# Official Policy Handbook
For Production Facilities and Equipment

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Ownership and Acknowledgments

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

If a student creates a film or videotape with his/her own finances, equipment, and stock, and no equipment, space, or materials owned by the School of Theatre, Television, and Film are used in the production, then that student owns the production outright.

If a student uses the School of Theatre, Television, and Film equipment, space, and material, or any portion thereof, then 10% of the gross proceeds from the first two years of commercial distribution of the production must be paid to the School of Theatre, Television, and Film and remitted with a written report of sales on a quarterly basis. After twenty-four (24) months from the date of the first commercial screening, all rights are released by the School of Theatre, Television, and Film and revert to the filmmaker.

If a student receives IRA funds to help pay for his/her film, the first cash award and/or distribution revenues for the film must be used to repay SDSU for the full amount of the IRA funds.

All films made by students in the School of Theatre, Television, and Film, regardless of whether personal or the School of Theatre, Television, and Film resources were used, must bear the following placed as the final end credit on the film:

A Production of the School of Theatre, Television, and Film
San Diego State University
(Year)

A 16mm print or Beta-SP sub-master must be donated to the SDSU audiovisual library as a deposit copy of the completed production. The professor advising the student will obtain the deposit copy.

THE UNDERSIGNED STUDENT AGREES TO ABIDE BY THE ABOVE POLICY:

Title of Film/Video:_____________________________________________________________

____________________________________ ____________________________________
Student Signature     Faculty Signature

____________________________________ ____________________________________
Print Name      Print Name

____________________________________ ____________________________________
Date        Date
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.
CERTIFICATION: THE RED CARD

Below is an example of a Red Card. You must have a current Red Card on file in Checkout in order to obtain production equipment. You can get a Red Card from Checkout. On the front of the card, use a pencil to fill in the personal information: name, address, SDSU Red ID #, current production classes, etc. **Your Red Card remains on file in Checkout.** It is your responsibility to update your card each semester and keep it up to date. Your Red Card must be current at the beginning of each semester before you can reserve equipment.

## RED CARD

<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Semester</th>
<th>Class Level</th>
<th>ID#</th>
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<tbody>
<tr>
<td></td>
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</table>

Current School Address

City | State | Zip Code

Current School Phone # | Work Phone #

Permanent Address

City | State | Zip Code

Permanent Phone #

Production Class (es) Currently Enrolled In

Production Classes Completed

## RESERVING EQUIPMENT

### The Checkout Board

The Checkout board is a large board on the wall inside Checkout (COM 151). The equipment is listed vertically down the side and the days of the semester run horizontally along the top of the chart, divided into weeks by bolder lines.

The chart shows at a glance who has what and when it is due back. To determine availability, first locate the piece of equipment that you want and the date for which you want it. Follow the column across from the piece of equipment until it intersects with the column leading down from the date. If the intersecting square is empty, the equipment is available. If the equipment is reserved, the initials of students who have reserved the equipment appear within the squares in the column underneath the dates they have reserved it. Ask a checkout attendant in case you need to identify the students by their initials.

The board is always current, and you are entitled to any equipment anytime during working hours as long as it is available and you are eligible.
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:

<table>
<thead>
<tr>
<th>WEEK #</th>
<th>5</th>
<th></th>
<th></th>
<th></th>
<th>6</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE</td>
<td>4/26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>5/3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>ITEM</td>
<td>M</td>
<td>T</td>
<td>W</td>
<td>TH</td>
<td>F</td>
<td>M</td>
<td>T</td>
<td>W</td>
<td>TH</td>
<td>F</td>
</tr>
<tr>
<td>CP16#122</td>
<td>GD</td>
<td>→</td>
<td>→</td>
<td>→</td>
<td></td>
<td></td>
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<tr>
<td>Canon #207</td>
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<tr>
<td>ACME #106</td>
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</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>LAST NAME:</th>
<th>TODAY'S DATE:</th>
<th>/</th>
<th>/</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST NAME:</td>
<td>PICK-UP DATE:</td>
<td>/</td>
<td>/</td>
</tr>
<tr>
<td>EMAIL</td>
<td>DUE DATE:</td>
<td>/</td>
<td>/</td>
</tr>
<tr>
<td>PHONE #:</td>
<td>CLASS #::</td>
<td>EXTEND UNTIL:</td>
<td>/</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>TTF#</th>
<th>DESCRIPTION</th>
<th>TTF#</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>10</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>14</td>
<td></td>
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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     OK           Student
OUT:     IN:           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 as follows, in descending order:
   1. Graduate students working on their thesis projects and undergraduates completing their senior projects.
   2. Graduate students working on graduate work, upper division 560 and 561 students, and special project students.
   3. 260 and 261 students.
   4. 122 and 123 students.

