for the requested space for the requested time.

PAYING OTHER STUDENTS
SFTV encourages the collaboration between students in the production of creative projects. Your academic peers should not be charging you for their services, nor are you allowed to pay them. If a fellow student volunteers on your project, you should recognize their contributions with an on-screen credit. In addition, it is customary to give access and full rights to use any clip that best showcases her/his contribution to your finished project.
STUDENT FILMMAKER/CREW MEMBER DEAL MEMO

A deal memo is a standard document that is a written agreement of the terms of employment between a producer and crew member. As a student filmmaker you will need to issue deal memos to your crew. This document is available on the Student Production Office (SPO) web site as well as hard copies in SPO on both Westchester and Playa Vista campuses.

**NOTE:** If a student fails to follow through with the commitments made to actors and/or crew (re: credit, contracts, budget) it will be at the discretion of the professor of record to handle.

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**Student Filmmaker/Crew Member Deal Memo**

**Title of Project:**

**Student Filmmaker’s Name:**

**Phone & email:**

**Crew Person’s Name:**

**Position:**

**Email:**

**Phone:**

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**As the director and/or producer of this project, I promise to:**

- be prepared and organized
- adhere to the LMU SFTV safety guidelines
- only film scenes that have been approved by the SFTV Head of Production
- treat you, the other crew members and the public with respect
- adhere to the Filmmaker’s Code of Conduct
- not work more than 12 hours/day (not including meal breaks)
- provide you with access to bathrooms and meals (including craft service, lunch and/or dinner)

**As the crew member, I promise to:**

- honor my commitment to you and to work all agreed upon days
- arrive on time and ready to work
- work as directed until “wrap” is called or 12 work hours have elapsed.
- adhere to the LMU SFTV safety guidelines
SAFETY & VIOLATIONS POLICY

The School of Film and Television is fully committed to safety and sensible risk management. Every student will be required to adhere to all safety and risk management policies. The school considers violation of the Safety and Risk Management policies infractions of the LMU Student Honor Code (see current Undergraduate and Graduate Bulletin). Any footage obtained while violating safety policies will be disallowed from final projects and appropriate disciplinary action will be taken.

Granting or removal of privileges is at the discretion of the Dean or her designees. Privileges include, but not limited to, access to SFTV production and post-production resources as well as participating in the end of the semester screenings. Students in violation of the SFTV Policies risk suspension of privileges.

VIOLATIONS

If a student is found to have violated policies the following procedure will take place:

- a review group will be convened consisting of the Head of Production, the faculty member overseeing the project and the Chair of the Production Department.
- the student(s) will be invited into the meeting
- if the violation is confirmed the review group will determine the sanction and the faculty member will notify the student of the violation and the penalty.
- The Head of Production will keep a database of all violations

(12) HOUR MAXIMUM WORK RULE

During your production you are restricted to working no more than 12 hours.

NOTE: PER THE PRODUCTION HANDBOOK COVID-19 SUPPLEMENT, YOUR WORK DAY WILL CONSIST OF TEN HOURS OF PRODUCTION AND TWO HOURS OF HYGIENE BREAKS AND CLEANING OF WORK SPACES AND SHARED EQUIPMENT.

NOTE: Any student director/producer who is found to have worked in excess of twelve hours will be considered to have violated the LMU safety policy and will be subject to disciplinary action.

- the workday starts at call time (if the location is outside the 30-mile zone*, then travel time to and from the location is considered work time)
- *The LMU 30-mile radius is used to determine driving distances for crew members. The center of the studio zone is University Hall. See map on page 8.
- the workday ends when all the equipment has been loaded or stored and the cast and crew leave to go home (see travel time above)
- a maximum of one hour of mealtime is the only time that is deducted from the workday. Most productions choose to break for ½ hour meal. In other words, if you break for a ½ hour, your workday can be a total of 12 ½ elapsed hours.
- Whether your crew is lighting, shooting, scouting or just hanging out waiting for the perfect light, this is all considered time.
- building long “breaks” into your schedule does not grant you permission to extend your shooting hours beyond 12 (i.e. no “split days”).
- every student has the right to leave and is not obligated to work beyond the elapsed 12 ½ hours.

Any cast or crewmember who believes that he/she is too tired to drive safely should notify the Director and/or the Producer. In that event, the Producer/Director will endeavor to find alternative means of transportation or provide a rest area or hotel room.
TURNAROUND
It is strongly advised to maintain at least a ten to twelve-hour turnaround for your cast and crew. Turnaround of less than ten hours is not permitted. Generally, actors will require a twelve-hour turnaround (this is standard for SAG actors).

SAFETY HOTLINE
To report work hour concerns or any other safety issues, please call the SFTV Safety Hotline at:

310-258-2686 or email sftvsafetyhotline@lmu.edu

Please remember to leave your:
- name
- nature of your concern
- time & day of incident
(All information will be kept confidential)

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1 The elapsed time between wrap time and the next day’s call time.
30 MILE RADIUS WORK ZONE MAP
EQUIPMENT RENTAL TERMS AND CONDITIONS

THE CONTRACT
These terms and conditions form part of the rental contract (the “Rental Contract”) between you and Loyola Marymount University School of Film and Television (herein described as LMU/SFTV), and apply to all the equipment (the “Equipment”) rented by you from the Camera, Lighting & Grip, Sound and Post-production departments.

PRE-PRODUCTION - TESTING THE EQUIPMENT
You will have an opportunity to test and examine the Equipment to determine that the Equipment is in good working order.

YOU ASSUME ALL RISKS OF LOSS
Once you have taken delivery of the Equipment, your responsibility includes, but is not limited to, risks at LMU/SFTV premises, while in transit and at all locations named and unnamed.

WARRANTY OR GUARANTY
Equipment is rented to you without warranty or guaranty of any kind, expressed or implied, and LMU/SFTV assumes no responsibility unless agreed to in writing.

AS SOON AS YOU DISCOVER DEFECTIVE EQUIPMENT
You should notify LMU/SFTV of the problem and if necessary, return the Equipment to LMU/SFTV for evaluation. LMU/SFTV will make a reasonable effort to repair or replace the Equipment in the shortest amount of time.

INDEMNIFYING LMU/SFTV
You agree to indemnify LMU/SFTV and to hold LMU/SFTV and its employees and agents harmless from and against any and all losses damages, claims, demand or liability of any kind or nature whatsoever, including legal expense arising from the use, condition (including, without limitation, latent and other defects) or operation of the Equipment, and by whosoever used or operated the Equipment during the rental term(s).

This indemnification shall continue in full force and effect during and after the term of the rental for causes arising during the term of the rental. LMU/SFTV and its employees will not be responsible for any damage to, or failure to record on film or recording media due to equipment malfunction after leaving LMU/SFTV premises.
PRODUCTION ADMINISTRATION

LOCATION
Communication Arts Building first floor (CA 118)

OFFICE HOURS
Monday through Friday 9AM to 5PM

CONTACT

Ken Ornstein, Head of Production Operations
CA 118b
310-338-2973
Ken.ornstein@lmu.edu

Laura Greenlee, Head of Production Student Support
CA 106
310 338 4443
laura.greenlee@lmu.edu

Debora McClune, Associate Head of Production Student Support
CA 118A
310 338 1941
dmcclune@lmu.edu

SERVICES
We are here to assist you in all phases of production. We, however, cannot help you with questions about academic issues.

Here is a very short list of some of the things we do:

• Coordinate with the LMU Risk Management Office to get your project “approved” and insured.

• Approve equipment, sound stages, and room reservation forms.

• Provide you with information about vendors and services that may be of help to your project.

• Coordinate with the technical departments (Camera, Television, Grip & Lighting, Production Sound, Post Production and the Sound Studio Office) to provide you access to SFTV’s facilities.

• Oversee safety for student productions, classes and any special project productions.

• Provide a shoulder to cry on - no appointment necessary.
STUDENT PRODUCTION OFFICE (SPO)

WESTCHESTER LOCATION
Communication Arts Building (CA 106)
310 338 4439

PLAYA VISTA LOCATION
Brickyard (BRY 283)
310 338 3090

OFFICE HOURS
Fall/Spring Semester  Monday through Friday 10AM to 6PM
Summer  Monday through Friday 12PM to 4PM

CONTACT  TBD

SERVICES
The Student Production Office provides students with:

• Telephones and Computers with high-speed internet connection
• Printer and copier
• EP Movie Magic Scheduling and Budgeting
• Monitor with Production Scheduling Board
• Microsoft Office Suite, Final Draft, Adobe Suite
• All required production forms
• Production resource materials
• The SFTV Production Handbook
• Knowledgeable, friendly and good-looking staff to help you

THE PRODUCTION HANDBOOK
The Production Handbook and all production forms can be accessed on-line at:
https://sftv.lmu.edu/academics/studentproductionoffice/forms/

TOURS
The Student Production Office also schedules and conducts tours of SFTV for prospective undergraduate and graduate students. The tour schedule is:

DUE TO COVID-19 RESTRICTIONS, ALL TOURS WILL BE HELD VIRTUALLY. TO SCHEDULE A TOUR, PLEASE CALL THE PRODUCTION ADMINISTRATION TEAM. AFTER THE TOUR YOU WILL BE DIRECTED TO A LIVE CHAT WITH ONE OF OUR FRIENDLY AND KNOWLEDGEABLE STUDENT WORKERS.

Spring Semester  TBD
Summer  Monday through Thursday at 1PM and 3PM, Fridays at 1PM
PLAYA VISTA (PV) CAMPUS

ADDRESS
12105 West Waterfront Drive, Suite 200, Playa Vista, CA 90094

CONTACT
*Jenny Manriquez, Academic Affairs Associate – Playa Vista Administrator
Room 267C
jenny.manriquez@lmu.edu, Phone: 310-338-1615

Brian Kotowski, SFTV Tech Support Manager (Post-Production Supervisor)
Room 263C
brian.kotowski@lmu.edu, Phone: 310-338-1638

*Mary Abshire, SR Admin Coordinator-Academic Affairs
Room 267A
mary.abshire@lmu.edu, Phone: 310-338-5991

TBD Asst. Dir of Graduate Admissions
Room 267B

*Emergency Floor Warden

HOURS OF OPERATION
Monday-Friday, 9AM – 6PM

BUILDING ACCESS HOURS
Monday-Friday, 8AM – 11:59PM
Saturday, 6AM – 11:59PM
Sunday, 8AM – 11:59PM

SFTV FACILITIES
Equipment Cage
Room 285
310 338-1702
Student Production Office (SPO)
BRY 283
310-338-3090

ROOM RESERVATIONS AND ACCESS:

For Production and Post-production spaces:
Students can check availability and reserve production and post-production spaces on 25Live, LMU’s Events Scheduling system. For step-by-step directions, click here. (will need to update)

The link and login information:
Link: https://25live.collegenet.com/lmu
Click the SIGN-IN button in the upper right-hand corner and login as:

User: pvsftv
Password: Welcome1

Production reservations are approved between 10:00 a.m. and 5:00 p.m. by Jenny Manriquez. Please review the Playa Vista Filming Procedures section for more information on deadlines to submit a reservation for filming, auditions and rehearsals in spaces stewarded by SFTV. To find out what rooms are approved for use by SFTV, please click on the PV Room Reservations Map below.
PV Room Reservations Map

For all non-SFTV stewarded spaces, such as classrooms, students will need to visit the LMU Event Scheduling Office in Xavier 112. All filming forms must have either Laura Greenlee or Deb McClune’s signature as well as Jenny Manriquez’s signature as the space proctor before submitting your reservation.

Non-SFTV space proctors:
BRY 212: Patricia.Biner@lmu.edu | College of Business Administration
Provost Exhibition Area: Provost Office | University Hall 4820
Events Gallery & All Classrooms: Conferences & Events | University Hall 1353

Once availability and authority has been established, your One Card will be programmed for access to the requested space for the requested time.

GENERAL QUESTIONS AND INFORMATION
Please see some of these helpful links to other information about the Playa Vista campus including maps, shuttle information and FAQ’s. You can also visit the Playa Vista Resources for Students folder on Box.

SFTV Playa Vista Campus
Playa Vista Shuttle
Playa Vista Campus
ANIMATION

LOCATION
3rd floor Communication Arts Building

OFFICE HOURS
Monday through Friday 9AM to 6 PM

CONTACT
Josh Morgan, Technical Services Engineer for Animation
CA 306
310 338 1889
AnimTech@lmu.edu

SERVICES
You will need the services of this office to work in the Animation facilities.

FACILITIES AND LABS
The primary purpose of the Animation facilities is for the instruction of Animation courses, and the facilities are reserved for students currently enrolled in Animation courses, which have specific access determined by the instructors. Most Animation facilities are available to students currently enrolled in the program on a 24 hour a day, 7 days a week basis, but general use of the labs is to be done around class schedules, unless permission is given by the instructor during their class hours. Lab space is limited, so students may not monopolize workstations and they must relinquish/logout from any workstation if they step away for longer than a few minutes.

Food, drink and smoking are prohibited in all of the Animation facilities and violators will be disciplined/fined as follows:
- 1ST Offense: Written Warning
- 2ND Offense: $50 Fine
- 3RD Offense: $100 Fine
- 4TH Offense: $100 Fine + Expulsion from Animation facilities outside of enrolled class hours (TESA Card will be revoked)

Please note: The Communication Arts building is officially closed, along with most of the LMU campus, during the Winter Break between Fall and Spring semesters, so students wanting to use the Animation facilities during Winter Break must request permission from the Animation technical staff in advance, and permitted students will be granted access to the Animation facilities by LMU Public Safety.

TESA CARDS
TESA cards are required for entry to the Animation facilities after hours and on weekends. One TESA card will be issued to each student, according to their needs, at the start of each academic term. TESA cards must be returned to the Animation technical staff at the end of the respective term or academic year.

ANIMATION WORKSHOP – CA 310
The traditional animation drawing room is reserved for students currently enrolled in an Animation production course.

ANIMATION COMPUTER LABS - CA 301 & 315
The animation computers are reserved for students currently enrolled in Animation courses. Students must not monopolize workstations while others are waiting and they must relinquish/logout from any workstation if they step away for longer than a few minutes. Rendering should be done on the
Render Farm instead of Lab computers (see ANIMATION RENDER FARM section below).

**MOTION CAPTURE / STOP MOTION / VIRTUAL REALITY STAGE - CA 303**
**ANIMATION FILM CRANE - CA 303A**
This specialized stage is reserved for students currently enrolled in an Animation production course. Students must reserve this facility and its equipment (including the 35mm animation camera crane, the motion control robot, and VR headsets) in advance, and training by the Animation technical staff is required prior to use.

**WALTER AND GRACE LANTZ ANIMATION LAB - CA 308**
This specialized lab reserved for students currently enrolled in the Animation Thesis course and does not double as a classroom, like the other labs. Please do not monopolize a workstation when not working on a thesis project while other students are waiting.

**ANIMATION RENDER FARM**
All sequential image rendering must be sent to the dedicated render farm. Rendering large sequences on a single workstation in the labs is highly discouraged. The Animation technical staff is available for assistance with render farm submissions.

**FILE STORAGE**
A central network server (aka "medusa") is available for storage of coursework files only. No personal storage is allowed. The server has limited storage space so files on the server are subject to permanent deletion between each academic year. The server is not backed up automatically, so students must regularly back up their own files to a personal external storage device and/or a cloud storage service, like Box. All current LMU students have unlimited file storage on Box, which is accessible via the “Box @ LMU” link the “System Logins” menu on MyLMU (my.lmu.edu). Students must also abide by all server storage quotas and respect other students’ data. Modification or deletion of another students’ file on the server will be severely reprimanded.

**EQUIPMENT & REFERENCE MATERIAL CHECKOUT**
Equipment and reference materials are available to students for checkout from the Animation Technical staff. A checkout form must be completed and signed prior to release. Lost or damaged equipment/materials will be subject to replacement fees and repeat offenders will have their checkout privileges revoked.

**TECHNICAL ISSUES**
Any and all technical issues with the Animation facilities or equipment must be reported to the Animation technical staff immediately.
CAMERA

LOCATION
Communication Arts Building (CA 109)

OFFICE HOURS
Monday through Thursday 9AM – 6PM
Friday 10AM – 3PM

SUMMER HOURS
Monday through Thursday 10AM – 2PM
Friday BY APPOINTMENT ONLY
(Hours of operation vary from semester to semester, check posted hours in Camera)

CONTACT
Peter Soto, Camera Services Administrator
CA 130
310 338 5168
psoto@lmu.edu

Graduate Assistant TBD
CA 109
310 338 2768

SERVICES
You will need this office to reserve and use film/digital cameras and accessories.

TO RESERVE EQUIPMENT
Obtain a reservation form and fill it out completely and have it signed by the Head of Production.

Reservations can be made up to two (2) weeks in advance. All reservations must be made at least forty-eight (48) hours, two (2) business days before the pick-up date. There will be no exceptions.

Make sure to DOUBLE CHECK your reservation before the check-out date to verify that you get the equipment you requested, as you may be “bumped” depending on the equipment priority of your class or project.

When making a reservation make sure it is date and time stamped by a Camera department employee. This information is vital in determining what equipment students will receive since we check out equipment on a first come first serve basis as well as by class level. (See the section on “Determining Priority”.) Based on this policy, you may not get some of the tools you requested. It is your responsibility to follow up with the Camera department in order to determine what tools are available.

Do not allow friends and associates to make adjustments, modifications and/or borrow Camera equipment under your name. You will be held responsible.

If you must cancel your equipment reservation allow at least 24-hour notice prior to your scheduled pick-up.
TO CHECK OUT EQUIPMENT
You may check out equipment for up to two (2) working days. Each night is considered one working day. Special arrangements can be made for students with unique circumstances. Equipment can be picked up no earlier than 1pm on pick up date and no later than one hour before closing or it will be released to others. If you fail to pick up equipment without notifying the Camera department you will be fined. Fine amount varies depending on the type of equipment.

Prep your equipment and report any damages or missing items BEFORE you leave the building. Once you leave the building, you will be held responsible for all equipment on your reservation form.

The Camera department may withhold any piece of equipment from a student until that student has demonstrated a working knowledge of the item in question.

Always store equipment in a safe place. Avoid exposing equipment to extreme heat or cold and keep free of dirt and moisture.

Equipment will only be released to the student or their representative. If a representative is picking up, they must demonstrate knowledge of the equipment. The students name must be on the reservation form.

You assume FULL RESPONSIBILITY for any loss or damage to equipment when you sign the reservation contract. (See “Terms and Conditions”)

TO RETURN EQUIPMENT
Friday, Saturday, and Sunday is considered one day. All equipment must be returned Monday by 12PM (Noon).

All components should be in the right boxes, and everything put away and organized. Filters and other accessories must be removed from cameras and cables coiled neatly. Messy, disorganized and dirty equipment will be assessed a cleaning fee.

It is your responsibility to report any malfunction/problem with equipment in writing immediately so that we can make necessary repairs before the next check out. Don’t keep it to yourself. This could ruin the shoot for the next student who checks it out. We cannot fix it if we don’t know about the problem

DETERMINING PRIORITY
Students who will be reserving camera gear for a shoot occurring over a weekend must attend the THURSDAY CAMERA LOTTERY (See section on “Camera Lottery”) two weeks prior to shooting in order to maintain priority.

Priority is based on class level AND time and date of receipt. The following is a list of classes in order of priority and camera packages that are available to each class.
# Production Courses Camera Priority List – 2020-21

<table>
<thead>
<tr>
<th>Course Hierarchy</th>
<th>Priority Camera</th>
<th>Alternate Camera – If available</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROD 650</td>
<td>Alexa Mini, RED One, 35mm Packages.</td>
<td>C300, C-100, XF100, S16mm</td>
</tr>
<tr>
<td>PROD 400 (Equal with PROD 450)</td>
<td>Alexa Mini, RED One, 35mm Packages.</td>
<td>C300, C-100, XF100, S16mm</td>
</tr>
<tr>
<td>PROD 450 (Equal with PROD 400)</td>
<td>C-100, C300 Packages</td>
<td>RED One, XF100, S16mm, 35mm</td>
</tr>
<tr>
<td>PROD 600 (Equal with PROD 600 Doc)</td>
<td>Canon C-300 Package</td>
<td>Alexa Mini, RED One, C-100, XF100, S16mm, 35mm</td>
</tr>
<tr>
<td>PROD 600 Documentary (Equal with PROD 600)</td>
<td>C-100, C300 Packages</td>
<td>RED One, XF100, S16mm, 35mm, Alexa Mini</td>
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<tr>
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<td>S16mm, 35mm,</td>
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<tr>
<td>PROD 350 (Equal with PROD 300)</td>
<td>C-100, C300 Packages</td>
<td>XF100, S16mm, 35mm</td>
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<tr>
<td>PROD 550</td>
<td>C-100</td>
<td>S16mm, 35mm</td>
</tr>
<tr>
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<td>NO Alternative</td>
</tr>
<tr>
<td>PROD 200 (Equal with PROD 500)</td>
<td>Canon XF-100</td>
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</tr>
<tr>
<td>PROD 379</td>
<td>Canon XF-100</td>
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</tr>
<tr>
<td>PROD 250</td>
<td>Canon XF-100, EX-3</td>
<td>NO Alternative</td>
</tr>
</tbody>
</table>

*The Camera Packages listed above are provided as support for production courses taught in the School of Film and Television.*

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SFTV Production Handbook 2020-21
Your class level priority will ONLY BE HONORED through the end of business day, on the day of the lottery. All reservations accepted during this time will be prioritized and equipment assigned at time of closing. Any reservations placed AFTER the day of the lottery will be prioritized on a FIRST COME, FIRST SERVED basis regardless of class level.

Not understanding this policy is no excuse for not getting your reservation in by the stated deadlines in order to insure priority.

For further clarification of this policy contact: Peter Soto

FINANCIAL RESPONSIBILITY
You agree to pay for or replace any lost or damaged equipment up to $2,500.

Any damage or replacement costs above $2,500 will result in an insurance claim.

You will supply your own expendables, e.g. air, lens tissue, camera and gaffer tape.

Pete Soto’s office will settle disputes as to whether equipment was damaged or simply died of old age.

THE DEPARTMENT IS NOT RESPONSIBLE FOR ANY DAMAGE TO FILM, DIGITAL MEDIA OR PROJECTS DUE TO MALFUNCTION OF ANY EQUIPMENT ON LOAN.

FINES
You will be fined for late, damaged, missing equipment or failing to pick up your reserved equipment. Fine amount varies depending on the type of equipment and number of days late.

Should you damage equipment due to negligence or abuse to the extent that it is out of service for any length of time, your privileges will be suspended until the item is back in service.

All fines will be charged to your student account.

CAMERA LOTTERY
Where: Camera Department (CA Building 109) AND PV Campus (Equipment Cage BY 285)

When: Every Thursday promptly at 12:15pm in CA 109 and 12:00pm in PV Equipment Cage

Who: Only those students wishing to place a reservation the maximum of two weeks in advance of their shooting weekend may participate.

How: Each eligible student in attendance will be assigned a number via a random number generator in no particular order. After every student has drawn a number a Camera Department Technician will begin accepting completed reservation forms starting with the lowest number drawn.

Why: The lottery was conceived in order to make for a fairer process of accepting reservation forms as well as to alleviate the burden to students of lining up in front of each department, sometimes up to 24 hours before reservations would be accepted.

Your reservation will be time and date stamped at this time. The time and date stamp is only ONE way of determining what gear will be available to you. Please refer to the afore mentioned “Determining Priority” section.

Those students who miss the drawing may submit reservation forms up to two days before their pick-up date which will be time and date stamped accordingly.
All reservations accepted by end of business day on that Thursday two weeks prior to the shooting weekend will be prioritized and cuts made at this time. Students will be notified on the Friday after each drawing of items they requested that are not available.

Why: The lottery was conceived in order to make for a fairer process of accepting reservation forms as well as to alleviate the burden to students of lining up in front of each department, sometimes up to 24 hours before reservations would be accepted.

We are always trying to improve the process in order to ensure that it remains as fair and as transparent as possible.

If you have any suggestions for improvement, please send to Peter Soto.
LOCATION
Communication Arts Building (CA 126 & 128 - Loading Dock)

OFFICE HOURS
Monday 8AM – 7PM
Tuesday & Wednesday 8AM – 6PM
Thursday 8AM - 7PM (or later as needed)
Friday 9AM – 5PM

CONTACT
Frank Hughes, Studio Operations Administrator
CA 131
310-338-5178
frank.hughes@lmu.edu

Elise Dean, Technical Coordinator
CA 126
310-338-3032 (office)
405-919-6632 (cell)
elise.dean@lmu.edu

SERVICES
You will need this office to reserve and use grip and lighting equipment as well as the sound stages.

Until you receive a “green light” from Production Administration, you won’t be able to check out gear.

LIGHTING & GRIP RENTAL POLICY

There is a limit to the amount of equipment allowed to each production. ALL INERMEIDATE AND ADVANCED LEVEL PRODUCTIONS will be limited to:

- 8 Lights and supporting electric and grip equipment
- Large stands (Hi-Rollers, Mombo Combo, etc. as needed)
- Large frames and rags as needed

If you present a reasonable need to receive more equipment, your request will be considered.

Rental period
Maximum rental period is 3 days per week. (Depending on your course you may have more production days. Check with your professor.)

For rental of more than 3 days, client must submit multiple order forms and return, then re-check out their equipment. There is no guarantee subsequent orders will contain the exact same gear.
Equipment must be returned by noon to avoid any late fees. (see fine schedule below)

**Pick up / Return**
Renter shall pick-up order at approved time and return on approved date by noon.

**Cancellations**
We require 24-hour notice prior to pick-up time to cancel an order. Notice less than 24 hours will result in a fee.

**Liability**
The Lighting & Grip Department is not responsible for any liabilities, claims, costs, or expenses arising out of the use or possession of the equipment. All equipment is offered for inspection and testing at the time of pick-up. (see Terms & Conditions section)

**Damage**
All equipment is rented in good condition and must be returned in the same condition. Any repair work necessary shall be paid by renter, or if damage is extensive, replacement cost may be charged.

**TRUCKS / GENERATORS**
Please note that some of our equipment requires a truck with a suitable lift gate. Some equipment also requires the use of a suitable industry generator to operate.

Please make sure you check with the L&G staff at time of order to see if you will need a truck or generator.

See the sections in this handbook for further information about production trucks and generators.

**LIGHTING & GRIP LOTTERY**

Drawings are held two weeks in advance of your shooting weekend on Thursdays at 12:00pm. Camera department will immediately follow with their lottery at 12:15. And a lottery will be held at the Playa Vista Campus at 12:00pm for both Lighting & Grip and Camera. For example, if you are shooting September 20-22 then the drawing is on September 5.

Drawing in the lottery is for priorities to equipment, the lower the number the higher the chances of receiving more of the equipment requested. The higher the number the less likely you are to receive all of the equipment requested.

You may turn in an order a minimum of two days before you plan to pick up. However, this means you have missed the lottery and you will be placed last in the queue based on your time and date of turn in.

If you have an outstanding fine with L&G, you cannot check out your order until you have paid your fine.

Orders only go out on Thursday and must come back on Monday (before noon) unless they get **pre-approval** from Studio Operations Administrator and Production Administration.

Cuts² are made the Friday the week before. You will receive an email explaining your cuts, and you can then determine whether a rental house is in your best interest to make up for equipment you did not receive, or you can do without.

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² “Cuts” are changes made to your reservation that reflect available inventory based on your class level priority and time and date of receipt of reservation form.

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*SFTV Production Handbook 2020-21*
SOUND STAGE FACILITIES
Students can only use the sound stages by completing a Stage Booking Form after their project has been approved by the Head of Production.

Once a reservation has been made, the student (The Licensee) will be held by contract for the date(s) to use the stage.

At the conclusion of the scheduled use of the stage, the Studio Operations Administrator must sign off that the studio has been restored to original condition.

