



SDSU DEPARTMENT OF THEATRE , TELEVISION AND FILM



TFM HANDBOOK 2017-18

TFM HANDBOOK

Fall 2017

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SECTION 1

Entering the Department.

I- Degrees offered

B.S. Degree in Applied Arts and Sciences

Emphasis in Production

The emphasis in production prepares students for professions in television, film and new media. The emphasis also serves those in occupations where extensive knowledge is required of message design for these media and their various distribution systems. This program focuses on skills required for careers as producers, directors, art directors, production assistants, and writers, as well as emerging careers in new media production.

B.S. Degree in Applied Arts and Sciences

Emphasis in Critical Studies

The emphasis in critical studies guides students in the study of the history, theory, aesthetics, and cultural significance of film, television and new media. This emphasis offers a degree, which can be used for many different career paths, including graduate study, media industry coordination and production, and museum and archival work.

Master of Fine Arts Degree in Film and Television Production

This degree stresses hands-on creative endeavor. It is especially useful for those pursuing careers in film, television, radio, new media, or related production activities where sophisticated and disciplined ability to conceive, initiate and complete original media is required. Graduates of this program gain the essential education, technical training, and creative experience necessary for professional careers, further study in the field, and/or professional careers in teaching. This degree offers advanced study in the history and criticism of broadcasting and film; scriptwriting; financing, preproduction, and postproduction; advanced audio, video, and film production; production design and art direction; international cinema; and development of production expertise in a wide range of emerging communication technologies. The MFA emphasizes advanced media design and production. Admission to this degree program requires undergraduate preparation, documented through submission of a portfolio reel of previous creative activity or other evidence of relevant creative activity. Detailed information on this degree can be found in the [Graduate Catalog](#)

II- Declaration of pre-major

Prior to application to the major students must declare themselves pre-majors in the Department. This is done by obtaining a Declaration of Pre-Major form from **Stuart Voytilla**, the undergraduate advisor, and delivering the finished form to to the Office of the Registrar **Stuart Voytilla** can be found at 619.594.1375 and svoytilla@mail.sdsu.edu. His office location is DA 203

III- Application to Production Emphasis

Impacted program. The Television, Film and New Media major is designated as an impacted program. Students first declare as TFM pre-majors. To be considered for advancement into the Production emphasis students must submit a petition portfolio with meet the following requirements:

- Complete TFM 160 and THEA 100 with a grade of B or higher. These courses may not be taken for credit/no credit (Cr/NC). These classes must be completed, with grades on file, *prior* to petitioning to be accepted into the major.
 - Complete a minimum of 15 transferable semester units.
 - Have a cumulative grade point average of 3.00 or higher.
 - Submit a personal statement to be evaluated by the petitioning committee.
 - Submit two letters of recommendation (must be signed and dated).
 - Submit samples of visual creative work.
 - Submit a creative story treatment for a 1-3 min production (fiction or nonfiction).
 - Submit transcripts (may be unofficial) from all colleges attended.
- SEE THE EXPLANATION OF REQUIRED MATERIALS BELOW.

Selection Process

The School of Theatre, Television and Film limits enrollment in order to maintain the recognized quality of our programs and to ensure reasonable affordability in terms of student finances and time spent from admission to graduation. Entrance into the major is competitive. Only students with outstanding academic records and demonstrated creativity in related fields are encouraged to petition.

Submitting Petitioning Materials

The department only accepts petitions digitally through Blackboard. Check the TFM website for instructions on how to apply, or contact Angie Parkhurst. aparkhur@mail.sdsu.edu with any questions you have about the process.

Notification: after all petitioning materials have been reviewed, you will receive a letter of acceptance or denial. Notification will be sent in time for you to register for classes.

DEADLINE:

| | |
|--------------------------------------|--|
| For entrance in the Spring semester: | 2 nd Monday in October, 4:00 p.m. |
| For entrance in the Fall semester: | 2 nd Monday in April, 4:00 p.m. |

Explanation of Required Materials

Transcripts: Unofficial copies of all college transcripts, including your most recently completed semester are required. *Highlight* all TFM and Theatre classes. High school transcripts are required of all students with freshman standing. The SDSU Admissions Office will not release transcripts from other schools. Notify each school or college you have attended to send unofficial transcripts to you, so you may include them in your petition package.

Theatre 100 and Television, Film and New Media 160: Petitioning students must have completed both Theatre 100 - Theatre and Civilization, **and** TFM 160 - Cinema as Art. These courses may be satisfied by taking them at SDSU, or an *approved* equivalent at another school. A grade of "B" or higher is required in each of the two courses.

Personal Statement: Your statement should be typed and approximately two pages in length. Include your career goals, interests, talents, achievements, and any work experience in the field of TV, film, or new media. Write about what makes you stand out, what your passion is, what you hope to accomplish. Give it a personal voice; write well, persuasively, and personally.

Letters of Recommendation A minimum of two letters of recommendation are required. Letters should come from teachers, work supervisors, and professional associates who can assess your abilities and potential to work in this field. Letters may not be from students, including graduate students, or letters from family members or friends. Make sure the letters are on letterhead stationery, signed and dated. Letters should be emailed directly to tfmproduction@mail.sdsu.edu. Please ask your recommenders to put your name in the subject heading. Letters may be addressed "To the TFM Screening Committee," or "To Whom It May Concern." Letters of recommendation become property of the School of Theatre, Television and Film office and will not be returned. If you need a personal copy of your letters, please get them separately from your recommenders.

Visual Creative Materials: Submit evidence of your visual creative work, e.g., films clips, scripts, computer animation clips, photographs, design renderings, etc., for which you have had primary responsibility. Please clearly indicate your role on each production. In addition to your visual samples you may also present scripts. USB drive or Link (Vimeo, YouTube) are both fine providing they can be viewed at a sufficient resolution to judge your work.

Treatment: Submit a treatment for a 1-3 min production (fiction or nonfiction). We are looking for visual storytelling, a script for a visual sequence. On-screen dialogue should be limited to no more than three (3) sentences. Voice-over is permitted. Please note: no car chases, no blow-'em-up sequences – these are not storytelling. No music videos. This is a written submission, do not tape or film.

Number of Times a student may petition

Students are permitted to petition for the TFM major TWICE. Incomplete files will not be reviewed nor will they count as a petitioning attempt. Note: Transfer students should/must petition in April, after they receive their official acceptance to SDSU. If your April petition is denied you may petition once more after your transfer. All portfolios, accepted and denied, must be picked up by students at the TFM office after the petition review process.

Frequently Asked Questions for Petitioning into the TFM Major

1. Q: What should I say in my Personal Statement?

A: Write persuasively and passionately about who you are and what draws you to this major. You are encouraged not to give a biography of your life, but you can write about your passion and interest for the art, craft, and nature of film and television. Writing about projects you have

worked on, internships, classes you have taken, etc., will make your statement more personal. The more specific you are about your focus and your career goals, the stronger your statement will be. This is a chance for you to distinguish yourself from others who write: "I've loved movies since I was 7 years old. My favorite director is Steven Spielberg. I want to direct features and win an Academy Award". This program requires substantial commitment beyond just doing the minimum that is required. We want to get an idea of your commitment and willingness to put in the extra effort. Support your statement with experience you've had, accomplishments or projects you have worked on. Correct spelling and proper grammar are required.

2. Q: How many creative samples should I submit?

A: These samples should represent what you are capable of doing – how many pieces does it take to show that? Visual samples are the strongest choices: these can be film or video clips; stills or photographs, drawings, renderings, graphic art, etc. Choose the few pieces that you feel show you at your best, strongest, most creative. For screenwriters, you may also submit your screenplay or teleplay. For video, we'd like to encourage submitting 2 examples of your strongest work --approximately 5 minutes is fine. It is not a good idea to submit just 1 work in your creative sample.

3. Q: How do you want my visual samples presented?

A: A link to a Vimeo or YouTube clip is best, but make sure the quality is sufficient to be able to judge your work, and be sure to include any necessary passwords. You may also send or deliver a usb flash drive with your work, or hard copies of work like photographs and artwork directly to the school. Since flash drives are tiny, make sure they are securely enclosed in a labeled envelope, and name the drive with your name to make sure your work can be identified. DVDs are not accepted.

4. Q: How long/detailed should my samples be?

A: Short clips are best. Select moments that you feel are representative of your strongest work in the piece. For instance, if you have made a 20-minute movie, edit it to show two or three moments you are especially proud of. Also, be sure to indicate exactly what you did on the production on the label and on the cover sheet. Make sure all of your materials are labeled clearly and include your name.

5. Q: May I use the equipment in the Department to put together my samples of creative work?

A: No. Unfortunately, we have a limited amount of equipment and must keep it available to undergraduate and graduate students in the major. However, even inexpensive camcorders can deliver good quality images and you can probably find one to borrow from friends or neighbors. Another option is to take a course from a Community College that provides equipment. This may give you access to equipment, people to help you with your project and valuable feedback.

6. Q: What is a treatment?

A: A treatment is written to convey an idea so that the reader can visualize the story. Therefore, we are looking for a document that demonstrates your ability to visualize, and then convey, a story. For example, if your story is Goldilocks and the Three Bears, you might want to describe

what Goldilocks is seeing and feeling rather than just saying that she walked into the Bear's house. If you can paint the picture in a visual way (how we would see it) rather than just a description, all the better. In other words, "As Goldilocks pushed open the door to the Bear's house, her heart was racing. She could see three chairs and three bowls of porridge on the table. Goldilocks kept looking over her shoulder, because she knew that the Bears could come back home any minute... but she was frightfully hungry. Goldilocks was afraid to go inside, but the porridge just looked so delicious. She took one more look behind her and then slipped inside." As you can see, there are elements that give the reader the emotion that Goldilocks is feeling and elements that visually describe what a camera would see (shot of Goldilocks peeking in door, shots of bowls of porridge, etc.). The treatment should present the story visually rather than just describing the action (Goldilocks went inside and saw three bowls of porridge is merely descriptive). We are not looking for an epic film, think of this as the film you would want to make upon acceptance into the department and have exhibited in the TFM Student Film Festival.

7. Q: How should I write out my treatment? (format issues, length, detail)

A: Do not use screenplay format, this is a treatment and should be written more like a story. Format isn't important, visual imagination is. Make sure we can "see" your characters. Make sure the point of your story is clear. Break out your story into visual moments or beats. Write actively. Choose a story that is simple and visual. Don't rely on a lot of dialogue. Writing skills are important. Make sure your spelling and grammar are correct. A page or two should be sufficient. Think of this as telling us what kind of film you would make as part of a production class. Mega blockbusters and overblown epics do not work as well as a story you might actually be able to film. Remember both narrative and documentary are acceptable forms.

8. Q: If my first petition is denied, how can I find out what to do for my second try?

A: Due to our commitment to maintaining the highest standards of education in a field that requires expensive technical equipment and small class sizes, we can only accept a limited number of applicants each term. Unfortunately, this means that many qualified applicants are not accepted. We seek diversity, talent, creativity, potential and commitment. Regrettably, we can't personally critique and respond to each petition. However, you can use these guidelines to critique your own petition: If your GPA is at the low end of the range, other elements must be stronger to balance it out. In other words, your creative work or experience must be exemplary. Try to strengthen your creative samples. If you have not completed the pre-requisites but are currently enrolled, your petition may not have been granted pending successful completion of the pre-requisites. Don't apply a second time until you have all of the pre-requisites. If your package isn't complete and organized, you aren't presenting yourself in a professional manner and the committee hasn't seen you in your best light. Make sure that anyone who picks up your petition package can easily see who you are and what you have done.

Main reasons for denial of petitions:

GPA BELOW THAN 3.4 IS LESS COMPETITIVE.

POOR SAMPLES; POOR WRITING; CURSORY LETTERS

LACK OF FOCUS AND DIRECTION; STUDENTS ONLY INTERESTED IN SCREENWRITING OR RADIO OR SPORTS BROADCASTING ARE GENERALLY BETTER SERVED IN OTHER PROGRAMS

The competitive student will stand out in at least 3 of the required sections. (*G.P.A., Personal Statement, Letters of Recommendation, Creative Visual Samples, Treatment.*)

IV- Required Courses for the B.S. in Production.

This advising sheet does not include your General Education Requirements. For General Education Requirements (49 units) consult your general catalog.

Lower Division courses: 15 Units

| | | |
|-------------------|-------------------------------------|---|
| THEA 100 | The Art of Theatre | 3 |
| THEA 120 | Heritage of Storytelling | 3 |
| TFM 110 | Writing for Television and Film | 3 |
| TFM 160 | Cinema as Art | 3 |
| Plus 3 units from | THEA130 ART157,258,259, or MUSIC151 | 3 |

Graduation Writing Assessment Requirement: Passing the Writing Placement Assessment with a score of 10, or Journalism and Media Studies 310W, or Rhetoric and Writing Studies 305W with a grade of C (2.0) or better.