“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
   - Lavalier
   - Handheld (Cardioids)
**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.
Lockers
Student failure to remove lock and locker contents by designated deadline will be subject to a $20 late fee. Deadline for vacating lockers will be posted two weeks prior to the end of the semester.

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

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.

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.

Lockers
There are a number of equipment lockers in the Communication building hallways. To acquire a locker, sign up in Checkout by writing your name and the locker number on the Locker Sign-Up Sheet. (According to University policy, a $2 fee will be charged for yearly lock rental for each locker.) Then, “claim” the locker by buying a lock and placing it on the locker you have chosen. Lockers must be cleared at the end of each school year (May). A deadline for vacating lockers will be posted two weeks prior to the end of the semester (see Penalties).
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 STUDIOS A AND C

Any production scheduled for Studio A or C must originate by a TFM graduate, senior, or intermediate production class being taught during the semester of desired studio use. 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.

Any after-hours work in either studio must be reserved and signed by the instructor of record, the financially liable student, and the TFM Area Coordinator.

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 on weekends; the instructor must be available.

The producer is responsible for locking up and shutting down. If the producer experiences any problems with members of the unit, he/she has the authority to stop the shoot and lock the studio. In the case of rehearsals or auditions in the studio, the producer must be present at all times and is in charge of unit members conducting the sessions. Only members of the production unit (crew, talent) may be present during work sessions (no visitors permitted).

Studio C may be booked for use as a sound stage and rehearsal or audition area only for senior or intermediate productions. Again, the project producer is responsible for all activities in the studio, shutting down and locking up, and maintaining discipline. The producer must be present at all times during rehearsals or auditions. As with Studio A, the instructor of record is responsible for all activity in Studio C involving his/her students and must be available during the shoot.

The signature of the class instructor confirms his/her responsibility for the activities of the student group in the studio. The TFM coordinator’s signature confirms that the project is a legitimate TFM project under the supervision of the instructor of record.

**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. Of course, such students may not serve as producer or director.
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 clothe 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 unleveled 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-striped 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).
SAFETY, LIABILITY, AND INSURANCE

THINK SAFETY FIRST!
OVERVIEW

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. Another copy should be turned into the Administration Building, Room 320 (Business and Financial Affairs). Anita Borrega is the contact person there and is very helpful. If you have questions, please feel free to call her at 619-594-6018.

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. A copy should be kept in the production book. Another copy should be submitted to the Administration Building, Room 320.

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 AD 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.
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 contact Dominoe Lawrence 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.

You will then obtain a quote for the premium. A check or money order made out to SDSU in the amount of the premium will be required prior to obtaining 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 and 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 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) and in the TFM office (LT 171B) during scheduled hours.