STAGE OPERATIONS
• All construction, painting, storage of set dressing or sets must be done inside the stage.
• All stages are rented clean and swept and must be returned clean and swept. Upon strike, there will be an inspection of catwalks, grids, walls, stage floor and Fire equipment. Any damaged or missing equipment will be replaced and charged to the student who reserved the stage (The Licensee). Students **may not paint the stage floor**. They must use drop clothes and/or flooring they provide.
• **Yellow fire lanes must be kept clear at all times.** All fire equipment, fire hydrants, fire extinguishers, fire hoses and post indicator valves, which are painted red or yellow must be kept fully operable, clear, and accessible at all times.
• All pedestrian doors must be unlocked and accessible. Do not block aisles, fire lanes, or exits.
• All ladders, set walls or lumber leaning against walls must be secured to walls (tied off) when stored.
• No vehicles may be brought onto the stage unless arranged in advance with the Studio Operations Administrator. **Only the TV Stage can accommodate a vehicle.**
• Licensee shall not light fires, use smoke or fog effects without the approval of Production Administration.

TRASH / RECYCLE / HAZARDOUS WASTE STORAGE & DISPOSAL
• Recyclable wastes (e.g., paper, aluminum cans, PET & HDPE plastics, glass, etc.), with the exception of construction debris, must be deposited in appropriate recycle bins located in the front of the building.
• Hazardous Materials (e.g., liquid waste, hard paint waste, flammable liquids, chemicals or corrosive materials) must be stored in safety cans or approved containers in a manner which complies with the University’s Environmental Management Procedures and all relevant governmental regulations. Approved hazardous materials storage containers are available through the Studio Operations Administrator’s office at extension 85178.
• Hazardous material disposal must be coordinated through LMU’s Safety and Environmental Department. Storage and disposal of these materials must comply with the University’s Environmental Management Procedures and all relevant governmental regulations. Call extension 87861 for information.
• Any allowable hazardous materials brought and/or used on site (e.g., flammables, corrosives, etc.) must have material safety data sheets (MSDS) on site and available for review.
FINE SCHEDULE

Rental Violations
• Late Pickup: $50
• Late Return: $50 After 5:00pm: $100
• Late Return cap: $150
• Failure to pick up without prior notification: $50
• Messy Return: $50

Studio Violations
• Messy Studio: $50
• Failure to show up: $50 + loss of time for student workers
• Failure to lock stage doors & loading bay doors upon completion: $100.
POST-PRODUCTION

LOCATION
Communications Arts Building – CA 001 (Basement)

OFFICE HOURS
Monday through Thursday 9AM - 10PM, Friday 9 AM — 6 PM

CONTACT
Office Line (Fastest Response): 310-338-3020

Report an Issue: PostTech@lmu.edu

Will Mack, SFTV Post Production Systems Administrator
Telephone: 310-338-1923
will.Mack@lmu.edu

Brian Kotowski, SFTV Technical Support Manager
(Post Production Supervisor)
Telephone: 310 338-1638
brian.kotowski@lmu.edu

SERVICES
Technical assistance with all editing workstations including editing labs, the advanced editing suites and color correction suites. Additional services include:

- Video format transfers. We can transfer most types of video tape to either DVD or to a hard drive. We can also assist with digital format conversion. Copyrighted material cannot be transferred. Deliver your request as early as possible. During periods of heavy production, jobs can take several days.

- DCP creation: We can help you create DCP format deliverables. This format requires a specific type of hard drive, please come by for details. DCP creation sessions must be booked one week in advance.

- Key Card (TESA) creation. Once you have booked a stage, edit room, color lab, or editing lab come to Engineering to request a key card to be programmed.

- We also create cards for faculty, staff, and TAs/GAs

- Cable rentals: We have every type of video connector cable imaginable and we can check them out to you for use in the building.

- SOMETHING BROKEN?? We can usually help you diagnose and repair bad hard drives and malfunctioning small electronic or mechanical devices (related to film/video).

TO RESERVE EDITING TIME
Reservations can be made up to, but no earlier than 48 hours in advance. If you exceed this limit, your reservation is subject to removal. Each student will receive a TESA access key card with the scheduled time programmed on it. You will need this key to access the TESA locks on the labs and edit suites.

- Sessions are booked in four (4) hour maximum blocks. You may have only two (2) sessions per 24 hours, and a four (4) hour space must exist between sessions.

Graduate Students are allotted a six (6) hour maximum block, they may have only 2 sessions per 24 hours, with a 4-hour break in between sessions. This is subject to availability, and during peak
months only 1 six (6) hour block per day may be available. No more than 20 hours a week may be reserved. If you exceed this limit your excess hours will be removed, and another student can reserve that slot. If you are over 15 minutes late, your time may be given to another student. Cancellations must be made 24 hours in advance of your scheduled time or it will count as a no-show.

RULES AND REGULATIONS
TWO NO-SHOWS AND YOUR EDITING PRIVILEGES WILL BE REVOKED INDEFINITELY!

More than 15 Minutes late to booking = No-Show

During peak times in the semester we want to make the rooms available to as many as possible, so utilization is key. This is why we ask our students to kindly respect these rules to avoid being fined. Use the room when you need it, but please be respectful of others trying to also use our facilities.

FOOD, DRINKS, SMOKING, AND VAPING ARE PROHIBITED. Failure to comply with this rule will result in a fine (listed below), and any subsequent violation will result in an indefinite suspension of the use of Post Production/Video Engineering facilities.

Please remember to turn off computers after each use, and also make sure the Reference monitor or Projector is powered off.

Any infraction of these rules can result in fines or loss of equipment privileges for the remainder of the semester.

THE USE OF ADVANCED EDITING FACILITIES
Priority for use of the advanced editing and color grading systems is given to graduate students and senior undergraduates. However, any students who come to the Editorial office and receive training on these systems may be granted access, upon availability. Please come by, ask questions and learn!

The advanced systems are located in CA 005, 006, 007, 008, 009, 017, 018, 020 and 029 in the basement of the Comm. Arts building.

LIABILITIES AND RESPONSIBILITIES
Assigned keys must be returned at the contracted time.

Students must have their own hard drives. Any material left on the computer or department hard drives will be erased WITHOUT PRIOR NOTICE.

If equipment does not work properly:
Immediately stop using it.
DO NOT force or try to fix anything.
If you have a problem, contact the post-production systems administrator in Room 027 (x81923) or email posttech@lmu.edu
When emailing, please provide location of malfunctioning equipment and identify the specific problem to the best of your ability.
If this happens during normal business hours, we will make best efforts to reschedule you for another session.

You assume FULL financial responsibility for any loss or damage to equipment due to negligence or abuse, either as an individual or as a member of a group. For your protection, do not let others use facilities assigned to you. Remember, you will be held responsible for their actions regardless of whether or not you were present. It is your responsibility to clean up the area upon completion of work. Upon completion shut down the equipment, and switch off all the lights, secure the area and lock the door. If you do not report missing or damaged equipment to personnel you WILL be held responsible. If you do not report other violations (ex. Food, Smoke) in your booked edit suite, then you will be the one held responsible and will be assessed the corresponding fine. If something seems out of order or unusual in your assigned room please let us know.
Fine Schedule for SFTV Post Production Facilities (Labs, Suites, Color Rooms)

- No Show for booking: $25 per violation, then loss of privileges
- More than 15 Minutes late for booking without giving proper notice: $25 per violation
- Early-Out from room (More than 30 Minutes) without notice: $25 per violation
- Food or Drinks other than water: $25 per violation, then loss of privileges
- Smoking or Vaping in room: $25 per violation, then loss of privileges
- Failure to return Tessa Card to checkout desk: $25 per violation
- Leaving computer or other monitors/projectors powered on: $25 per violation

OPEN USE- NO PREREQUISITE

<table>
<thead>
<tr>
<th>TASK</th>
<th>ROOM</th>
<th>CAPABILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workstation</td>
<td>204 &amp; 205</td>
<td>Avid, Premiere, After Effects, Pro Tools, Resolve/Edit, Sound Edit, Color</td>
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EDIT SUITES– PRIORITY – Thesis, 400 and 300 Level Projects

<table>
<thead>
<tr>
<th>TASK</th>
<th>ROOM</th>
<th>CAPABILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edit</td>
<td>005</td>
<td>Color Correction, Video and Sound Editing</td>
</tr>
<tr>
<td>Edit</td>
<td>007</td>
<td>Color Correction, Video and Sound Editing</td>
</tr>
<tr>
<td>Edit</td>
<td>008</td>
<td>Color Correction, Video and Sound Editing</td>
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<tr>
<td>Edit</td>
<td>009</td>
<td>Color Correction, Video and Sound Editing</td>
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<tr>
<td>Edit</td>
<td>017</td>
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<tr>
<td>Edit</td>
<td>018</td>
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<tr>
<td>Edit</td>
<td>020</td>
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<tr>
<td>Color Correction</td>
<td>029</td>
<td>Color Correction Suite with 4K DCI and 2K Projector, 5.1 Surround</td>
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*Tangent Element Control Surfaces are available for color correction in rooms 007, 008, 018, 020 and 029

PLAYA VISTA - OPEN USE- NO PREREQUISITE

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<tr>
<th>TASK</th>
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<th>CAPABILITIES</th>
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<td>Avid, Premiere, After Effects, Pro Tools, Resolve / Edit, Sound Edit, Color</td>
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PLAYA VISTA - EDIT SUITES– PRIORITY – Graduate Thesis

<table>
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<th>CAPABILITIES</th>
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</thead>
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<tr>
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<td>Color Correction, Video and Sound Editing</td>
</tr>
<tr>
<td>TASK</td>
<td>ROOM</td>
<td>CAPABILITIES</td>
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<tr>
<td>Edit</td>
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<td>Color Correction, Video and Sound Editing</td>
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<tr>
<td>Edit</td>
<td>234</td>
<td>Color Correction, Video and Sound Editing</td>
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<td>Edit</td>
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<tr>
<td>Edit</td>
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<tr>
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<tr>
<td>Color Correction</td>
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<td>Color Correction Suite with 4K DCI and 2K Projector, 7.1 Surround</td>
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</table>

*Tangent Element Control Surfaces are available for color correction in rooms 234 & 237

** For all Playa Vista reservations, please refer to the Play Vista section of this handbook.
RESERVING A PLAYA VISTA POST-PRODUCTION ROOM

1) In any web browser, navigate to https://25live.collegenet.com/lmu
   a. *** The address is case-sensitive and all letters must be LOWER CASE.

2) Click the SIGN IN button in the upper right-hand corner and login as:
   a. User: postrooms
   b. Password: Welcome1

3) When you log in, you should come to the Dashboard page first. If you do not, click on the dashboard tab on the right-hand side. Your page will look like this:

4) To easily book a room, choose one of the starred location searches in the bottom left-hand corner. These are pre-loaded searches with the corresponding room types. For instance, if you click on “BRY – Editing Labs”, you will be directed to a list of all of our edit bays:
5) From here, you can click the AVAILABILITY tab and see a listing of all openings in these rooms. Each open space will have a pencil symbol when you mouse over it. Click when you see the pencil symbol to begin a reservation in that particular room at that particular time:

![Availabilty View](image1)

6) Once in the reservation request form, you will need to fill out title information. The guide for what information to input is on the right-hand side of the page, and will update for every field. Just follow the guide to enter in your information:

![Reservation Request Form](image2)

7) On the left-hand side of the page, a summary of your reservation will be created and updated as you fill out every field. Once you have green check marks by every item, the NEXT button will be enabled and you can click it to go to the next page, where you will be asked if your event is repeating. ALWAYS SELECT NO.
8) The next page will allow you to clarify the time you wish to use the room. It will always start at 1 hour, but you can reserve up to 6 hours at a time. To change it, just modify the end time by clicking on the box with the time in it, and set your end time:

![Event Time Selection](image)

9) Next you will come to the locations page. If you see your requested room in the right-hand column with a green check mark, all you need to do is click NEXT. However, if you are booking ADR/Foley spaces that have two rooms (243 & 260C), you would add the second room to your reservation here.

![Location Selection](image)

10) Because everyone is using a generic login, it is ESSENTIAL that you give me your contact info so that I can contact you if needed regarding your reservation. Fill in the contact info page and then click NEXT.
11) When asked to select contacts for the event, **DO NOT CHANGE ANYTHING.** Just click NEXT and move on.

12) On the Affirmation page, click the check box and then click NEXT.

13) Save your reservation.

14) Once the reservation is saved, you have some options for modifying or sending out a notification (if booking well in advance, you may wish to send that booking info to your personal email).
15) If you refresh the calendar (the REFRESH button is on top of the calendar on the right-hand side), you will see your tentative event listed:

| Name  | 7 | 8 | 9 | 10 | 11 | 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|-------|---|---|---|----|----|----|---|---|---|---|---|---|---|---|---|---|---|---|
| BRV 251 | | | | | | | | | | | | | | | | | |
| BRV 252 | | | | | | | | | | | | | | | | | |
| BRV 254 | | | | | | | | | | | | | | | | | |
| BRV 256 | | | | | | | | | | | | | | | | | |
| BRV 258 | | | | | | | | | | | | | | | | | |
| BRV 260 | | | | | | | | | | | | | | | | | |
| BRV 299 | | | | | | | | | | | | | | | | | |

16) When your event has been reviewed and approved, and your OneCard has been encoded to unlock your requested room, the state of your event will change to CONFIRMED. You can see this by clicking on your event and then looking at the details:

**Event Details**

- **Event Name:** 10/30 - Editing
- **Event Title:** 10/30 - Editing
- **Event Type:** SFTV - PV
- **Reference:** 2018-ABTARM
- **State:** Confirmed
- **Organization:** POST PROD
- **Scheduler:** Post Prod Student, Sftv
- **Requestor:** Post Prod Student, Sftv
- **Head Count:** 0 expected 0 registered
PRODUCTION SOUND

LOCATION
Communications Arts Building 002 (Basement)

OFFICE HOURS
Monday through Friday 9:00 AM - 5:30 PM

(Closed on weekends and holidays or otherwise posted)
Summer Hours: Monday through Friday 10:00am to 3:00pm

CONTACT
Bryan Cahill, Production Sound Services Administrator
CA 002
310 338-1830
bryan.cahill@lmu.edu

SERVICES
Reservation and rental of production sound equipment, including:
• Studio/Field Recording & Mixing equipment, Time Code Slates & Lockit Boxes
• Wireless (RF) Microphones, Foldback, Boom Poles
• Microphones - Shotguns, RF’s, Lavalieres, Hand-Held, Voice-Over, Specialty
• Boom Poles, Stands, Shock mounts & grips, Windscreens & Bullhorns
• Sound Carts, Cables, Headphones, Camera Interface & Mounts, Shoulder Equip Bags

RESERVATIONS: POLICIES and PROCEDURES
• All projects must be approved by the Head of Production (Production Administration) before checking out any equipment.
• Obtain the current PSD RESERVATION FORM that corresponds to your class number from the PSD office or the SPO website. Equipment availability may be dependent upon your class level and/or expertise). We will assist you in determining your equipment needs.
• After Completing the form, have it signed by the Production Administration office. Then, to ensure equipment availability, please immediately return the completed form to the PSD Office. Hand delivered hard copy forms only – no email or attachments.
• All orders must be placed in writing no less than 48 hours (Two Business Days) in advance of the equipment pickup date and signed by Production Administration. Reservations for equipment can be placed up to TWO (2) weeks in advance of the pickup date.
• Maximum rental period is TWO (2) working days. The weekend, which consists of Friday, Saturday and Sunday, is considered ONE (1) working day, however all equipment must be returned no later than 12:00 Noon on Monday if rented over the weekend.
• PRIOR to checking out any equipment for each project, all students enrolled in the SFTV will be required to submit a current and valid LMU ID number, Email Address, and Telephone Number.
• Each rental is on a FIRST COME-FIRST SERVED basis: Please see the PSD employee for details on what equipment you are allowed, or not allowed, to use.

QUANTITIES ARE LIMITED. SUBSTITUTIONS MAY BE MADE BY PSD DEPENDING UPON AVAILABILITY.
PICK UP AND CHECKOUT

Monday-Wednesday 1PM to 5PM, Thursday-Friday, ALL DAY

Pick up your equipment package from the PSD, Room #002. Upon checkout, a PSD employee will review your reservation/rental form with you to verify that each item you requested has been properly prepped into your package.

PSD employees may require proof of proficiency from you before equipment is checked out to you, or any of your designees. If it is apparent that there is no working knowledge of a given piece of equipment, a PSD employee reserves the right to withhold any equipment from the rental until satisfaction of proficiency is met, if at all.

It is the responsibility of the Renter, or designee, to verify the contents of their rental package when the rental is picked up. No allowance will be made for any rented equipment or portion thereof which was claimed to have not been received. A printed rental form will be handed to you upon checkout of your equipment.

All microphones rentals will include a microphone clip and foam windscreen, unless otherwise noted.

Where appropriate, equipment will include enough disposable new batteries, or rechargeable batteries to begin, but Renter must supply their own disposable batteries for their projects, as well as other expendables. Supply of media for recording is the responsibility of the Renter. Please return all rechargeable and used batteries for recharging or LMU recycling in the PSD office recycling bin.

Signature of receipt constitutes that all equipment is present. There are no exceptions.

RETURN OF EQUIPMENT
Monday-Friday 9AM-1 PM

• A late return fee will be imposed for return of any and all equipment after 1 PM.
• Please return all equipment in its original condition and organized in the correct cases as was received at the time of check out.
• Missing equipment, accessories, or components upon return constitutes as a Late Return.
• Unorganized, messy, and/or dirty equipment will be assessed a Cleaning Fee.

POLICIES, FINES, AND PROFICIENCY
Cancellations must be submitted by email, or in person, no less than 24 hours in advance.

Equpiment that has not been picked up by 5:00 p.m. on the day scheduled for pickup may result in the immediate release of the equipment, and/or fine.

We are here to help. If you need assistance in the operation of any equipment, feel free to ask. All equipment is offered for inspection and testing at the time of pick up by the Renter.

Renter shall reimburse through their Student Account full compensation for replacement and/or repair of equipment, accessories, or components that may be damaged, lost or stolen during the rental period.

FINANCIAL RESPONSIBILITY
By using our services, you agree to pay all relevant fines, when applicable. You agree to pay for the replacement of any lost, damaged or stolen equipment up to the first $2,500 (LMU insurance deductible limit).

THE PRODUCTION SOUND DEPARTMENT, THE SCHOOL OF FILM AND TELEVISION AND LMU/LA ARE NOT RESPONSIBLE FOR ANY DAMAGE TO THE MEDIA, OR THE FINAL OUTCOME OF THE PROJECT, DUE TO MALFUNCTION OF ANY EQUIPMENT.

SFTV Production Handbook 2020-21
**EQUIPMENT SECURITY AND TREATMENT**

Please be respectful with all the equipment, its treatment and care. While on a project, in transit, or at home, always keep the equipment secure and stored in a safe place.

Secure, with proper strapping, all sound carts and equipment inside trucks and vehicles. Avoid exposing the equipment to extreme heat or cold, and keep it free from dirt and moisture. It is recommended to avoid letting friends and associates make adjustments and/or modifications to the PSD equipment.

**FINES**

All Production Sound Department rental equipment check out will be subject to the following and charged to the student’s account.

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Late Pickup Same Day (after 5:00 PM)</td>
<td>$50.00</td>
</tr>
<tr>
<td>Late Return Same Day (after 10:00 PM)</td>
<td>$50.00</td>
</tr>
<tr>
<td>Non-Pickup</td>
<td>$50.00</td>
</tr>
<tr>
<td>Messy, Unorganized, or Dirty Return up to</td>
<td>$50.00</td>
</tr>
<tr>
<td>Damages/Lost – Cost of Replacement and/or Repair</td>
<td>$\text{Cost (from PSD)}^{**} $</td>
</tr>
<tr>
<td>Missing Equipment – Cost of Replacement</td>
<td>$\text{Cost (from PSD)}^{**}$</td>
</tr>
<tr>
<td>(** not to exceed to $2,500)</td>
<td></td>
</tr>
</tbody>
</table>

Replacement of any and all equipment to be made by the PSD only.
Fines are cumulative until resolved and may restrict the use of SFTV Equipment from this and/or other SFTV Departments.
SCENESHOP
PROPS & SET DRESSING

LOCATION
The Former Leavey Center Garage (across the street from Com Arts and up towards Drollinger Field)

Note: A student worker will usually be available around the L&G offices if you need help with Props or Set Dressing.

HOURS
9:00 AM – 9:00 PM Monday through Thursday 9:00 AM – 4:00 PM Friday

CONTACT
Frank Hughes, Studio Operations Administrator
CA131
310 338 5178
frank.hughes@lmu.edu

TBD
CA121
310 338 3032

SERVICES
This department provides limited equipment for the construction of sets used in approved student productions. Flats\(^3\) may be rented through the Scene shop. The Scene Shop also manages the prop & set dressing department. Props are stored on Stage 1. You may check out props during business hours if a class is not in session on Stage 1.

SCENESHOP POLICY
Access to the Scene shop is restricted to Scene Shop Graduate Assistant, the student workers and the Technical Staff.

Students are not allowed to operate the power tools in the Scene shop. The Graduate TA will operate the equipment for you when available or previously arranged.

Students are allowed to check out sanders, drills, paint rollers, and trays from the Scene shop.

Tools borrowed from the Scene shop must be returned immediately following your shoot.

THE SCENESHOP DOES NOT SUPPLY PLASTIC DROP CLOTHS, PAINT, BRUSHES OR ROLLER COVERS

Students must reserve flats through the scene shop by placing a “HOLD” tag on each wall desired. They may reserve flats up to two weeks prior to the construction of their sets.

Students may not destroy flats, poke or cut holes in flat walls, wallpaper or plaster set walls. Flats must be returned in the same condition they were rented - with the exception of paint.

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\(^3\) “Flats” are scenery walls, typically 4’ x 10’. When attached to other flats they create a set.
If you remove a flat from the flat storage area, you must return it as you found it. A student will be **fined $50.00** if the flats are not returned properly.

Students may not paint flats in the loading dock area. All painting of flats must be done in the sound stages or outside with proper drop cloths. Do not use newspapers as drop cloths.

All paint brushes or rollers used will be washed thoroughly in the paint room and discarded properly. **DO NOT THROW PAINT CANS, UNWASHED BRUSHES, OR USED ROLLERS IN THE TRASH CANS!**

You may leave empty cans and brushes, etc. outside the Paint room door **as long as you’ve placed a drop cloth on the floor first! Any paint spills must be cleaned up immediately.**

**DO NOT POUR PAINT INTO ANY SINK!**

LMU requires the use of Dunn Edwards water-based paint only.
SCREENWRITING

Because all productions are entirely dependent on screenplays and cannot exist without them, we urge Screenwriting students to familiarize themselves with all aspects of production, particularly as they are expressed in this Handbook.

STUDENT CONCERNS

There is a process in place to help you express any concerns or difficulties you might have regarding Screenwriting classes. All concerns should be addressed in writing (email is acceptable). If you are an undergraduate, please respond directly to the Chair of Screenwriting, who will arrange a meeting with you to discuss your concerns.

CONTACTS

Karol Hoeffner, Chair of Screenwriting
karol.hoeffner@lmu.edu

If you are a graduate student, please respond directly to the Graduate Director of Screenwriting, who will arrange a meeting to discuss your concerns.

Patricia Meyer, Graduate Director of Writing for the Screen and WPTV
patricia.meyer@lmu.edu

If your concerns involve strictly academic issues (i.e. course sequencing) please contact your Academic Advisor. If you are unsure who your Academic Advisor is, contact:

SFTV Advising
https://sftv.lmu.edu/success/studentlife/advising
sftv-advising@lmu.edu

FINAL DRAFT SOFTWARE

Final Draft® is installed on the computers in
Com Arts: 204, 205, Student Production Office and in the Hannon Library.

Playa Vista Rooms:
221, 222, 223, 225, 226, 288, 289, 290, and the Student Production office.

As a Screenwriting major, you should seriously consider purchasing a personal copy of Final Draft. The company offers a very generous student discount. You can get the discount code from the Head of Production Office.

DO NOT USE THE PRINTER IN THE STUDENT PRODUCTION OFFICE TO PRINT YOUR SCRIPTS.

SCRIPT LIBRARY

The School of Film and Television has the beginnings of a wonderful Script Library for both film and television productions. Student workers in XAV 318 (the Copy Room) will help you check out scripts.

During remote-based Fall Term, please note:

Available Digitized Films
All digital versions of licensed films (and some TV) can be found in the Hannon library catalog on the website (library.lmu.edu) by title; or by director or actor. Faculty who have requested digitized films or TV shows will post it on Brightspace so students can access it.

Some digital versions of films are not available, and students will have to use the various commercial sites (Amazon, Google, iTunes, etc.) at a small cost.

**Film Scripts Online**

Film Scripts Online database contains accurate and authorized versions of copyrighted screenplays, allowing film scholars to compare the writer’s vision with the producer’s and director’s interpretations from page to screen. Most scripts in the series have never been published before and not available elsewhere. [https://linus.lmu.edu/record=e1000014~S2](https://linus.lmu.edu/record=e1000014~S2)

You can also find screenplays and series episodes on [www.simplyscripts.com](http://www.simplyscripts.com) and [www.script-o-rama.com](http://www.script-o-rama.com). You can often find scripts, pilots, and series episodes by putting in the title and “script PDF.”
SOUND STUDIO OFFICE

LOCATION
Communication Arts Building (CA 222)

OFFICE HOURS
Monday through Thursday 10AM - 10PM, Friday 10 AM — 6 PM Closed Holidays, weekends and intermittently during the summer.

CONTACTS

Sound Office, Sound Engineering Staff
310 338 7368

Jim Watts, Senior Audio Engineer Administrator
CA 223
310 568 6662
james.watts@lmu.edu

SOUND DESK SERVICES
Get assistance with audio studios and Pro Tools workstations. Book studio time for:

- Recording Voice-overs, ADR (dialogue replacement), Foley sound effects
- Editing and Mixing film/video soundtracks
- Creating music soundtracks
- Recording and mixing live music projects
- 24/7 Access to sound effects and music library
- We do not support audio transfer services for obsolete real-time and analog formats.

SOUND STUDIO RESERVATION POLICIES
Sessions can be scheduled a maximum of 2 weeks in advance. Only a grand total of 4 three-hour sessions can remain on the booking record at any one time. As a student uses up each booking they will be permitted to add more, up to the four-session limit. For students working on multiple student projects, we will expand the booking record to accommodate an extra group of 4 three-hour bookings per project. If a student has over-reserved, all sessions beyond the 4-three-hour maximum will be released back to the general pool for other students to use. No more than 2 sessions can be booked in the same 24-hour period.

Any student who schedules a sound studio and then fails to appear for their scheduled time slot, within 15 minutes of that sessions start time, may have their time given to another student. Students with repeated no-shows may risk a fine.

SOUND STUDIO USAGE POLICIES
Some studios may be opened with a One Card, and others require an ONITY card to open them. For rooms with One Card access, students are still required to complete the paperwork for accessing these spaces. ONITY Cards are issued from the Sound Studio Desk and are issued solely to the student owner and may not be distributed to other students.

Students must be currently enrolled in SFTV and be instructor qualified to book and operate SFTV sound studios. Any student wishing to obtain a variance must obtain permission in writing from their RECA Instructor and the Senior Engineer prior to the booking.
Students must be fully prepared to vacate the rooms at the end of their reserved time. If your time bleeds into another session and you are reported to the Sound Office, your permission to book rooms in the future may be revoked.

**If equipment does not work properly:**
- Immediately stop using it.
- DO NOT force or try to fix anything.
- If you have a problem, contact the Sound Studio Office (x87368) or email recatech@lmu.edu
- When emailing, please provide location of malfunctioning equipment and identify the specific problem to the best of your ability
- If this happens during normal business hours, we will make best efforts to reschedule you for another session.