Major: A minimum of 42 Upper Division units to include:

27 units selected from:

| | | |
|-------------|---|---|
| TFM 310 | Film, Television, and New Media Criticism | 3 |
| TFM 314 | Video and Film Production | 3 |
| TFM 330 | Cultural Aspects of Media | 3 |
| TFM 361 | Studio Production | 3 |
| TFM 362 | Intermediate Film | 3 |
| TFM 364A or | | 3 |
| TFM 364B | Film Classics | |
| TFM 510 | Advanced Script Writing | 3 |
| TFM 540 | Documentary Production | 3 |
| TFM 560 | Advanced Film | 3 |

6-9 units selected from:

| | | |
|---------|--|---|
| TFM 321 | Sound Design | 3 |
| TFM 322 | Cinematography | 3 |
| TFM 327 | Film and Video Editing | 3 |
| TFM 350 | Staging and Art for Television and Film | 3 |
| TFM 401 | Business Aspects of Television and Film Production 3 | 3 |
| TFM 465 | Compositing | 3 |
| TFM 490 | Internship | 3 |
| TFM 499 | Special Study | 3 |
| TFM 522 | Advanced Film and Television Cinematography | 3 |
| TFM 550 | Art Direction for Television and Film | 3 |
| TFM 551 | Production Design for Television and Film | 3 |
| TFM 559 | Digital Design | 3 |
| TFM 561 | Advanced Television | 3 |
| TFM 590 | Directing for TV and Film | 3 |

| | | |
|----------|-------------|---|
| THEA 359 | Directing 1 | 3 |
|----------|-------------|---|

And 6-9 units selected from:

| | | |
|-----------|--|---|
| TFM 363 | International Cinema | 3 |
| TFM 364 A | History of Film Classics | 3 |
| TFM 364 B | History of Film Classics | 3 |
| TFM 430 | History of Prime Time Television | 3 |
| TFM 462 | Documentary: History and Theory | 3 |
| TFM 470 | Critical Studies of Gender/Sexuality/Media | 3 |
| TFM 530 | Selected Topics in Genre Studies for Television and Film | 3 |
| TFM 563 | Documentary History and Theory. | 3 |
| TFM 571 | Selected Topics in Director Studies | 3 |
| TFM 573 | Selected Topics in History of Film, TV, and Media | 3 |

A minor is not required for this major.

V- Application to Critical studies emphasis.

Impacted program. The Television, Film and New Media major is designated as an impacted program. Students first declare as TFM pre-majors. To be considered for advancement into the Critical Studies emphasis students must meet the following requirements:

Have a cumulative grade point average of 3.00 or higher.

Complete TFM 110, TFM 115, TFM 160, and Theatre 100 and Theatre 120 with grades of B or higher. These courses may not be taken for credit/no credit (Cr/NC). These courses must be completed, with grades on file, *prior* to advancing into the major.

To enter the Critical Studies Major students who meet the requirements must see C.J. Keith (Undergraduate Advisor) and submit a Change of Major form to the Registrars Office.

VI- Required Courses for a B.S. in Critical Studies.**Lower Division courses: 15 Units**

| | | |
|----------|---------------------------------|---|
| THEA 100 | The Art of Theatre | 3 |
| THEA 120 | Heritage of Dramatic Literature | 3 |
| TFM 110 | Writing for Television and Film | 3 |
| TFM 115 | Audio-Visual Production | 3 |
| TFM 160 | Cinema as Art | 3 |

Graduation Writing Assessment Requirement: Pass the Writing Proficiency Assessment (WPA) with a score of 10 or above, or complete JMS 310W, or RWS 305W with a grade of C (2.0) or better.

Major: A minimum of 39 Upper Division units to including:

| | | |
|-----------|---|---|
| TFM 310 | Film, Television, and New Media Criticism | 3 |
| TFM 330 | Cultural Aspects of Media | 3 |
| TFM 363 | International Cinema | 3 |
| TFM 364 A | History of Film Classics | 3 |
| TFM 364 B | History of Film Classics | 3 |
| TFM 563 | Documentary: History and Theory | 3 |

And 9 units selected from:

| | | |
|---------|---|---|
| TFM 470 | Critical Studies of Gender/Sexuality/Media | 3 |
| TFM 530 | Selected Topics in Genre Studies for TV and Film | 3 |
| TFM 571 | Selected Topics in Director Studies | 3 |
| TFM 573 | Selected Topics in History of Film, TV, and Media | 3 |

And 12 units selected from:

| | | |
|-------------------------------|---|---|
| AFRAS 465 or FRENCH 465 | Africa in Literature and Film | 3 |
| ANTH 439 | Cultural Comparisons Through Film | 3 |
| CCS 400 | Mexican Images In Film | 3 |
| CLASS 350 | Classics and Cinema | 3 |
| EUROP 424 | European Cinema | 3 |
| GERMAN 320 | German Film | 3 |
| HIST 436 | Modern Jewish History in Feature Films | 3 |
| JMS 408 | Media and Society | 3 |
| JMS 410 | Media and Sexuality | 3 |
| RELS 364 | Religion and Film | 3 |
| TFM 470 | Critical Studies of Gender/Sexuality Media | 3 |
| TFM 490 | Internship | 3 |
| TFM 499 | Special Study | 3 |
| TFM 530 | Selected Topics in Genre Studies for TV and Film | 3 |
| TFM 571 | Selected topics in Director Studies | 3 |
| TFM 573 | Selected Topics in History of Film, TV, and Media | 3 |
| THEA 460 A | History of Theatre | 3 |
| THEA 460 B | History of Theatre | 3 |
| THEA 465 | Theatre of Diversity | 3 |
| THEA 530 B | Period Dress and Decor | 3 |

This advising sheet does not include your General Education Requirements.

A minor is not required for this major.

VII- TFM Minor.

Impacted program. Television, Film and New Media is designated as an impacted program and specific requirements are enforced to admit to the major and the minor programs of study.

To declare the Minor you must have completed at least 30 semester units with a minimum of 3.0 GPA overall, and completed TFM 160 and THEA 100 with grades of B or better.

Courses in the minor may not be counted toward the major, but may be used to satisfy preparation for the major and general education requirements, if applicable. A minimum of six upper division units must be completed at SDSU.

Please Note: Production courses are NOT open to TFM minors.

Prerequisites for the minor:

| | | |
|-------------|--------------------|---|
| Theatre 100 | The Art of Theatre | 3 |
|-------------|--------------------|---|

| | | |
|--------------------------|--|---|
| TFM 160 | Cinema as Art | 3 |
| AND | | |
| TFM 110 | Writing for Television and Film | 3 |
| TFM 310 | Film, Television, and New Media Criticism | 3 |
| AND 6 units from: | | |
| TFM 363 | International Cinema | 3 |
| TFM 364 A | History of Film Classics | 3 |
| TFM 364 B | History of Film Classics | 3 |
| TFM 401 | Business Aspects of Television and Film Production 3 | 3 |
| TFM 430 | History of Prime Time Television | 3 |
| TFM 563 | Documentary: History and Theory | 3 |
| AND 3 units from: | | |
| TFM 330 | Cultural Aspects of Media | 3 |
| TFM 470 | Critical Studies of Gender/Sexuality Media | 3 |
| TFM 530 | Selected Topics in Genre Studies for TV and Film | 3 |
| TFM 571 | Selected Topics in Director Studies | 3 |
| TFM 573 | Selected Topics in History of TV, Film, and Media | 3 |
| Total Units 21 | | |

VIII- Faculty and Staff information.

Director of the School of Theatre, Television and Film

D.J. Hopkins
Professor 40229 DA202 dhopkins@mail.sdsu.edu

Undergraduate Advisor for the TFM Area

Stuart Voytilla
Full Time Lecturer 41375 DA203 svoytilla@mail.sdsu.edu

Full Time Faculty

Department of Television, Film and New Media

Gregory Durbin
Professor 46856 COM 101 gdurbin@mail.sdsu.edu
Film Production, TFM Area Head

Mark Freeman
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Documentary Film

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Documentary Film

David Morong
Professor, Graduate Advisor 48654 COM 112A dmorong@mail.sdsu.edu
Art Direction, Production Design

| | | | |
|--|-------|------------|-----------------------|
| Timothy Powell Professor Television Production, Documentary Filmmaking | 43520 | COM 124 | tpowell@mail.sdsu.edu |
|--|-------|------------|-----------------------|

Staff**Department of Television, Film and New Media**

| | | | |
|---|-------|-------------|------------------------|
| Dana Imperatore Fiscal Coordinator | 41176 | DA 201B | anderso2@mail.sdsu.edu |
| Angie Parkhurst TTF Department Coordinator | 45091 | DA 201 | aparkhur@mail.sdsu.edu |
| Greg Penetrante TV/Film Studio Engineer, Video/Film Sound Design | 46090 | COM 154D | gregpen@mac.com |
| James Ray TV/Film Studio Engineer | 46744 | COM 154A | james.ray@sdsu.edu |
| Sean Sauer TV/Film Equipment Checkout Manager | 45041 | COM 151 | ssauer@mail.sdsu.edu |

SECTION 2

OFFICIAL POLICY HANDBOOK
FOR
PRODUCTION FACILITIES AND
EQUIPMENT

School of Theatre, Television, and Film
San Diego State University



Part I

FILM PRODUCTION

EQUIPMENT AND FACILITIES



EQUIPMENT CHECKOUT ROOM

LOCATION: COM 151

PHONE: 619.594.5041

Checkout is open Monday – Friday: **9am-12pm for equipment returns** and **1pm-4pm for equipment pick-ups**. Reservations and general information are available during all open hours. Checkout is staffed by one technician and operated by student assistants, whose job is to coordinate the use of the equipment by students according to the guidelines set forth in the following pages. Encourage your instructor or GA/TA to bring the entire class into checkout during the first week of each semester for the “How Checkout Works” demo.

A PARTIAL CHECKOUT INVENTORY

- 16mm MOS (silent) cameras
- 16mm crystal synch cameras
- A variety of camera supports, including two dollies, fluid-head tripods, spreaders, and hi-hats
- Sync-sound recorders
- Solid state audio recorders
- A variety of location and studio microphones: shotguns, lavaliers, cardioids, etc., with fishpoles, shockmounts, and zeppelins
- Location lighting kits
- Digital camcorders, Video camcorders, cameras, decks, and support items
- HDV Digital camcorders

For a complete and detailed inventory, see the charts in Checkout. All equipment is available for student use throughout the academic year.

ACCESS

Before you begin to use TFM equipment and facilities, you need to know the answers to the following three questions.

1. Are you eligible and certifiably competent to use the equipment?
2. What are the actual procedures for obtaining and returning equipment, and what are the penalties for late returns?
3. To what extent are you financially responsible if you damage or lose equipment?

ELIGIBILITY

In order to be eligible to use TFM equipment and facilities you must:

1. Be **currently** enrolled in the TFM department.
2. Be enrolled in a production class (including 499, 795, or 799 special projects)
3. Have a current “Red Card” on file in Checkout.

HOW THE BOARD WORKS

Let's say you want CP16 #122 from Monday, April 26th to Friday, April 30th. Your initials will be entered as follows:

| WEEK # | 5 | | | | | 6 | | | | |
|------------|------|----|----|----|----|-----|---|---|----|---|
| DATE | 4/26 | 27 | 28 | 29 | 30 | 5/3 | 4 | 5 | 6 | 7 |
| ITEM | M | T | W | TH | F | M | T | W | TH | F |
| CP16#122 | GD | → | → | → | | | | | | |
| Canon #207 | | | | | | | | | | |
| ACME #106 | | | | | | | | | | |

Mark your initials **LEGIBLY** on the board in the pick-up day square (in the example, CP16 #122 on Monday, April 26th). Extend a line across the board and through the square that represents the **day before** your equipment is due (i.e. through Thursday, April 29th). **Leave the return day square blank.** Remember, your equipment must be returned before 12 noon!

YOUR INITIALS MUST BE LEGIBLE!

If Checkout cannot read your initials, your reservation could be forfeited!

THE EQUIPMENT RESERVATION FORM

Now that you have secured the equipment you want, you must reserve it by filling out an Equipment Reservation Form.

You must fill out an Equipment Reservation Form to officially reserve any equipment. This form, which is in duplicate, is available in Checkout. It allows you to reserve specific equipment for a specific calendar period.



EQUIPMENT RESERVATION FORM

SAN DIEGO STATE UNIVERSITY · SCHOOL OF THEATRE, TELEVISION, AND FILM
 DEPARTMENT PHONE 619-594-5091

CHECK OUT #: 619-594-5041 **EQUIPMENT PICK UP:** M-F, 1:00-4:00 PM **EQUIPMENT RETURN:** M-F, 9:00-12:00 PM

| | | | |
|----------------|-------------------|-------------------|--|
| LAST NAME: | TODAY'S DATE: / / | | |
| FIRST NAME: | PICK-UP DATE: / / | | |
| EMAIL | DUE DATE: / / | | |
| PHONE #: _____ | CLASS #: _____ | EXTEND UNTIL: / / | |

| | DESCRIPTION | TTF# | | DESCRIPTION | TTF# |
|---|-------------|------|----|-------------|------|
| 1 | | | 8 | | |
| 2 | | | 9 | | |
| 3 | | | 10 | | |
| 4 | | | 11 | | |
| 5 | | | 12 | | |
| 6 | | | 13 | | |
| 7 | | | 14 | | |

I agree to the following conditions:

1. I (or my group) am financially responsible for loss, theft or damage to above listed equipment. See also Equipment Assignment form.
2. I will report loss, theft or damage immediately to the Checkout supervisor (619-594-5041).
3. I understand and agree to accept the penalties for late returns stated in the Official Policy Handbook.
4. I have found all equipment listed above to be complete and in good working order.

OK
 OUT: _____

OK
 IN: _____

Student
 Signature: _____

FILLING OUT THE EQUIPMENT RESERVATION FORM

- Phone Number: Write in the phone number where you can be reached in case a problem with your reservation arises.
- Class: What class is the equipment being used for?
- Today's Date: The date you are filing your reservation.
- Pick-up Date: Indicate the date you will pick up the equipment (anytime after 1pm).
- Due Date: Indicate the actual date you will return the equipment. Remember, equipment is due back on the **day after** the last one marked on the Checkout board, **before noon**.
- Extend Till: Leave this date blank. Extensions will be explained later.

Helpful Information

Under the top portion of the form you will find the phone numbers for the TTF main office and Checkout as well as Checkout's pick-up and return hours.