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](http://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

<table>
<thead>
<tr>
<th>Fred North</th>
<th>Alan D. Purwin</th>
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<tr>
<td>310-285-0303</td>
<td>800-221-8389 / 818-902-0229</td>
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<td><a href="http://www.fred-north.com">www.fred-north.com</a></td>
<td><a href="http://www.helinet.com">www.helinet.com</a></td>
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### Aerial Equipment

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<th>Hangar 1 Project</th>
<th>Airpower Aviation Resources</th>
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<tr>
<td>213-483-6898</td>
<td>805-499-0307</td>
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<td><a href="http://www.hangar1project.com">www.hangar1project.com</a></td>
<td><a href="http://www.airpower-aviation.com">www.airpower-aviation.com</a></td>
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### Animation

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<th>Cartoon Colour Company, Inc.</th>
<th>Elastic Creative</th>
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<tr>
<td>800-523-3665</td>
<td>415-495-5595</td>
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<tr>
<td><a href="http://www.cartooncolour.com">www.cartooncolour.com</a></td>
<td><a href="http://www.elasticcreative.com">www.elasticcreative.com</a></td>
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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.filmothechnic.net

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

ITECH Film Services

Traige 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
www.kodak.com

Dr. Raw Stock
800-323-4647
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
www.fotokem.com

Monaco Labs
415-864-5350
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, Opticals, 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.theditbay.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.mfwv.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
Studio A Editing Request  
School of Theatre, Television, and Film

STUDENT INFORMATION

<table>
<thead>
<tr>
<th>Project Working Title:</th>
<th>Today’s Date: ______________________</th>
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<tbody>
<tr>
<td></td>
<td>Class: ___________________________</td>
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<table>
<thead>
<tr>
<th>Names of Group Members: (Primary Contact First):</th>
<th>Professor: _____________________</th>
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<tbody>
<tr>
<td>______________________________________________</td>
<td>_______________________________</td>
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<table>
<thead>
<tr>
<th>Primary Phone #</th>
<th>Editing Start Date: _____________</th>
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<tbody>
<tr>
<td>Primary Email:</td>
<td>Editing End Date: _______________</td>
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PROJECT COMMENTS

SYSTEM ASSIGNMENT (STAFF ONLY)

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<tr>
<th>System Assigned:</th>
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<tr>
<td>___________________</td>
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</table>

| 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

<table>
<thead>
<tr>
<th>Application Date</th>
<th>Project Name</th>
<th>Producer</th>
<th>Phone #</th>
<th>Email</th>
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</thead>
<tbody>
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</tbody>
</table>

### Class _____________________________

### Instructor _____________________

### Instructor X ____________________

### Date Needed _____________________

### Time In _________________________

### Time Out _________________________

### STUDIO OPTIONS (Check all the apply)

- [ ] Live Production
- [ ] Taped Production
- [ ] Film Production

- [ ] Studio with Lights
- [ ] Studio Only
- [ ] Studio with Engineering

### Recording Format: ________________________

### PRODUCTION NOTES

List _exactly_ what you need, including any special items and/or requirements

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

I understand that I am **financially responsible** for any damage to the facility while it is checked out by me.

X _____________________________________________________________________________________

Date __________________________________________________________________________________

Received by __________________________________ Date __________________________

Entered by ___________________________________ Date __________________________
STUDIO C PROPOSAL
Cover Letter

Name of Student Producer ________________________ Phone: __________________

Email: ___________________ Alternative contact person _______________________

Phone: _____________________ Email: _________________________________

Name of Production _______________________________________________________

Class _____________________ Professor _________________________________

Primary Date and Time Request

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: ____________

Please Indicate 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:

Will you require scenery or sets: Yes _____ No ______

If yes, give exact date by which you will dismantle and remove sets and scenery:

Total number of participants in production in studio C ________

Special equipment or construction needs (be specific):

Date and time by which sets and scenery will be removed: ________________
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. Also, the studio is available by department reservation only during the semester. Use during other times will need to be arranged through the University based on their existing policies and procedures for management, safety and security.

1. You must attach a proposed stage plan showing the size and placement of your set in the studio. Blank stage plan forms are available in the TFM office.