You assume FULL financial responsibility for any loss or damage to equipment due to negligence or abuse, either as an individual or as a member of a group. For your protection, do not let others use facilities assigned to you. Remember, you will be held responsible for their actions regardless of whether or not you were present. It is your responsibility to clean up the area upon completion of work. Upon completion, shut down the equipment, switch off all the lights, secure the area, and lock the door. If you do not report missing or damaged equipment to personnel, you WILL be held responsible. If you do not report other violations (ex. Food, Smoke) in your booked edit suite, then you will be the one held responsible and will be assessed the corresponding fine. If something seems out of order or unusual in your assigned room, please let us know.

Remember: if you don’t let us know there’s a problem, we can’t fix it.

Students must turn off the lights and shut down the computer when finished in a sound studio or risk a fine.

**STUDENTS MAY NOT:**
- Eat, drink, smoke or vape in our studios.
- Reconfigure, rewire, or cause to reconfigure or rewire our studios unless provisions for a patch bay exist
- Modify computer systems, copy applications, plug-in’s, or otherwise infringe on copyrights.
- Use studios over winter and summer breaks unless they are enrolled in a class or have permission in writing from the RECA Department Chair
- Access rooms without first scheduling them through the Sound Office and obtaining a completed and stamped yellow booking form.

Music recording is prohibited in the ADR/Foley stages unless prior arrangements have been made with affected Faculty and/or the Senior Engineer. Fines will be imposed to all violators.
RESERVING AND USING RECORDING STUDIOS RECORDING STUDIO ACCESS
You are “qualified” to use the studio by having completed the applicable pre-requisite course, assignments, workshops, and labs, as attested to by the instructor, Graduate Teaching Assistant, or a designated RECA Classroom Aide.

To Reserve a Recording Studio:
1. Using the RECA Online Scheduler go to http://recalmu.com to request studio time. (See our employees for a handout on how to use this system.) Once your time has been approved go to the Sound Office and fill out a Studio Booking Form. Hand it to an office employee for hard copy approval. Please Note: incomplete forms will not be honored.
2. A Sound Office staff member will then cross-check your requested reservations against the record and return to you an approved, stamped copy of your yellow booking form. Keep this form with you during your session as “proof” of booking and post it outside the studio in the plastic windows.
3. The Sound Office will issue you ONITY Cards to access the studio(s). You are required to return your key cards after your session. Lost keys are subject to a $20.00 per card fee for lost or unreturned cards and all fees will be billed to your student account. Please speak with a Sound Office Tech for more details.

LIABILITY AND RESPONSIBILITY
Upon completion of a session, students are obligated to:
• Account for all equipment, microphones, cables and mike stands.
• “Normalize” the console and all equipment.
• Clean studio area.

All equipment should be accounted for and in good condition. Should you find a discrepancy, immediately call THE SOUND STUDIO OFFICE (x 87368) or send an email to RECAtech@lmu.edu. During evenings and weekends contact Public Safety. (x82893) The student who books a studio has full responsibility for the safe and proper use of its equipment, and for the conduct of his/her guests. Students are responsible for damages caused by negligence, abuse or loss and/or the theft of equipment. This includes damage and/or theft caused by your guests.

*DO NOT PROP DOORS OPEN DURING SESSIONS, OR LEAVE STUDIO UNSUPERVISED and SECURELY LOCK ALL THE FACILITY DOORS AND TURN OFF THE LIGHTS WHEN YOUR SESSION IS OVER.

The student who books a session is required to ensure that the studio’s speakers are operated at a responsible listening level at all times. Excessive monitoring levels (greater than 95dB SPL) are hazardous. In the event of dangerous use/misuse of equipment, the Sound Office employees reserve the right to stop or cancel any session at any time.

Students MUST provide their own storage media. Be advised that files left on the studio computers are subject to erasure without notice!

RECORDING STUDIO/RENTAL OFFICE FINE SCHEDULE
By using our services, you agree to be bound by these fines.

SFTV Post Production Audio Studios (Pro Tools Edit suites, Red & Blue Rooms, Foley Stages)
Unauthorized access to studio: $150 per violation, then loss of privileges
Failure to secure & latch doors: Warning, then $100, then loss of privileges
Failure to Shut Down Studio Computer: Warning, then $25
Failure to turn off Studio Lights: Warning, then $25
Room left dirty: Warning, then $25
Mic locker left open: Warning, then $1,000, then loss of privileges
Failure to return Onity card: $20/card
Booked Session No-Show: Warning, then $25

Burns Studio L Fines:
Unauthorized access to studio: $150, then loss of privileges
Failure to secure & latch doors: $100, then loss of privileges
Failure to Reset (or "Zero") the console: Warning, then $25
Mic locker left dirty: Warning, then $25
Mic locker left open: Warning, then $100, then loss of privileges
Room and/or mic stands left messy: Warning, then $25
Failure to leave Air Conditioner to at least 73°F: $25
Failure to leave Power supply Rack Door Open: $50
Unauthorized access to Mic locker: $25
Failure to properly wrap cables: Warning, then $25
Failure to turn computer monitors off: Warning, then $25
Failure to shut down main Studio Computer: Warning, then $25
Failure to turn off studio lights: Warning, then $25

Equipment Fines (per reservation)
Late Return Same Day (before 5pm): $40
Late Return Next Day (before 3pm): $75
Late Return After 1 Day: $100 per day

Note to student: A ‘day’ is defined as one business day. If you return an ilok that was due at 3:00PM on “day 1” at 10:05AM on “day 2” you will be subject to a $75 fine.

MAIN CAMPUS RECORDING STUDIO DIRECTORY AND DESCRIPTION
To reserve a sound studio, you must first be “instructor qualified” by taking the pre-req class and attending a workshop conducted by a RECA instructor or a designated RECA Classroom Aide. Since facilities may be upgraded or changed, “refresher” workshops may be required in subsequent semesters.

**OPEN USE - NO PREREQUISITE**

<table>
<thead>
<tr>
<th>TASK</th>
<th>ROOM</th>
<th>CAPABILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workstation</td>
<td>222</td>
<td>SOUND FX LIBRARY, ACCESSIBLE 24/7, FIREWIRE/USB.</td>
</tr>
</tbody>
</table>

**EDIT AND PRE-MIX SUITES – PREREQUISITE: RECA 250* or 500**

<table>
<thead>
<tr>
<th>TASK</th>
<th>ROOM</th>
<th>CAPABILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound Edit</td>
<td>004</td>
<td>PRO TOOLS EDITING / PRE-MIXING.</td>
</tr>
<tr>
<td>Sound Edit</td>
<td>011</td>
<td>PRO TOOLS EDITING / PRE-MIXING.</td>
</tr>
<tr>
<td>Sound Edit</td>
<td>012</td>
<td>PRO TOOLS EDITING / PRE-MIXING.</td>
</tr>
<tr>
<td>Control/Booth</td>
<td>013/014</td>
<td>PRO TOOLS ADR / V.O. / FOLEY to Digital Pictures</td>
</tr>
<tr>
<td>Sound Edit</td>
<td>213</td>
<td>PRO TOOLS EDITING / PRE-MIXING.</td>
</tr>
<tr>
<td>Sound Edit</td>
<td>214</td>
<td>PRO TOOLS EDITING / PRE-MIXING.</td>
</tr>
<tr>
<td>Sound Edit</td>
<td>215</td>
<td>PRO TOOLS EDITING / PRE-MIXING.</td>
</tr>
<tr>
<td>ADR Booth</td>
<td>216</td>
<td>V.O. BOOTH FOR USE WITH CONTROL RM 218.</td>
</tr>
<tr>
<td>Control</td>
<td>218</td>
<td>PRO TOOLS ADR / V.O. / Foley to digital picture</td>
</tr>
</tbody>
</table>

*(Instructor Qualified Animation Majors who have not taken RECA 250 may use Rm 213 – 218 to record to ProTools.)*
**Dub Stages and Foley Rooms – Various Prerequisites**

<table>
<thead>
<tr>
<th>Task</th>
<th>Room</th>
<th>Capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dub Stage</td>
<td>203 (Red Room)</td>
<td>PRO TOOLS HDX w/ C-24 Control Surface. 5.1 surround capability. MIX QUALITY CHECK.</td>
</tr>
<tr>
<td>Dub Stage</td>
<td>010</td>
<td>PRO TOOLS HDX. C-24 Control Surface. 5.1 Surround. EDITING / MIXING.</td>
</tr>
<tr>
<td>Control/Dub Stage</td>
<td>210 (Blue Room)</td>
<td>PRO TOOLS HDX. 5.1 Surround. ADR / V.O. / FOLEY / MIXING CLASSROOM FOR SOME UPPER DIVISION RECA CLASSES.</td>
</tr>
<tr>
<td>ADR Booth</td>
<td>208</td>
<td>BOOTH FOR ADR / V.O. / FOLEY (Use 210 as a control room.)</td>
</tr>
</tbody>
</table>

*Please Note: Certain rooms require completed pre-requisites in order to competently operate the room. If you attempt to schedule a room and you have not met these requirements yet, you may be asked to speak with a RECA instructor prior to booking.

**Students concurrently enrolled in 400/500/600 level production have priority for 216/218 & 013/014.

***Regularly scheduled classes in the Blue Room have priority; students may not book during those times.

**RECA Majors Only – Instructor Qualified in RECA 355/361**

<table>
<thead>
<tr>
<th>Task</th>
<th>Room</th>
<th>Capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>211</td>
<td>PRO TOOLS HDX. 5.1 Surround. MUSIC MIXING.</td>
</tr>
<tr>
<td>Music</td>
<td>212</td>
<td>PRO TOOLS HDX. 5.1 Surround. MUSIC MIXING.</td>
</tr>
<tr>
<td>Music</td>
<td>015</td>
<td>PRO TOOLS HDX. Command 8 automation. MUSIC MIXING.</td>
</tr>
<tr>
<td>Music</td>
<td>Burns 108</td>
<td>(STUDIO L) PRO TOOLS HDX. MUSIC RECORDING &amp; CLASSROOM.</td>
</tr>
</tbody>
</table>

**RECA Instructors Only – Lecture Room – Limited Student Access**

<table>
<thead>
<tr>
<th>Task</th>
<th>Room</th>
<th>Capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>206</td>
<td>PRO TOOLS HDX. 5.1 Surround. CLASSROOM FOR LECTURES/LABS.</td>
</tr>
</tbody>
</table>

**RECA Instructors Only – Lecture Room – Limited Student Access**

<table>
<thead>
<tr>
<th>Task</th>
<th>Room</th>
<th>Capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>206</td>
<td>PRO TOOLS HDX. 5.1 Surround. CLASSROOM FOR LECTURES/LABS.</td>
</tr>
</tbody>
</table>

***Playa Vista – RECA Instructors Only – Lecture Room – Limited Student Access**

<table>
<thead>
<tr>
<th>Task</th>
<th>Room</th>
<th>Capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class</td>
<td>261</td>
<td>PRO TOOLS HDX. AVID S6 Control Surface. 5.1 Surround. CLASSROOM FOR LECTURES/LABS.</td>
</tr>
</tbody>
</table>

***Playa Vista – Dub Stage – Various Pre-Requisites RECA 358 or 567***

<table>
<thead>
<tr>
<th>Task</th>
<th>Room</th>
<th>Capabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dub Stage</td>
<td>230</td>
<td>PRO TOOLS HDX. AVID S6 Control Surface. 5.1 Surround. MIXING.</td>
</tr>
</tbody>
</table>

***Playa Vista – Foley/ADR Stages – Various Pre-Requisites RECA 358 or 500***
<table>
<thead>
<tr>
<th>TASK</th>
<th>ROOM</th>
<th>CAPABILITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foley Record</td>
<td>243/243C</td>
<td>PRO TOOLS HDX. C-24 Control Surface. 5.1 Surround. FOLEY/ADR</td>
</tr>
<tr>
<td>Foley Record</td>
<td>260/260C</td>
<td>PRO TOOLS HDX. C-24 Control Surface. 5.1 Surround. FOLEY/ADR</td>
</tr>
</tbody>
</table>

*Please Note: Certain rooms require completed pre-requisites in order to competently operate the room. Please consult the Senior Engineer before attempting to book ANY space in Playa Vista.*

Please check the Sound Office Bulletin Boards (outside Room 222) for further explanations of each studio's capabilities.

**SOUND EFFECTS LIBRARY**

Sound effects are available 24/7 on both the computer at the SOUND OFFICE RESERVATION desk and on the SFTV Avid Nexis server. You can have access to them from all sound studios in SFTV and from room 204 and 205. (Launch Avid Nexis Client Manager, log in using your school credentials, and mount the SFX workspace.) These sound library effects are cleared for use in your student projects. You may search for sound effects in three different ways: via Spotlight, the Digibase Browser within Pro Tools, or with the free utility EasyFind. (We recommend EasyFind.) There are currently four main libraries: BBC, Sound Ideas, Warner Bros. (cartoon effects), and an extra set donated by Mark Kamps, a dedicated professor at LMU who loved this school very much and passed away in 2007. Please feel free to add a “thanks” to Mark in your credits if you use this library.

If you record some really good sound effects of your own and wish to donate them, please contact the staff!

Effects can be auditioned using Quicktime Player and you can copy the ones you need to your own hard drive. (USB flash drives can also be used for copying, but not for playback with Pro Tools.) Since the computer station is usually not reserved but is mostly used on a “first come, first served” basis, please manage your time and be considerate of others who may want to use it.

**SCOREKEEPERS MUSIC LIBRARY:**

The ScoreKeepers Music Library is made available to students of LMU School of Film and Television for use in school-based projects. A catalogue of nearly 90,000 music tracks can be accessed, searched and downloaded online.

1) Obtain LMU password from Sound Studio Office. (A new password is required each semester)
2) Go to: http://www.TheSupervisor.com
3) Click “Account Sign Up”.
4) Follow the steps to create a new account using the LMU signup code, which can be obtained from the Sound Studio Office.
5) Once you complete the account sign up, your account will be active.

**IMPORTANT NOTE ABOUT RIGHTS AND MUSIC LICENSING:**

ScoreKeepers music catalogue is made available only for LMU student productions, produced by students currently enrolled. By using the library, you agree to make your best effort to supply ScoreKeepers with cue sheets for all projects. Internet and Film Festival rights are granted in perpetuity and no further license or upgrade is required. Broadcast or distribution outside of these specified licenses will require an additional license or upgrade.
Cue sheets are only necessary if a project is to be distributed or broadcast in any way (theatrical, internet, TV, etc.) but not if your project will only be screened in house. Since it’s likely you will upload the finished project to YouTube (or some other file sharing site) at one point you should have a Cue Sheet prepared anyways.

[https://sftv.lmu.edu/media/sftv/studentproductionoffice/Music%20Cue%20Sheet.xlsx](https://sftv.lmu.edu/media/sftv/studentproductionoffice/Music%20Cue%20Sheet.xlsx)

You can find music templates online, and more info can be found via the link below:


To find the information for the cue sheet (composer, publisher, etc.), You go to the track(s) that was used and click the “I” button next to the track, this will bring up a window showing this information. Please contact ScoreKeepers Music for more information.
THEATER & PROJECTION SERVICES

LOCATION
Communication Arts Building – Second Floor

OFFICE HOURS
Monday through Friday 9 AM – 6 PM

CONTACT
Bob Berman, Theater Services Administrator
CA 225
310 338 8840
rberman2@lmu.edu

TBD, Graduate Assistant

SERVICES
All projection services in the School of Film and Television. This office also handles films for the Student Archives.

MAYER THEATRE

CONTACT
Projection Booth
CA 200
Phone 310 338 3013

PLAYA VISTA THEATRE

CONTACT
Projection Booth
Room 210
Phone 310 338 7802

The theatre is reserved for classes and for official organizations running film series.

FOOD AND DRINK (including bottled water) ARE STRICTLY PROHIBITED IN THE THEATER.
**FINAL SCREENING PROCEDURE**

Your instructor will give you a time and date to upload your finished project to the SFTV projection server.

It is your responsibility to upload your completed project following the Theater Standards for Delivery specifications (be sure that you read the latest updated version).

The latest Theater Standards for Delivery will be posted in front of the projection booth Comm. Arts Building Room 200.

Any project that does not follow the delivery standards or is late must be approved by the Theater Services administrator (Bob Berman) and by your instructor to make it eligible to screen.

It is highly advisable that you do a test screening prior to your final screening. Test screening signup sheets will be posted 3 weeks before finals.

Mayer Theater and BY210 may only be used for test screenings prior to final screenings. Student use of these theaters is prohibited during all other times of the semester.

Theater Services Cannot be held responsible for damage to your project due to negligence on your part.

The project that screens for Finals will be saved in the LMU/SFTV archives it cannot be replaced by any latter version.

**TECHNICAL STANDARDS FOR DELIVERY**

Fall 2019

These are the Technical Standards of the LMU School of Film and Television for the delivery of final projects. Be aware that if you elect to deviate from these standards, we may not be able to provide technical support or screen your project at the end of the semester. Choosing something other than these standards means that you have the responsibility to check with your instructor and all departments below prior to shooting to make sure your project can screen:

Camera, Post Production, Sound, Projection

Note: Delivery standards may change. A current “Technical Standards for Delivery” Sheet will be posted on the wall in front of the booth.
**Camera, Post Production, Sound, Projection**

<table>
<thead>
<tr>
<th>Field</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>File format</td>
<td>Quicktime ProRes 422</td>
</tr>
<tr>
<td>File name</td>
<td>PROD NO , NAME , TITLE</td>
</tr>
<tr>
<td>Format</td>
<td>1920X1080 23.98 FPS (progressive, no field dominance)</td>
</tr>
<tr>
<td>Aspect Ratio</td>
<td>16x9</td>
</tr>
<tr>
<td>Color grading</td>
<td>Head (Video Level)</td>
</tr>
<tr>
<td>Audio mix</td>
<td>Sound Mix in Pro Tools</td>
</tr>
<tr>
<td>Audio levels</td>
<td>-20 dBFS Reference Level</td>
</tr>
<tr>
<td>Audio layback</td>
<td>CH 1 = Left Only CH 2 = Right Only</td>
</tr>
<tr>
<td>LEADER BUILD</td>
<td>For the leader elements, use this file found on: LMU-Nexis&gt; Post Production Class Resources&gt; BarsAndTone_leader2019&gt; 2019LeaderBuild_LR_REC709</td>
</tr>
<tr>
<td>Color bars &amp; 1KHZ tone:</td>
<td>2019_BarsAndTone_REC709 59:30:00-59:40:00 10 Seconds</td>
</tr>
<tr>
<td>Black</td>
<td>Slug 59:40:00-59:45:00 5 Seconds</td>
</tr>
<tr>
<td>Slate</td>
<td>Title: Production Number: Semester/Year: TRT: (total running time) Video Format, Audio Format 59:45:00-59:50:00 5 seconds</td>
</tr>
<tr>
<td>Black</td>
<td>Slug 59:50:00-59:55:00 5 seconds</td>
</tr>
<tr>
<td>2019 SFTV COUNCOWN</td>
<td>Available in Post Production Resources Folder on Nexis</td>
</tr>
<tr>
<td>Countdown from 5 - 2</td>
<td>59:55:00-59:58:00 3 seconds</td>
</tr>
<tr>
<td>2 POP</td>
<td>1 Frame of Bars and Tone 59:58:00-59:58:01</td>
</tr>
<tr>
<td>Black</td>
<td>Slug 59:58:01-1:00:00:00</td>
</tr>
<tr>
<td>Media Start</td>
<td>Student Film 1:00:00:00 – End.</td>
</tr>
<tr>
<td>Black</td>
<td>Slug 2 Seconds</td>
</tr>
<tr>
<td>LMU SFTV logo</td>
<td>Available in Post Production Resources Folder on Nexis Logo is in the Bars and Tone folder 5 Seconds</td>
</tr>
<tr>
<td>Copyright information</td>
<td>© 2019 Your Name Here</td>
</tr>
<tr>
<td>End credit</td>
<td>This production was done in partial fulfillment of degree requirements for a Master of Fine Arts at Loyola Marymount University For MFA candidates only Single card for 6 seconds</td>
</tr>
<tr>
<td>Music Cue Sheets</td>
<td>See Production Handbook See Production Handbook</td>
</tr>
<tr>
<td>Music Clearances</td>
<td>See Production Handbook All music must be cleared</td>
</tr>
<tr>
<td>Deliver Quicktime to:</td>
<td>Class Folder Isilon Server &gt; Projection</td>
</tr>
</tbody>
</table>

SFTV Production Handbook 2020-21
INTERNSHIPS, COMMUNICATIONS, & EVENTS

INTERNSHIPS

For general career advice, resume review, internship listings with large companies or interview practice please see Career and Professional Development. Advising meetings covering a variety of topics can be set up via Handshake. If you are unsure of how to schedule a meeting, the SFTV contact is:

Elena Muslar, Associate Director, Creative Professions and Strategic Initiatives
She | Her | Hers
Von Der Ahe 135
Elena.Muslar@lmu.edu

For specific career advice regarding lab opportunities, festivals, internships with boutique companies and freelance work the Career and Film Festival Manager is:

Lex McNaughton, Career and Film Festival Manager
She | Her | Hers
Xavier 318B
Lex.McNaughton@lmu.edu

To connect with SFTV Alums, internships/job postings, industry deadlines and other conversations please join our Facebook group LMU SFTV CONNECTIONS

MARKETING AND COMMUNICATIONS

LOCATION
Xavier Hall 123

CONTACTS
Deborah Glenn, Director of Marketing and Communications
310.338.1697
deborah.glenn@lmu.edu

Rachel Moreau, Communications Manager
310.338.4347
rachel.moreau@lmu.edu

OVERVIEW

SFTV MarComm oversees and creates content for SFTV’s website, social media channels, e-newsletters, and publicity materials. We publish a must-read weekly newsletter that goes to all SFTV students with information about upcoming events, professional opportunities, and other updates from around the school. We’re always looking to showcase the successes of our students, alumni, faculty, and community through a variety of communication platforms, so please connect with us if you’ve got fun news to share! You can submit ideas, comments, and suggestions to sftvcomms@lmu.edu.
Also, follow us on social media! Our handle is @lmusftv on FB, IG, TW. Links are below. Tag us when you're posting on social about your creative work, awards you've won, festivals you're in, and so forth – this allows us to easily find and share your news widely with the larger SFTV and LMU communities.

https://www.facebook.com/LMUSFTV
https://www.instagram.com/lmusftv/
https://twitter.com/lmusftv
GETTING YOUR PROJECT APPROVED

Every project made in SFTV must be approved by the Production Administration office. Any project found to have shot without approval will be considered in violation of our policies and will be subject to sanctions (see Safety & Violations section).

NOTE: DURING FALL SEMESTER 2020 AND UNTIL LMU AND LA COUNTY HAVE REDUCED THE COVID MITIGATION PROTOCOLS, PLEASE REFER TO THE COVID PRODUCTION HANDBOOK SUPPLEMENT FOR PROJECT APPROVAL GUIDELINES

PROCEDURE FOR SMALLER PROJECTS AND CLASS EXERCISES
(PROD 101, 200, 365, 379, 398, 479, 500, 565, 669 & SCWR 329, 510, 511)

You must fill out a FILM RISK ASSESSMENT CHECKLIST (FRAC) for each project you make for the course.

Do not assume that because you have been approved for one project that you are approved for all projects you make in that class. Each project is a separate entity and must be evaluated.

Make sure to fill out the FRAC completely and have your instructor sign it (pre-signed forms are available in the Production Administration office.) before you bring it to Production Administration.

If you have a script or outline, attach it to the FRAC.

If you plan to shoot on campus, make sure you complete the on-campus permit (See Filming on Campus Section).

If you plan to shoot off campus, make sure you complete a Film LA permit (allowing 3-4 days for submission prior to your shoot).

If you bring us the FRAC form the day before you want to film, we cannot guarantee that it will be processed in time.

---

4 At this writing, we are developing an online on-campus permit process. As soon as this new procedure becomes operational, we will provide information and instructions.
FILM RISK ASSESSMENT CHECKLIST (FRAC)

Fill out form completely. After discussing your project with your Professor, have them sign the form. Then, bring it to LAURA GREENLEE or DEB McCLUNE (CA 118).

ALLOW A MINIMUM OF 96 HOURS (4 WORKING DAYS) TO PROCESS YOUR PROJECT.

STUDENT’S NAME _____________________________________________________________

STUDENT’S PHONE _______________ STUDENT’S E-MAIL ____________________________

PROJECT TITLE_________________________ SHOOT DATE(S) __________________________

TOTAL SHOOTING DAYS_________________ DAYS ON STAGE _______________________

DESCRIPTION OF ACTION _______________________________________________________

LOCATION ________________________________________________ COURSE ______________

XF100 ☐ EX3 ☐ C300 ☐ DSLR ☐ 16MM ☐ OTHER __________________

PROFESSOR’S NAME _____________________________________________________________

SIGNATURE OF PROFESSOR ________________________________________________________

PLEASE PRINT LEGIBLY

SIGNATURE OF PRODUCTION ADMINISTRATOR __________________________________________

(i understand that I am responsible for the first $2500, if any location or equipment is lost, damaged, or stolen.)

SIGNATURE OF STUDENT FILMMAKER ________________________________________________

Will you be filming off-campus? ☐ YES ☐ NO

Will you be renting any equipment from off-campus vendors? ☐ ☐

Will you be renting any props from off-campus? ☐ ☐

Will you be using any non-LMU students as crew or cast? ☐ ☐

Will you be filming minors (anyone under the age of 18)? ☐ ☐

Will there be stunts in your film? (slaps, kicks, punches, falls, etc.) ☐ ☐

Will you be using prop guns or weapons (clubs, knives, etc.)? ☐ ☐

Will you be using motor vehicles in your film? ☐ ☐

Will you be using animals in your film (this includes your own pets)? ☐ ☐

Will you be using smoke or fog in your film (not permitted on campus)? ☐ ☐

Will you be filming on or near water requiring as lifeguard? ☐ ☐

Is this project being shot during class time? ☐ ☐

SFTV Production Handbook 2020-21
PROCEDURE FOR INTERMEDIATE & ADVANCED PROJECTS
The following courses are considered upper level:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROD 390</td>
<td>PROD 550</td>
</tr>
<tr>
<td>PROD 350</td>
<td>PROD 600</td>
</tr>
<tr>
<td>PROD 490</td>
<td>PROD 650</td>
</tr>
<tr>
<td>PROD 450</td>
<td>SCWR 680</td>
</tr>
</tbody>
</table>

Because the projects for these classes typically have more production elements than beginning level courses, you will be expected to fulfill more requirements.

TWO WEEKS PRIOR TO PRODUCTION OF YOUR PROJECT
FOLLOW THE FOLLOWING STEPS:

Get Your Script Approved
Have your instructor sign your properly* formatted script. We will also accept an email from your instructor approving your script.

Set-up Your Approval Meeting
Bring hard copies of all your materials (DO NOT EMAIL) to Laura Greenlee, the Head of Production Student Support (Comm Arts, room #106). She is available Monday through Friday 9am to 5pm. She will let you know whether your materials are acceptable in order to schedule an approval meeting. If so, she will schedule a meeting (usually within 48 hours) and email you a copy of the “Approval Packet”. If not, she will let you know what is missing or needs to be revised.

https://sftv.lmu.edu/media/sftv/studentproductionoffice/0-Approval%20Packet%20rev%200719.pdf

The following materials are required for the approval meeting:

- A Properly Formatted Script includes:
  - Title page with the following information:
    - The Title (if you have no title then “Untitled”)
    - Date of approved draft
    - Your name (do not use a production company name on any of your documents. Use of a company name will invalidate the LMU insurance.)
    - cell phone & email address
    - the course number and instructor’s name
  - Numbered pages, slug lines and scene numbers (in chronological order) for every scene.

- A Shooting Schedule that includes scene numbers, day-breaks, page count and character numbers.

  https://www.youtube.com/watch?v=ohwgc8hwhbA

- A Strip Board that includes all of the above information.

  https://www.youtube.com/watch?v=qp7cLDUFN-8

- A Budget (preferably in Movie Magic Budgeting)

  https://www.youtube.com/watch?v=Y436xjuscUk
EP Movie Magic Scheduling and Budgeting Software
If you need assistance with either Movie Magic Scheduling (MMS) or Movie Magic Budgeting (MMB) you can either ask a student worker in SPO or Laura Greenlee.