The Equipment Box

Underneath the Helpful Information is a box divided into 14 spaces. Under the columns marked ITEM write in each piece of equipment as it is listed on the Checkout board. Next to each ITEM box is a smaller box for the equipment's corresponding TTF Dept. ID numbers. These numbers are listed on the Checkout board next to each piece of equipment.

Agreements

The four statements listed under the Equipment Box spell out the responsibilities that you agree to abide by when you sign the Equipment Reservation Form. Reread them each time you reserve equipment and don't hesitate to ask any Checkout attendant if anything is unclear.

OK Out and OK In

Leave these spaces blank. A Checkout attendant will initial the appropriate space after inspecting the condition of your equipment before it leaves Checkout and upon its return.

Student Signature

Leave this blank until you come to pick up your equipment. After you have filled out your Equipment Reservation Form, a Checkout attendant will initial it and ask you if your initials are on the board.

NOTICE #1

Whatever appears on the reservation form is used to settle any reservation conflicts, therefore it is wise to double check and make sure that the dates and items on the Equipment Reservation Form match those that you have initialed on the board. **YOU are responsible for the accuracy of your reservation!**

NOTICE #2

YOU MUST FILL OUT A FORM! Any initials on the board that do not have a corresponding reservation form on file will be erased.

You have just completed the reservation procedure. You should keep the yellow copy of your Equipment Reservation Form for verification when you come to pick up your equipment. A Checkout attendant will file the other copy alphabetically under your last name in the "equipment reserved" file box.

EQUIPMENT RESERVATION SUMMARY

- A. Check the board.
- B. Enter your reservation (legible initials) on the board.
- C. Fill out an Equipment Reservation Form. Be sure to specify equipment (by #) and your pick-up and return dates.
- D. Get the request slip initialed by a Checkout attendant.
- E. Double check your reservation on the Checkout board and keep the yellow copy of the form for your records.

RESERVATION GUIDELINES AND POLICIES

How far in advance can I reserve equipment?

- A. Equipment may be reserved up to one month (4 seven day weeks) in advance. For example, the earliest you can make a reservation is four Mondays before the Monday that you want to pick up your equipment.
- B. Faculty reservations for classroom use of equipment will generally be made at the beginning of the semester.
- C. Reservations for the subsequent semester may not be made until the beginning of that semester.

How long can I keep the equipment?

The length of time you are allowed to keep equipment varies according to what equipment you are checking out and what class you are in. Much of the 16mm Film Production Equipment may be reserved for up to four consecutive days. It must be returned before noon on the fifth day, counting from the day it was picked up. If the fifth day happens to be a weekend day, it is due back on Monday, before noon. Due to the changing demands of course requirements, traffic flow from semester to semester, and fluctuations in the inventory – it is advisable to check with the Checkout supervisor if you are not sure how long you can keep an equipment package.

How long must I wait before re-reserving the equipment I just returned?

48 hours (a period of two days, including two nights).

Can I extend the due date for the equipment I already checked out?

Due to the changing demands of course requirements, extension periods change frequently. For the current extension policy, see Checkout personnel.

NOTICE: Checkout will not accept any extensions, reservations, or “equipment availability checks” over the phone. You must make all extensions and reservations in person.

Do I have to reserve equipment in advance?

Advance reservations are not required to take out equipment. If the equipment is available and you are authorized to use it, you can fill out an Equipment Reservation Form for it on the spot. Of course, it is always wise to plan well in advance for your equipment needs.

Early Returns

If you return equipment early, **erase your initials off the board** for the remainder of your reservation for each piece of equipment that you have returned. This will enable others to take advantage of your previously reserved equipment.

DON'T KEEP UNUSED EQUIPMENT SITTING AT HOME!

It prevents others from using it and increases the chances of theft or damage, which you are responsible for!

What if I want to change my reservation?

You can modify your reservation at any time, provided all changes are recorded first on the board and then on Checkout's copy of your form, and provided that you do so in person.

ALL EQUIPMENT IS DUE BACK IN CHECKOUT BY NOON

You can avoid the rush that occurs at 11:55am each day by planning ahead! Late returns **will** receive penalties (see Penalties). Checkout will receive only as much equipment as it can process by 12 noon. Arriving at Checkout at 11:55 does not guarantee your equipment will be accepted. Don't wait until the last minute. Come early and avoid a late fee.

What if I forget, I am late, or I am unable to pick up my equipment?

If you do not pick up your equipment by the close of Checkout (4:00pm) on your pick-up date, unless you call in, you may have to **forfeit** your entire reservation. **All** your equipment for the entire time of your reservation will become available to whoever wants it after 4:00pm on your pick-up day. If you are unable for any reason to pick up your equipment on time, **be sure to let Checkout know in advance.** You can extend your reservation until the next day and avoid forfeiture by **calling Checkout** and telling the attendant that you will not be able to pick-up your equipment until the next day.

TFM EQUIPMENT MAY NOT BE USED FOR NON CLASS RELATED PROJECTS

When you sign the reservation form, you are agreeing to this rule. Violation will result in loss of Checkout privileges (see Penalties).

RESERVATION PRIORITIES

- A. Instructors needing equipment for lab or classroom use have the **highest priority**. These requests will be blocked out on the checkout board in red, by course number, and will generally appear on the board early in the semester.
- B. Other priorities are set by the TFM faculty each semester, you can find which equipment is available for each class and the priorities currently in effect by visiting Checkout.

“Bumping”

Of course, you are encouraged to plan productions carefully and well in advance of your production start dates. In the event of scheduling conflicts, you are urged to negotiate and compromise wherever possible. However, there are occasions when bumping is allowed. You may bump a lower priority reservation if you have a higher priority, **provided you notify the “bumpee” at least a week (7 days) before the pick-up day** (see Priorities). It is your responsibility to notify the person being bumped before reserving his or her equipment and erasing their initials from the Checkout board. You **must** make actual contact, either in person or by phone. Leaving a message is not considered making contact. Before making any changes to the board, notify a checkout attendant to ensure that all procedures have been followed. Bumping is rare and should be considered a last resort in the event that sharing of the equipment is impossible.

How much equipment can I reserve?

A. You (or your group) may reserve only one item from each of the following categories per shoot:

- Sound Cameras
- Tripods
- Dollies
- Flag Kits
- Video Cameras
- Sound Recorders
- Mounting Kits
- Fishpoles

B. You (or your group) may reserve two items from the following categories per shoot:

- Light Kits (2)
- C-stands (sets of 2)

C. You (or your group) may reserve one of each type of microphone per shoot:

- Shotgun
- Handheld (Cardioids)
- Lavalier

Picking Up Equipment

All equipment **must** be picked up from 1 – 4pm.

Bring the yellow copy of your Equipment Reservation Form when you come into Checkout to pick up your equipment. Show the form to a Checkout attendant and he or she will pull your reservation from the files and proceed to gather your equipment. The attendant will inspect the condition of each piece of equipment and verify the contents of each equipment kit as it is set on the counter. After the attendant has checked your equipment, it is your turn to double check and make sure everything is accounted for and in proper working condition.

NOTICE #1 **All equipment must be returned to Checkout in the same condition it was in when it left.** Pay close attention to how the equipment is packed in its case when it goes out as you will be asked to rewind any cords and repack any items that are not correctly returned.

NOTICE #2 Batteries checked out with video cameras must be returned fully charged.

EXAMINE ALL EQUIPMENT CAREFULLY BEFORE SIGNING. If an item is missing from a package or if the equipment is damaged or malfunctions in any way, ask the Checkout attendant to make a note of it on your Equipment Reservation Form before you sign it. When you sign the form, you are assuming complete responsibility for the equipment and affirming that it is in working order.

The person whose name appears at the top of the Equipment Reservation Form must be the same person who signs the form and assumes responsibility.

When everything is okay, the attendant will initial the “OK OUT” line on the reservation form. You will then sign the Equipment Reservation Form. You will be given the yellow copy of the form, which now bears both your signature and the initials of the Checkout attendant. This is

your receipt; keep it in case of any disputes about the tardiness or condition of the equipment when it is returned. The white copy will be filed in the “Equipment Out” file box.

In the event that you will not be able to pick up your equipment, you may designate an alternate group member to receive it for you. To accomplish this, list on the Equipment Reservation Form who your alternate is and resign your name.

Returning Equipment

All equipment **must** be returned to Checkout by **noon** on the date due.



When you bring your equipment back to Checkout, the Checkout attendant will pull the white copy of your Equipment Reservation Form from the files and check off each piece of equipment that is returned **complete, properly packaged, and in good working condition.**

NOTICE: Allow time on your return day for you and the attendant to inspect each piece of your equipment together. Don't wait until 11:45 to turn in your equipment. Checkout will receive only as much equipment as it can process by 12 noon.

Your equipment return will not be considered complete until both you and the attendant agree upon the condition of the returned reservation.

Don't leave Checkout before your equipment has been inspected and your form has been signed. This is considered a late return and you will be penalized accordingly.

When your equipment return is complete, the Checkout attendant will sign his or her acknowledgement of receipt on the original white copy and also on your yellow copy if you need a receipt for your files.

PENALTIES

Because of the high demand for equipment and the fact that late returns often irreparably inconvenience your fellow student's productions, late penalties are regarded very seriously. In the event that you are unable to return your equipment on time, **notify Checkout as soon as possible.** A Checkout attendant will tell you who is scheduled to use the equipment next, and it is incumbent upon you to notify that person immediately. Acting quickly and responsibly *may* lessen or eliminate your penalty.

Penalties are acquired as follows:

1. A first-time violation in one semester that **does not** jeopardize someone else's production will result in a stern warning.
2. A first-time violation in one semester that **does** jeopardize someone else's production will result in a **one-week suspension** of all checkout privileges. (Black mark #1)
3. A second violation within one semester, whether or not it jeopardizes another production, will result in a **three-week suspension.** (Black mark #2)
4. A third violation in one semester will result in a **full three-month (one semester) suspension of checkout privileges.** (Black mark #3)

Late Fees

In addition to the penalties mentioned above, each time equipment is returned after 12 noon on the due date, the student responsible for the equipment will be charged an administrative late fee of \$20. This money is deposited into the university general fund and does not benefit Checkout. Failure to clear this debt will result in the following:

1. Registration will not be processed.
2. A hold on grades.
3. A hold on diplomas.
4. A hold on evaluations.

These penalties will carry over into the new semester.

Eating/Drinking in Labs

Smoking, eating, and drinking are prohibited in all of the facility rooms. This policy applies to all faculty, staff, and students. First time violations will result in a **two-week** loss of lab privileges for the individual and his/her group. A second violation warrants a **four-week** suspension.

Parking

Parking on the main campus is very limited. TFM has been provided with three parking spaces for the sole purpose of loading/unloading equipment from Checkout. Two of the spaces are located in the alley outside COM 151 and the third space is next to the dumpster in front of the PSFA building. Parking is limited to 15 minutes and is not valid until you have exchanged your student ID for a dashboard permit (SP/140) obtained through Checkout. The spaces are NOT to be used for the following.

1. To see your instructor.
2. To go to class.
3. To go to your locker.
4. To reserve equipment in Checkout.

Violation of this policy will result in the issuance of a ticket by Checkout personnel. Ticket fines are as follows:

Parking in the red zone - \$50.00

Parking without a SP/140 permit - \$21.00

USE OF PROP WEAPONS IN STUDENT FILMS

The use of prop weapons on any SDSU production that does not have a TFM faculty member on-set requires the participation and presence of a prop master holding an Entertainment Firearms Permit. Never utilize any type of prop weapon without notifying the local law enforcement authorities. More than once, a Director and his Prop Master have been arrested because they did not follow this simple rule. In most cases they will require that an officer be assigned to the production set during usage. Students shooting on campus must call Dept. of Public Safety at 594-1991 at the start and end of each day the props will be used and inform them of the activity.

THE USE OF REAL FIREARMS IS ALWAYS PROHIBITED.

DAMAGE, LOSS, AND THEFT

Your Responsibilities and Liability

Damage – Negligence vs. Wear and Tear

While “loss” and “theft” are straightforward concepts, “damage” is sometimes a gray area. The School of Theatre, Television, and Film considers damage to be related to negligence, as opposed to “normal wear and tear.”

Examples of Negligence

A camera dropped from an unattended tripod, a lens left in a hot car without protection, fingerprints on the front of a lens that were not immediately wiped off with lens cleaning fluid and lens tissue, a NiCad battery has been over-charged, any moving part of any apparatus that has been forced, a dropped light – you get the idea.

The person or group who signed the Equipment Reservation Form when the equipment was picked up must replace equipment damaged due to negligence, regardless of whoever actually damaged the equipment.

Equipment Loss

The person or group who signed the Equipment Reservation Form, regardless of whose care the equipment was under at the time of the loss, must replace any equipment that is lost during the time of your reservation. Remember this when you assign members of your crew to “be responsible” for your equipment.

Theft

In the event of theft, **you are required to notify local police immediately**, and to notify Checkout as soon as possible. The person or group who signed the Equipment Reservation Form, regardless of whose care the equipment was under at the time of the theft, must replace any equipment that is stolen during the time of your reservation. Remember this when you assign members of your crew to “be responsible” for your equipment.

Malfunctioning Equipment

If you are experiencing a problem with a piece of equipment while on a shoot, you are encouraged to call Checkout right away. Often, the problems are comparatively minor and can be easily fixed. If the problem is beyond immediate on-site repair, bring the item in to Checkout as soon as possible.

If the breakage is not due to negligence, and a similar piece of equipment is available, you can sign it out. If not, Checkout will attempt to repair the equipment as soon as possible. This is a circumstance which points out the need for advance contingency planning; be aware of resources for all types of equipment you might need because breakage is a fact of life.

Financial Responsibility

Stated on the Equipment Reservation Form that every equipment user must sign: ***I am financially responsible for loss, theft, or damage to equipment that I sign for.*** In the event of

loss, theft, or negligent damage, you/your group will be required to repair, replace, or pay for equipment. Normally the Checkout supervisor determines if damage has resulted from negligence (this is usually obvious).

If you feel that you have been cited unfairly, see your instructor. If necessary, the matter will be brought before the Facilities Committee for appeal.

Repairing Damaged Equipment

If you are cited for damages stemming from negligence, obtain a written statement from Checkout describing the equipment and the nature of the damage sustained. Usually this will be noted on your Equipment Reservation Form when you return the damaged equipment.

You may have the equipment repaired on your own or reimburse Checkout for the repair that they make or contract.

Obtaining the repair yourself affords you the advantage of “comparison shopping.” Before having any repairs done, you must notify Checkout as to where you are obtaining the repair. They may be unfamiliar with the vendor and wish to have more information before consenting to their performing the repair. If you cannot find a repair person who can complete the repair promptly, Checkout will handle the details and charge you accordingly.

If you do not pay for the repair in a reasonable amount of time – or arrange for payment in the case of very expensive repairs – your Checkout privileges will be restricted and/or you may be barred from registration or graduation.

Replacing Lost or Stolen Equipment

Should you wish to replace lost or stolen equipment yourself, **be sure the Checkout supervisor approves your choice of replacement.** If the Checkout supervisor does not approve your choice of replacement, and you wish to appeal, speak to your instructor or a member of the Facilities Committee.

When you replace equipment - either by paying Checkout directly or by buying the equipment elsewhere - be sure to **obtain a signed receipt** from Checkout. This receipt is the only proof you will have that you indeed replaced the equipment. If Checkout purchased the equipment from a vendor, obtain a copy of their purchase receipt as well as the receipt for the money itself. Your cancelled check may not protect you in the event of a dispute.

INSURANCE

The Office of Business and Financial Affairs will assist you in obtaining evidence of liability and equipment insurance coverage which will be required for your film shoots. The following steps **must** be followed for me to process your requests.

1. Complete the aSDSU School of Theatre Television and Film, Film Shoot form. Obtain the signature of either your professor or department chair.

1. To obtain insurance coverage for film equipment, please complete the attached Request for Equipment Rental Insurance form. Attach a copy of the equipment list, including equipment values, which you received from the University or vendor.
2. Each non-university participant in your film shoot must sign a copy of the attached Waiver and Release prior to the film shoot.

The deductible is \$1,000 (the student is responsible for the first \$1,000 worth of damage if a claim is filed).

We will provide you with a quote for the premium which must be paid via credit card on our website link prior to receiving insurance coverage.

Please submit your forms and a copy of your Red ID to me at Business and Financial Affairs, Administration Building, Room 320, at least five (10) business days prior to your film shoot. In the event that your request is submitted less than ten days prior to your shoot, I cannot guarantee the request will be fulfilled. If you have any questions or to schedule an appointment, please call (619) 594-6018 or e-mail dfranco@mail.sdsu.edu.

THE TROUBLE REPORT

Trouble Report Sheets are in each of the post-production facilities as well as in Checkout. If you have problems with any Checkout equipment, you **must** fill out a Trouble Report and submit it to Checkout as soon as possible. Usually the problem you experienced is a result of normal wear and tear and can be quickly repaired.

When students do not fill out Trouble Report, everybody suffers. Small repairs become big expensive repairs and the equipment goes “down” for a long period of time while it is being fixed.

A more common advantage to filling out Trouble Reports deserves some consideration. Sometimes the equipment you are using has a strange quirk. You may experience some difficulty with your equipment, and perhaps being somewhat unfamiliar with it, you convince yourself that you’ve broken it. This is rarely the case. If you let Checkout (and, consequently, other students) know you are having a problem, there is a good chance someone can help you solve it easily and cheaply. Your shoot will not be ruined and you will not add another debt to your production budget.

Finally, the equipment is fixed for the next person and he or she is warned about any peculiarities regarding the equipment.

FILM POST-PRODUCTION EQUIPMENT AND FACILITIES

Eligibility

In order to be eligible to use TFM facilities you must:

1. Be currently enrolled in the TFM department.
2. Be enrolled in a production or post-production class (Including 499, 795, or 799 special projects).
3. Have a current Red Card on file in Checkout.

FACILITY POLICIES AND GUIDELINES

Always reserve the facility before using it

You must reserve time to use any facility. If you are found using a facility without the proper authorization, you will be asked to leave!

Courteous Obligations

You must be ready to clear out by the time the next person's reservation starts. Don't waste his or her valuable time while you get your belongings out of the way.

Clean Up

Clean the rooms up before you leave. Put your trash in the trashcan. Start cleaning up early so that the room will be available for the next person when your reservation time is up. Leaving a mess in any facility can result in the suspension of your access privileges.

No-Shows

If, when your time has expired on a machine, no one shows up to use it, you may unpack your belongings and continue working until someone does show up.



Part II

DIGITAL VIDEO PRODUCTION EQUIPMENT AND FACILITIES



OVERVIEW OF DIGITAL VIDEO FACILITIES

San Diego State University's School of Theatre, Television, and Film has facilities to support all phases and types of video production. The studio complex is comprised of Studio A, Production Control, Production Audio, and Master Control. Additionally, the School of Theatre, Television, and Film has Studio C, the old KPBS studio, which is a shell with 90 amps of electricity for film sets. Digital field production equipment is also available from Checkout.

Studio A is approximately 1750 square feet in area and is equipped with three DXC 3000 studio-configured video cameras, a 96-input lighting grid with a catwalk system, and a lighting control board. There are several built-in set elements, and there is plenty of room for freestanding sets. A large complement of studio lighting instruments can be augmented by gear from Checkout, and the studio may be booked for film or television productions.

Production Control is equipped with a Grass Valley Group model 3000 with 12 inputs, Pinnacle DVE-2010 digital effects unit, and a character generator. Production Audio has a Tascam 320-B 20x4x2x1 mixing console, a ¼" audiotape recorder, a cassette recorder, and a CD player.

Master Control is staffed by two full-time employees and several student assistants. Aside from maintaining the equipment, the engineering staff handles scheduling for the studio and control rooms. The staff also assists video engineering and tape operations for studio shoots. The camera controls for studio cameras, U-matic, Hi 8 mm, VHS tapes machines, signal processing, monitoring, and routing equipment make up the bulk of equipment in Master Control.

Studio C is approximately 2800 square feet in area. There is no active power grid, however, there is a 90-amp circuit on the studio floor for plugging in power. If any more power is required for shooting it must be brought in externally. This space is used primarily for complex shoots requiring the need for a freestanding film set.

A **video dubbing station** is located in 157E. Students may dub to and from Mini-DV, DV-CAM, 8mm, VHS, Beta, and ¾".

Post-Production Facility

The post-production facility consists of 26 isolated and secure workspaces for film and video editing and audio post-production. The editing rooms are outfitted with Media 100, Final Cut Pro, and Avid systems. There are 3 ProTools systems, including one state-of-the-art ProTools TDM/HUI system with 5.1 24 bit digital surround mixing capability. Additionally, there is an audio dubbing/ADR facility consisting of two adjoining rooms with a projection window suitable for Foley work and voice-over recording.

GAINING ACCESS TO STUDIO A

Any production scheduled for Studio A must originate by a TFM graduate, senior, or intermediate production class being taught during the semester of desired studio use. The only facilities in Studio A open to student productions is the Green Screen. The set in Studio A is

reserved for in-class work. Any productions that need to build a studio set will need to submit a Studio C proposal.

A brief description of the project must accompany the reservation form.

To reserve a studio, the producer should follow these steps:

1. Obtain the reservation form from the engineering staff and check the availability of the facility.
2. Fill out the form and obtain instructor approval and signature. Faculty will not sign a blank form.
3. Submit the reservation form to the TFM Area Coordinator seven days prior to use. Contact the engineering staff after two days to confirm the status of the reservation.

The instructor of record is ultimately responsible for all activities occurring in the studio with his/her students. The producer of the project is the instructor's representative in the studio, but the instructor is the primary responsible party. Students cannot be in the studio unsupervised at any time. Only members of the production unit (crew, talent) may be present during work sessions (no visitors permitted).

GAINING ACCESS TO STUDIO C

Studio C may be booked for use as a sound stage for graduate, senior or intermediate productions. All activity in studio C must be supervised by a designated studio C supervisor, who must be in the studio at all times a production is rehearsing, setting up, or filming.

Studio C proposals are submitted at the start of each semester, usually around the second Tuesday of the semester. Announcements will be posted outside Checkout and sent out via TFM Homeroom. Proposals will be prioritized based on the following basis: Graduate Thesis Projects Midway Projects, Advanced "senior" projects (TFM 560, TFM 569) Other Advanced Projects such as TFM 522. A studio C proposal form can be found in Part VI of this section.

Studio C Usage Guidelines

Studio C is a shared facility. Other entities within the College of Professional Studies and Fine Arts may need to schedule time in the studio. In order to maintain TFM's good standing with these other departments in the arts, *common courtesy, diplomacy and sensitivity to the needs of other students and faculty is required*. Remember, the studio is in use by regularly scheduled classes. These classes have priority.

A studio supervisor is assigned to all Studio C productions and must oversee **ALL** activities taking place in Studio C during production. This GA will obtain a Studio C key from Checkout, and is responsible for opening and locking the studio. All release and waiver forms must be signed before production can begin. The studio must be kept clean and tidy and a thorough cleanup is required at the end of **every** studio session. All sets and scenery must be assembled in a way that will allow others to use the studio. This includes all regularly scheduled classes. The studio **MUST** be left clean at the end of each shoot day, and all garbage, tools and equipment

must be put away before the start of class Monday morning. You must leave a security and clean-up deposit of \$250 cash with Checkout. Deposit will be refunded when the condition of studio is approved. Failure to adequately clean-up studio, damage to SDSU-owned flats and scenery, or other damage will result in fines that will be deducted from the security deposit and/or additional fees. All SDSU-owned flats and scenery to be used in your production must be approved by David Morong. These must be returned undamaged and in the same condition as when they were checked out. All doors in studio must be locked when studio is not in use. Keys will not be issued directly to students and must be kept by the Studio Supervisor at all times. All prep work done in studio C must be supervised by the Graduate Assistant or done while a 350 TA is present. (During 350 crew hours) Unsupervised work is not allowed.

A Studio C shoot day is 11 hours. That represents a 10 hour shoot, with ½ hour for setup and ½ hour for cleanup at the end of the day. The call times must be arranged with David Morong by the Monday before your shoot so the Graduate Assistant can be scheduled. Extending the shoot day beyond 11 hours requires permission from the Instructor or Record.

SET, PROP AND COSTUME POLICIES.

Scenery needed for all department productions is the responsibility of the producers of the project. If you need support from the department in building a set you need to make separate arrangements with David Morong. Construction resources are limited and are prioritized by the same criteria as the studio C submissions.

Costume Request Guidelines

School of Theatre, Television and Film

San Diego State University

Costume Rental: Teri Tavares 619-594-1179 or 619-594-0183

WHO CAN RENT?: Costumes, properties and furniture are available for rental to students participating in School of Theater, Television and Film classroom activities or officially sanctioned productions. All other groups may inquire about rental arrangements. We do not rent for parties, weddings, Halloween or other nonproduction activities.

APPOINTMENTS: Costume rentals and rental returns are **BY APPOINTMENT ONLY**. To schedule an appointment, the costume rental supervisor at 619-594-1179 or 619-594-0183. We are unable to accommodate walk-ins. The scheduling of actual times for pick-up and return will be at the discretion of the Rental Supervisor. Renters are expected to be on time and late arrivals (more than 10 min. late) will be asked to reschedule. You will have a maximum of 45 minutes per appointment. Please know what you are looking for, so you can use this time wisely.

LIABILITY: The renter assumes all liability for the rental items when they are in the renter's possession. Fees for lost or damaged items will be assessed accordingly at the discretion of the Rental Supervisor and are subject to change without notice. The School of Theatre, Television and Film reserves the right to refuse rental at any time.

ON APPROVAL: Costumes may be taken on approval for two weeks. Costumes/ returned early will still be charged the restock fee. Anything returned late will be charged the per item rental fee.

DEPOSIT: A minimum deposit check for \$100 is required at check-out. This check will not be cashed unless items are not returned on time or come back damaged. The deposit amount is based on the number of costume/prop pieces checked-out and may be increased if there is a significant amount of items rented. The deposit check will be returned once items have been returned undamaged and on time.

MOVING AND LOADING: The renter will be responsible for moving and loading all rented items. You need to bring enough people to move everything in a timely manner.

CLEANING: All costumes must be cleaned as specified on Rental Agreement. Dry cleaned items must be returned in the dry cleaning bags with a copy of the cleaning receipt. A per item cleaning fee of \$10 will be assessed for each costume returned not properly cleaned.

ALTERATIONS: Temporary alterations are allowed (hems, button changes, etc.). All alterations must be restored before costumes are returned. Adhesive products (glues, tapes, iron-ons) may not be used on any item. Garments may not be dyed, painted or cut. Properties/Furniture may not be painted or altered without prior approval. Any painting/altering of props/furniture will result in being charged the replacement fee.

Property Rental Request Guidelines

School of Theatre, Television and Film
San Diego State University

Who Can Rent?: Properties and furniture are available for rental to students participating in School of Theatre, Television and Film classroom activities or officially sanctioned productions. All other groups may inquire about rental arrangements. We do not rent for parties, weddings, Halloween or other non-production activities.