Approval Meeting
The approval meeting should take between 15-25 minutes. You will be given a checklist of any additional documentation necessary for a “Green Light.”

RISK MANAGEMENT
Once Production Administration is satisfied with your shooting plan and all documentation has been provided, your project will be sent to the Risk Management office for review. It should take approximately three days to receive an email from RM regarding your approval status. During this waiting period it is advisable to gather the other documents necessary to receive the “green light” from Production Administration.

EQUIPMENT AND SOUND STAGE RESERVATIONS
You will be able to reserve equipment and reserve a sound stage without having been approved, but you will not be able to check out equipment or begin shooting until final approval is received from Production Administration. You will receive a “Green Light” email notifying you that you are approved to check out equipment.

CROWDFUNDING VIDEOS
Many students choose to shoot crowdfunding videos in order to raise money for their projects. We support these “mini” projects. Here are the steps to follow:

- Submit a synopsis or script to Production Administration.
- Submit a call sheet(s), on-campus or off-campus permits.
- If a stage is needed and available, you will be given a stage booking form.
SAFETY BADGES

In our ongoing efforts to mirror industry practices and to emphasize safety on set, we have created a Production Safety Training Program. As students, you are both required and expected to embrace “safety first” as the on-set mantra.

What does the Production Safety Training Program entail?
The program consists of five training sessions that address key safety issues. Four of these are mandatory and one is optional. Refer to the table below to learn which sessions you’re required to complete.

For each session, you’ll either attend a live presentation* (dates TBA) or watch online via your Brightspace page. (search for “SFTV Production Safety Training”). Each session is followed by a quiz. Once you pass the quiz, you’ll earn a badge for that session. Your earned badges are visible in your Brightspace account.

How does the Production Safety Training Program affect my work at LMU SFTV?
Your projects will not be approved by the Production Administration office until you’ve earned the required badges. The Production Administration office will confirm your badge status during your project approval meeting. If any badges are missing, you’ll need to earn them in order to get your project approved.

<table>
<thead>
<tr>
<th>COVID-19 Safety Training (Mandatory)</th>
<th>General Production Safety (Mandatory)</th>
<th>Lighting and Grip Safety (Mandatory)</th>
<th>Truck Loading Safety (Mandatory)</th>
<th>Assistant Director Certification (Optional)</th>
</tr>
</thead>
<tbody>
<tr>
<td>All SFTV students and non-student cast &amp; crew must earn this badge</td>
<td>All incoming &amp; current students in PROD and WPTV must have this badge</td>
<td>All incoming &amp; current students in PROD and WPTV must have this badge</td>
<td>All incoming &amp; current students in PROD and WPTV must have this badge</td>
<td>Assistant directors only (both students and non-students)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Non-students: A link will be sent, as well as the quiz via email</td>
</tr>
</tbody>
</table>

*Due to COVID restrictions, all presentations will be online for Fall 2020.
INSURANCE

The following is a brief overview on the insurance coverage provided by LMU. There are three types of insurance that are provided to you and your project:

- General Commercial Liability (GCL)
- Property Damage (PD)
- Worker’s Compensation (WC)

GENERAL COMMERCIAL LIABILITY
This is a policy that covers activities, actions and damage from those circumstances not directly related to filming that would normally be resolved by litigation. It covers all the people and property directly involved with an accident you may have that was not directly related to filming.

For example, if you were filming at a private residence and a piece of equipment fell and damaged a neighbor’s fence – that would be an incident covered by General Liability.

Another example might be if a neighbor slipped and fell due to you having not secured or maintained your set properly.

PROPERTY DAMAGE
This insurance refers to the specific property that you may rent from an off-campus vendor and covers accidental damage or loss for that equipment. This insurance only covers damage to the specific property that you rented for filming. (Remember that leaving equipment unsecured or unattended is considered negligence and any resulting loss or damage would not be covered by LMU’s insurance.)

WORKER’S COMPENSATION (WC)
This is insurance for the members of your cast or crew that may be injured on the set while working on the project. Note: for documentary projects, our WC does not cover subjects provided they are performing their normal activities and the student filmmaker does not direct them in any manner.

The LMU Worker’s Compensation policy covers all projects within the United States. For projects shooting outside of the United States, WC coverage, may be provided under our Foreign Package policy. It would require additional cost that the student would have to bear. In order for a project to be covered by the Foreign Package policy, it must be reviewed, underwriter approved and specifically declared on the policy.

INSURANCE RESTRICTIONS
To help you understand the scope of our coverage, please review the list of excluded items below and their exceptions.

- Use of aircraft (including drones). Students may purchase their own drone coverage.
- Use of watercraft valued over $50,000 (replacement value of craft) or over 26ft in length. Students may purchase their own insurance policy provided the filming activity is approved.
- Use of pyrotechnics.
- Use of animals without a professional animal handler. (see Animals section for more information) If you obtain the services of a professional, they must provide proof of their own insurance. Exotic animals are never permitted in student films.
• **Use of railroads, either on a train or near train tracks.**
  Any water activities (pool, ocean, river, lake) without a lifeguard on set.
  Minors on set without a parent/guardian and a studio teacher.
• Motor vehicles.
  o “Picture Vehicles”. As long as the vehicle is not moving in the shot, your picture vehicle will be covered and considered a prop with a $2500 deductible.
  o “Land Vehicles” are any vehicles that move within a shot. Your deductible amount is 10% of the adjusted loss or damage for those “Land Vehicles”. However, the Deductible amount for each “Land Vehicle” that has sustained loss or damage will be not less than $1,000 and not more than $5,000.
  o Personal vehicles are allowed to be used, however the personal auto insurance policy on the vehicle will respond in the event of a claim not LMU’s insurance. Check with your personal auto insurance carrier for possible coverage.
  o Production trucks are not covered. If you are renting any production vehicles, it is **highly recommended to purchase the insurance coverage from the rental company.**
• Towed generators are considered vehicles and are not covered while in transit. They are covered once on location and functioning as a power plant.
• Alcohol and drug use.
• Criminal activity, or violation of federal, state, and local regulations.
• Filming on rooftops.
• Unauthorized use of others’ intellectual property.
• Damage or injury, which resulted due to an insured’s Gross Negligence
• Skydiving, the use of planes, scuba diving, parasailing, major stunts, extreme sports or any other similar “hazardous” activity.
• Property insurance is extended to projects shooting outside the state of California however equipment valued over $10,000 must have the Risk Manager’s approval before leaving the United States.
• LMU insurance coverage does not provide Errors & Omission insurance.

**ADDITION INSURANCE COVERAGE**

If your project requires additional insurance coverage and you need to purchase your own insurance, below are several companies that offer student production insurance.

https://www.abacus.net/findbroker/search?zipcode=90045&program=STUDIO

https://www.alignable.com/burbank-ca/i-speak-production-insurance-services


**FILMING OUTSIDE OF THE UNITED STATES**

• Any LMU equipment requested to be used outside of the United States will need to be approved by Production Administration and Risk Management.
• “Workers compensation coverage needs to be approved by our insurance provider subject to additional cost borne by the student.
• All foreign projects need to be vetted by Risk Management, our insurance broker, and our insurance carrier.
• When filming in a foreign country, research should be done ahead of time to determine if the country accepts U.S. insurance coverage and what kind of coverage that country requires.

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5 A “picture vehicle” is any vehicle (car, truck, motorcycle, etc.) that appears in front of the camera.
Our insurance brokers may decline to cover a project for any number of reasons. Before you begin writing your script you may want to check with the Head of Production to see if there are any red flags. An uncovered loss could jeopardize insurance coverage for all students and SFTV. If you have questions about any production element in your project, please consult with the Head of Production or contact:

**Doug Moore**, LMU Risk Manager  
310.338.3071  
douglas.moore@lmu.edu
### Certificate of Liability Insurance

**Issuer:** New York Marine and General Insurance Company

**Address:**
- **505 N. Brand Blvd., Suite 600, Glendale, CA 91203**
- **58 E. 50th Street, New York, NY 10022**

**Contact:** Daniel R'ibo

**Phone:** 818-601-9241

**Fax:** 818-601-2741

**Email:** daniel.rbibo@ajg.com

**Policy Number:** PK201900008100

**Issued To:** Loyola Marymount School of Film & Television, Faculty & Students Thereof

**Address:**
- **One LMU Drive, Los Angeles, CA 90045**

**Policy Dates:**
- **7/01/19 - 7/01/20**

**Description of Operations / Locations / Vehicles:**

**Certification:**

This certificate is issued as a matter of information only and confers no rights upon the certificate holder. This certificate does not affirmatively or negatively amend, extend or alter the coverage afforded by the policies described herein. This certificate may be issued or may pertain, the insurance afforded by the policies described herein is subject to all the terms, conditions and exclusions of such policies. Limits shown may have been reduced by paid claims.

**Certificate Holder:**

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

**Authorized Representative:**

The ACORD name and logo are registered marks of ACORD.

---

**Table: Coverage Details**

<table>
<thead>
<tr>
<th>Type of Insurance</th>
<th>Description</th>
<th>Policy Number</th>
<th>Policy Type</th>
<th>Policy Limit</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Liability</td>
<td>COMMERCIAL LIABILITY</td>
<td>PK201900008100</td>
<td>General Liability</td>
<td>$1,000,000</td>
</tr>
<tr>
<td>AUTO LIABILITY</td>
<td>ALL OWNED AUTOS</td>
<td>PK201900008100</td>
<td>Vehicle Liability</td>
<td>$1,000,000</td>
</tr>
<tr>
<td>UMBRELLA LIABILITY</td>
<td>EXCESS LIABILITY</td>
<td>UM201900008247</td>
<td>Umbrella Liability</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Workers Compensation and Employers' Liability</td>
<td>ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/OWNER EXCLUDED</td>
<td>WC201900008100</td>
<td>Workers Comp</td>
<td>$1,000,000</td>
</tr>
<tr>
<td>Miscellaneous Equipment</td>
<td>Third Party Property Damage</td>
<td>IM201900008288</td>
<td>Liability</td>
<td>Limit: $1,000,000</td>
</tr>
</tbody>
</table>

**Limits:**
- **Bodily Injury (Per Accident):** $1,000,000
- **Personal and Medical Expenses:** $5,000
- **General Aggregate:** $2,000,000
- **Auto Physical Damage:** $1,000,000
- **Excess Liability:** $5,000,000
- **Workers Compensation:** $1,000,000
- **Medical Expenses:** $5,000
- **Auto Physical Damage:** $2,000,000

**Deductibles:**
- **Aggregate:** $5,000,000
- **Retention:** $10,000

**Important:** If the certificate holder is an additional insured, the policy(s) must be endorsed. If subrogation is waived, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).
FILMING ON CAMPUS

The LMU campus is your backlot. However, you need permission to shoot anywhere on the campus. For every campus location, there is a person in charge (space proctor). You are required to get their signature on the “Filming Approval Form” (see next page). A list of proctors appears at the end of this chapter.

As of this writing, we are collaborating with ITS to create a totally online permit process. We are targeting a Spring 2021 roll out. However, due to COVID-19 restrictions, there will be no on-campus permits issued during the Fall 2020 semester. *

If granted permission to shoot on campus, you must observe the rules and guidelines (described on the Approval Form) governing the filming on LMU property. In an effort to maintain as many locations as “film friendly,” you may be asked to employ (at your cost) a “site rep.” This person will be on set to ensure that the rules of that location are followed.

The following on-campus locations WILL NOT allow you to use house power7. You will need a generator if you are shooting at:

Xavier
St. Robert’s
Malone
The Bird’s Nest

*On the following pages, you will find the current on-campus permit application.

---

7 Electricity supplied by the location.
**LMU SCHOOL OF FILM AND TELEVISION STUDENT FILMING APPROVAL FORM**

**GENERAL STUDENT INFORMATION:**

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student’s Name</td>
<td></td>
</tr>
<tr>
<td>Date of Submittal</td>
<td></td>
</tr>
<tr>
<td>Email</td>
<td></td>
</tr>
<tr>
<td>Phone Number</td>
<td></td>
</tr>
<tr>
<td>Professor’s Name</td>
<td></td>
</tr>
<tr>
<td>Course Number</td>
<td></td>
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</tbody>
</table>

**PRODUCTION INFORMATION:**

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Project</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td></td>
</tr>
</tbody>
</table>

**LOCATIONS INFORMATION:**

**Space Proctor approval is required for all indoor locations. For a list of space proctors, please refer to your Student Production Handbook, Student Production Office (COM 106), or call Event Scheduling at (310)338-2878.**

<table>
<thead>
<tr>
<th>Space Proctor Space</th>
<th>Dates</th>
<th>Time</th>
<th>Signature</th>
<th>Initial</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Print Name)</td>
<td></td>
</tr>
</tbody>
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**Action Sequence:**

<table>
<thead>
<tr>
<th>Space Proctor Space</th>
<th>Dates</th>
<th>Time</th>
<th>Signature</th>
<th>Initial</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Print Name)</td>
<td></td>
</tr>
</tbody>
</table>

**Student Housing Areas (Quads, Hallways, Resident Halls, Apartments, Surrounding Areas etc.):**

**Signatures of room occupants required only if you are filming in a room that is not your own. Room occupant(s) must approve filming prior to Housing approval. Student Housing Approval Signature needed if filming in or around Residence Hall or Apartment complex on campus, including Quads. The Student Housing Office is located in Leavey 6, Suite 101. **

<table>
<thead>
<tr>
<th>Student Housing Area</th>
<th>Date</th>
<th>Times</th>
<th>Approval Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

**Occupants Signatures:**

1) 2) 3) 4)

**PERSONNEL & EQUIPMENT:**

**Indicate Number of Each/Staging Location**

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crew/Cast/Extras</td>
<td>Children:</td>
</tr>
<tr>
<td>Equipment carts</td>
<td>Other:</td>
</tr>
<tr>
<td>Outlets expected to be used</td>
<td></td>
</tr>
<tr>
<td>Intended source of power</td>
<td></td>
</tr>
<tr>
<td>Lights</td>
<td>Generators:</td>
</tr>
<tr>
<td>Description of Lighting Scheme</td>
<td>Amps:</td>
</tr>
<tr>
<td>Staging Location (Equip.)</td>
<td></td>
</tr>
<tr>
<td>Staging Locations (Actors)</td>
<td></td>
</tr>
<tr>
<td>Staging Location (Catering)</td>
<td></td>
</tr>
</tbody>
</table>

**ROOM ACTIVITY:**

**All firearm props and pyrotechnic or smoke effects must be approved by LMU’s Department of Public Safety during the booking process and prior to the start of filming on the filming date.**

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noise Level</td>
<td>Low  Medium  High</td>
</tr>
<tr>
<td>Will furniture be moved</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Will anything be hung on walls:</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Will food/beverages be in the room:</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Will props be brought in:</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Open flame/ext. smoke effects:</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Animals:</td>
<td>Yes/No</td>
</tr>
<tr>
<td>House Power:</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Firearms props:</td>
<td>Yes/No</td>
</tr>
</tbody>
</table>

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SFTV Production Handbook 2020-21
SFTV Head of Production Signature: ______________________________________________________________________ Date: ______________
Required for all Filming

Facilities Management Signature: ______________________________________________________________________ Date: ______________
Required for Outdoor Locations Only.

Department of Parking/Transportation Signature: ______________________________________________________________________ Date: ______________
Required for Parking Lots, Roads, and Loading Docks.

Public Safety Signature: ______________________________________________________________________ Date: ______________
Required for all Filming.

For Space Proctor Use: *Use space below to outline additional guidelines for space usage.

\[
\text{Student Film Agreement: (Student Signature Required)}
\]
1. Props may not be nailed on the walls. Only BLUE painter’s tape is allowed for any wall or structure taping.
2. No INTERIOR smoke effects allowed anywhere on campus.
3. All power cords MUST be taped down.
4. All LMU campus policies must be followed and all classrooms/facilities must be returned to their original set-up.
5. Damages or other extraordinary cleaning that occur during your event will be billed directly to your student account.
6. All Student Housing policies must be followed if filming in a Student Housing facility.
7. Completion of this form does NOT guarantee facility/classroom availability.
8. After above signatures have been obtained, completed forms, including required signatures, must be submitted in person to the LMU Event Scheduling Office, UNH 1353. All filming students filming on campus must meet with a representative from the Event Scheduling Office in UNH 1353 between the hours of 8:00am and 5:00pm Monday-Thursday, and 8:00am-12:00pm NOON on Friday. All LMU event booking procedures must be followed for confirmation of filming locations and dates.

Student Signature: ______________________________________________________________________ Date: ______________

\[
\text{Scheduling Office Use Only}
\]

Date: ______________

Staff Member
Event Scheduling
Loyola Marymount University

Received by: ______________ Date: ______________ Time: ______________
## ON CAMPUS LOCATION INFORMATION SHEET

### Signatures Needed

<table>
<thead>
<tr>
<th>Location</th>
<th>Map Grid</th>
<th>Permit Parking &amp; Transpo</th>
<th>P-Safe</th>
<th>Facilities Mgt.</th>
<th>Conference &amp; Events</th>
<th>Contact</th>
<th>Phone</th>
<th>Location</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ON CAMPUS</strong></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Ahmanson Auditorium</td>
<td>A-9</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Event x82878</td>
<td>U Hall 1353</td>
<td><a href="mailto:scheduling@lmu.edu">scheduling@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Birds Nest</td>
<td>I-1</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Event x82878</td>
<td>U Hall 1353</td>
<td><a href="mailto:scheduling@lmu.edu">scheduling@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Baseball Field/Lion Cage</td>
<td>I-10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NO FILMING</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Boardroom</td>
<td>H-4</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Event x82878</td>
<td>U Hall 1353</td>
<td><a href="mailto:scheduling@lmu.edu">scheduling@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Bluff Areas (specify where)</td>
<td></td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Facilities Mgt x87779</td>
<td>Facilities</td>
<td><a href="mailto:Eric.Chavoya@lmu.ed">Eric.Chavoya@lmu.ed</a></td>
<td></td>
</tr>
<tr>
<td>Bookstore – VDA</td>
<td>G-5</td>
<td></td>
<td></td>
<td></td>
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<td>NO FILMING</td>
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</tr>
<tr>
<td>Bookstore – Uhall</td>
<td>A-9</td>
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<td>NO FILMING</td>
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<td></td>
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<tr>
<td>Burns Rec. Center</td>
<td>H-7</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Don Jenkins x81721</td>
<td>Burns Rec.</td>
<td><a href="mailto:don.jenkins@lmu.edu">don.jenkins@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Burns Fine Art Center</td>
<td>G-6</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>William Vaughn x88652</td>
<td>Burns Arts</td>
<td><a href="mailto:vwaughn@lmu.edu">vwaughn@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Burns Annex (Courtyard)</td>
<td>G-6</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Nestor Pereira x87890</td>
<td>Burns Fine</td>
<td><a href="mailto:npereira@lmu.edu">npereira@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Burns Faculty Center</td>
<td>G-6</td>
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<td></td>
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<td>G-5</td>
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<td>Children’s Center</td>
<td>E-9</td>
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<td>NO FILMING</td>
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<td></td>
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<tr>
<td>Communication Arts</td>
<td>F-6</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>D. McClune/ x81941</td>
<td>Comm 118</td>
<td><a href="mailto:dmcclune@lmu.edu">dmcclune@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Coffee Cart</td>
<td>H-5</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Sodexo &amp; Andy x85693</td>
<td>Business &amp;</td>
<td><a href="mailto:aoreilly@lmu.edu">aoreilly@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Crimson Lion</td>
<td>A-9</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Sodexo SSSS x82977</td>
<td>Malone 1st</td>
<td>Evelyn.Castillo@sode</td>
<td></td>
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<tr>
<td>Daum Hall</td>
<td>J-4</td>
<td></td>
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<td></td>
<td>NO FILMING</td>
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<tr>
<td>Del Rey North</td>
<td>I-2</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Student Housing x82963</td>
<td>Leavey 6,</td>
<td><a href="mailto:housing@lmu.edu">housing@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Del Rey South</td>
<td>I-2</td>
<td>✓</td>
<td>✓</td>
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<td>Leavey 6,</td>
<td><a href="mailto:housing@lmu.edu">housing@lmu.edu</a></td>
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<tr>
<td>Del Rey Theatre</td>
<td>J-5</td>
<td>✓</td>
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<td>✓</td>
<td>✓</td>
<td>Lydia x84622</td>
<td>Malone 402</td>
<td><a href="mailto:lamosso@lmu.edu">lamosso@lmu.edu</a></td>
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<tr>
<td>Desmond Hall</td>
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<td>✓</td>
<td>✓</td>
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<td><a href="mailto:housing@lmu.edu">housing@lmu.edu</a></td>
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<tr>
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<td>✓</td>
<td>✓</td>
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<td><a href="mailto:housing@lmu.edu">housing@lmu.edu</a></td>
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<tr>
<td>Doolan Hall</td>
<td>I-6</td>
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<td>✓</td>
<td>✓</td>
<td>Jacqi Smith x87351</td>
<td>Doolan 101</td>
<td><a href="mailto:jacquelyn.smith@lmu.edu">jacquelyn.smith@lmu.edu</a></td>
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</tr>
<tr>
<td>Drollinger Field. (case by case)</td>
<td>D-6</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Raamen Bass x84432</td>
<td>Burns Rec</td>
<td><a href="mailto:rbass@lmu.edu">rbass@lmu.edu</a></td>
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<tr>
<td>Drollinger Parking Lot</td>
<td>D-6</td>
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<tr>
<td>East Hall - Warehouse</td>
<td>J-6</td>
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<tr>
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<td>J-6</td>
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<td>NO FILMING</td>
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<tr>
<td>Einstein’s Bagels U-Hall</td>
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<td>Event x82878</td>
<td>U Hall 1353</td>
<td><a href="mailto:scheduling@lmu.edu">scheduling@lmu.edu</a></td>
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<tr>
<td>Foley Building</td>
<td>H-5</td>
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<td></td>
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<tr>
<td>Foley Building — StrubTheatre</td>
<td>H-5</td>
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<td>NO FILMING</td>
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<td>Foley Pond Exterior</td>
<td>H-5</td>
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<td>✓</td>
<td>✓</td>
<td>Facilities Mgt x87779</td>
<td>Facilities</td>
<td><a href="mailto:Eric.Chavoya@lmu.ed">Eric.Chavoya@lmu.ed</a></td>
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<tr>
<td>Founders Pavilion</td>
<td>I-2</td>
<td></td>
<td></td>
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<tr>
<td>Location</td>
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<td>Permit</td>
<td>Location</td>
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<td>S-Safe</td>
<td>Facilities Mgmt.</td>
<td>Conf. &amp; Events</td>
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<td>Parking &amp; Traffic</td>
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<tr>
<td>The Grid @ Del Rey</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Sodexo</td>
<td>x82977</td>
<td>Malone 1st</td>
<td>Evelyn.Castillo@sode</td>
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</tr>
<tr>
<td>The Grid @ Leavey</td>
<td>B-7</td>
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<td>✓</td>
<td>✓</td>
<td>Sodexo</td>
<td>x82977</td>
<td>Malone 1st</td>
<td>Evelyn.Castillo@sode</td>
<td></td>
</tr>
<tr>
<td>The Grid @ Malone</td>
<td>H-4</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Sodexo</td>
<td>x82977</td>
<td>Malone 1st</td>
<td>Evelyn.Castillo@sode</td>
<td></td>
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<tr>
<td>Gerstsen Pavilion</td>
<td>H-8</td>
<td></td>
<td>NO FILMING</td>
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<tr>
<td>Greenhouse/Garden</td>
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<td>✓</td>
<td>✓</td>
<td>Facilities Mgt</td>
<td>x87779</td>
<td>Facilities</td>
<td><a href="mailto:Eric.Chavoya@lmu.edu">Eric.Chavoya@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Hannon Apts</td>
<td>F-8</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Student Housing</td>
<td>x82963</td>
<td>Leavey 6,</td>
<td><a href="mailto:housing@lmu.edu">housing@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Hannon (William H.) Library</td>
<td>E-4</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Kristine</td>
<td>x84593</td>
<td>WHH Library</td>
<td><a href="mailto:xbrancol@lmu.edu">xbrancol@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Hannon Parking Lot</td>
<td>A-9</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Gary Bolton</td>
<td>x81861</td>
<td>Parking &amp;</td>
<td><a href="mailto:gbolton@lmu.edu">gbolton@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Hannon Loft</td>
<td>F-8</td>
<td></td>
<td>NO FILMING</td>
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</tr>
<tr>
<td>The Hill</td>
<td>F-1</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Event</td>
<td>x82878</td>
<td>U Hall 1353</td>
<td><a href="mailto:scheduling@lmu.edu">scheduling@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Hilton Center for Business</td>
<td>H-4</td>
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<td>✓</td>
<td>✓</td>
<td>Nancy Donovan</td>
<td>x81979</td>
<td>Hilton 256D</td>
<td><a href="mailto:nndonovan@lmu.edu">nndonovan@lmu.edu</a></td>
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<tr>
<td>Hogan Hall</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>William Vaughn</td>
<td>x88652</td>
<td>Burns Arts</td>
<td><a href="mailto:wvaughn@lmu.edu">wvaughn@lmu.edu</a></td>
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</tr>
<tr>
<td>Jamba Juice</td>
<td>H-4</td>
<td></td>
<td>NO FILMING</td>
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<tr>
<td>Jesuit Community</td>
<td>I-4</td>
<td></td>
<td>NO FILMING</td>
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<tr>
<td>KXLU Radio</td>
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<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Lydia</td>
<td>x84622</td>
<td>Malone 402</td>
<td><a href="mailto:jammosso@lmu.edu">jammosso@lmu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Laband Gallery</td>
<td>G-6</td>
<td></td>
<td>NO FILMING</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>x87056</td>
<td>Pereira Hall</td>
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8 Unable to approve filming in hallway or other areas that would impede visitor traffic
9
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<tr>
<th>Location</th>
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<th>Permit</th>
<th>Parking &amp; Trans</th>
<th>P-Safe</th>
<th>Facilities Mgmt</th>
<th>Conf. &amp; Events</th>
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<td>Trish Carlson</td>
<td>x82975</td>
<td>Conference <a href="mailto:trish.carlson@lmu.edu">trish.carlson@lmu.edu</a></td>
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**NOTE:**
1. Anything outside must have Facilities Management signature, even if there is another representative on the list.
2. If your location is not on the above list, your best bet is to ask the Administrative Assistant in the Department nearest to your location.

* Unable to approve any filming in hallways or other areas that would impede visitor traffic.

**CERTAIN LOCATIONS ON-CAMPUS MANDATE A P-SAFE OFFICER THAT STUDENTS WILL BE REQUIRED TO PAY FOR. SOME OF THESE LOCATIONS ARE:**
- Burns Rec Center (depending on the area – sometimes they will allow locker rooms after hours)
PLAYA VISTA/BRICKYARD FILMING PROCEDURES

The following guidelines are for projects shot outside of class time. If you are working on a class project, during class time and you remain on the 2nd floor of the PV campus, you do not have to file permits or need Production Administration approval.

All other projects need to follow these procedures.

FILMING PERMIT PROCEDURES for the three areas of the Playa Vista campus and adjacent areas:

- **Area 1)** within the 2nd floor of 12105 West Waterfront Drive (PV campus). Students need to complete the on-campus filming form. The first signature required is either Deb McClune or Laura Greenlee. Jennifer Manriquez is the proctor of the PV space and will need to sign the form as well.

  https://sftv.lmu.edu/media/sftv/studentproductionoffice/2-%20On%20Campus%20Filming_XAV.pdf

- **Area 2)** Any exterior area off the 2nd floor but remaining on The Brickyard property staying within the confines of 12105 West Waterfront Drive. Some interior, common areas are off limits.
  - Areas include, but not limited to stairwells, fire exits, parking lot during normal business hours, etc.
  - Requests must be made to Jenny Manriquez (2) Weeks prior to filming to receive approval from the Property Management Office. Please provide the following:
    - A photo of the location you are requesting.
    - Film Request Inquiry Checklist Form (It’s OK if not yet signed by HoPP).
  - Requests must be made with the Production Administration office (Laura Greenlee / Deb McClune) at least 48 hours in advance using the Film Request Inquiry Checklist (FRIC) Form.