Appointments: Properties and furniture rentals and rental returns are **BY APPOINTMENT ONLY**. A Property rental request form may be obtained online or via email. To schedule an appointment, please call or email the Prop Rental Supervisor or Prop Mistress (see above). We are unable to accommodate walk-ins. The scheduling of actual times for pick-up and return will be at the discretion of the Rental Supervisor and Prop Mistress. Renters are expected to be on time and late arrivals (more than 10 min. late) will be asked to reschedule. You will have a maximum of 30 minutes per appointment. Be prepared. The rental request form is designed to facilitate this time limit. Rental return appointment must be made at time of check-out.

Limits: Weapons of any type are not available for rental. The properties rental supervisor does not handle any special effects equipment (foggers, hazers, etc.) or lighting equipment, which is rented out from the School.

Liability: The renter assumes all liability for the rental items when they are in the renter's possession. Fees for lost or damaged items will be assessed accordingly at the discretion of the Prop Mistress and are subject to

change without notice. The School of Theatre, Television and Film reserve the right to refuse rental at any time.

FEES: Fees for campus related activities are currently being waived. Non campus related rental fees are based on the number of items rented and duration of rental.

Deposit: A minimum deposit check for \$100 is required at check-out. This check will not be cashed unless items are not returned on time or come back damaged. The deposit amount is based on the number of pieces checked-out and may be increased if there is a significant amount of items rented. The deposit check will be returned once items have been returned undamaged and on time.

Moving and loading: The renter will be responsible for moving and loading all rented items. You need to bring enough people to move everything in a timely manner. The TTF Department does not provide dollies, carts, hand trucks, moving blankets or rope, so if you need them, bring your own! Parking next to the building is at your own risk. Do not block sidewalks.

For details on who to contact and what times props can be acquired, check with Sean Sauer or one of the helpful workers in Checkout.

USE OF OUTSIDE CREW MEMBERS

Occasionally, students may wish to avail themselves of a cinematographer, or other key crew person who is not a registered student. In such cases, students may recruit from former students who were enrolled in TFM a maximum of two years earlier and only with professor approval for a max of two such crew alumni per production. All outside crew members must fill out the Waiver and Release form.

HOW TO BOOK AN EDITING ROOM

1. Check the schedules on the Studio A website (studioa.sdsu.edu) for open systems. Calendars may also be posted on the wall outside the lab.
2. It takes two working days to process editing requests. (Monday times should be booked by Wednesday). Get your requests in early!
3. Requests are processed in the order they are received. First-come, first-served.
4. Once you get an acknowledgement of your booking you may sign up on the hourly grids posted inside the lab. Place your initials on the hours you want to use the systems. Also place your initials and telephone number on the bottom of the grids. You get 5-hour blocks per day unless otherwise approved.
5. You have access to the editing lab weekdays from 9am – 8pm. (Hours are subject to change according to demand). You must see Greg Penetrante to obtain a key code. The electronic key will be invalidated on the day your booking is over.

POST-PRODUCTION FACILITY POLICIES

NO personal projects unless expressly approved by facilities committee in writing.

Students get 21 total days per system per semester per production class. Graduate students may get more time depending on the project. Check with instructor.

Students are financially responsible for any equipment damage or theft while they are booked in the lab.

NO open food or drink anywhere in post-production complex! Leave food and drink outside of building, not on floors or in hallways. Violators will have their time revoked and key codes deactivated.

Disconnect your video tape deck from the Media 100 after you are finished and return to VTR storage room with cables disconnected and cleanly wrapped.

Shut down the lab completely when you are finished.

Make sure the lab is locked before you leave.

Part III

EQUIPMENT CARE AND MAINTENANCE



OVERVIEW

This section is devoted to specific care instructions for some of the most frequently used items in Checkout and in the post-production facilities. Because you must have a thorough understanding of any facility or piece of equipment before you receive Red Card approval, it is assumed that you understand how the equipment works before you check it out. These are simply some helpful hints on extending equipment life and maintaining good working conditions. It is not a complete list of all proper care procedures. These suggestions have arisen out of the most common mistakes people make. Anything suggested here is generally a good idea, but many basic procedures are not listed. The introductory and intermediate production courses will give you complete instructions in the care and maintenance of the equipment you will be using. Equipment is to stay in county limits. Special permission is needed otherwise by your faculty advisor.

GUIDELINES THAT APPLY TO ALL EQUIPMENT

1. Always treat a camera like an egg. The same goes for all audio decks, and all sensitive instruments. All cameras and lenses should be transported in shock-resistant cases and surround by at least 3" of high-density gray photo foam. Unfortunately not all TFM equipment is protected in such a manner. If you have a camera that is at risk of damage from shock, be *especially* careful when transporting that camera.
2. Before you put a camera or DV-Cam down, ask yourself if you would eat off that surface. If not, don't put it down there.
3. Don't let cameras and decks sit in the sun unless you are actually using them; if so, cover them with a white or light-colored cloth between takes.
4. The only liquid that should ever touch any of these items is lens cleaner, and then only on the cameras, and then only on the lens itself. Before using lens fluid, first try breathing on the lens and wiping gently with only lens tissue.
5. The oil in your skin is corrosive; avoid fingerprints on *any* equipment, especially lenses. Clean immediately using your breath and lens tissue or a chamois.
6. When putting an item back into its case, be sure it's positioned the way it's supposed to be. For example, if a viewfinder is not in its proper position and the case is banged, it may break right off!
7. If you park a white car and a black car next to each other in the hot sun, each with the windows closed, the white car will get really hot and the black car will get really, really, really hot. The moral: don't store equipment for a very long time in any color car unless it's:
 - a. In the shade.
 - b. On the seats, covered with a white cloth. (Not in the trunk!).
 - c. If you must leave it in the car, have someone watch it, with the windows open. Plan ahead!

Warning: You place yourself and the department's equipment at risk of serious and costly damage whenever you take film or video equipment to the beach or dessert. Even the

slightest trace of sand, salt, or moisture can cause extensive damage. You will be charged for the expensive repair.

SYNC CAMERA/DAT RECORDER OUTFITS (FILM)

This refers to a crystal sync camera or other crystal regulated audiotape recorder or professional crystal cassette recorder, magazines, microphones, fluid-head tripod, batteries, cables, and various other accoutrements. The total value of this equipment is several thousand dollars. Follow these guidelines and you won't have to hock everything you own to pay for damage to the expensive equipment.

16MM CAMERA

During Use:

- Clean gate and lens frequently with canned air.
- Don't leave camera unattended on tripod, especially on rough or unlevelled ground.
- Take special care in mounting the lens. Make sure you know how to remount **before** you remove it.
- On CP-16, make sure the amp is turned off whenever you are not actually recording sound in-camera on mag-stripped film.
- To save battery power, turn camera off (use switch, don't unplug from battery cable) between takes.
- Know your individual camera.** Make yourself intimately familiar with its workings by reading the manual and asking questions of your instructor **before** you shoot. This is true of every piece of equipment you check out, but especially so for cameras.

Before Returning:

- Clean the lens with a drop of lens cleaning fluid and a lens tissue.
- Use canned air on entire camera except shutter mirror, inside magazines, at gate, on lens mount.
- Clean the gate with an orange stick and canned air (don't use breath – too much moisture).
- Close down iris and cap the lens.
- Store zoom lenses so that they are set at a focal length halfway between “wide” and “telephoto.”

SHOTGUN MICROPHONES

During Use:

- Put the microphone back into the windscreen when you take it out.
- Never crush the windscreen.

ALL MICROPHONES

- Wind the cables properly, alternating loops. The microphone cable is the most delicate of all cables, but it has a long life if correctly handled.
- Remove batteries after use.

FLUID-HEAD TRIPOD

During Use:

- Don't force anything on a tripod.
- Although it seems sturdy, it's quite vulnerable to shock. A "bonk" in the right place can make the fluid leak out, rendering the head useless.

VIDEO FIELD OUTFITS

This refers to a video camera (Sony DXC 3000) with a Sony 8800 record deck, along with microphones, headphones, tripod, and accoutrements that include batteries, AC power adaptor, and cables. This package is worth many thousands of dollars, and should be treated with respect.

DV CAMERA

During Use:

- Follow the prior instructions for film cameras, except the part about cleaning the gate with an orange stick.
- Transport on car seat, not in trunk. The trunk's bumpiness may upset the picture as well.
- The case, especially if black, heats up fast in the sun. Don't let case and camera sit in the sun or near a heat source. The camera is made to operate at temperatures below 105 degrees Fahrenheit.
- Video cameras are, generally, much more sensitive than film cameras in terms of bangs, jerky motions, and moisture.
- If the camera must stand in the sun between takes, cover it with a white cloth to reflect heat and prevent light from entering the viewfinder, which can melt the inner plastic and render the viewfinder useless.

Before Returning:

- Turn it off.
- Close down the iris and filters.
- Clean and cap the lens.
- Disconnect and wrap the cable.
- Clean with canned air.

BATTERY

During Use:

- All electronic equipment is extremely sensitive to heat. Overheating and overcharging can shorten battery life. Follow charging instructions carefully; it may vary between types.
- NEVER charge a NiCad battery longer than fifteen hours.

- Recharge before use. It is advisable to discharge NiCad batteries fully before recharging, and then to recharge the batteries to their full capacity.
- Don't let the power sink below the minimum voltage required to power your equipment (i.e. the point at which your equipment will not operate).



Part IV

**SAFETY, LIABILITY, AND
INSURANCE**



OVERVIEW

The Office of Business and Financial Affairs will assist you in obtaining evidence of liability and equipment insurance coverage which will be required for your film shoots. The following steps **must** be followed for me to process your requests.

1. Complete the attached SDSU School of Theatre Television and Film, Film Shoot form. Obtain the signature of either your professor or department chair.
1. To obtain insurance coverage for film equipment, please complete the attached Request for Equipment Rental Insurance form. Attach a copy of the equipment list, including equipment values, which you received from the University or vendor.
2. Each non-university participant in your film shoot must sign a copy of the attached Waiver and Release prior to the film shoot.

The deductible is \$1,000 (the student is responsible for the first \$1,000 worth of damage if a claim is filed).

We will provide you with a quote for the premium which must be paid via credit card on our website link prior to receiving insurance coverage.

Please submit your forms and a copy of your Red ID to me at Business and Financial Affairs, Administration Building, Room 320, at least five (10) business days prior to your film shoot. In the event that your request is submitted less than ten days prior to your shoot, I cannot guarantee the request will be fulfilled. If you have any questions or to schedule an appointment, please call (619) 594-6018 or e-mail dfranco@mail.sdsu.edu.

Because film and video production pose certain inherent risks not commonly associated with other university academic activities, and because we live in an increasingly litigious society, we include this addition to *Rosebud* in the interest of your protection and that of the department and university as well.

Please read the following safety guidelines and policy procedures carefully. While much of it may strike you as common sense or perhaps as excessive warning, the department is obliged to do everything in its power to insure your protection and that of your cast, crew, and associates. Besides, it is often in hindsight that the repetitive warnings, casually dismissed as “obvious” or “patronizing,” suddenly seem valuable. Don’t risk your future!

A Note About Stunts and Liability Protection:

Anyone planning any effects or stunts in a film or video production, no matter how “safe,” must be approved in writing by the instructor before attempting them. Additionally, there are three important forms all production students should be aware of:

WAIVER, RELEASE, AND LIABILITY FORMS

1. The *Waiver* form is a standard personal release. It essentially grants SDSU permission to use a person’s voice and/or image in a student film or video. A Waiver form must be signed by each non-SDSU cast member and turned into the instructor. A copy of each Waiver should be kept in the production book, and one copy must be on file with **Dominoe Franco**, who in Administration Room 320 **Dominoe Franco** is the contact person for the University on these insurance issues. If you have questions, please feel free to call him at **(619) 594- 6018** or e-mail at dfranco@mail.sdsu.edu.
2. The *SDSU Waiver and Release* forms hold SDSU harmless for any personal injury or property damage to non-SDSU cast and crew. One must be signed by each non-SDSU cast and crew member and turned into the instructor.
3. *Liability* forms must be filled out for all off-campus shooting. These forms must be submitted before shooting commences. They require the signature of the instructor or department chair. Together with the *Waiver* and the *SDSU Waiver and Release* form, the *Liability* form must be submitted to **Dominoe Franco**, Admin. 320

INSURANCE CERTIFICATION

If a certificate of insurance coverage is required by any off-campus location, these forms must be submitted ten days prior to shoot. Be sure to make backup copies of these forms for yourself before turning them in!

Failure to comply with this policy will result in the *immediate* suspension of your production.

SDSU Campus liability:

As an SDSU student you are insured to film on SDSU properties as long as you have filed the shoot information (location, dates, professor signature) with our office and secured the location with Angie Parkhurst. (aparkhur@mail.sdsu.edu or 619-594-5091)

Offsite location liability:

SDSU has a general liability certificate as proof of coverage for off campus locations. The location information needs to be on file with our office to obtain this certificate.

Many locations (i.e. businesses) have requirements beyond the coverage provided within our general liability certificate. If that's the case with your location, the following information needs to be submitted with ample time to have the certificates created:

Address
Dates of Shoot
Contact Information
Potential hazards
Insurance
Requirements
A statement along these lines:

We (Business name) are allowing SDSU students (Student Producers) to film at out location (address) on (Date and time). Our insurance requirements are listed below. Please see attachments for examples.

(Business Signature)

*Please note that in the case that the film shoot location needs insurance beyond our general liability coverage be sure to start the process of obtaining insurance a minimum of 2 weeks prior to the first shoot date. These certificates are often complicated and require back and forth review by the location

Insurance for Outside Equipment Rentals

If you rent your equipment outside the university, you may obtain an insurance certificate for a very reasonable rate through the SDSU insurance office. Please **Dominoe Franco** at **(619) 594-6018**. You will need to apply for insurance at least 10 days in advance of your rental period.