  - Your request will be forwarded to the Property Management Office (PMO)
  - A Film LA permit will not be required. The LAPD Film Permit Unit is considering this location an extension of our campus. However, the following restrictions apply:
    - All activity must be contained on property.
    - No activity on streets, sidewalks, or public right of way.
    - No special FX, blank gunfire, drones, or other high impact activity.
    - No exterior filming outside the standard hours of 7am-10pm

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10 Submission of Material procedure must be the first step. See Production Approval, Process, Permitting & Insurance section in the Production Handbook.
• **Area 3)** areas outside of Brickyard property (sidewalks, parks, community spaces, etc.)

Any filming requests for “common areas” center of sidewalk to curb, streets (including parking/staging) and parks on the commercial and residential end are managed by the Playa Vista Property Owners Association (POA) OR the Playa Vista Parks and Landscape Corporation (PVPAL). All requests must be submitted at least 2 weeks in advance to the Approver(s) outlined below. The student will need to fill out a Film LA permit request in addition to receiving permission from the POA or PVPAL. To receive permission from the POA or PVPAL, the student must email filming inquiries to: Sandra Kitashima, Director of Experience and Member of POA Board at spirit@playavista.com OR Dawn Suskin, Executive Director, Playa Vista Parks & Landscape Corporation (PVPAL) at dawn.suskin@fsresidential.com. Please copy jenny.manriquez@lmu.edu on your request so that she can confirm your status as an LMU student.

- Answer the questions below in your email:
  - Desired date(s)
  - Hours requested – including set-up and break-down time?
  - Location (include a map or photo)
  - Is this a production shoot?
  - How many people, including cast and crew?
  - Number of vehicles, personal and production?
  - Is BaseCamp required? If so, how many catering trucks, etc.?
  - Is street parking required? If so, how many feet?
  - Will filming require the closing down of streets?
  - Description of scene (1-2 sentences)

- How to determine whether you should write to Sandra Kitashima or Dawn Suskin:

Playa Vista is an urban connected community consisting of 6000+ residences, 29 parks, a 26,000 sq. ft. recreation and activity center, retail spaces, with 70% of the community dedicated to open space. The Playa Vista Interactive Map is a great resource to learn additional details about the various parks, recs and community spaces. Students can request to film in the parks and community spaces, but approval will be up to the approver(s) and will depend on what activities are taking place in the area requested. Students are not charged a fee for filming. Please respect our neighbors so that we can continue filming in our beautiful backlot.

Refer to the [POA-PVPAL Map](#) for clarification on what areas Sandra Kitashima and Dawn Suskin oversee.

Sandra Kitashima approves filming requests for spaces within The Campus at Playa Vista. This would include parks, recs and community areas WEST of Westlawn Avenue such as:

- Campus Central Park
  - Bandshell
  - Playground
  - West Volleyball Park (Sand)
  - Basketball Court
  - Ponds, Berm gardens
- Steve Soboroff Court (Court Park)
- Spruce Goose Park – Succulents, bench
- DG path goes behind Youtube Space LA, behind Volleyball court
Dawn Suskin approves filming requests for spaces in the residential areas, EAST of Westlawn Avenue.

Students should be aware that there are many variables that can impact a request to film in the Playa Vista community such as:

- You may need approval from multiple entities such as the POA, the PVPAL, individual HOA’s (Homeowner’s Association) or Sub HOA’s from the individual building complexes. For example, if the area you are requesting is adjacent to a residence, Dawn (PVPAL) may need to consult with that building’s HOA to make sure another event isn’t already scheduled.
- Events scheduled in Playa Vista may impact filming approvals. Residents reserve parks and open spaces for personal events.
- Filming IS NOT allowed in the Riparian Corridor or Icon Park
- Schedule a location scout with either the POA or the PVPAL if you plan to use a film camera otherwise PV Security will shut you down. Stills taken with an iPhone do not require prior approval.
- The POA and PVPAL will ask the Student to sign a “location agreement”.
- Please respond to emails from the POA or PVPAL in a timely manner.

EQUIPMENT LOADING INTO/OUT OF BUILDING
Any requests to bring equipment into and out of the building must be approved by the Production Administration office or Jenny Manriquez and must be accompanied with a Brickyard Access Request Form (BARF... yes BARF): Please schedule a meeting with Jenny to go over your project so that she can complete and submit your request to Brickyard Management.

https://sftv.lmu.edu/media/sftv/studentproductionoffice/BARF.pdf

All requests must be made at least 48 hours prior to load in date

- Building access is from 8am-11:59pm Monday-Friday & Sunday, 6am-11:59pm on Saturday.
- All equipment vehicles must enter from the Jefferson entrance into the P-1 parking area. Please review the LMU PV Delivery Directions and Map.
- No equipment may be brought in from the main lobby. All equipment must enter from the P-1 parking area.
- Brickyard Parking or Security, if after hours, will give gate access to students with a truck under 8’ 2”to unload equipment at the elevator. No vehicles may remain parked in this area over night.
- Any vehicles taller than 8’-2” will need to unload equipment in the truck loading area and equipment can be carried or rolled through the gate arm. Parking or Security, if after hours, will raise the parking arm and give access.
- Brickyard Security is located in Core Lobby 1 (North side of the building) and their phone number is 310-862-9807.
- All cast and crew must either find street parking or park on the upper level ($20/day maximum). Here’s a link to a map of guest parking at Playa Vista. Please review the LMU PV Parking and Restrictions Map for parking in the neighborhood.
OFF CAMPUS PERMITS

A “filming permit” is a document generated by a governmental agency that gives you permission to film in that city or area. The permit is different from a Location Release, which is signed by a specific property owner giving you permission to use their property. Generally, you need both documents.

SFTV rules require all student filming be “permitted”. Failure to obtain permits will be considered a violation of our policy. In locales that don’t require permits, a permit “exemption” letter or email is required.

Be aware that there are legal ramifications to getting caught filming without a permit. In Los Angeles, the LAPD can confiscate the filmmaker’s equipment and charge them with misdemeanor violations of Section 41.20 of the Los Angeles Municipal Code.

LOS ANGELES FILM PERMITS (FILM L.A., INC.)
A film permit issued by FILM LA, INC is required to legally film or tape within unincorporated Los Angeles County and/or the cities of Los Angeles, Diamond Bar, Culver City, Santa Monica and South Gate (except at a certified studio, sound stage or back lot). Yes, you need a permit to film in your own living room or backyard.

Students who contact Film LA are assigned a full-time Student Production Coordinator, whose main objective is to help students navigate the local film permitting process. In order to be eligible for a student permit, applicants must be enrolled in a film production class. At the approval meeting with Production Administration, you will be given a “Student Certification” which you will need when you apply for a permit.

FILM LA, INC assesses a processing fee for student filming permits:
$26.00 For student permits that require minimal coordination (e.g. 10 or fewer cast/crew, minimal equipment, no street posting, traffic control or neighborhood coordination.

$90.00+ For more complicated permits with 11 or more cast/crew, trucks, and more labor-intensive coordination.

PAYING FOR YOUR PERMIT
Students are required to pay the applicable fees for the film permit. Once Film LA has finalized your permit, they will give you a total cost and then you can pay for your permit.

You have two methods available to you to pay for your permit.

1. Students can pay the applicable fees through the on-line LMU Film LA portal. Once Film LA has finalized your permit, they will give you a total cost and you will go online and pay for the permit. There is a 2% service fee added. (for a $26 permit, the total cost is $26.52)

FILM L.A., INC PAYMENT PORTAL
https://lmutpg.lmu.edu/C20995_ustores/web/product_detail.jsp?PRODUCTID=560&SINGESTORE=true

2. Film LA accepts on-line payments directly from their website. Students can pay through the Film LA payment link. There is a 3-4% service fee added. (for a $26 permit, the total cost is $27.09). Students must bring a copy of the FINAL permit and a copy of
the payment confirmation receipt to Production Administration in CA-118.

In order to get a Film LA permit, students must first sign up for a Film LA account online at their website: https://ops.filmla.com/.

Once the student account is setup, follow these steps to get a filming permit:

1) A completed “Student Filming Permit Request” Fill out a completed “Student Filming Permit Request” via the Film LA Online Permit System. (OPS). Registering for an OPS account is simple and straightforward at ops.filmla.com. If you need help with this ask Deb McClune in CA 118 or a student worker in the SPO office and we can guide you through the process.

2) A “Student Certification” form – signed by the Head of Production is required and can be scanned to your email to forward to Film LA after it has been signed by Production Administration. You will receive this at your approval meeting.

3) You must allow a minimum of 4 working days for FILM LA, INC to process your application. You must deliver a copy of the final permit to the Production Administration office.

These Student Certification Forms are available in the Student Production Office and must be signed by either the Head of Production or Associate Head of Production in Com Arts 118.

We encourage students to familiarize themselves with the entire film permit process by reviewing our “For Students Only Guide” on the Film LA website at: https://www.filmla.com/for-filmmakers/student-filmmakers/

PERMIT EXEMPTIONS
FILM LA, INC may exempt your project from the film permit requirement – if your crew does not exceed three people; if there are few cast or other participants and if there is no extensive use of props and equipment. This is on a case by case basis.

You must have the “exemption” document in your possession while on location and must present it for inspection when requested by the Permit Authority, its authorized representatives or the public.

FILMING IN OTHER AREAS
After you’ve scouted your location you will have to determine which city or county government agency issues permits for that area. Every office will be slightly different and have their own rules about fees, fire marshals and such. Below is a link to several local locations and contact information and whether they are student film friendly.


Perhaps, the easiest way to find the right film office is to search the web. Go to Google or another search engine and type in the name of the city you want to film in then in quotes type “film permit”. Almost every city, county or state has a film permit office. Not all of them require students to get permits. If you shoot in a community that doesn’t issue filming permits, request an email stating so.

THE STATE OF CALIFORNIA PERMIT OFFICE
They are located at:

California Film Commission
7080 Hollywood Boulevard, Suite 900
They do not charge any application or permit fees. However, you will be required to pay the wages of any State employees required on your set.

- Park Ranger (State Parks): $55/hr.
- CHP: $41/hr., 4 hr. minimum
- Cal Trans: $70/hr.
- Prison employee: $50/hr.

Additionally, if you want to film past the normal operating hours for a facility you must pay the employees for their extra time on the job. The CFC accepts checks for the payment of services. The State permit office requires at least 2 days (48 hours) to process permit requests.

The State requires $500,000 liability insurance for hired and non-owned vehicles. Remember that LMU’s insurance does not cover vehicles, so if you are bringing a grip truck, generator, or picture cars on to State property you are going to have to purchase vehicle insurance.

**ORANGE COUNTY**

All unincorporated areas in Orange County are handled by the Orange County Department of Regulation/Public Property Permits. They are very helpful.

- **Regulation/Public Property Permits**
  - Environmental Management Agency
  - County of Orange
  - 300 North Flower
  - Santa Ana, CA 92702-4048

Normally, there is a $400/day charge to shoot on public property in Orange County, but the fee is waived for students. Orange County does not require a permit to film exclusively on private property. Parking fees, however, are not waived.

Usually, they will not require police or fire presence on the set. If you are blocking a “road right of way” you will have to deal with the CHP (Rick Stevens 323 860 2960 x103).

Shooting on Orange County roads can be an expensive proposition as they require you to pay for the Safety Inspector if it is outside their normal work hours. They do not waive this requirement.

**PARKS**

There are a lot of parks in the greater LA area and they fall under a number of different jurisdictions.

- **City of Los Angeles**
  - LA City Park Office
  - Griffith Park
  - 213 644 6220

The City Parks office has been extremely helpful to students. Call them 1 or 2 weeks before your shoot for information. They generally waive fees. However, if your shoot will require the presence of a Ranger (night shoots, generator, restricted areas or more than 19 people). You will be required to pay the Ranger’s wage - $55/hr., 4-hour minimum.

Los Angeles County parks are handled by FILM LA, INC.
California State parks are handled by the California Film Commission.

National Parks have several offices:

- Angeles National Forest
  626 574 5271
- Santa Monica National Park
  818 597 9192

If you want to film in a park located in a city or area other than those listed above contact the permit office of the city in which the park is located.

**BEACHES**
Most beaches are handled by FILM LA, INC. If anyone is in the water, or if you have a large-scale production, they will require that a Lifeguard be present.

The cost of a Beaches and Harbors lifeguard is about $114/hour for an 8-hour minimum. So, if you only need them for 1 to 2 hours you will pay for 8 hours. FILM LA, INC will help you coordinate with the Department of Beaches and Harbors.

Permits for Santa Monica Pier are handled by the Santa Monica Pier Restoration Corporation. It is VERY expensive to film on the Pier.

**ALHAMBRA**
They don’t want students filming there so it’s expensive. There is a $68 with an 8-hour minimum - each! The permit is $202/day and you must also pay for cast and crew parking. Still interested in filming there? Really?

**BEVERLY HILLS**
For the most part they prefer filming in residential areas from 8am to 9pm only and in commercial areas (especially Rodeo Drive) before 12 Noon only. Contact: Scott Lipke at 310.285.2408 or email at slipke@bevellyhills.org

**BURBANK**
Burbank does not waive the $375.00 permit fee or police requirement for student films. They have not been helpful to students in the past. There’s nothing in Burbank you can’t find in a friendlier city.

**CULVER CITY**
Culver City is now handled through Film LA. They usually require that a “hold harmless” agreement be signed - and LMU won’t sign it. Therefore, there is no LMU insurance. The student must sign that form. Apply online at Film LA and they will tell you Culver City’s requirements.

**GLENDALE**
There is a $152 application fee, which is not waived. To film on city property you must pay a $404 per day “use” fee and pay for a police officer on set at $56/hr., 4-hour minimum. You might want to avoid Glendale.

**HANCOCK PARK**
Permitted through the FILM LA, INC. You will have to get all the neighbors signatures approving the shoot - for any time of day or night. Get the idea? They don’t want you there, either.

**INGLEWOOD**
This permit is free. They may require a $500 deposit, which is refundable. You will have to take the “routing sheet” to police, fire, parks departments yourself. Allow some time for this. They also require four (4) day’s notice. Plan on an entire day driving around Inglewood getting
signatures from the various departments. **The city departments are CLOSED every other Friday.**

**LAX**
Film permits for Los Angeles International Airport are not insured by LMU.

**LONG BEACH**
This office is friendly and they have a pretty simple permit process for students. Permits are through the Special Events Office and they will ask the parameters of your shoot over the phone. The application is online. The permit fee is $35. You will have to drive to Long Beach to their offices to pick up your permit.

**MANHATTAN BEACH**
City of Manhattan Beach requires 2 weeks’ notice. Will need both a Film Permit Application, a Hold Harmless Agreement (which the student must sign – LMU will not sign a hold-harmless) Email Linda Boice with the above documents: lboice@citymb.info Note: They are closed every other Friday.

**ORANGE**
Submission must be 10 DAYS before filming. Office closed alternating Fridays. The have a link for the student film coordinator: https://www.cityoforange.org/406/Filming Application is on-line.

**PASADENA**
All fees can be waived - the permit office will decide on a case by case basis. If you are encroaching on public streets you will be required to have a police officer at $49.50/hr with a 6-hour minimum. Contact the film office for more information or see their website. 626 744 3964

**SANTA MONICA**
See FILMLA

**WEST HOLLYWOOD**
This is separate from Los Angeles and they have their own permit office. Plan on at least 5 business days before filming. Contact: Eddie Robinson at 323.848.6489 or wehofilm@weho.org Application is online.

**TROUBLE SPOTS**
As of this printing we strongly recommend that students do not film in the following cities due to the inability to insure your production, the inordinate hassle, cost and/or delay:

- Alhambra
- Burbank
- Glendale
- City of Hawthorne
- City of Vernon
- Santa Barbara
- Big Bear
- El Segundo
- Pacific Palisades
- San Francisco
- Covina
- National Parks
LOCATIONS

The slug line in the script describes a “set”. Sets are either on stage, back lot or on location. There are local locations (those places within commuting distance) and distant locations (those places requiring overnight lodging).

LOCATION, SOUNDSTAGE or BACKLOT.
The selection of a good location is essential to a successful project, not only in the way it affects the aesthetics of the picture, but also in the way it impacts the logistics of the production. An inappropriate location choice can result in wasted money, time and energy.

BREAKDOWN
The first step is to make a list of all the sets in your script.

SCOUTING
The usual process is to begin with secondary sources – location files, guidebooks, Air BNB, and other services.

   https://giggster.com/
   http://www.allpicturesmedia.com/
   https://www.peerspace.com/

FILM LA maintains a website with a large number of locations. You can access it at: http://locoscout.com/

If secondary sources prove unsuccessful it becomes necessary to get in a car and check out primary sources. All potential locations should be documented – do not trust your memory. Take photographs – panoramas are best. Write down the address, contact name and phone number and any other relevant data. Create a folder and make one for each location scouted.

FACTORS TO CONSIDER WHEN SELECTING A LOCATION:

   PERMISSION
   You need the owner’s permission.
   Note: confirm that they are indeed the owner, not a tenant. This includes businesses as well.
   You will then negotiate the terms (fees, date and times, etc.) and put those into a location agreement.
   https://sftv.lmu.edu/media/sftv/studentproductionoffice/13- Location Release.pdf

   EXISTING LIGHT
   How does the sun affect your location? Can the windows be blacked-out for “night” scenes to be shot during the day? Is it in a canyon that only gets a few hours of sun each day. Check the location at night if you plant to shoot there at night.

   SOUND
   Consider air traffic, street noise, machinery, appliances, pets and children (is there a school nearby).

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11 Heading of each scripted scene which should include Int/Ext. Set or Location and Day/Night.

SFTV Production Handbook 2020-21
ACCESS
With exterior locations confirm your cast and crew can get to the set and there is ample parking and road access. For interiors, you need to confirm all the above in addition to making sure equipment can be loaded in. Is an elevator available? Stairs? Ramps?

RESTRICTIONS
Are there time limitations? Some communities limit the hours of filming. Will you be restricted to the number of people or vehicles you can bring to the location, or the type of scene you can stage at the particular place?

ELECTRICAL POWER
Is there sufficient power for your lighting needs? Will you have to rent a generator?

DESTRUCTIBILITY
How “student-proof” is your location? Are there fragile objects too valuable to replace? Can you afford it?

NEIGHBORS
If your scene involves stopping traffic, blocking streets, working late at night or creating an inconvenience in some way you need to make sure the neighbors are agreeable – in advance.

COMFORT AND SAFETY
Will the location be a safe and comfortable place in which to work? Is there a place where actors can change, rest areas and bathrooms? Is there proper air-conditioning, heating or ventilation? Is the location structurally sound and free of toxic materials? Are medical, fire and police stations close?

Don’t settle for the first location you find. Look for multiple options to choose from and provide backups in case a location falls through.

SECURING THE LOCATION
Ideally, the location will be free – if not, a deal will have to be negotiated with the property owner. Even if you are lucky enough to get the location for free offer some sort of compensation or gift to show your appreciation.

TECHNICAL SCOUT (aka Tech Scout)
Once you have selected and secured your location, take your department heads (DP, Production Designer, AD, Gaffer, Key Grip, etc.) to scout. This is extremely valuable as this is your opportunity to explain your shots and shooting plan. It’s the crew’s chance to ask questions and make notes. Tech scouts can be long and tedious, but absolutely necessary. The more information you can distribute, the better prepared your crew will be during shooting. Try to scout the location on the day of the week and time of day you will be filming there. Conditions vary from weekdays to weekends and from day and night. It’s a good idea to document the scout with a digital still camera and to make a map of the location showing access, parking, and so on.

LOCATION GOLDEN RULE
Good locations amenable to student filmmaking are difficult enough to find. For the sake of your fellow students – and those who come after you, be sure to make this experience as easy and pleasant for the location owner as possible. Keep your promises and follow the owner’s instructions. Most important: leave the location in better condition than you found it. Don’t “burn” (figuratively and literally) a location.

Filming on location means utilizing property that is someone else’s (house, store, etc.) or a public street, sidewalk, park or other facility. Production company personnel are guests in such places, and are obligated to conduct themselves as such, and treat the public and the location with courtesy.
When filming in a neighborhood or business district, proper notification is to be provided each merchant or resident who is directly affected by production activities (includes parking, base camps and meal areas). The Filmmaker’s Code of Professional Responsibility should be attached to the filming notification which is distributed to the neighborhood.

Production companies arriving on location in or near a residential neighborhood should enter the area no earlier than the time stipulated on the permit and park one by one, turning engines off as soon as possible. Cast and crew should observe designated parking areas.

THE FILMMAKER’S CODE OF PROFESSIONAL RESPONSIBILITY

• When production passes, identifying employees, are issued, every crew member shall wear it while at the location.

• Moving or towing vehicles is prohibited without the express permission of the municipal jurisdiction or the vehicle’s owner.

• Production vehicles may not block driveways without the express permission of the municipal jurisdiction or the driveway owner.

• Meals shall be confined to the area designated in the location agreement or permit. Individuals shall eat within the designated meal area. All trash must be disposed of properly upon completion of the meal.

• Removing, trimming and/or cutting of vegetation or trees is prohibited unless approved by the owner, or in the case of parkway trees, the local municipality and the property owner.

• All catering, crafts services, construction, strike and personal trash must be removed from the location.

• All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of the location, unless stipulated otherwise by the location agreement or the permit.

• When finished, remove all signs posted to direct the company to the location.

• Noise levels should be kept as low as possible. Generators should be placed as far as practical from residential buildings. Do not let engines run unnecessarily.

• All members of the production company should wear clothing that conform to good taste and common sense. Shoes and shirts must be worn at all times.

• Crew members shall not display signs, posters or pictures that do not reflect common sense and good taste.

• Cast and crew are to remain on or near the area that has been permitted. Do not trespass on to another neighbor’s or merchant’s property.

• The cast and crew shall not bring guests or pets to the location.

• Observe the designated smoking area and always extinguish cigarettes in butt cans.

• Cast and crew shall refrain from using lewd or offensive language within earshot of the general public.

• Cast and crew vehicles parked on City streets must adhere to all legal requirements unless authorized by the film permit.

• Parking is prohibited on both sides of City streets unless specifically authorized by the film permit.
• The company will comply with the provisions of the permit at all times.

STANDING SET ALTERNATIVES
There are a number of location services and studios with standing sets in the Los Angeles area. Many of these offer “package deals” that include lighting, grip and power. They may offer a deal for a student film. Below are several studios with sets.

http://www.policesetla.com/
http://www.silverdreamfactory.com/
http://www.remmetstudios.com/
http://riverfrontstages.com/
https://www.thsandboxmedia.com/stage/
https://www.veluzat.com/
http://www.willowstudios.net/

WRAPPING THE LOCATION
When you’ve finished shooting you should leave the location in the same or better condition you found it. Take before and after photos to document the location’s condition. You may want to come back to that location for pickups or re-shoots. Do everything you can to make certain the property owner is pleased before, during and after your shoot. Responsible behavior on your part preserves the reputation of LMU film students.
SAFETY GUIDELINES

“Safety First” is not only a slogan, it is a mandate. No member of the cast or crew should ever be put in any jeopardy for the purpose of making a shot. There is never a reason to risk anyone’s safety. Nonetheless, many people have been injured and killed on film sets.

The 1st Assistant Director is the Safety Officer for the production. However, every person working on a set has an obligation to speak up when they see an unsafe situation. The A.D. should encourage crew members to speak up if they have any concerns. The A.D. should conduct a safety meeting at the beginning of every shoot day.

The meeting can be brief and informal but should cover the following items:

- Review any specific items that relate to the day’s filming (animals, stunts, smoke effects, etc.)
- Refer to any applicable safety bulletins which should be attached to your call sheet.

Contract Services Administration Trust Fund (CSATF) is a non-profit organization that administers many programs for the motion picture industry. Here is a link to a list of their safety bulletins.

https://www.csatf.org/bulletintro.shtml

- Demand good housekeeping on the set. Walkways and work areas should be kept free of equipment and debris. **While shooting on a sound stage, a four-foot perimeter from the stage wall must be maintained at all times. All exits must be free and clear.**
- Locate emergency exits as well as the location of fire extinguishers and first aid kit.
- Provide designated smoking areas with butt cans.
- Determine a muster area in case evacuation becomes necessary

Make sure the crew is informed (a note on the call sheet is advised) of clothing requirements (heat, cold, rain, snow, etc.) and that protective equipment such as safety glasses or hearing protection is available when needed.

**Clothing and Personal Protective Equipment (PPE)**
The set is a work place and clothing appropriate for the work being done should be worn. Jewelry, loose sleeves, exposed shirt tails, or other loose clothing should not be worn around machinery in which it might become entangled. Long hair should be tied back when working around machinery and or equipment with moving parts.

**Foot Protection**
Per OSHA, open toed shoes are not allowed for crew. They, along with high heels, are never appropriate for a film set.

**Hand Protection**
Gloves should be worn when the work involves exposure to cuts, burns, chemical agents or electrical hazards capable of causing injury or impairments.

**Hospitals, Emergency Rooms & On-Set Medics**
As part of SFTV safety requirements, you must list the location of the nearest hospital or emergency room on every call sheet. If your location is more than five miles to the nearest facility, Production Administration may require your production to hire an on-set medic, EMT or trauma nurse.

**LMU Student Health Services** EMT alumni are also a good source to find an on-set medic. The rate is $20/hour. A rental fee for their supplies will need to be negotiated. You may contact Dylan Resnick for a list of available and interested EMT’s.

dresnic2@lion.lmu.edu

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12 Occupational Safety and Health Administration
In addition, there are several services that provide trained medics.

http://www.eventmedics.com/media.html?gclid=Cj0KCQiA7dHSBRDEARIsAJhAHwhpQoSm4ulx_vt_GhcBiIICVOK80NYPhgrfGUrDfVmaYAOI1Q7cOXcaAvclEALw_wcB

http://www.setmedicsla.com/

http://emergencyconcepts.com/

You can also contact a local fire station or hospital to inquire about hiring an off-duty EMT or nurse.

**DANGERS TO AVOID ON SET**

**Falling**
Falls are the single most common injury-producing accident on film sets. Often these falls are the result of haste and/or not utilizing proper safety measures such as fall restraint systems, nets and guardrails. The most important thing you can do to prevent accidents of this type is to be aware of tempo of the set. Have a sense of when things are starting to get hectic and out of control. If you perceive this to be the case, slow the pace down.

**WHILE A STUDENT AT LMU, YOU ARE NEVER ALLOWED TO FILM ON ANY ROOFTOPS.**

**Jumping on or off a truck lift gate**
Despite you age and athleticism, do not jump on or off a lift gate. This is a very good way to sprain an ankle or knee.

**Motor Vehicles and filming equipment**
Shooting on any public street, thoroughfare, alley, road, highway or freeway; or near enough to any such roadway so as to present a “distraction and/or disturbance” is prohibited by local, State and/or Federal law without the proper permits and safety procedures. Filmmakers are never empowered to control or direct traffic in any way. **Per SFTV policy, if you are planning to shoot on or adjacent to a street, highway, road or parking lot you will be issued SFTV reflective safety vests. These must be worn by all of your crew.**

**MEDICAL DANGERS**

**Hyperthermia**
When the body gains or retains more heat than it loses, the result is called hyperthermia or high core temperature, which can cause damage to the brain and other vital organs and could decrease the chances of survival. Elevated air temperatures and humidity, working around hot machinery, vigorous work activity, absence of a breeze or wind or exposure to direct sunlight can all contribute to overheating.