Liability Waivers and Property Insurance

The Office of Business Affairs will assist you in obtaining evidence of coverage certificates which may be required by some of the locations you choose to use for your film shoots. The following steps must be followed in order for us to timely process your requests.

1. Complete the attached form. The form is to be completed whether or not you need evidence of coverage certificates. Our insurance company requires that we supply them with the number of shoots done during the year. Signatures of both your professor and the department chair must be obtained. They must check off the box that indicates that the script has been reviewed.
2. Each non-university participant must sign a copy of the attached *Waiver and Release* form. These forms must accompany the request for evidence of coverage. If signatures cannot be obtained due to actors being unavailable prior to film shoot, the Waivers and Release can be signed the day of the shoot and brought to the Office of Business and Financial Affairs the next business day following the film shoot. However, if an incident occurs involving someone who has not signed a waiver, responsibility will fall on you personally.
3. Minors must have parents' signature on the Waiver and Release form in order to be allowed to participate in the film project.

In order to obtain insurance coverage for equipment, the following must be submitted to the Office of Business and Financial Affairs:

1. The name and address of the vendor from which the equipment is being rented. A fax number should be supplied if a certificate needs to be faxed to the vendor.
2. A detailed list of the equipment to be insured.
3. Total value to be insured.
4. Total number of days that equipment is being rented.

We will provide you with a quote for the premium which must be paid via credit card on our website link prior to receiving insurance coverage.

All of the above information must be submitted at least ten (10) working days prior to your film shoot. In the event that your request is submitted less than ten working days prior to your shoot, the Office of Business and Financial Affairs will attempt to accommodate your request but may not be able to do so.

SAFETY RULES FOR STUDIO LIGHTING SYSTEM

All lighting instruments are to be tightened securely. If you hang an instrument, tighten it! If you come across a loose instrument, tighten it! Any instrument you are near, check it out and if it is loose, tighten it!

Tightening an instrument means:

- Tightening the C-clamp bolt.
- Tightening the rotation bolt.
- Tightening the C-clamp to yoke bolt.
- Tightening the yoke tilt handle.

If the instrument has a barn door, secure it with a safety chain.

Do not leave instruments on the catwalk. If you find an instrument on the catwalk, hang it on the grid.

Do not leave instruments on the floor. If you find an instrument on the floor, hang it on the grid.

If you find an instrument with a burned out lamp or functional damage, hang it on the outside of the top rail of the catwalk and label it with the date and problem. Inform the studio staff of the problem.

If you hang an instrument in an unusual place (i.e. under the catwalk, off the wall, off set piece, etc.), re-hang the instrument on the grid when through. If you find such an instrument, hang it on the grid.

Do not hang or move an instrument while it is plugged in.

Do not touch an instrument when power is first applied. Test for shock by touching with the back of your hand before handling.

When you put a barn door on an instrument, open doors up to prevent burning.

Be careful not to burn yourself on instruments that have been on, especially instruments with barn doors.

Do not put gels, scrims, flags, etc. at the focal point in front of an instrument as they may burn or melt.

Inspect patch cables before using. Remove any suspect cables and give them to studio staff.

Do not hot patch circuits. Make sure breaker is off, patch cable, then turn breaker on. Leave unpatched output's breakers off.

If a person is seriously injured, call Public Safety (DIAL 911). They must call an ambulance if it is necessary.

Give your:

1. Name
2. Extension number
3. Location (COM 172)
4. Describe condition (clearly and accurately)
5. Don't hang up! (Let the person you are talking to end the conversation – other information may be needed.)

Part V

PRODUCTION COMMUNITY



OVERVIEW

San Diego has a large and active production community that continues to grow each year. This is largely due to our proximity to Los Angeles, coupled with the wide variety of environments available in this area. The mountains, desert, and ocean are nearby to fill nearly any “location” need.

COMMUNITY COLLEGES

The following list of community colleges offers undergraduate courses in television and film. Some of their courses may be acceptable as “comparable/equivalent” to SDSU courses. As always, please consult with your Undergraduate Advisor.

Grossmont College

8800 Grossmont College Drive, El Cajon, CA 92020

619.644.7000

www.grossmont.edu/

MiraCosta College

One Barnard Drive, Oceanside, CA 92056

760.757.2121

888.201.8480 Toll Free

www.miracosta.edu/

Palomar College

1140 West Mission Road, San Marcos, CA 92069

760.744.1150

www.palomar.edu/

San Diego City College

1313 Park Blvd., San Diego, CA 92101

619.388.3400

www.sdcity.edu/

Southwestern College

900 Otay Lakes Road, Chula Vista, CA 91910

619.421.6700

www.swc.cc.ca.us/

THE SAN DIEGO FILM COMMISSION

Executive Complex, 1010 Second Avenue, Suite 1500, San Diego, CA 92101
 619.234.FILM (3456)
 619.234.4631 fax
info@sdfilm.com
www.sdfilm.com



The San Diego Film Commission has been serving the San Diego region since 1976. They are dedicated to providing efficient, professional service to the film, video, and still photo production industries. The SDFC generates a yearly Film and Video Resource Guide for production in San Diego. In it, you will find the people, goods, and services necessary for a successful production experience in San Diego. A reference copy of this resource guide is available in Checkout during normal business hours (COM 151).

In addition to using the San Diego Film and Video Resource Guide, the following is a list of resources outside the San Diego area. It is not all-inclusive but will give you a broader scope of the industry in the Los Angeles and surrounding areas.

LA 411

Check out LA 411 at www.la411.com for a comprehensive list of production resources for film, TV, commercials, video, and music video productions in the Los Angeles area.

Aerial

Fred North
 310-285-0303
www.fred-north.com

Alan D. Purwin
 800-221-8389 / 818-902-0229
www.helinet.com

Aerial Equipment

Hangar 1 Project
 213-483-6898
www.hangar1project.com

Airpower Aviation Resources
 805-499-0307
www.airpower-aviation.com

Animation

Cartoon Colour Company, Inc.
 800-523-3665
www.cartooncolour.com

Elastic Creative
 415-495-5595
www.elasticcreative.com

Pacific Title & Art Studio
323-464-0121
www.pactitle.com

West Coast Title / Nick Vasu, Inc.
818-953-7102
www.westcoasttitle.com

Archival Footage

Producers Library Service
800-944-2135 / 818-752-9097
www.filmfootage.com

Getty Images
800-462-4379
<http://creative.gettyimages.com>

Camera Accessories and Rentals

Alan Gordon Enterprises, Inc.
323-466-3561
www.alangordon.com

Panavision
800-454-4334 / 818-316-1000
www.panastore.com

Cranes and Lifts

Filmotechnic
818-342-3392
www.filmotechnic.net

Cranium, Inc.
888-CRANIUM
www.cranium.tv/

ITECH Film Services

Triage Motion Picture Services
323-962-7420
www.triage.to

Editing Supplies

Christy's
800-556-5706
www.christys.net

Edgewise Media, Inc.
800-959-5156
www.edgewise-media.com

Expendables

Hollywood Rentals
800-233-7830 / 818-767-5065
www.hollywoodrentals.com

West Side Production Services
310-244-2700
www.westsidelighting.com

Film Stock

Eastman Kodak
800-621-FILM / 323-464-6131

Dr. Raw Stock
800-323-4647

www.kodak.com

www.thedrgroup.com

Fuji Film
888-424-3854
www.fujifilm.com

Film to Video Transfers

Todd-AO
818-840-7225
www.todd-ao.com

Monaco Labs
415-864-5350
www.monacosf.com

Crest National
800-961-TAPE / 323-860-1300
www.crestnational.com

RGB Digital Services
323-666-6068
<http://alldigital.tv/>

Generators

Hollywood Rentals
800-233-7830 / 818-767-5065
www.hollywoodrentals.com

Insurance

Truman Van Dyke Co.
323-883-0012
www.tvdco.com

Laboratories Offering Black and White Services

Alpha Cine Labs
206-682-8230
www.alphacine.com

HFV, Hollywood Film & Video, Inc.
323-464-2181
www.hfv.com

Yale Film and Video
800-955-YALE / 818-508-9253
www.yalefilmandvideo.com

Laboratories Offering Color Services

Alpha Cine Labs
206-682-8230
www.alphacine.com

HFV, Hollywood Film & Video, Inc.
323-464-2181
www.hfv.com

Foto-Kem Industries, Inc.
800-368-6536 / 818-846-3101

Monaco Labs
415-864-5350

www.fotokem.com

www.monacosf.com

Lighting and Grip Support

Hollywood Rentals
800-233-7830 / 818-767-5065
www.hollywoodrentals.com

West Side Production Services
310-244-2700
www.westsidelighting.com

Negative Cutting

RPG Productions
818-848-0240
www.rpgproductions.com

Andy Pratt
206-521-9193
www.negativecutting.com

Noëlle Penraat, Inc.
212-957-1441
www.noellepenraat.com

Magic Film & Video Works
818-845-8781
www.mfvw.com

Negative Matching

Noëlle Penraat, Inc.
212-957-1441
www.noellepenraat.com

Optical Negatives

NT Audio
310-828-1098 Santa Monica
323-957-4200 Hollywood
www.ntaudio.com

Sound Mix

Audio Mechanics
818-846-5525
www.audiomechanics.com

Soundelux
323-603-3200
www.soundelux.com

Todd-AO
310-315-5000
www.todd-ao.com

Technicolor Sound Services
818-980-1506
www.technicolor.com

Pacific Ocean Post
310-458-9192
www.popstudios.com

Title, Optical, and Graphics

Pacific Title & Art Studio
323-464-0121
www.pactitle.com

West Coast Title / Nick Vasu, Inc.
818-953-7102
www.westcoasttitle.com

Video Transfer and Duplication

Alpha Cine Labs
206-682-8230
www.alphacine.com

Custom Video Productions
310-543-4901
www.customvideo.tv/

The Edit Bay
714-978-7878
www.theeditbay.com

DCA Media Solutions
800-790-4947
www.dcamediasolution.com

Pacific Video Image
626-441-0875
www.pvideo.com

Pacific Video Products
800-576-0060 / 714-508-2750
www.pacvideo.com

Magic Film & Video Works
818-845-8781
www.mfvw.com

Video & Audio Tape Stock

Tape Stock Online
888-322-TAPE / 310-352-4230
www.tapestockonline.com

Tape Resources
800-827-3462
www.taperesources.com

Revolt Pro Media
818-904-0001
www.revoltpromedia.com

Part VI

Forms and Related Guidelines



Date _____

Date _____

Studio A Editing Request

School of Theatre, Television, and Film

STUDENT INFORMATION

| | |
|--|---|
| <p>Project Working Title: _____</p> <p>Names of Group Members: (Primary Contact First): _____ _____ _____</p> <p>Primary Phone # _____ Primary Email: _____</p> | <p>Today's Date: _____ Class: _____</p> <p>Professor: _____</p> <p>Which System Do You Want? _____</p> <p>Editing Start Date: _____ Editing End Date: _____</p> |
|--|---|

PROJECT COMMENTS

SYSTEM ASSIGNMENT (STAFF ONLY)

System Assigned:

USER ID: _____

BOOKING PROCEDURE

- Fill out this form and have your instructor sign it. Your contact information must be up-to-date and complete.
- Check out a firewire hard drive from Dennis Riley in COMM 151.
- Obtain a door lock code and a user account from Studio-A staff.

POLICIES

- **No food or drink in labs!** Only exception is covered, bottled water.
- Users are bound by the SDSU Computer Security Policy.
- **No personal projects** unless expressly approved by facilities committee in writing.
- You have access to the editing lab **weekdays from 9am to 8pm.**
- Door lock codes are good for one week! Obtain new codes from staff.
- Your user account and key code will be invalidated on the day your booking is over.
- Students are financially responsible for any equipment damage or theft while they are booked in the lab. This means you!
- No open food or drink anywhere in postproduction complex! Leave food and drink outside of building, not on floors or hallways. Violators will have their time revoked and key codes deactivated.
- Disconnect your video tape deck from the Media 100 after you are finished and return to VTR storage room with cables disconnected and cleanly wrapped.
- Shut down your suite completely when you are finished.
- Make sure your suite is **locked** before you leave.
- You must keep your project on your assigned hard drive! Any violation of this policy will result in your data being summarily erased from unauthorized drives.
- Keep your key code secret! Students violating this policy will have their codes **deactivated.**
- When your designated editing period is over you must clean all material from your assigned hard drive. Back up your important data (project files) to removable media such as Zip or removable hard disk. The next person assigned to your drive may clean it off. Resolve any problems with staff **before** your time is up.
- You must vacate the lab by the designated closing time (8pm) each night. Failure to do so will result in your lab privileges revoked until further notice.

I have read and understand the rules and regulations. I promise to abide by them. I have all the necessary approvals.

Student's Signature _____

Instructor's Signature _____

Studio A Reservation

School of Theatre, Television, and Film

| PROJECT INFORMATION |
|------------------------|
| Application Date _____ |
| Project Name _____ |
| Producer _____ |
| Phone # _____ |
| Email _____ |

| |
|--------------------|
| Class _____ |
| Instructor _____ |
| Instructor X _____ |
| Date Needed _____ |
| Time In _____ |
| Time Out _____ |

| STUDIO OPTIONS (Check all the apply) | | |
|---|--|-------------------------|
| <input type="checkbox"/> Live Production | <input type="checkbox"/> Studio with Lights | Recording Format: _____ |
| <input type="checkbox"/> Taped Production | <input type="checkbox"/> Studio Only | |
| <input type="checkbox"/> Film Production | <input type="checkbox"/> Studio with Engineering | |

| PRODUCTION NOTES |
|--|
| List <u>exactly</u> what you need, including any special items and/or requirements |
| _____ |
| _____ |
| _____ |
| _____ |
| _____ |
| _____ |

| |
|---|
| I understand that I am <u>financially responsible</u> for any damage to the facility while it is checked out by me. |
| X _____ |
| Date _____ |

Received by _____

Date _____

Entered by _____

Date _____

STUDIO C PROPOSAL

Student _____ Phone: _____

Email: _____

Alternative contact person _____ Phone: _____

Email: _____

Name of Production _____

Class _____ Professor _____

Primary Date and Time Request : (See Attached list of open dates) Please indicate your proposed shooting and prep dates:

Preparation Time in Studio C (give exact dates) From: _____ To: _____

Production Time in Studio C (give exact dates) From: _____ To: _____

Alternate dates:

Preparation Time in Studio C (give exact dates) From: _____ To: _____ Production

Time in Studio C (give exact dates) From: _____ To: _____ List Names of Production

Crew Members:

Producer (*Required*) _____

Director (*Required*) _____

Director of Photography _____

Art Director _____

Will you require scenery or sets: Yes _____ No _____

Attach a floor plan of the scenic requirements. (*Blank stage plan forms are available in CHECKOUT.*)

Note: Each production is responsible for coordinating the construction and strike of its own set. The participation of the TFM 350 class is not guaranteed when a Studio C application is approved, and separate arrangements must be made with David Morong and the TFM 350 class at least 3 WEEKS PRIOR TO YOUR SHOOT DATES.

Total number of participants in production in studio C _____

Special equipment or construction needs (be specific):

Studio C Usage Guidelines

Studio C is a shared facility. Other entities within the College of Professional Studies and Fine Arts may need to schedule time in the studio. In order to maintain TFM's good standing with these other departments in the arts, *common courtesy, diplomacy and sensitivity to the needs of other students and faculty is required*. Remember, the studio is in use by regularly scheduled classes. These classes have priority.

Agreement: A Graduate Assistant is assigned to all Studio C productions and must oversee **ALL** activities taking place in Studio C during production. This GA will obtain a Studio C key from Checkout,

and is responsible for opening and locking the studio. All release and waiver forms must be signed before production can begin. The studio must be kept clean and tidy and a thorough cleanup is required at the end of **every** studio session. All sets and scenery must be assembled in a way that will allow others to use the studio. This includes all regularly scheduled classes. The studio **MUST** be left clean at the end of each shoot day, and all garbage, tools and equipment must be put away before the start of class Monday morning. You must leave a security and clean-up deposit of \$300 cash with Checkout (see below). Deposit will be refunded when key is returned to Checkout and condition of studio is approved. Failure to adequately clean-up studio, damage to SDSU-owned flats and scenery, or other damage will result in fines that will be deducted from the security deposit and/or additional fees. All SDSU-owned flats and scenery to be used in your production must be approved by David Morong. These must be returned undamaged and in the same condition as when they were checked out. All doors in studio must be locked when studio is not in use. Keys will not be issued directly to students and must be kept by the Studio Supervisor at all times. All prep work done in studio C must be supervised by the Graduate Assistant or done while a 350 TA is present. (During 350 crew hours) Unsupervised work is not allowed.

A Studio C shoot day is 11 hours. That represents a 10 hour shoot, with ½ hour for setup and ½ hour for cleanup at the end of the day. The call times must be arranged with David Morong by the Monday before your shoot so the Graduate Assistant can be scheduled. Extending the shoot day beyond 11 hours requires permission from the Instructor or Record.

Will you be using any type of prop weapon? _____ Yes _____ No

Describe the usage _____

The use of prop weapons on any SDSU production requires the participation and presence of a prop master holding an Entertainment Firearms Permit. Never utilize any type of prop weapon without notifying the local law enforcement authorities. **THE USE OF REAL FIREARMS IS PROHIBITED** Students must call Dept. of Public Safety at 594-1991 at the start and end of each day the props will be used and inform them of the activity.

By signing this form, the Student Producer agrees to all terms of the agreement.

Instructions: Complete this form. Secure your professor's signature for approval of the project. If approved you must leave a cash deposit for \$300 in Checkout. (This will be refunded upon verification that Studio C has been left in good condition. Otherwise, damage or clean-up fees will be deducted).

Deliver this completed form to Sean Sauer in Checkout prior to the submission deadline.

Direct questions to David Morong (dmorong@mail.sdsu.edu)

Student Producer _____ Date _____

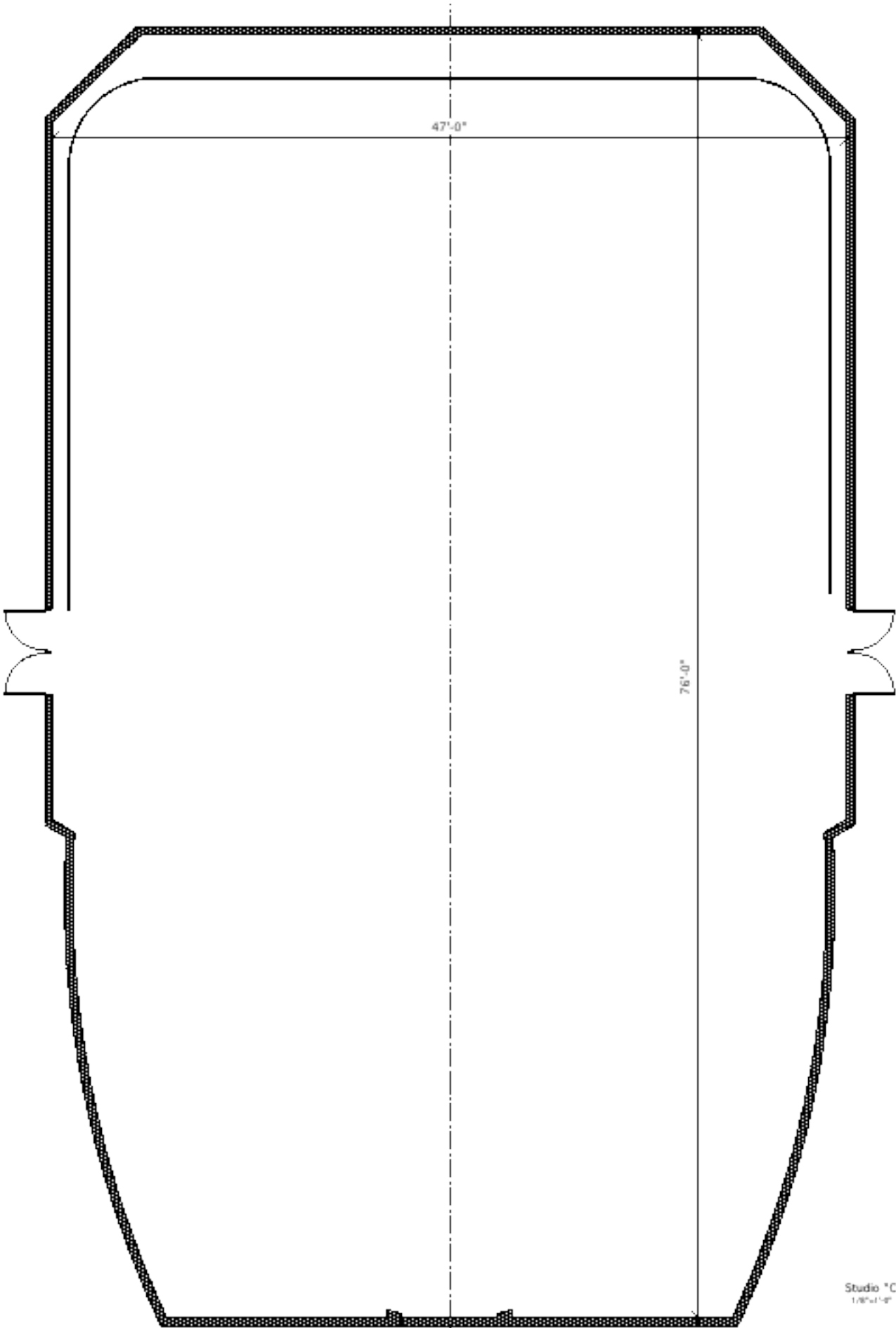
Approval of Instructor of Record _____ Date _____

Approval of Studio C Committee _____

Please attach a separate synopsis or script for your proposed project, noting the scene(s) and sets you plan to build in the studio.

Note: Proposals are judged on a competitive basis. Factors influencing approval include: The quality of your script The feasibility of your project, your instructor's recommendation, your level of organization, clean record of past facility use.

Also, proposals will be prioritized based on the following schedule: Graduate Thesis Projects Midway Projects, Advanced "senior" projects (TFM 560, TFM 569) Other Advanced Projects such as TFM 522.



TFM 314 / 322 /522/ 361 /362/561/562
TFM PRODUCTION CLASS

Location Equipment Assignment Form

This form is intended as an estimate of what equipment each group will need and how long they will need it. Each group must designate one member who will be primarily responsible for checking out and returning equipment. **Important: Each of the group members share equal responsibility for loss, theft, or damage to equipment.** Please print or type the following information.

1. Project Title _____

2. Designated Checkout Person _____

3. Other Group Members _____

4. Equipment Needed (include number of days) _____

By signing below, I acknowledge that I share equal responsibility for loss, theft, or damage of equipment with the rest of my group.

5. Students' Signatures _____

6. Instructor's Signature _____

This form is to be used for film production classes. Equipment will not be issued until a signed form is on file in Check-out.



SAN DIEGO STATE
UNIVERSITY

Business and Financial Affairs
San Diego State University
5500 Campanile Drive
San Diego, CA 92182-1620
Tel: 619-594-6017
Fax: 619-594-6022
Email: jrentto@mail.sdsu.edu

Jessica Rentto
*Associate Vice President,
Administration*

DATE: July 10, 2017

TO: Film Students
School of Theatre, Television and Film

FROM: Dominoe Franco
Business and Financial Affairs

SUBJECT: Film Shoots, Requests for Film Equipment and/or Film Shoot Location Insurance

The office of Risk Management will assist you in obtaining film equipment and film shoot location insurance following approval of your film project. Please follow the below steps using the enclosed forms to ensure your request is processed completely. Please allow **(10) working days** to process requests (appointments are recommended).

1. Complete the **APPROVAL FOR FILM SHOOT AND REQUEST FOR FILM EQUIPMENT AND/OR FILM SHOOT LOCATION INSURANCE** and obtain the approval of either your professor or department chair.
2. Attach a copy of your film equipment list, including equipment values, which you received from the university or equipment vendor and approval/agreement for use of an off campus location or facility, if applicable. Please note, students may not sign agreements obligating the university.
3. Submit your forms to me in the Administration Building, 3rd floor (room 320). A quote for the film equipment insurance premium and instructions for making the premium payment will be provided.
4. Make payment for film equipment insurance and forward a copy of your payment receipt to me at dfranco@mail.sdsu.edu. A Certificate(s) of Insurance evidencing film equipment and/or film shoot location insurance, if applicable, will then be provided.
5. Ensure non-SDSU participants in your film shoot sign a **RELEASE OF LIABILITY (Waiver)**. Ensure SDSU students sign a **RELEASE OF LIABILITY (Waiver)** for all off campus film shoots and on campus film shoots which include higher risk activity; i.e., physical activity. If participant is a minor, a parent or guardian must sign waiver on his/her behalf.
6. Provide signed waivers to your department to be maintained on file.

If you have any questions or would like to schedule an appointment, please call me at (619) 594-6018 or e-mail dfranco@mail.sdsu.edu.

Enclosures: **Approval for Film Shoot and Request for Film Equipment and/or Film Shoot Location Insurance Form**
Release of Liability (Waiver) Form

SDSU Television, Film and New Media Production
APPROVAL FOR FILM SHOOT AND REQUEST FOR FILM EQUIPMENT
AND/OR FILM SHOOT LOCATION INSURANCE

Please provide the following information to **1)** obtain approval for your film shoot; **2)** obtain film equipment insurance; and/or **3)** obtain film shoot location insurance.

STUDENT PRODUCER: _____ **RED ID:** _____

Email: _____ Phone: _____

SDSU student participants in film shoot: _____

Non-SDSU participants in film shoot: _____

FILM PROJECT TITLE: _____

Date(s) of Film Shoot: _____

Location/Address of Film Shoot: _____

Describe any high risk activities (i.e., use of minors, weapons, physical activity): _____

REQUEST FOR INSURANCE:

Film Equipment Film Shoot Location¹ No Insurance (Film Shoot approval only)

Equipment Pick up Date: _____ Equipment Drop off Date: _____

Total Equipment Value (detailed list of equipment with values must be attached): _____

Equipment Vendor Name (including SDSU): _____

Address: _____

Fax: _____ Email: _____

I understand film equipment insurance includes a \$1,000 deductible per occurrence for lost or damaged equipment. I understand I am responsible for the deductible payment. I further understand that in the event film equipment is lost or damaged, I am financially responsible for any replacement or repair costs up to the \$1,000 deductible.

Student Producer Signature

¹ SDSU's general liability insurance provides coverage for the university against third party claims for damages at the film shoot location. If the film shoot location requests to be named on SDSU's insurance, a copy of the location or facility use agreement signed by the University is required (students may not sign agreements obligating the University).

RELEASE OF LIABILITY (WAIVER):

SDSU students and non-SDSU participants are not provided medical coverage or worker's compensation coverage by the university in the event of injury relating to a student film shoot.

SDSU students participating in **off campus** film shoots must sign a Release of Liability (Waiver). Non-SDSU participants in **on or off campus** film shoots must also sign a Release of Liability (Waiver). **STUDENT PRODUCERS ARE RESPONSIBLE FOR ENSURING FILM SHOOT PARTICIPANTS COMPLETE WAIVERS.** All waivers must be signed prior to participation in a film shoot, and signed waivers must be kept on file in the department for three years.