**Heat Cramps**
Heat cramps are caused by the loss of electrolytes in the blood and muscle tissue through sweating.

The primary symptom of heat cramps:
- Painful muscle spasms or cramping of skeletal muscles, such as the arms and leg, or involuntary muscles such as abdominal muscles or both.
**Heat Exhaustion**
Heat exhaustion, also called heat prostration or heat collapse, is the most common serious illness caused by heat.

Symptoms may include:
Nausea, cold/wet (clammy), dizziness, grayish skin color, headache, disorientation, blurred vision.

Heat exhaustion may come on suddenly as syncope (fainting) and collapse. This is especially true if the crew or cast member has been sitting or standing for long periods of time with little movement. The vital signs may be normal, although the pulse is often rapid.

Treatment includes:
- Removal from the heat, seek medical attention and/or call 911, replenish fluids

**Heatstroke**
Heatstroke is the least common but most serious heat illness caused by heat exposure. It is caused by a severe disturbance in the heat regulating mechanism of the body and is a true medical emergency. Left untreated, heatstroke may result in death.

Treatment includes:
- Seek medical attention and/or call 911 immediately remove from heat, lie on back with feet elevated
- Start aggressive cooling with wet cloths, alcohol wipes or immersion into tepid water
- Transport to a medical facility

**Ultraviolet radiation**
Another hazard is ultraviolet radiation, caused by exposure to the sun’s rays. Exposure can cause sunburn; long term exposure can cause skin cancer. Precautions to minimize exposure should be taken, including the use of sunscreen should be applied 15 to 20 minutes prior to exposure, reapply throughout the workday.

**General Precautions for hot environments**
Fluid replacement is the most important thing a person can do to prevent heat-related illnesses; Alternate between water and Gatorade type drinks. Avoid alcohol and caffeine

Use sunscreen or sun block, wear long loose sleeved shirts and pants and a wide brim hat; baseball caps do not provide protection to the ears and neck area of the body

Overhead sun protection, water and/or fluid supply should be available

**Hypothermia**
Hypothermia is reduced body temperature that happens when a body dissipates more heat than it absorbs. In mild hypothermia there is shivering and mental confusion. In moderate hypothermia shivering stops and confusion increases. In severe hypothermia, there may be paradoxical undressing, in which a person removes his or her clothing, as well as an increased risk of the heart stopping.

Efforts to increase body temperature involve shivering, increased voluntary activity, and putting on warmer clothing. Hypothermia may be diagnosed based on either a person’s symptoms in the presence of risk factors or by measuring a person’s core temperature.

The treatment of mild hypothermia involves warm drinks, warm clothing, and physical activity.

**Indigenous Critters**
Special safety considerations must be taken when working on locations where various indigenous critters may be present. It is also production’s responsibility to assure the safety of the indigenous critters in the filming area, and to provide for the removal of wildlife from locations.

If you have additional questions regarding the AHA’s Guidelines for the Safe Use of Animals in Filmed Media, contact the Film and Television Unit at (818) 501-0123. The link below will take you to their Guidelines.


Snakes
Always look where you are putting your feet and hands, never reach into a hole, crevices in rock piles, under rocks, or dark places where a snake may be hiding. If you need to turn over rocks, use a stick.

Attempt to stay out of tall grass. Walk in cleared spots as much as possible. Step on logs, not over them so that you can first see whether there is a rattlesnake concealed below on the far side.

Be cautious when picking up equipment, coiled cables, and bags left on the ground.

On hot summer days, rattlesnakes can become nocturnal and come out at night when you do not expect it. Care should be taken when working at night after a hot summer day.

If bitten:
Seek immediate medical attention, immediately immobilize the body part affected, attempt to note the time and area of body bitten, do not apply a tourniquet, incise the wound, or attempt to suck out the venom, do not allow the victim to engage in physical activity.

Rodents
Locations that may involve the use of alleyways, beneath bridges, tunnels, abandoned buildings, or other structures, may involve potential contact with rodents.

ELECTRICITY
Electrocution is the fifth leading cause of workplace death from injury. More than half of those deaths result from the use of defective equipment or not following safe procedures.

Before leaving the SFTV Grip & Lighting Department with electrical equipment examine all cables for breaks or cuts in the insulation. The same examination should be made of cables on the stages prior to connecting power. Do not use damaged cables.

ELECTRICAL INSTALLATION, INTEGRITY AND PROTECTION
The design of sets frequently requires electrical fittings and wiring to be mounted on flats and scenery for “practical lights”\(^\text{13}\). Only a qualified electrician should undertake the work of fixing and wiring electrical fittings and fixtures.

Do not let your body become grounded. Many factors can put you at risk of becoming grounded. If you are grounded, it means you have the potential of becoming part of the electrical circuit and thus, open to having electricity pass through your body. This can be fatal.

The following is a partial list of the serious risks on both interior and exterior locations:

\(^{13}\) light fixtures that appear on camera
• wet feet, wet hands, wet or damp floor or ground, wet lamps, wet cables
• touching two lamps at the same time - even when conditions are dry faulty circuits at your location
• faulty wiring of your lighting equipment, appliances or cable insulation breaks or cuts in the cable
• touching electrical equipment and a grounded object any place where water is present

FILMING NEAR WATER AND IN DAMP/WET CONDITIONS

Lights underwater

LMU does NOT have certified water sealed lights. No lights or electrical cables can be submerged into any water source under any circumstance. If lighting directly from within water is absolutely necessary, you must rent certified waterproofed lights from a company that specializes in such lights (ex; HYDROFLEX Inc.) You will be required to have an experienced lighting technician present if using any of the above mentioned underwater-specific lights. These lights MUST be used with an in-line GFCI (see the Generator section for more information) between the power source (house power or generator) and the entire set. Inspect all cables for damage that may cause water to seep in. Do not use any equipment you feel may have a defect.

Filming near water;
• Lights and any electrical cables must remain no closer than 10 feet from water. This includes; pools, fountains, ocean, ponds, lakes, streams and rivers.
• A GFCI must be used at all times. LMU does have small in-line GFCI’s that can be rented to attach to small lights closest to the water sources. However, a larger GFCI still needs to be used to protect the entire set and crew.

Filming in damp and wet conditions (rain)
• All of the above still applies but you must also take other precautions.
• All distribution boxes must be elevated from the ground to keep them from resting in water. This can be done by using “swamp boxes” which LMU will provide, or a plastic milk crate or a half or full apple box. Plastic trash bags or Visqueen should be used to cover the distro boxes and all electrical connections.
• Feet and hands must be dry when doing any If rain is imminent, stop and disconnect power before you and your equipment get wet. You should have an up to date weather forecast just prior to setting up for the day.
• Electrical connections MUST also be elevated from the ground and not left in standing water or in wet conditions.
• Lights used outdoors need to be covered/protected from the rain. This can be done by using Celo Screen (a tough plastic wire screen), a metal flag, aluminum Black Wrap, or a solid structure no closer than 3 feet above the light (be aware of fire sprinklers). DO NOT USE solid-fabric covered flags, rags or solids as water protection. Water with still seep through. You will be charged a fine from L and G for anything returned wet or damp.
• Be aware of sprinklers when filming on grass. Make sure you know if the sprinklers are turned off or are on timers.
• Lights/cables used indoors on wet/rainy days are NOT ANY SAFER if the power source is coming from outside or from a generator. All of the above still applies.

LMU/LA SCHOOL OF FILM AND TELEVISION PROHIBITS STUDENTS FROM “TIE-IN” TO ELECTRICAL MAINS.
Know where the circuit breakers are at your location and DO NOT OVERLOAD any circuit. Breakers commonly list the amperage each is rated for. (ex. 10, 15, 20, 50, 100 etc.) Do not load more amperage than each breaker is marked. It is common for one breaker to be designate to a single room. If there is doubt, use different sources (rooms) for lighting a particular set. Each room is likely to have its own breaker or several, thus lowering your chance of overload. Older location structures which have only the two-prong type outlets must be avoided. If your location uses the old screw-in fuses, do not shoot there. Consult with faculty to examine alternatives in these latter instances.

SAFETY REMINDERS

- NEVER USE ALUMINUM LADDERS or any METAL support such as kitchen stepstools when working with electricity.
- Use cable crossovers for electrical cables if you must lay them across walkways, sidewalks and doorways.
- NEVER TOUCH TWO LIGHTS AT THE SAME TIME
- Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately if you have dry hands and feet when it is safe to do so. Make sure the breaker has "TRIPPED" FIRST
- Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable.
- Examine all electrical equipment for signs of wear. Watch out for breaks or openings in any cable, any plug or any place where the cable attaches to a lamp.
- Uncoil heavier electrical cables before they are used. Cables should not remain coiled while they are connected to power.
- Make sure equipment is properly grounded.
- Keep all exits where you shoot clear of equipment and cables. Escape routes must be understood by the cast and crew.

IF SOMEONE RECEIVES A SHOCK

- DO NOT PULL THE VICTIM AWAY WITH YOUR HANDS – you may be shocked, too. Use a broom, belt, towel, rope, lumber or other non-conductive material to separate the victim from the source of shock.
- Call 911
- Try to disconnect the source of power
- Once the victim is separated from the electrical source, determine if they are breathing and have a pulse. If not, begin CPR immediately and continue until the ambulance arrives.
- Be sure that all equipment that is being plugged and unplugged is in the off position to avoid creating an arc at the receptacle.
- Wear protective gloves to avoid getting burned from a flash created by short-circuit in the equipment.

BOATS AND WATER

All cast and crew members working on or near water should exercise caution. If you are on a vessel, all cast and crew MUST wear life vests. If any cast or crew are going into any body of water, a lifeguard must be present.

When using watercraft be aware of load and rider capacity limits. Only required personnel should be on watercraft; all others should remain on land. Safety lines, nets, watch safety personnel and/or divers should be used when filming in rivers or other bodies of water where
potentially hazardous conditions could exist (e.g., swift currents, thick underwater plant life, or rocks). During your Production Administration approval meeting, you will be given all the safety requirements necessary to receive permission.

OTHER SAFETY CONSIDERATIONS

POWER TOOLS
Power tools are dangerous unless they are handled with care and respect. If the operator is standing on a wet conductive surface, the shock can be fatal. Power tools should never be carried by their cords and they should never be shut off by yanking the cord from the receptacle. When using power tools during construction, Ground Fault Circuit-Interrupter (GFI) protection is required. Test the GFI device to see if it is functioning properly.

LADDERS
Inspect all ladders before use for broken or missing rungs, steps, split side rails, or other defects.
Never use a metal ladder near electrical wires.
Never place ladders in doorways unless protected by barricades or guards.
Never stand on the top step of a stepladder.
Never climb above the third rung from the top on a straight ladder. Do not over reach on any ladder; move the ladder when needed.
Straight ladders should extend at least 3 feet above its top landing support point.
Always use a 4 to 1 ratio (1 foot away for every 4 feet of ladder height) when utilizing a straight ladder.
Always face the ladder when ascending or descending and maintain a firm grip.
If you carry tools, use a tool belt or a bucket attached to a hand line to pull equipment up and to lower it down.

FIRE
Smoking is never allowed on sound stages unless the script requires. In that case, “butt cans” must be nearby. The stage must be adequately managed and means of escape from sets and buildings is provided. All items of scenery, including props and dressings should be either naturally fire resistant, flame- or fire-proofed.

GLASS
The use of glass within studios and stage sets should be avoided. Where possible, use plastic-based materials.

FIRE LANES AND FIRE EXITS
Means of escape in case of fire should be clearly identified and kept clear at all times.

Sets should not obstruct the statutory fire signage used within studios, stages or theatres. If necessary, temporary signage should be provided if any scenery obstructs the view of normal fire escape signs.

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14 A metal can filled with sand used to extinguish cigarettes
IN THE EVENT OF INJURY OR ACCIDENT

As soon as the injured is stabilized or being transported to a medical facility, YOU MUST CALL DOUGLAS MOORE, RISK MANAGEMENT VP, (day or night including weekends).

(310) 338 3071 (Office)  (424) 702 7595 (Cell)

The location of the nearest Emergency Room or Urgent Care facility should be listed on the Call Sheet. If it is determined that the injured can be moved, you should have a “designated driver” who will take charge of transporting the injured party to the nearest care provider.

If the person who has been hurt cannot be moved call 911 immediately.

Have insurance information ready so there will be no delay in providing medical care while someone determines who’s going to pay for it.

LMU’s POLICY #: #WC202000019811 (this information appears on the call sheet)

You must file an “SFTV ACCIDENT INVESTIGATION REPORT” immediately. You will be given these documents at your approval meeting. You must complete it and send it to Douglas Moore within 8 hours of the incident.

DOUGLAS.MOORE@LMU.EDU
PRODUCING/DIRECTING YOUR PROJECT

ANIMALS IN FILMS

LMU’s insurance allows for animals to appear in your project. However, in order for you to receive permission you will need to satisfy the following:

- notify Production Administration as soon as possible. They will notify Risk Management.
- complete and submit the Animal Questionnaire, [https://sftv.lmu.edu/media/sftv/studentproductionoffice/Insurance Animal Questionnaire.pdf](https://sftv.lmu.edu/media/sftv/studentproductionoffice/Insurance Animal Questionnaire.pdf)
- hire a professional animal trainer or handler to be on set.
- allow **at least two weeks for this process** as our insurance underwriters will need to approve.

Risk Management will notify you whether you have been approved to have the animal(s) appear in your project.

The filmmaker is responsible for the welfare of non-human members of the production as well as the human members.

EXOTIC ANIMALS

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

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

**AHA GUIDELINES**

You can download the American Humane Guidelines for the Safe Use of Animals in Filmed Entertainment at:


**TRAINERS**

This is the person who teaches the animal the behavior that will be required on cue when the camera rolls. This can be a time-consuming process depending on the nature of the gag\(^{15}\) itself and the type of animal being trained. Even a dog walking across a room requires training.

**WORKING WITH ANIMALS ON SET**

It is the responsibility of the Assistant Director to coordinate the use of animal actors with the

\(^{15}\) A “gag” is a trick or behavior needed for the shot. It is also used to describe a stunt.

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*SFTV Production Handbook 2020-21*
Trainers/Handlers; Director; Cinematographer and the rest of the production team. The animal handling rules safety sheet should be attached to the call sheet.

https://www.csatf.org/pdf/06ANIMAL_HANDLING.pdf

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

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

BASIC PRINCIPLES FOR THE SAFE USE OF ANIMALS IN FILMED MEDIA

- American Humane Guidelines apply to all animals used in the production, including animals used as background or off-camera to attract the attention of another animal being filmed.
- No animal will be killed or injured for the sake of a film production. This includes any animal removed from its natural habitat and put into a stressful situation (i.e. removing a fish from a bowl or tank and placing it on the floor to achieve “flopping fish.”)
- American Humane will not allow any animal to be treated inhumanely to elicit a performance.
- Documentary-style footage/stock footage acceptable to American Humane mission cannot include scenes that represent actual harm to an animal, even if filmed as non-fiction “newsreel” footage. Such harm, although possibly historic, is considered exploitation of the animal’s suffering for the sake of entertainment. Any scene depicting harm must be simulated.

DEFINITIONS

- ANIMAL is any sentient creature, including birds, fish, reptiles, and insects.
- ANIMAL HANDLER is any person responsible for training, working or moving any animal. The term “animal handler” includes, but is not limited to, animal coordinators, wranglers and any other cast or crew member or private party providing or taking responsibility for an animal.
- HARMED is physical injury or damage; having had pain or loss or suffering inflicted.
- HUMANE means marked by an emphasis on humanistic values and concerns; characterized by kindness, mercy or compassion.
- INHUMANE means lacking pity or compassion for another living being16.
- MOTION PICTURE and FILMED MEDIA are terms that include, but are not limited to, film, television, music video and computer images. These terms are used interchangeably throughout these Guidelines.

16 See 45.
THE ASSISTANT DIRECTOR

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

Here at LMU, the AD must be a dedicated staff position and may not be a shared with another crew position. The only exception to this rule is a Producer / AD combo. However, this person must be on the set for all shooting.

A DIRECTOR MAY NEVER BE HER OR HIS OWN AD.

All AD’s (students and non-students) are required to earn the Assistant Director Certification Badge before being allowed to work in this capacity. (please see the Getting Your Project Approved section of this handbook)

THE SAFETY MEETING

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

- Emphasize the importance of safety on the set and everyone’s responsibility for maintaining a safe workplace.
- Remind crew they are allowed to work a maximum of 12 hours (not including meal breaks).
- Remind crew the SFTV Safety Hotline phone & email are located at the top of the call sheet to report any safety concerns.
- Locate emergency exits. Locate fire extinguisher(s). Locate First Aid kit.
- Inform the crew of the location of the nearest hospital.
- Review any special issues pertaining to the day’s filming- in particular, any stunts or special effects and refer to any applicable Safety bulletins.
- If filming on location, make the crew aware of indigenous critters and plants that may be hazardous.
- Check that all crewmembers are wearing appropriate clothing (open toed sandals, high heels, etc. are NEVER appropriate for any crew member- including the Director and Producer) for the weather and climate.
- Solicit safety concerns from crewmembers. If there are any, the First Assistant Director will address them to the satisfaction of the crewmember before any work begins.
- Add a brief synopsis of the day’s schedule (time-line of scenes, lunch and wrap estimates).
THE ROLE OF THE A.D.
The AD is responsible for all on-set logistics and for keeping the production on schedule.

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

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

- Organizes pre-production, including breaking down the script, preparing the strip board and a shooting schedule. During production, the AD assists the Director with respect to on-set production details, coordinates and supervises crew and cast activities and facilitates an organized flow of production activity.
- Check weather reports.
- Prepare day-out-of-day schedules for talent employment and determine cast and crew calls.
- Supervise the preparation of the call sheet for cast and crew.
  Direct background action and supervise crowd control.
- May be required to secure minor contracts, extra releases and on occasion to obtain execution of contracts by talent.
- Supervise the function of the shooting set and crew.

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

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

THE PRODUCTION MEETING
This is the final step before production begins. It is where the director, AD and all the departments meet with the final shooting script to review all the production aspects. It’s usually the last opportunity to ask questions before shooting. The AD runs the meeting as they go in script order (sometimes shooting order). You should allow at least a one (1) day buffer between the production meeting and the first day of shooting. This will allow any crew to deal with last minute changes that come up.

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17 see the section in this handbook on tech scouting in the locations section

*SFTV Production Handbook 2020-21*
THE PROFESSIONAL METHOD OF SHOOTING
Creating an efficient shooting plan is extremely important. The director, D.P. and A.D. should decide during prep as to the method used to organize your shooting day. Standard practice on almost all professional sets is a five-step process:

Step 1) 1st Team Rehearsal (actors)
The director rehearses the scene with the actors. The D.P., Script Supervisor & A.D. observe. Most other crew stays off the set and “gives the set to the director.”

Step 2) Marking/blocking rehearsal
Invite all necessary crew to observe and mark (with tape or other materials) the blocking (where the actors stand and move). The D.P. and director will fine tune as the Gaffer, Key Grip and other department heads take notes. If you can afford stand-ins (second team) they need to watch the rehearsal.

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

Step 3) Lighting
The D.P. and the crew light the set and set up the camera. The stand-ins (usually wearing similar colors to the actors) are used instead of the actors. A “second team rehearsal” is very common to work out any camera moves. During this time, it is very common for the actors to go back “in the works.” It is also the time for the A.D, director and D.P. to confirm the shot list and decide the shooting order.

Step 4) 1st Team Rehearsal
Once the set is lit and the actors are ready, you want to do another rehearsal to confirm all the elements are correct. In some cases, (stunts, animals and minors) you want to shoot the rehearsal.

Step 5) Shoot
If you’ve made a good plan and communicated it to the crew, your efficiency will increase and will allow you to make changes when the director suddenly gets a great idea.

WORKING WITH THE CAST & CREW
Here are a few tips for working with the crew:
• be prepared. If you are ready and communicate well, the crew will respond. They love leadership.
• stay calm, what can go wrong – will. How you handle adversity – how you solve the countless problems that arise each day on the set is the true test of an AD. Don’t yell or use sarcasm. That’s a quick way to have a crew turn against you.
• keep your sense of humor

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

WORKING WITH EXTRAS (aka Atmosphere, Background or B.G.’s)
Extras in a film are those background performers, who don’t have dialogue, but whose presence lend “texture” and an air of reality to the scene. The best way to retain your extras and prevent them from leaving early is to have a good game plan and treat them with respect.
Don’t bring them in too early and keep them waiting around for hours to work. Make sure they have access to the same food and drink as the crew. On almost all student films – you will find yourself working with “non-professional” atmosphere. If you treat them with care and respect you will get better performances and decrease the odds that they will abandon your set. You’ll need to provide a place for the extras to wait between scenes – a “holding” area. This area needs to be sheltered from the elements, whether it’s rain, sun or cold. You need to provide water and restrooms.

SETTING BACKGROUND
As the AD reads the script they have to imagine where extras may be needed – a restaurant, for example, would have diners, waiters, bus boys and so on. The amount, ethnicity, age and gender of the extras should be decided on during prep. If you’re shooting a period film, your costumes, props and hair and make-up will be affected.

Setting background is one of the AD’s chances to use creativity. Giving the extras a “story” or motivation will inspire them to use their acting skills. Make sure that the atmosphere never distracts from the main action. Watch for distracting movements, gestures and wardrobe and make sure continuity is maintained.

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

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

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

Because the need for continuity is important, duplicating movements from take to take is extremely important. You can choreograph the action by having the extras move on specific lines of dialogue or a bit of action. Have the extras take their own cues. This means they have to pay attention to what’s going on in the scene – and that’s not a bad thing.

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

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

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

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

A map with directions to the location attached to the call sheet is helpful for the crew especially if they are not familiar with the location.
Below is the link to the SPO production forms with two sample call sheets. On the following page, there is a good example of a call sheet and map. You are free to use any call sheet form you find as long as the following information appears on the front of every call sheet:

- “No Cast or crew member may work more than 12 hours (including drive time to and from set, set and wrap)”
- Accident or injury on set call Doug Moore Immediately
- Cell: 424-702-7595, douglas.moore@lmu.edu
- Workman’s Compensation # New York Marine and General Insurance Co. Policy #WC202000019811
- SFTV Safety Hotline Information
- Nearest Hospital Location with the address and phone number.

https://sftv.lmu.edu/academics/studentproductionoffice/forms/
CALL TIME    7am Crew/8am Shooting

Title: The Good Call Sheet
Date: Monday, July 29th, 2019

Producer: Titus Wade
Day 3 out of 4
Director: Noah Clue
Assistant Director: Rollie Sound

No Cast or Crew member may work more than 12 hours (including drive time, set-ups and wrap)

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<th>SET / DESCRIPTION</th>
<th>Scene #’s</th>
<th>Character #’s</th>
<th>D/N</th>
<th>Page ct.</th>
<th>LOCATION</th>
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<td>1, 2, 3</td>
<td>Day</td>
<td>3 4/8</td>
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<td>13, 15, 17</td>
<td>4</td>
<td>Day</td>
<td>3</td>
<td>same</td>
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<tr>
<td>Int. Joe’s Apartment/Joe and Sam enter</td>
<td>18</td>
<td>1, 4</td>
<td>Night</td>
<td>2/8</td>
<td>42 Manchester Blvd, LA, CA</td>
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<th>POSITION</th>
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<td>Effy Stop</td>
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<td>Lit L. Sleep</td>
<td>6am</td>
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<td>1AC</td>
<td>Shaky Hans</td>
<td>630am</td>
<td>Make-up/Hair</td>
<td>Lippy Stick</td>
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<td>630am</td>
<td>Craft Service</td>
<td>Sloppy Joe</td>
<td>530am</td>
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<td>Hardly Hearing</td>
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<td>Shadow Maker</td>
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<tr>
<td>Script Supervisor</td>
<td>Conty Nuity</td>
<td>7am</td>
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<tr>
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<td>Jenny Opera</td>
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<td>Kable Wruns</td>
<td>7am</td>
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<tr>
<td>Key Grip</td>
<td>Nuckle Scrapper</td>
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<td>Joe</td>
<td>6am</td>
<td>2nd AD</td>
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<tr>
<td>2</td>
<td>Ima Indatrailer</td>
<td>Sally</td>
<td>6am</td>
<td>2nd AD</td>
<td>8am</td>
</tr>
<tr>
<td>3</td>
<td>Usta BeSomebody</td>
<td>Waitress #1</td>
<td>630am</td>
<td>2nd AD</td>
<td>8am</td>
</tr>
<tr>
<td>4</td>
<td>Dewey Cheatum</td>
<td>Sam</td>
<td>630am</td>
<td>2nd AD</td>
<td>8am</td>
</tr>
<tr>
<td>5</td>
<td>Tom Hankruise</td>
<td>Loan Shark</td>
<td>Hold</td>
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ATMOSPHERE

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<td>2nd AD</td>
</tr>
<tr>
<td>Sidewalk Background</td>
<td>730am</td>
<td>2nd AD</td>
</tr>
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</table>

NEAREST HOSPITAL:
Cedars-Sinai Hospital 4650 Lincoln Blvd, LA, CA

MISCELLANEOUS AND SPECIAL INSTRUCTIONS

Tuesday, July 23rd
Scene 22-25 Int. Joe’s Apt Day 1, 4
Scene 45 Ext. Joe’s Apt Day 1

ADVANCE SCHEDULE
This is a sample map to the location(s) that would be attached to the Call Sheet.
CASTING AND WORKING WITH ACTORS

CASTING IS STEP ONE
Casting the right actor is a big part of successful directing. Casting takes time. Don’t rush the process. Find the best talent you can. Knowing the character thoroughly at the beginning will help you talk to actors intelligently and get them interested in donating their time to your project. Write clear and detailed character breakdowns.

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

- Castnet.com
  www.castnet.com/casting
  323 964 4900

- Nowcasting.com
  https://www.nowcasting.com/indexsplash.html
  818 841 7165
  818 841 7118 fax (for sides)

- Backstage West
  https://www.backstage.com/
  323 525 2358

- Mandy.com
  https://www.mandy.com/

- L.A. Casting
  https://corp.castingnetworks.com/la/

- Breakdown Express
  http://www.breakdownexpress.com/index.cfm

POSTING A CASTING NOTICE
The first step is to break down the script and make a list of all the parts that are big enough for “professional” actors. The reality is that a role with one line – or a non-speaking part – aren’t going to be of any interest to actors.

Write a brief description of each character. In general, short posts attract more submissions that long ones. Write just enough to get the actor interested. Make the role sound as appealing to an actor as possible.

Have someone you trust proofread the descriptions to see how well you’ve described the role. Check for spelling and grammar so your post doesn’t look like it was written by a moron.

If the role involves nudity you must include that information in the posting.

NARROWING THE FIELD
Don’t rely on just the photos. Check out the resumes too. A good-looking but inexperienced actor may require a lot of patience and directorial energy. Talent and experience can be more valuable than the perfect height or hair color.
TALKING TO THE ACTOR - SCHEDULING THE AUDITION
Prepare a short synopsis of the script and a short description of the character. Know when you are going to shoot, when you want to hold rehearsals and auditions. Know the room number you’re going to use for auditions. Have directions to campus ready. Give them your phone number should something come up.

When you actually speak to the actor be prepared for all their questions. Know the character. Be enthusiastic. Be professional. An actor needs to trust the director implicitly. That trust starts with the first contact.

Be sure to check their availability at this point (why audition someone who can’t make the shoot?), especially if your own schedule is not flexible. If they are interested and available, schedule an audition. Allow at least twenty minutes for each audition.

THE AUDITION
Post signs with the room number on the doors to the lobby and the casting board in the lobby. Put a sign outside the audition room “CASTING - PLEASE WAIT IN HALL.” If appropriate, leave copies of the script pages (sides) outside the door for waiting actors, and have someone there to greet them when they arrive.

Tape the auditions. The Camera Department will check out a camera to you for this purpose. People often look different on tape than they do in real life. Don’t forget to get some close-ups. If this is a dialogue film, it is always good to have someone else there to read opposite the actors. This not only makes the audition more professional, but also allows the director to concentrate on the acting. When it is over, let them know when they can expect your call.

AUDITIONING CHILDREN
If you’re casting children remember that you’re also auditioning the parents. A pushy, difficult, demanding parent can make your life difficult. Spend some time talking to the parent(s) at the audition and get a sense of whether or not you can work with them.

AFTER THE AUDITION
Always call the actors back - even if you didn’t cast them! They will appreciate this professional courtesy. Also, until your first-choice actor has officially accepted the part, do not turn the other actors down! Some actors who have accepted a part have bailed on the student filmmaker days before shooting was to begin (because they got a paying gig).

BEFORE THE SHOOT
Confirm dates, times, places (the best thing to do is to email your actors the call sheet-including a map to the location).

Have them sign an Actor Release Form (and Nudity Release Form, if applicable) before they appear on camera. Actor Release forms are available in the Student Production Office.

https://sftv.lmu.edu/media/sftv/studentproductionoffice/14- Actor Release.pdf

https://sftv.lmu.edu/media/sftv/studentproductionoffice/8- Nudity Disclosur.pdf

DURING THE SHOOT
Treat actors with respect and consideration. Remember, the more professional and
organized you are, the more your actors will respect and trust you. Avoid physically uncomfortable situations. Is there a private place for actors to change?

**AFTER THE SHOOT**  
Keep the actors informed about your post-production schedule. Let them know when you will be done with the project, when the screening is scheduled, and when they can expect their copy of the film.

**MAKE SURE ALL YOUR ACTORS GET A COPY OF THE PROJECT**  
The reason actors want to work on student films is to get a tape of the film to show to agents and casting directors. If it’s going to take some time to finish the project, let them know. Call periodically and fill them in on your progress and reassure them that you haven’t forgotten them.

**SCREEN ACTORS GUILD (SAG)**  
LMU is not a signatory to the Screen Actors Guild contract – nor are you required to sign a SAG contract to make your student films. You can use union or non-union actors in your projects. Nonetheless, as aspiring filmmakers you should treat your actors with respect and professional courtesy. You do not have to sign a SAG agreement or waiver. A SAG agreement obligates you to pay your actors at scale (current scale) and royalties, if the film is ever released commercially.

The bottom line is that **the contract is not required.** The University’s position and recommendation is that you should not enter in this agreement. If an actor won’t work without it, we recommend finding another actor.
COPYRIGHTS, CLEARANCES & RELEASES

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

THE FAIR USE ACT
There is a great deal of misunderstanding about the Fair Use Act. Essentially, it provides for a small portion of a copyrighted work to be used for teaching, criticism, or news without the permission of the copyright holder. The following link provides a very good explanation of Fair Use.

https://lmu.kanopy.com/video/other-peoples-footage

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

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

LOGOS, BRANDNAMES, AND TRADEMARKS
When distinctive personal property that is identifiable with any person or entity (a logo like the Nike “swoosh” or a brand name like Apple Computer or a trademark like Coca-Cola) is filmed in a scene, you may need consent in writing to use such property.

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

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

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

Earl Hays Press
10707 Sherman Way
Sun Valley, CA 91352
818 765 0700

ISS Studio Graphics
9545 Wentworth St.
Sunland, CA 91040
818 -951-5600

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19 Obtain permission (usually for a fee) from the copyright, trademark owner.
COPYRIGHTED MATERIAL

There must be written consent from authors, creators and writers of all material – including quotations from copyrighted works used in the production – authorizing the use of that material. As of this date, copyright protection extends for the life of the artist - or copyright holder - plus 70 years. In the case of copyrights owned by corporations, the protection lasts for 95 years. For more information go to:

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

We recommend that you avoid using copyrighted material.

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

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

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

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

You cannot use real phone numbers or addresses in your fictional work. That would be considered an invasion of privacy. The telephone numbers 555-0100 to 555-0199 will never be assigned to any individual or business and are often used in films and television.

Prop houses have phony licenses plates for rent so no one can claim you used their license without permission.

Several companies offer script research services. They will simply tell you whether your script contains copyrighted material, if your character names are actual names and general information about your script. Here are two:

**Act One Script Clearance / de Forest Research**
230 N. Maryland Ave. Ste 201
Glendale, CA 91206
818.240.2416 tel
http://deforestresearch.com/

**Marshall Plumb Research**
4150 Riverside Drive, Suite 209
Burbank, CA 91505-4149
Voice: (818) 848-7071
http://www.marshall-plumb.com/html/contact.html

Below is a company that not only does the initial research, but will clear the items as well. They do not offer student discounts.

**Entertainment Clearances**
535 Panama Avenue
Long Beach, CA 90814
Tel 562-799-1981
Fax 562-799-1985
http://www.entclear.com
**FILMCLIPS, TAPES, ARTWORK AND STILL PHOTOS**

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

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

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

[www.gettyimages.com](http://www.gettyimages.com)

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

**Tinsley Transfers**

**Stock footage** is a good source for cleared materials to use for video playback or plate footage for your film. There are many companies listed in L.A.411 as well as on the Internet. Here are two very large companies with a wide variety of footage.

<table>
<thead>
<tr>
<th>Shutterstock</th>
<th>Vimeo</th>
</tr>
</thead>
<tbody>
<tr>
<td>866-663-3954</td>
<td></td>
</tr>
</tbody>
</table>

**LIKENESSES**

You need people’s written permission to use their likeness (that is, their face) in your film if they are recognizable on screen. However, if you are shooting a crowd scene and if you do not focus on any one person or show their image for more than a second or two, then you do not need their permission.
It may also help to post signs around your location like the following:

**ATTENTION !**
Today there will be motion picture, video and still camera crews from Loyola Marymount University School of Film and Television photographing areas marked by these signs.

Their work may become part of a movie or video distributed in any and all media.

If you do not want to be photographed and thereby allow for your likeness and photograph to become part of the film or video, please do not enter the area bound by these signs.

By your presence in such areas you are consenting to the use of your likeness for the above stated purpose.

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

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

**ALWAYS get a Release. No location is secured until you have written authorization.** The Location Release must be signed by the **property owner**.
https://sftv.lmu.edu/media/sftv/studentproductionoffice/13- Location Release.pdf

**COPYRIGHTING YOUR OWN WORK**
Copyright is secured automatically when the work is created, that is ” when it is fixed in copy for the first time”.

The COPYRIGHT notice should contain **all three of** the following elements:
- the symbol © (the letter C in a circle) or the word “copyright”
- the year of first publication of the work
- the name of the owner of the copyright in the work, or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner.

**EXAMPLE:** © 2011 Jane Doe
DIALOGUE IN MOVING VEHICLES

Scenes involving dialogue between characters inside a moving vehicle are difficult to shoot. Even MOS\textsuperscript{20} shots inside a car presents serious challenges. If your scene must be shot in a moving vehicle you should know that LMU’s insurance does cover picture\textsuperscript{21} vehicles provided they are not moving. If you rent a picture vehicle that needs to move in your shot then the insurance coverage is different (please see the Insurance section of this handbook). Personal vehicles are also allowed to be used however the insurance policy on the vehicle will respond in the event of a claim.

Another consideration is that shooting inside a car is cramped with little room for personnel and equipment. Therefore, the time it takes to complete a scene is much longer than a scene outside of the vehicle.

PRODUCTION ADMINISTRATION RESTRICTIONS FOR MOVING CAR SHOTS

- No actor will be allowed to drive a car with exterior camera mounts on an open public street without a police escort. Production Administration will consider each request on a case-by-case basis.
- Handheld shots may be permitted on an open public street, depending on the scene and the action. The camera operator must be secured with a safety belt and the camera must be secured by a safety line. Production Administration will consider each request on a case-by-case basis.
- Exterior camera mounts may be permitted on either private or controlled public streets, depending on the action. Production Administration will consider each request on a case-by-case basis.
- If you request exterior camera mounts, Production Administration will need to approve your key grip to ensure that he or she has the required level of experience to perform the job safely.

OPTIONS FOR INTERIOR CAR SHOOTING THAT DOES NOT INVOLVE A MOVING VEHICLE:

“POORMAN’S” PROCESS

Simulates the look of moving when the car is actually standing still. Poor Man’s can be done for day shots, but normally it’s done for night scenes and the procedure is fairly standard. Poor Man’s can be done on a stage, in a garage or even a parking lot (with black hung around the car to block extraneous light).

Production elements can be added to help “sell” that the car is actually moving:
- “Drive by lights” – a couple of headlight units in the rear to simulate a car following, a high mounted street light rig on the side to “wipe over” the car to simulate street lights
- Some rain on the windshield is a huge plus, as is a little bit of smoke driven by a quiet fan (an E-fan if you have one).
- Have a crew member place a 2’ x 4’ under the car to give the car a little shaking motion.

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\textsuperscript{20} Minus Optical Sound (a shot without recording sound)

\textsuperscript{21} Any vehicle that appears in front of the camera (including background cars)
PROS: inexpensive, good control of the elements, excellent sound
CONS: works best for night shots shooting towards the windshield, limited frame lines
COST: minimal

GREEN SCREEN
This process has been in use for many years and is a proven method of achieving good sound and images while shooting in the friendly confines of a sound stage. Fortunately for you, here at LMU we have a sound stage with a green screen cyc and you are allowed to bring a vehicle onto Stage #2 for this purpose. It does require skill in lighting the green screen and the car in front of it. The background “plates” need to be filmed separately and composited in at a later date using computer software. It is possible to purchase stock shots for this purpose, but the angles, depth of field and the exposure need to blend with your green screen shots.

PROS: good control, good sound
CONS: mixed results – can be time consuming to not only film, but to composite. Background plate shots need to be acquired.
COST: varies widely

PROJECTED BACKGROUND IMAGES USING LED MONITORS
This is an update from the old technology of rear screen projection. It also incorporates elements from both Poor Man’s and green screen. This process allows you to shoot in a controlled environment (stage, garage, etc.) and achieve very realistic effects. Using strategically place monitors behind your subjects and playing back images on the screen, you are able to capture the composited image in camera. It also gives the added benefit of light reflected from the monitor onto your subjects. Background plates need to be obtained and played back on set.

https://www.ver.com/enhanced-environments/
VER is one of the leading companies using this technology. Check out the above link.

PROS: good control, good sound, in camera compositing, real time light reflections onto your subjects, good for both day and night scenes, relatively fast process
CONS: monitors need to be rented, background plates need to either be shot or purchased, additional rigging time depending on the number of monitors.

BRINGING VEHICLES ON THE STAGE
All of the above options would require you to bring your vehicle on a sound stage. Here are the rules for that process:

- Stage #2 is the only stage that vehicles may be used.
- Only one vehicle is allowed. Prior approval is required from the Head of Production and the Studio Operations Administrator.
- No vehicle may be driven (engine running) into any portion the building. The vehicle must be pushed into building and the TV Stage and pushed out in the same way.
- Once the vehicle is completely on the stage and has passed over the sliding door track, it can be placed on Go-Jacks\(^2\) so it can be maneuvered for a preferred position. DO NOT attempt to push the vehicle over the sliding door tracks while it is on the Go-Jacks, it will get stuck.
- You may not start the engine to position the vehicle, you must use the Go-Jacks.
- All vehicles MUST have less than a ¼ tank of fuel.

\(^2\) Go Jacks are hydraulic car dollies that allow ease of moving vehicles.
• The vehicle’s battery MUST be disconnected once it has been placed. Remove the positive terminal connection from the battery and wrap it in a cloth so it is not touching the exposed terminal. If the vehicle is equipped with electric windows, raise or lower them for the shot before you disconnect the battery. You will not be able to use any of the electric features of the vehicle (wipers, windows, lights, radio etc.)
• If the wheels will not be in the shot, it is recommended that you leave the vehicle on the Go-Jacks.
• All of the above applies to motorcycles as well.
• Fully electric vehicles are exempt from the above policies but hybrids are not.
• See the Studio Operations Administrator for instruction on the safe use Go-Jacks.

OPTION FOR INTERIOR CAR SHOOTING THAT DOES INVOLVE A MOVING VEHICLE: TOW-SHOTS

Standard practice is to use an “insert car” (sometimes called “camera car”) specially engineered for the mounting of cameras and other equipment for the primary purpose of photographing a moving vehicle to tow a picture car or process trailer. The actor(s) sit in the picture car and are pulled along by the insert car. The actor “pretends” to drive while performing. Sometimes the picture car is mounted on a “process trailer” and this is towed.

Coordinating and running a tow shot is a complex and time-consuming activity. We do not recommend this process unless you have the funds and the time to shoot it safely. You will need to hire professional drivers, assistant director, grips as well as off-duty police

PROS: best control of performance, picture, lighting and sound.
CONS: complex and expensive – requires skill and knowledge to do well, very time consuming
COST: approximately $5000/day
GENERATORS

WHEN DO I NEED A GENERATOR?23
You will need one when electrical power is either not available or inadequate. For example, in remote areas such as deserts, mountains, and forests. Older private dwellings and buildings with minimal electrical service, antiquated wiring, or where the location owner does not want you using their power.

WHAT SIZE GENERATOR DO I NEED?
For most student films a small Honda-type generator (pictured above right) should be adequate. A 45 Amp (5500 Watt) “putt-putt” will generate enough electricity to run several lamps. Keep in mind that the small Honda generators are not baffled - they are very noisy and not at all suitable when recording sound.

To determine exactly how big a generator you need you can use the formula “West Virginia”. That is, W=VxA. Watts = Volts x Amp

Figure that a 1000 Watt lamp at the standard 110 Volts will draw 10 Amps (divide 1000 by 100 to give yourself a 10% safety factor).

Calculate how many lamps you will be using at any one time on your set. Add up the wattage and divide by 100. That will tell you how large a generator you need.

A 350 Amp generator should provide enough power to light 35 1K tungsten lighting instruments. Of course, that would be running at peak, which you don’t want to do very often – or for very long. A student film will generally not need anything larger than a 500-amp generator. By contrast large feature films will often run two 750 Amp generators to provide enough power to light their sets.

With generators larger than 100 amps, power is distributed by larger cables using banded 2 “ot” or 4 “ot” Camlock connectors.

If you are using HMI or fluorescent lights, there are some other considerations you have to take into account.

23 commonly known as a “genny.”
keep in mind. To avoid “flicker” your lamps must be flicker-free – or the generator must have crystal sync to maintain a constant 60HZ (cycles/second) at 24fps.

Lamps larger than 10K will require 3-phase power. LMU’s Grip and Lighting Department does not provide any resources for 3-phase power distribution other than the required cables. You will have to rent 3-phase power distribution boxes from a 3rd party vendor.

Please make sure you check with the L & G staff at the time of ordering equipment to confirm whether you need a generator.

GFCI
You must use a Lifeguard GFCI (ground-fault circuit interrupter) with the generator. A GFCI is a device used to monitor the flow of electricity to a piece of equipment. Moisture and dampness are two of the biggest causes of ground faults, and the consequences can be life altering.
If electricity flows from hot to ground through you, the result is a ground fault, and it could be fatal. The GFCI can sense the current flowing through you because not all of the current is flowing from hot to neutral as it expects -- some of it is flowing through you to the ground. As soon as the GFCI senses this “leakage” of power, it trips the circuit and cuts off the electricity.

We have some GFCI devices in the Lighting & Grip department. The Studio Operations Administrator will determine if you will need to rent a GFCI from an outside vendor. The cost is about $300 per week. The GFCI rental paperwork must be inspected by the Studio Operations Administrator before your Lighting and Grip order will be released.

Guardian GFCI
6850 Vineland Ave.
North Hollywood, CA
818-565-3550, ask for Steve Brock.

WHERE DO I GET A GENERATOR?
DO NOT get your generators and GFCIs from places like Home Depot and Lowes. You must get them from industry rental facilities. There are slight differences in the generators that can damage the lights.

There are a number of rental companies in the Los Angeles area that rent sound-proofed generators as well as the smaller “putt-puts” (unsilenced generators, which are totally unsuited for sound recording - these smaller units are usually rated in watts rather than amps). Castex has smaller generators and generally deals well with students.

Check LA411 for generator rental companies. [https://la411.com/](https://la411.com/)
The following vendors have cooperated with LMU students in the past and the LMU Risk Management Office will issue Certificates of Insurance for:

- **Cinerex**
  20420 Corisco Street
  Chatsworth, CA 91311-6121
  Phone (818) 882-2677
  (discounts for students)

- **SMS Generators Inc**
  15700 Roxford
  Sylmar, California 91342
  Phone (818) 361 2151
  Fax (818) 364-7420

WHAT DOES IT COST TO RENT A GENERATOR?
Rental rates vary depending on the size of the generator. The average cost for a 3-day weekend is about $900 for a 500-amp generator.
WHAT ABOUT FUEL?
For purposes of budgeting, figure that a generator running at 100% capacity will burn about 4 gallons of diesel fuel an hour. The tanks on most units are large enough to accommodate a “normal” 10 to 12-hour day. Consider whether or not you will need re-fueling, who will do it; when will it be done and how much will it cost.

DOES LMU INSURE GENERATORS?
A truck mounted generator – or a trailer mounted, towed generator is considered a vehicle when in motion – and as such, is not covered by LMU. However, once stationary and functioning as a power plant, it would be covered.

Many generator rental companies will provide “drop/pickup” service at an additional charge. As long as your location is within the 30-mile Studio Zone, this charge will be substantially less than purchasing third party vehicle insurance.

If you need the generator at multiple locations, you will have to pay additional charges to have it moved.

HOW DO I OPERATE THE GENERATOR?
Most generators available from motion picture equipment rental houses are fully automated and relatively simple to operate. However, we highly recommend you employ a professional generator operator.

You must have a designated generator operator with direct 2-way communication to the set (i.e. walkie-talkies - NOT a cell phone). This person is not to be considered “on-set” crew. They stay with the generator monitor its operation and shut it down immediately if there is a problem.

Any delivered "tow plant" generator will come with a fire extinguisher. Locate the extinguisher BEFORE turning on the generator and place it within easy reach, outside the genie. DO NOT RUN THE UNIT WITH THE FIRE EXTINGUISHER STILL INSIDE THE ENGINE COMPARTMENT OR CONTAINED ELSWHERE ON THE TRAILER. IT MUST BE VISIBLE AND NEARBY.

Using a generator in some locations (like the Angeles National Forest) will require that you hire a Fire Safety Officer to be on set. The issuing permit office will let you know if an FSO is needed.
MINORS & STUDIO TEACHERS

WHO IS A MINOR?
A minor, by definition, is anyone under the age of eighteen. The use of children in motion pictures presents logistical and ethical challenges to the filmmaker.

WHY ALL THE RULES?
While there are no national standards regulating the use of children in the entertainment industry a number of states have adopted rules that are very similar to California’s.

The California regulations apply to minors who work in California or who are taken out of state to work. They also apply to minors from out-of-state who work in California. If you are working in another state check local rules and regulations covering the use of minors. The local film commission can help with this. Any child wishing to work on your student film must possess a current entertainment work permit issued from the state. (see page 111 for sample.) They must bring the Permit to the set with them each day they work. Studio Teachers will want to see these permits before they allow a child to work in your film. It is the responsibility of the minor’s parents to obtain this permit. Be sure to ask whether the child has a permit when you are casting the film. Permits can be obtained at:

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

Because children working in films have been abused and mistreated – and because the parents of those children could not always be counted on to protect the best interests of the child, the State of California determined that an objective, third party must be present when a child is working. A person whose only concern was to safeguard the welfare of the minor; the Studio Teacher.

WHO IS A STUDIO TEACHER?
The term “studio teacher” is often misleading. In California, a Studio Teacher is responsible, by law, for the health, safety and moral well-being of the child or children working on the film. The term “welfare worker” is sometimes used. A Studio Teacher in California is a credentialed secondary teacher who has been certified by the Labor Commissioner as a Studio Teacher. (see page 111 for sample.)

You can’t just use someone who has a teaching credential – not in the State of California.

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

A Studio Teacher has the absolute discretion to remove a minor from a production – without any repercussion – if the Teacher feels that the health, safety and/or moral well-being of the minor(s) may be compromised. Because of this responsibility for the health, safety and moral well-being, the Studio Teacher is required even when school is not in session including weekends.
If you are using an infant 15 days to six months of age you must also have a Nurse present on the set. You must also provide an “adequate facility” removed from the worksite where the baby can eat and/or sleep without being held. An infant of this age cannot be at the place of employment for more than 2 hours – or work for more than 20 minutes. (Remember, rehearsal time is work time.) An infant cannot be exposed to light of greater intensity than 100 foot-candles for more than 30 seconds at a time. The use of infants younger than fifteen days is not allowed.

FINDING A QUALIFIED STUDIO TEACHER
There are several options when looking to hire a qualified studio teacher.

- **Local 884** is the IATSE group that represents, among other categories, studio teachers. They have many members that are willing to work on student films. Their studio teacher referral office is: 818-559-9600. You may also email the office at Businessrep884@gmail.com

- **Stella Pacifica** is a service representing studio teachers, welfare workers, baby wranglers, acting coaches and interpreter. 818-464-5425
  [https://stellapacificmanagement.com/?page_id=2](https://stellapacificmanagement.com/?page_id=2)

- **Ask your fellow classmates for a referral.** They are always a good resource for crew recommendations.

A FEW POINTS TO REMEMBER:
- Young children have shorter attention spans than adults and they tire quickly.
- The work hours of minors are strictly regulated and vigorously enforced. The total number of hours a child may work are determined by the age of that child (see the chart on the following page). Extension of these hours is not allowed.
- Minors can only be employed for the hours permitted by law. Under no circumstances is a minor permitted to begin work before 5:00am nor to work past 12:30am.
- The presence of a minor on the set means you and your crew must conduct yourselves professionally and responsibly to insure the safety and well-being of those under your supervision, who are not able to care for themselves.
- Minors 16 years of age and older only need Studio Teachers if schooling is required. (Schooling is not required on weekends and during the summer).

WAIVER OF STUDIO TEACHER
No one has the authority to “waive” the Studio Teacher requirement.

A Minor/Studio Teacher Confirmation Form must be filled out and submitted to the Head of Production prior to filming.
WORK HOURS OF MINORS

<table>
<thead>
<tr>
<th>Ages</th>
<th>Time on set</th>
<th>Time at work</th>
<th>School</th>
<th>Rest &amp; recreation</th>
<th>Total time with meals</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 days to 6 months</td>
<td>2 hours</td>
<td>20 minutes</td>
<td>--------</td>
<td>1 hour</td>
<td>2 1/2 hours</td>
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<td>2 years thru 5 years</td>
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<td>3 hours</td>
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<td>6 years thru 8 years</td>
<td>8 hours</td>
<td>4 hours</td>
<td>3 hours vacation</td>
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<td>9 years thru 15 years</td>
<td>9 hours</td>
<td>5 hours</td>
<td>3 hours vacation</td>
<td>1 hour</td>
<td>9 1/2 hours</td>
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<tr>
<td>16 years and 17 years</td>
<td>10 hours</td>
<td>6 hours</td>
<td>3 hours vacation</td>
<td>1 hour</td>
<td>10 1/2 hours</td>
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- no more than 8 hours in one day of 24 hours
- no more than 48 hours in one (1) week
- no earlier than 5 a.m.
- no later than 10 p.m. on evening preceding school day
- no later than 12:30am on an evening preceding a non-school day

The requirements established for the use of minors in motion picture and television production are California state law. Failure to comply with these laws could result in Criminal and/or Civil penalties for not only the Producer and Director, but other participants in the production as well.

MINORS PERFORMING PHYSICAL ACTIVITIES

Prior to rehearsal or filming, the production should perform an initial review of the physical activity, including but not limited to:
- the age, height, weight and maturity of the minor,
- the physical fitness, coordination, expertise in the planned activity, and film experience of the minor,
- the amount of additional information and movement the minor will be asked to consider (e.g., camera positions, acting, looking over shoulder, waving arms, etc.),
- how wardrobe or props will affect the actions and/or vision of the minor, the amount of rehearsal and preparation time which has been provided,
- the appropriate amount of protective gear or equipment necessary to safely perform the activity,
• the area around the minor during the activity, and any other factors affecting the minor.

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

Rehearsals and filming of the physical activity should take place with the Assistant Director, Stunt Coordinator, Studio Teacher, and parent/legal guardian present. If the situation warrants, a person qualified to administer medical assistance on an emergency basis must be present or readily available at the rehearsal and filming of the activity.

If any aspect of the activity changes, a new discussion and/or meeting should be held and a new rehearsal should be considered.

The production shall consider any reasonable request for additional equipment from the minor, parent/legal guardian, or Studio Teacher.

If a consensus regarding the physical activity is not established, the minor, the minor’s parent or guardian, the Studio Teacher, the Stunt Coordinator or the First Assistant Director may request a re-evaluation of the activity in its entirety. If, after the Studio Teacher, parent, Stunt Coordinator, First Assistant Director and/or the safety professional agree on the planned activity, but the minor expresses apprehension about performing the planned activity, he/she may refuse to do it.
MUSIC

As an SFTV filmmaker, you have several options for music in your project.

ORIGINAL MUSIC
There are many talented composers and musicians (many are your fellow classmates) who offer their services for your projects. Don’t forget to have a written agreement with your composer! Download the agreement here: https://sftv.lmu.edu/media/sftv/studentproductionoffice/15-Music Release Form.pdf

MUSIC LIBRARY
SFTV students have access to Score Keepers Music Library. (see the Studio Sound Office section of this handbook for more information) http://scorekeepersvms.com

PUBLIC DOMAIN MUSIC/SONGS
You may want to consider using music that is in the public domain. This means that the copyright has expired and is no longer held by an individual or entity. These are usually much older songs, but give a good, cheap option. Here’s a link to a list.

PRE-RECORDED OR PUBLISHED MUSIC
All previously published music or pre-recorded must be cleared, regardless of how much or how little of that music is used in your project. Failure to get permission to use a piece of music opens you to a potential lawsuit from the owners of the copyright.

Keep in mind there are different rights associated with any piece music. The three that you as a filmmaker need to be concerned with are:

Synchronization Rights (“Publishing”) – are the rights to record music as a part of your film. They are usually controlled by one (or more) Publishers – gives you the right to use the underlying composition (song, lyrics or melody) in timed synchronization with your picture.

Performance Rights – getting this right allows you to recite, play, sing, dance or act out a piece of music.

Master Use License – this is a contract to license a recording. It is usually controlled by a Record Company.

The following companies can help you find out who owns the music you are interested in and also help with securing the proper rights. They do so for a fee, however.

ASCAP Clearance Express
https://www.ascap.com/
Clearance Desk:
212 621 6160

Harry Fox Agency
http://www.harryfox.com
Theatrics Department:
212 370 3330

BMI Hyper Repertoire Internet
https://www.bmi.com/licensing/license%20tools
Customer Service: 800-925-8451
Licensing Assistance: 888-689-5264

SFTV Production Handbook 2020-21
THE COST OF LICENSES
The fees for the use of pre-recorded and/or published music are based on a number of factors including how the music will be used, the duration and the number of times the music will be used and where the film will be exhibited.

Synch fees usually run between $15,000 and $50,000 for commercial productions. Fees are always negotiable and not all record companies and music publishers charge the same amount. Students can negotiate reduced fees for educational screenings and film festivals.
If you are planning to use equipment from our LMU inventory, it is highly recommended to rent a proper truck with a lift gate. As part of the Production Safety Program all Production & WPTV students must earn the Truck Loading Badge. (see the Safety Badge section of this handbook)

Don’t be pennywise and pound-foolish and try to pack your family or friend’s SUV. It is dangerous to you, the vehicle and the equipment. Trucks with lift gates are relatively cheap (around $135/day) and will save you and your crew a lot of time and possible injury.

INSURANCE
LMU’s insurance stipulates you are responsible for up to 10% of the value of the vehicle. However, we highly recommend you purchase the insurance from the rental company. This will save you money if there is an insurance claim.

In California, all drivers must have Liability Insurance. You may provide it through your own personal auto insurance or purchase it from the rental company.