FILM SHOOT APPROVAL:

I certify that I have **received** and **reviewed** the script/screenplay for this project and request that Business and Financial Affairs issue the requested evidence of insurance for this project.

Instructor / Director (Print)

Instructor / Director (Signature)

Date



RELEASE OF LIABILITY, PROMISE NOT TO SUE, ASSUMPTION OF RISK AND AGREEMENT TO PAY CLAIMS

Activity: _____

Activity Date(s) and Time(s): _____

Activity Location(s): _____

In consideration for being allowed to participate in this Activity, on behalf of myself and my next of kin, heirs and representatives, **I release from all liability and promise not to sue** the State of California, the Trustees of The California State University, California State University, San Diego State University, their employees, officers, directors, volunteers and agents (collectively "University") from any and all claims, **including claims of the University's negligence**, resulting in any physical or psychological injury (including paralysis and death), illness, damages, or economic or emotional loss I may suffer because of my participation in this Activity, including travel to, from and during the Activity.

I am voluntarily participating in this Activity. I am aware of the risks associated with traveling to/from and participating in this Activity, which include but are not limited to physical or psychological injury, pain, suffering, illness, disfigurement, temporary or permanent disability (including paralysis), economic or emotional loss, and/or death. I understand that these injuries or outcomes may arise from my own or other's actions, inaction, or negligence; conditions related to travel; or the condition of the Activity location(s). **Nonetheless, I assume all related risks, both known or unknown to me, of my participation in this Activity, including travel to, from and during the Activity.**

I agree to **hold** the University **harmless** from any and all claims, including attorney's fees or damage to my personal property, that may occur as a result of my participation in this Activity, including travel to, from and during the Activity. If the University incurs any of these types of expenses, I agree to reimburse the University. If I need medical treatment, I agree to be financially responsible for any costs incurred as a result of such treatment. I am aware and understand that I should carry my own health insurance.

I am 18 years or older. **I understand the legal consequences of signing this document, including (a) releasing the University from all liability, (b) promising not to sue the University, (c) and assuming all risks of participating in this Activity, including travel to, from and during the Activity.**

I understand that this document is written to be as broad and inclusive as legally permitted by the State of California. I agree that if any portion is held invalid or unenforceable, I will continue to be bound by the remaining terms.

I have read this document, and I am signing it freely. **No other representations concerning the legal effect of this document have been made to me.**

Participant Signature: _____ Date: _____

Participant Name (print): _____ Red ID (SDSU employee/student): _____

If Participant is under 18 years of age:

I am the parent or legal guardian of the Participant. **I understand the legal consequences of signing this document, including (a) releasing the University from all liability on my and the Participant's behalf, (b) promising not to sue on my and the Participant's behalf, (c) and assuming all risks of the Participant's participation in this Activity, including travel to, from and during the Activity.** I allow Participant to participate in this Activity. I understand that I am responsible for the obligations and acts of Participant as described in this document. I agree to be bound by the terms of this document.

I have read this two-page document, and I am signing it freely. **No other representations concerning the legal effect of this document have been made to me.**

Signature of Minor Participant's Parent/Guardian

Name of Minor Participant's Parent/Guardian (print)

Date

Minor Participant's Name

APPLICATION
The Kathleen Kennedy Production Grant
Awarded to TFM Filmmakers for Assistance with Student Productions

Name _____

Address _____

Phone _____ E-mail _____

The complete application must include the following items (see “criteria” for details):

- Resume highlighting production accomplishments, awards, and professional work experience.
- DVD of work (short film or video, or simple footage from work-in-progress)
- Project treatment and/or script
- Project production plan and timeline
- Project budget and source(s) of funding
- Project crew list
- Project cast list, if applicable

CRITERIA

1. Demonstrated artistic and technical excellence in film and/or video production.
2. Demonstrated production track record including own work and productions by others.
3. Awards from film festivals, scholarship funds or grant issuing entities. Note: For film festivals, recognition can include “official selection” as well as competitive awards. Funding from family members does not count.
4. The quality of the submitted work-in-progress for which the student is seeking support, the feasibility of the project, and its potential to be completed within the academic year.
5. Open to undergraduate and graduate students who are completing advanced level work (upper division, including special studies projects).

Sign and date this cover sheet and return it with the completed application to Angie in the TTF main office (DA 201).

Application due dates are posted the first week of classes each semester.

Student Signature _____ Date _____

APPLICATION
The Hayes Anderson Production Grant
Awarded to TFM Filmmakers for Assistance with Student Productions

Name _____

Address _____

Phone _____ E-mail _____

The complete application must include the following items (see “criteria” for details):

- Resume highlighting production accomplishments, awards, and professional work experience.
- DVD of work (short film or video, or simple footage from work-in-progress)
- Project treatment and/or script
- Project production plan and timeline
- Project budget and source(s) of funding
- Project crew list
- Project cast list, if applicable

CRITERIA

1. Demonstrated artistic and technical excellence in film and/or video production.
2. Demonstrated production track record including own work and productions by others.
3. Awards from film festivals, scholarship funds or grant issuing entities. Note: For film festivals, recognition can include “official selection” as well as competitive awards. Funding from family members does not count.
4. The quality of the submitted work-in-progress for which the student is seeking support, the feasibility of the project, and its potential to be completed within the academic year.
5. Open to undergraduate and graduate students who are completing advanced level work (upper division, including special studies projects).

Application due dates are posted the first week of classes each semester.

Sign and date this cover sheet and return it with the completed application to Angie in the TTF main office (DA 201).

Student Signature _____

Date _____

**San Diego State University
School of Theatre, Television and Film**

Prop Rental Agreement

The Undersigned Renter agree(s) to rent the following prop articles from the School of Theatre, Television and Film at San Diego State University (herein after known as the School of TTF), upon the condition that renter agrees to all terms and conditions set forth below and evidences that agreement with his or her signature.

Terms and Conditions

Initial

1. **Acceptable use:** Renter agrees and acknowledges that he or she will use the props in a careful, safe, and conscientious manner. _____
2. **Assumption of Risk:** Renter assumes and accepts all risks associated with the use of all rented items _____
3. **Indemnification:** The renter agrees to release and hold harmless the state of California, the California State University, San Diego State University, The School of Theatre, Television, and Film, and each and every officer, employee, and agent of each of them, from any and all claims and causes of action that I may have against any of these institutions or persons, by reason of accident, illness, injury, death, or other consequences resulting directly or indirectly from or in any manner arising out of , or in connection with, the rental covered by this contract. This release and hold-harmless shall also be binding on the heirs, assigns, successors, and all other persons who may claim through the undersigned renter, their businesses, and their agents and employees. _____
4. **Returns:** Must be scheduled at the time of checkout, and must occur within 48 hours of completion of the play or project. _____
5. **Condition of prop upon return:** The renter shall return the prop(s) clean and in the same condition as when rented from the School of TTF. Renter shall be responsible for any damage caused to the props during the rental period. School of TTF shall retain any portion (or all) of the renter’s security deposit as necessary to cover the repairs for such damages. To the extent that damages to the prop(s) exceed the amount of the security deposit, renter shall be billed by the School of TTF for the full amount of damages caused by renter during the rental period. Failure to pay fees will result in an Academic Hold for Students of SDSU. _____
6. **Late return:** If renter returns the prop(s) more than 20 minutes after the scheduled return time, renter shall be billed for an additional day, unless prior arrangements are made and approved by the rental supervisor. To the extent that such late return penalties exceed the amount of the security deposit, The School of TTF shall bill renter for the excess amount. _____
7. **Lost Prop(s):** If a prop is lost, renter shall be billed for the full amount of the replacement fee, as stated on the prop rental request form. Failure to pay fees will result in an Academic Hold for students of SDSU. _____

Renter has read and understands all of the terms, conditions, and rules set forth above, and agrees to all terms without reservation.

Date: _____ Email: _____

Renter's Name: _____

Red I.D. (required for student) or Driver's License Number: _____

Address: _____

City: _____ State: _____ Zip: _____

Home Phone: _____ Cell Phone: _____

Class Name and Number: _____ Advisor: _____

Producing Organization: _____

Production Dates: _____ Date and Time Taken: _____

Return Date and Time: _____

Rental Fee: _____ Deposit: _____ (Due at check-out)

Renter's Signature: _____

Renter assumes all financial responsibility for lost or damaged items.

SECTION 3

I- TFM 499/798 Special Studies

TFM 499 (798 for graduate students) is an independent study class that is open to upper division students and supervised by a member of the faculty. It is often used by students to support production work they may want to pursue outside of established classes, but can be applied to any subject or skill the student wants to pursue outside existing class offerings. The course can be for taken for 1-3 credits, and may be taken twice for a maximum of 6 credits.

In order to enroll in a special studies course you must submit an application packet by the deadline. (Usually the second Tuesday of the semester) If the faculty approves the special study and a faculty member is willing to supervise the project, the student will be given and add code by Angie in the main office and must go register for the course. The student will then report to the faculty supervisor as required for the project, and the faculty supervisor will access the project and submit a grade for the work the student has done.

It is not required to have your faculty supervisor prior to the application process, but it is generally a good idea to have approached the faculty member you would like to supervise the project and review the application with them.

Application Procedure

In order to be considered for a TFM 499 or 798 Special Study, the following information must be submitted.

- Special Study Contract form filled out and signed by student. (This form is a triplicate form and is only available from Angie in the Main Office. There is a sample of the form in the forms section of this handbook. Due in TTF Main office (DA 201)

The Following information must be submitted digitally to Angie: aparkhur@mail.sdsu.edu

- Completion of TFM 360 or 361 (unofficial copy of transcript required as proof) or for Graduate Students TFM605
- Two paragraph description of project
- Schedule of work including completion date
- List of students who will crew the project
- List of equipment needed
- List of current classes
- Current contact information including name, phone/email & RED ID number

Please stick to common formats, pdf., doc., and jpeg. Applications that cannot be opened cannot be considered.

Credit will vary from one unit to three units to be decided by faculty.

DEADLINE: will be posted on the TFM Bulletin Board outside Checkout and sent out via TFM Homeroom.

There will be an approval notice posted on TFM bulletin boards. Upon approval the student must see Angie in the main TTF office (DA 201) for schedule number and add code.

Students are responsible for adding the special study by going to their webportal account and adding the class. The School of Theatre, Television, and Film is not responsible for adding the Special Study to a student's class schedule.

II- The TFM Film Festival / The Jury Project.

ABOUT THE FESTIVAL

The work of TFM students is featured in 3 campus film festivals over the course of a typical school year. These include:

The Filmmakers Showcase, an exhibit of student work selected from the work of the prior year, this is a showcase of work intended to introduce the student population to our films. It is presented in the first weeks of the Fall semester, and is put together by the film faculty from previously viewed work, there is no submission process.

The SDSU Winter and Spring film Festivals. These are collections of current student works that were submitted to a review committee for consideration and acceptance. The submission date is posted each semester on the bulletin board outside checkout.

ADMISSION CRITERIA AND ACCEPTANCE

Submitted films must meet the technical and length requirements outlined by Greg Penetrante. Submitted films are viewed by members of the faculty and staff and the composition of the final program is left to their sole discretion.

THE JURY PROJECT.

The Jury Project is a film production produced each Spring as part of a schoolwide program to have student work judged by professionals in the entertainment industry. The key positions on the production team are nominated by the film faculty, and the production is fully supported by the department. Production usually takes place in late February and early March, with the finished film being finished at shown around the 3rd week of April. The projects consist of 2 live performances, one musical and one dramatic, and a film based on the same source materials. Recent projects have included, *Kiss of the Spider Woman*, *The Death of Bessie Smith*, and *Fuente Ovejuna. At Home at the Zoo, Exorcism, Bengal Tiger in the Bagdad Zoo.*

III- Grants and Awards.

THE KATHLEEN KENNEDY PRODUCTION GRANT

The Kathleen Kennedy Grant is awarded to student filmmakers to support student film and video production. The funds are dispersed directly to the student to defray the cost of production. The application deadline is around the first week in October, with the award being granted by the end of the fall semester. The application form is available online at the tfm website and in the forms section of this handbook.

THE HAYES ANDERSON GRANT

The Hayes Anderson Grant was founded to directly support student filmmakers. It is a cash grant to the student intended to help defray the cost of production, and is intended to support advanced

film and video productions. The grant is awarded each semester. Check the deadline on the form, available in the form section of this handbook and online at the tfm website

IV- Getting Involved

WORKING ON STUDENT FILM SHOOTS

The best way for new students and TFM pre-majors to get involved in the department is to volunteer to work on student productions. There are dozens of productions that shoot both on campus and around San Diego each semester. The best way to find out about opportunities to work on films is to visit Checkout. (COM 151) , which is the nerve center of the film department. You can put your name on a list of interested students, and the bulletin boards outside checkout are used by students looking for help on their projects.

STUDENT ORGANIZATIONS

Aztec Student Filmmakers

The purposes of this organization are to bring student filmmakers together in a positive, professional environment in order for them to gain experience, hone networking skills, and obtain exposure both on and off campus.

Creative Students Network

The purposes of this organization are to unite the Art, Film, and Music departments, allowing students to network with each other and produce high quality, collaborative work.

Film Club

The purposes of this organization are to view student films of varying genres and discuss the techniques and/or styles used in their creation,

SECTION 4

INVENTORY OF EQUIPMENT AVAILABLE TO STUDENTS.

A full list of all the equipment currently available for student use is available on the walls of Checkout. (COM. 151) Not all equipment is available for all classes, and some equipment may require special training. Check in with the friendly staff behind the checkout counter for the answer to any questions you might have.