One of the most popular truck rental companies that many students use is Avon Truck Rentals. They have been very supportive of the SFTV and offer student discounts.

https://www.avonrents.com/studio-rental/

Many rental companies will have specific exclusions on coverage(s), i.e. overhead damage as a result of low clearance. Make sure you understand exactly what you are and are NOT covered for before you arrive to rent the vehicle.

WHO’S DRIVING?
Make sure that the person, who is actually going to be driving the truck, is listed on the insurance and rental agreement and that they have a valid driver’s license. Do not let any unauthorized driver operate the vehicle - EVER. Confirm with the rental company on how to properly add or change a driver. If possible have someone with truck driving experience assist you.

LOADING AND UNLOADING
Loading a truck requires some thought and planning. Everything has to go in a certain way. The reason for this is that you have to be able to work off of the truck.
The contents of the truck may shift during travel. Open all doors slowly to avoid being hit by equipment tumbling out.

The lift gate should be operated by only one person. The operator should give a verbal warning, “going up” and “going down.” Crew not operating the lift gate should stand well clear of the lift.

Use truck shelves and racks and ratchet straps to tie off equipment. Avon, for example, has shelving available for their trucks – use them. Ratchet straps are available for the Lighting & Grip department. Notify them of your intent to use a truck and they will provide those.

DRIVING

Whenever possible - and it is highly recommended - to have someone drive with you. They can assist you with visibility and clearance. This is especially important when changing lanes, parking or driving in a tight space.

Drive slow and take extra precaution. Always allow considerable extra travel time. Driving a truck will take longer than you expected.

Familiarize yourself with the route you will be taking. Be aware that some freeways restrict trucks by size and weight. Check with your GPS to confirm you are requesting truck routes.

Make sure your load is properly secured and evenly distributed.

Trucks are taller and wider than the vehicles most people are used to driving. Make sure you have proper clearance at all times - if you want to avoid costly damage to the roof and sides of the truck. Overhead damage is usually NOT covered by insurance purchased from the rental
agency.

This truck damage occurred on a recent student film because the driver did not pay attention to the tree branches. This cost the student film maker $5,500.

If the height and width of the vehicle is not indicated on the truck, be sure to get this information from your rental agent or measure it yourself.

Always use your turn signals and make sure to signal well in advance. Avoid making sudden stops or abrupt lane changes and obey all traffic signs and lights.

Trucks don’t accelerate as fast as cars. Be aware of this when you attempt to change lanes. Additionally, sudden movements can cause your load to shift - damaging the items - for which you will have to pay.

Driving uphill (especially with a full load) will be slow. When appropriate, use “truck-only” lanes; otherwise, stay in the right lane.

The recommended maximum speed for a loaded truck is 45 mph. Do not attempt to pass a vehicle moving faster than 40 mph. Never pass on hills or curves.

Trucks weigh three to ten times more than cars and must have more time and room to stop. You must begin braking sooner, particularly when you have a load.

Set the hand brake (or emergency brake) every time you park. Turn the wheels away from the curb when parking with the truck faced uphill. When parking with the truck faced downhill, turn the wheels in toward the curb.

IF AT ANY TIME DURING THE COURSE OF THE RENTAL YOU HAVE A QUESTION OR CONCERN - TAKE THE TIME TO CALL THE RENTAL COMPANY. THEY WILL BE HAPPY TO ANSWER ANY QUESTION OR CONCERN YOU MAY HAVE.
PROP WEAPON POLICY

PROP GUNS MAY ONLY BE USED IN:
PROD 300 / 400 /600 /650 AND SCWR 680 PRODUCTIONS

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

Before you receive approval to begin production, you must present any prop weapon to the Production Administration office. They need to inspect any and all prop weapons.

Blanks, squibs and other pyrotechnic devices may never be used.

Only non-firing (plugged barrel) replica firearms or rubber guns may be used. No prop weapon may be used that is capable of propelling any sort of projectile. This includes blanks, arrows, darts, pellets, bb’s, etc.

If you obtain the services of a licensed special effects person, you may hire them to discharge air propelled objects (dust pellets, spark hits, etc.) You must request and receive permission from Production Administration of your intention to do so during your approval meeting.

The prop weapon can be rented either from LMU studio operations (free of charge) or an approved rental house. You may not use personal toys, models or replica weapons.

KNIVES AND SHARP-EDGED PROPS

Scenes making use of knives, swords, bayonets, etc. are required to use props made of rubber or similar material (normal eating utensils are exempted). They should be kept in a secure place and only taken out for rehearsal and filming. There is rarely, if ever, a need to have a sharp-edged prop in a film. All knives, swords and the like should have blunt edges. Keep in mind that wood, plastic or rubber weapons may be hazardous if used in a stabbing or lunging mode - in these cases soft-tipped weapons are more appropriate.

SHOOTING ON-CAMPUS

Fill out the On-Campus Filming Form. Bring the weapon(s) to Public Safety for inspection. Depending on the location and activity to be filmed, you may need to hire a Public Safety (DPS) officer. As of Fall 2019 the rates for DPS officers (4-hour minimum):

>72 hours notice $20.93/hour x 4 = $83.72
<72 hours notice $31.40/hour x 4 = $125.60

SHOOTING OFF-CAMPUS

Your permit from the appropriate agency must specify the use of a prop firearm or weapon. Check for restrictions from your specific location. The guidelines given here are accurate in Los Angeles County, which has a fair amount of regulative structure in place because so much filming happens here.

NOTIFYING THE POLICE

Once you have selected your location, you must determine which police station patrols that area (see the Police Station Locations, next section). One week before production meet with either the desk sergeant or the Watch Commander of the precinct covering your location and notify them of your plan for filming with any prop weapon including firearms, knives, etc. They will notify their patrols of your planned activities. They may tell you that you will need to hire an off-duty officer on-set with you. Depending on the particular city, an off-duty LAPD officer gets between $60-$70/hour, usually with at least a four-hour minimum. See the link
below for a list of approved off-duty police officers for productions.

https://www.filmla.com/for-filmmakers/tools-and-resources/

**Production Administration** REQUIRES CONFIRMATION YOU HAVE CONTACTED THE POLICE REGARDING YOUR PROP WEAPN ON SET (usually a business card signed by the officer or an email)

You will also be required to have your crew wear LMU Safety Vests during this portion of your production. These will be provided to you.

**NOTIFY THE NEIGHBORHOOD**

It is important that you alert any surrounding residents and business owners of your plans. All the precautions that you take are designed to minimize the danger of someone misunderstanding what’s happening.

**PROCEDURE FOR USING PROP WEAPONS IN STUDENT FILMS AND VIDEOS**

Meet with the Head of Production or Associate Head to have your project approved.

1. **Fill out the following forms:**
   - On-Campus Filming Form (if shooting on LMU Campus). You must bring the prop firearm to Public Safety for examination.
   - Film LA Inc. Permit application (if shooting in Los Angeles)
   - Weapons & Hazardous Materials Policy Acknowledgement
   https://sftv.lmu.edu/media/sftv/studentproductionoffice/12- Prop Weapons Policy.pdf

2. **Obtain your filming permit**
3. **Rent your prop firearm**
4. **Meet with the law enforcement authority of the area where you will be filming and receive written confirmation of the meeting.**

   The following is the proper procedure for use and handling of prop firearms and must be observed at all times:

   - A member of the crew shall be designated Prop Master or Weapons Handler and have responsibility for transporting, handling, control, distribution and securing all prop firearms.

   The use of prop firearms shall be noted on the Call Sheet.

   Before use on set an announcement will be made to cast and crew that a prop weapon is about to be used.

   Treat all firearms (including non-firing replicas and/or rubber guns) as though they were loaded.

   Never engage in horseplay with prop firearms or weapons.

   Unless being used for rehearsal or filming, the prop must safely be secured. Never leave a prop firearm unattended.

1. All city, state and federal guidelines are applicable to LMU student use of prop firearms.
# LOS ANGELES POLICE DEPARTMENT LOCATIONS

Web Site: [http://lapdonline.org/](http://lapdonline.org/)

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<tr>
<th>Watch Commander</th>
<th>Location</th>
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<th>Additional Information</th>
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<tr>
<td>77th Street Watch Commander&lt;br&gt;7600 S. Broadway&lt;br&gt;Los Angeles, CA 90003&lt;br&gt;Tel. (213) - 485 - 2389</td>
<td>91345</td>
<td>(818) - 838 - 9800</td>
<td>Van Nuys Watch Commander&lt;br&gt;6240 Sylmar Av&lt;br&gt;Van Nuys, CA 91401&lt;br&gt;Tel. (818) - 374 - 9500</td>
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<td>Central Watch Commander&lt;br&gt;251 E. 6th St&lt;br&gt;Los Angeles, CA 90014&lt;br&gt;Tel. (213) - 972 - 1298</td>
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<td>West Los Angeles Watch Commander&lt;br&gt;1663 Butler Av&lt;br&gt;West Los Angeles, CA 90025&lt;br&gt;Tel. (310) - 444 - 0701</td>
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<td>Devonshire Watch Commander&lt;br&gt;10250 Etiwanda Av&lt;br&gt;Northridge, CA 91325&lt;br&gt;Tel. (818) - 832 - 0633</td>
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<td></td>
<td>West Valley Watch Commander&lt;br&gt;19020 Vanowen St&lt;br&gt;Reseda, CA 91335&lt;br&gt;Tel. (818) - 374 - 7611</td>
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<tr>
<td>Foothill Watch Commander&lt;br&gt;12760 Osborne&lt;br&gt;Pacoima, CA 91331&lt;br&gt;Tel. (818) - 756 - 8861</td>
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SCRIPT SUPERVISORS

Students planning an advanced production should give serious consideration to securing the services of a Script Supervisor for their project.

Almost all scripts are shot “out of continuity” yet when edited together they must make continuous verbal and visual sense. The Script Supervisor helps ensure this continuity by recording every detail of every take of every scene. They take notes for the Director and Editor. They are the critical link between the set and the editing room.

WHAT A SCRIPT SUPERVISOR DOES:

**Pre-production**
- Prepares Breakdowns
- Times the script

**Production**
- Assigns scene numbers for slating
- Makes a “lined” script (vertical lines indicating which takes cover which part of the script)
- Makes detailed notes of each take and ensures continuity between takes
- Checks and ensures all scenes have been shot and covered
- Provides the Assistant Director with an “End of Day” report

WHERE TO FIND A SCRIPT SUPERVISOR

You might be able to enlist a fellow student to work as the Script Supervisor. Local 871 of the IATSE (International Alliance of Theatrical & Stage Employees) represents script supervisors. You may contact them for a list of people willing to work on a student production. [https://www.ialocal871.org/](https://www.ialocal871.org/)

Los Angeles Script Supervisors Network: [https://www.lassn.org/](https://www.lassn.org/)

SCRIPT SUPERVISOR WORKSHOPS

There are a number of workshops offered in the Los Angeles area that offer instruction in script supervising. The people enrolled in these workshops want to work as professionals, but they need some practical experience first. They’re excellent candidates for Script Supervisors on student films.

**Randi Feldman Cinema Workshops**
- Website: [www.scriptsupervising.com](http://www.scriptsupervising.com)
- Emails: randifeld@gmail.com or cinemaworkshops@gmail.com
- Bus/Cell: 310 429-4864
SET ETIQUETTE

As a beginning production student one of the best places to learn about making movies is on other student’s sets. You can (and should) volunteer as a P.A.\textsuperscript{24} That’s the entry-level position. You actually don’t have to know how to do anything. Your classmates will teach you what you need to know. You can also ask anyone in the Production Administration office. We’ve all been P.A.’s.

The following guidelines will not only help you become a productive member of the team. They can also help you develop professional work habits that will serve you well throughout your career.

RULES TO LIVE BY

- **Honor your commitment.** (see the student filmmaker/crew deal memo in the General Regulations section of this handbook.)

- If you’ve volunteered to help a classmate with their film keep your word and give them a full day of honest work. Quid pro quo is Latin for “You work on my film, I’ll work on yours.”\textsuperscript{25} When you need them for your film, you will expect the same. Expect to work up to 12 hours.

- **Arrive on time.** “Call time” means the time you should be ready to begin work – not pulling into the parking lot. Always arrive at least fifteen to thirty minutes before call time. This is the industry standard.

- **Be prepared.** Read the call sheet and the script pages for the day’s work.

- **Be pleasant and enthusiastic** Follow the Golden Rule and treat others the way you would like to be treated. You never know who might be able to give you your next job. Be willing to do anything to help. Don’t say “No, it’s not my job.”

- **Pay attention.** Don’t stand in front of the camera when the D.P.\textsuperscript{26} is trying to set up the shot. If you need to leave the set make sure your supervisor knows where you’re going; why you’re going there and when you’ll be back.

- **Anticipate and be proactive.** The more time you spend on a set the easier it will be to do this. The filmmaking process is highly repetitive. You will get the hang of it pretty quickly. Anticipating what will be needed can save you a lot of extra steps.

- **Don’t assume anything** – if you are in doubt – ask.

- **Don’t play with the props.** They’re not toys.

- **Don’t move equipment that is not your responsibility** – without permission. If something is in your way ask the appropriate crewmember to move it.

- **Work quietly.**

- **Cell phones** should only be used for work-related texts, calls or emailing. **Always keep it in silent mode!**

HOW TO DRESS

- Wear proper footwear and clothing. Keep in mind that you are going to be on your feet for a long, long time. Shoes, boots or sneakers with good support is a worthwhile investment.

- Make sure to bring protective equipment with you like gloves, sunglasses and a hat. It’s not a bad idea to carry sunblock, Chapstick, Visine, aspirin and the like.

- The weather can change. You should carry a “set bag” with you that contains rain gear and cold weather gear.

\textsuperscript{24}Production Assistant
\textsuperscript{25}Actually it means “something for something.”
\textsuperscript{26}Director of Photography
• Avoid wearing tee shirts with offensive language or statements.

THE CHAIN OF COMMAND
• A film set is organized in a hierarchical structure. It is not a democracy. As a crew member, you are expected to observe proper protocol. Direct your questions and suggestions to your direct supervisor. This is called “following the chain of command.” It is an effective way of avoiding confusion and miscommunication.

WALKIE-TALKIES
• All professional sets employ the use of radios. They are an inexpensive device that improves efficiency and communication. We highly recommend the use of “walkies.”

• Someone needs to be responsible (usually a P.A.) to distribute, charge and collect the radios at the beginning and end of the day. It is highly recommended to put a piece of tape with the crew person’s name on the radio. A sign out sheet is used to track who received a radio. One of the most common lost items on any set is walkie-talkies. Keeping fresh bricks27 on hand is necessary. The battery charger should be kept close to set to allow for changes. Using headsets or surveillance ear buds are a good way to keep the set quiet.

LOCKUPS
• If you are a P.A. you will be expected to help with “locking up” the set when it comes time to do a take. You will be assigned a position at the perimeter of the set. It will be your responsibility to keep everyone in your area aware of when the camera rolls and to make sure there is no noise that will ruin the take.

• When the AD calls “PICTURES UP” repeat the message in a loud, clear voice so that everyone knows that the camera is about to roll.

• When the AD calls “ROLLING,” repeat this loud. Rotating your index finger in a circle is a universally understood signal for “ROLLING”. Your crew should know to be quiet, unfortunately you will have to remind them. At that point, you should be on the lookout for “bogies”28.

• You will come across people who do not want to follow your pleasant request of, “We’re filming a movie. Would you mind waiting a minute.” In all cases, treat “civilians” (anyone not involved in the production) with respect and politeness. Remember, the shooting company’s presence is probably an inconvenience to them and you may need to return to the location.

• When you hear “CUT” repeat the message so both crew and the public will know they can resume work or walking.

• P.A.’s or other crew members are never permitted to control vehicular traffic. Only designated law enforcement officers are allowed to stop or direct traffic.

WRAP
• Put your tools and equipment away – then help others.
• Clean the area and pick up and dispose of any trash.

27 batteries
28 non-crewperson that could ruin the shot
• Make sure you’ve filled out all the necessary paperwork before you leave the location.
• Make sure you have the next day’s Call Sheet and map before you leave the location.
• Make sure all cast and crew have transportation.
SPECIAL EFFECTS

The use of special effects can enhance any production. Effects can range from something as small as the use of breakaway glass to a huge fireball. No matter the size of the effect, care must be taken and all safety procedures need to be followed in order to maintain a safe set. The Assistant Director must include any special effects in the daily safety meeting. We recommend the use of on-set professional special effects personnel or at least consulting with them when renting or purchasing special effects equipment and/or material. There are many choices of special effects “shops.” Here are a few that have worked with LMU students:

https://www.fullscalefx.com
https://www.rogergeorge.com

At LMU you are not allowed to use any pyrotechnical device (explosions, guns firing any blank or projectile, etc.)

At LMU you are allowed to use several special effects on your productions:

- **breakaway glass or bottles** (eye protection must be available and worn)
  http://alfonsosbreakawayglass.com

- **wet downs** (spraying water to enhance the look of streets for night shooting)

- **rain bars** (if on stage, precautions taken to protect the floor and a clean-up plan in place. A wet-vac or sump pumps as needed are useful tools.)

- **smoke/fog** (non-toxic, water-based materials only.) An SDS must be attached to the call sheet. Cast & crew must be notified ahead of time. Particle masks should be made available to the cast & crew. The sound stages are the only location on campus where smoke & fog effects are allowed. For any off-campus use, you must obtain permission from the location and it must be indicated on your Film LA or another jurisdiction’s permit.

- **dust pellets**, you may use dust pellets to simulate bullet hits only if they are thrown. If you want to use a paint-ball type of gun or wrist rocket, a professional special effects person (approved by Production Administration) must be hired to control and administer the device. In any case, eye protection must be available and used.

- **open flames** (candles, camp fires, stoves). Open flames are allowed provided there are safety procedures in place, such as a fire extinguisher and the office of Public Health & Safety (P-Safe) has been notified. On campus, the sound stages are permissible locations. Please check with individual building/facility proctors on campus regarding their policy.

If you are shooting on a local location (LA County or City), the Film Permit Office may require the presence of a professional FSO if an open flame is used. If you are filming in a “High Fire Hazard” area you will not be allowed to use an open flame.

- A responsible person shall be designated for the handling, placement, safe use and securing daily of any open flame devices.

- secure all stationary open flame fixtures.

- Flammables and combustibles shall be kept a safe distance from open flames.

29 Safety Data Sheet or Material Safety Data Sheet
30 Fire Safety Officer
• All gas lines in connection with the use of open flames shall be approved in accordance with applicable building and fire codes. When using liquefied petroleum gas (LPG), hoses and fittings must be of a type approved for LPG service.

• All cast and crew, including stunt performers, should be notified reasonably in advance of their involvement with open flames. (**again, this should be on the call sheet**)

• When fire is used, fire extinguishment equipment must be in close proximity and properly trained personnel should stand by.

• Appropriate fire authorities should be contacted prior to the use of open flames, whether at a studio or on location.

The person responsible for igniting the flame should ensure he or she maintains a clear line of sight of the flame or maintains direct communication with a designated observer.

Make sure that an adequate number of proper fire extinguishers are at hand.

Test the extinguishers before igniting any open flame to ensure that they are in working condition.

Consider that the illusion of fire can be created with a lighting effect. Be careful with loose clothing around open flame. Untreated fabric can ignite quickly and cause severe injury.

**Dust Effects** “Fuller’s Earth” is the most common “product” used for dust. Some of the more common organic products used to create dust effects include wheat flour, rice flour, corn starch, coffee creamers and crushed nutshells.

**POTENTIAL HEALTH EFFECTS**

Common effects of exposure to any airborne material are eye irritation, respiratory irritation, and skin irritation. **Particle masks should always be made available to the cast & crew.** The MSDS will contain information about the products being used, the necessary precautions that should be taken, and the products’ potential effects. The MSDS **must be attached to the call sheet.**

If the product is combustible, **do not use around open flames** or other potential sources of ignition (e.g., set lighting devices).

Before using any materials please ask:

• Are you or any member of the cast or crew asthmatic, allergic or have other medical conditions that would be affected by exposure to the product?

• Is the product combustible; and will it be used on an interior set or location?

When using products to create effects, you must take all appropriate safety precautions.
STUNTS

WHAT IS A STUNT?
Physical action requiring an actor to fight, fall, jump, run and, in general, perform in an athletic manner and/or in hazardous situations may require the services of a stunt player to double the actor.

Check out this sizzle reel from our Film Craft Stunt Workshop

https://lmu.app.box.com/file/637169739688

Many common activities, which may be simple tasks for someone familiar with the tool, toy, appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation. For example, skateboards, manual transmissions, scooters and motorcycles.

During your approval meeting with Production Administration, any script action that reads like a stunt will need to be discussed. If it is determined the action can be achieved safely and without the use of a stunt person, then Head of Production will tell you. However, if the action requires a stunt person or stunt coordinator, then you will be required to you hire them.

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

WORKING WITH THE STUNT COORDINATOR
The performances of all stunts or hazards is preceded by a meeting on the site of the event with all people concerned. This meeting includes a “walk-thru” or “dry-run” with the stunt coordinator and/or special effects crew and all of the persons involved in the event. An understanding of the intended action, possible deviations, and authority to abort should be made clear.

All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

Listed below are some sources for both stunt coordinators and stunt performers.

Black Stuntmen’s Association
Bsa8510@gmail.com
855-565-8937
http://blackstuntmensassociation.com/

Stuntmen’s Association of Motion Pictures
Office: (818) 766 4334
Fax: (818) 766 5943
E-mail: hq@stuntmen.com
www.stuntmen.com

Stuntwomen’s Association of Motion Pictures
(818) 762-0907

SFTV Production Handbook 2020-21
E-mail: info@stuntwomen.com
https://www.stuntwomen.com/
Stunts Unlimited
(818) 501-1970
E-Mail: info@stuntsunlimited.com
www.stuntsunlimited.com

Stunt Kids
E-mail: stuntkids101@yahoo.com
www.laskyproductions.com/6.html

Sword Fights, Inc.
(818) 209-6543
E-Mail: swordfights@gmail.com
http://www.swordfightsinc.com/

Action Specialists
(661) 775-8530
E-Mail: mark@sctionspecialists.com
http://www.actionspecialists.com/

In addition, below is a current list stunt coordinators who have worked or are willing to work with students:

LMU APPROVED STUNT COORDINATORS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Email</th>
<th>Notes</th>
<th>Stunt Workshop 2018</th>
<th>Stunt Workshop 2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bryan Forrest</td>
<td>714-697-7700</td>
<td><a href="mailto:bryan.forrest@yahoo.com">bryan.forrest@yahoo.com</a></td>
<td>non union</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cameron Early</td>
<td>858-354-3503</td>
<td><a href="mailto:gcearlystunts@gmail.com">gcearlystunts@gmail.com</a></td>
<td>SAG</td>
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<tr>
<td>Charles Currier</td>
<td>818-692-5571</td>
<td></td>
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<tr>
<td>Chris Silcox</td>
<td>210-357-2313</td>
<td><a href="mailto:csilcox2@gmail.com">csilcox2@gmail.com</a></td>
<td>SAG</td>
<td>yes</td>
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<tr>
<td>Connor Deadrick</td>
<td>310 597-2313</td>
<td><a href="mailto:connerjloveless@gmail.com">connerjloveless@gmail.com</a></td>
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<tr>
<td>Danny Wayne</td>
<td>818-469-0379</td>
<td><a href="mailto:dannywayne@gmail.com">dannywayne@gmail.com</a></td>
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<tr>
<td>Darren Holmquist</td>
<td>530-604-5492</td>
<td><a href="mailto:darrenholmquist@gmail.com">darrenholmquist@gmail.com</a></td>
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<tr>
<td>Eric Perrodin</td>
<td>818-29404678</td>
<td><a href="mailto:eric.screenfighter@gmail.com">eric.screenfighter@gmail.com</a></td>
<td>SAG</td>
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<tr>
<td>Jessica Bennett</td>
<td>615-405-0290</td>
<td><a href="mailto:jessicabennettstunts@gmail.com">jessicabennettstunts@gmail.com</a></td>
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<tr>
<td>Joe Perez</td>
<td>818-625-5450</td>
<td><a href="mailto:ninjoe@mac.com">ninjoe@mac.com</a></td>
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<tr>
<td>John C. Epperson</td>
<td>213-422-1266</td>
<td><a href="mailto:jepperson717@gmail.com">jepperson717@gmail.com</a></td>
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<tr>
<td>Kristian Lambert</td>
<td>818-310-5715</td>
<td><a href="mailto:lambertkristian77@gmail.com">lambertkristian77@gmail.com</a></td>
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<tr>
<td>Lee Cheskley</td>
<td>801-458-9944</td>
<td><a href="mailto:lee.chesley@gmail.com">lee.chesley@gmail.com</a></td>
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<tr>
<td>Mathre Lorenceau</td>
<td>818-631-3923</td>
<td><a href="mailto:mlorenceau@yahoo.com">mlorenceau@yahoo.com</a></td>
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<tr>
<td>Melissa Tracy</td>
<td>310-598-9550</td>
<td><a href="mailto:razorpicturesllc@gmail.com">razorpicturesllc@gmail.com</a></td>
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<tr>
<td>Ming Qiu</td>
<td>626-274-8427</td>
<td><a href="mailto:mingiqu7@yahoo.com">mingiqu7@yahoo.com</a></td>
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<tr>
<td>Reuben Lee</td>
<td>5620233-0526</td>
<td><a href="mailto:rl.reubenlee@gmail.com">rl.reubenlee@gmail.com</a></td>
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<tr>
<td>Ryan Rasberry</td>
<td>916-380-2769</td>
<td><a href="mailto:ryanrasberry.info@gmail.com">ryanrasberry.info@gmail.com</a></td>
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<tr>
<td>Surawit Sae Kang</td>
<td>626-354-4788</td>
<td><a href="mailto:saestunt@gmail.com">saestunt@gmail.com</a></td>
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<tr>
<td>Tessa Anderson</td>
<td>949-632-8140</td>
<td><a href="mailto:tessaranderson@gmail.com">tessaranderson@gmail.com</a></td>
<td>SAG</td>
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<tr>
<td>Tony Sre</td>
<td>562-607-1705</td>
<td><a href="mailto:tonyvsre@gmail.com">tonyvsre@gmail.com</a></td>
<td>SAG</td>
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TIME SHEETS

Once you have completed principal photography, you have 5 business days to turn in copies of Cast and Crew Time Sheets and Actual Budget cost to date (an Excel spreadsheet is sufficient). You can either email or submit hard copies to the Production Administration office (Com Arts 118).

- **NOTE**: You will be fined $50/day for every day after until the time sheets are submitted.

You should retain the originals of these documents for your files. Give Production Administration copies only.

If you have questions, contact:

- **Doug Moore**
  - 310 338-3071
  - [douglas.moore@lmu.edu](mailto:douglas.moore@lmu.edu)
  - U Hall 2200

- **Deb McClune**
  - 310 338 1941
  - [dmcclune@lmu.edu](mailto:dmcclune@lmu.edu)
  - CA 118

- **Laura Greenlee**
  - 310 338 2973
  - [laura.greenlee@lmu.edu](mailto:laura.greenlee@lmu.edu)
  - CA 118
### Cast/Crew Time Sheet

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<th>#</th>
<th>POSITION</th>
<th>NAME (Print)</th>
<th>Phone #</th>
<th>IN</th>
<th>OUT</th>
<th># of HOURS WORKED</th>
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<tr>
<td>1</td>
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<tr>
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*IF SHOOTING OUTSIDE THE 30 MILE ZONE, INCLUDE TRAVEL TIME TO & FROM SET*
IT’S A WRAP

In conclusion, we hope you find this handbook not only helpful during your time here at LMU, but as a resource for all your future productions.\footnote{If you’ve read this much of the handbook, congratulations. Come to our office for some free candy.}

We will endeavor to continually update and revise this “instruction manual” in order to keep it current and relevant.

Best of luck with all your projects.

Sincerely,

Laura Greenlee
Head of Production Student Support

Ken Ornstein
Head of Production Operations

Debora McClune
Associate Head of Production