Agreement: A qualified supervisor must oversee all activities taking place in Studio C during preparation and production. This must be a TTF faculty member or a paid GA, approved by the TFM Facilities Committee. The supervisor 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 between your sessions. This includes all regularly scheduled classes. All sets, scenery, props, tools, equipment, food, etc. must be removed by agreed upon date and time (see below) after production is complete. For any work done in the studio outside of regularly scheduled class time, you must leave a security and clean-up deposit of $250 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. Unless arrangements have been made with a successive production group, sets must be struck upon completion of production and flats must be properly stored in designated storage areas. If you build scenery that will be used by another group, they must sign an agreement stating that they assume full responsibility for studio cleanup at the end of their session, as well as responsibility for any loss or damage to SDSU-owned flats or scenery. All SDSU-owned flats, scenery or props 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. 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 project and the faculty scheduler’s signature (Prof. Greg Durbin 594-6856, Comm. 238). Leave a cash deposit for $250 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 Dennis Riley in Checkout.
Student Producer ____________________________________________________________

Approval of Instructor of Record ____________________________________________

Approval of Studio C Committee ____________________________________________

Stage Plan Approval (David Morong) _________________________________________

Faculty Scheduler’s Approval ______________________________________________

Studio Supervisor’s Approval ______________________________________________

(Approved Graduate Asst.)

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: 1. The quality of your script
2. The feasibility of your project
3. Your instructor’s recommendation
4. Your level of organization
5. Clean record of past facility use.

Also, proposals will be prioritized based on the following schedule:
1. Graduate Thesis Projects
2. Advanced “senior” projects (TFM 560, TFM 569)
3. Other Advanced Projects such as TFM 522.
TFM 122 / 260 / 560 / ______
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 122, 260, and 560. Equipment will not be issued until a signed form is on file in Check-out.
August, 2003

TO: Students

The Office of Business Enterprises 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 Film Shoots form. This 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 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 form can be signed the day of the shoot and brought to Business Enterprises the next business day following the film shoot. However, if an accident occurs involving someone who has not signed a waiver, responsibility will fall on you personally.

Minors must have parents’ signature on the Waiver and Release form in order to be allowed to participate in the film project.

Our office can also assist you in obtaining insurance for equipment. In order to obtain coverage for equipment, the following must be submitted (See Request for Equipment Rental Insurance form):

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.

This insurance only covers film equipment and does not cover vehicles of any type.

The deductible on this insurance is $1,000 (in other words, student is responsible for the first $1,000 worth of damage when a claim is filed).

We will then obtain a quote for the premium. A check or money order made out to SDSU in the amount of the premium will be required prior to obtaining coverage.

All of the above information must be submitted to Anita Borrega in AD 320 at least 10 working days prior to your film shoot. In the event that your request is submitted less than 10 working days prior to your film shoot, we will attempt to accommodate your request but may not be able to do so. If you have any questions, please feel free to call Anita at (619) 594-6018.
San Diego State University  
School of Theatre, Television, and Film  

FILM SHOOTS

This form must be filled out completely whether or not you require any insurance certificates for your film shoots. Both your instructor and the department chair must sign the form. All non-university participants must sign the Waiver and Release form.

Check one of the following:

_____ Require Evidence of Coverage. Bring this form completely filled out and signed to Anita Borrega, AD 320, at least ten (10) days prior to your film shoot. Evidence of coverage certificate will be obtained and either mailed or faxed to the party requesting the certificate.

_____ Do not require Evidence of Coverage. In this case, the completed form and all the signed waivers must be submitted to Anita Borrega, Mail Code 1620 or AD 320.

Location of Shoot______________________________________________________________________

Name of Company/Person requesting Evidence of Coverage____________________________________

Address______________________________________________________________________________

City________________ State________ Zip Code________________________

Phone No.________________________ Fax Number_______________________________________

Name(s) of Student Producer_____________________________________________________________

Student Producer Phone No.________________ Email_______________________________________

Non-University People Involved in Project________________________________________________

____________________________________________________________________________________

(Note: A completed Waiver and Release form must accompany this form for each non-university participant.)

Location____________________________________________________________________________

Project Title________________________________ Date(s) of Shoot___________________________

Location of Shoot________________________________ Any Motor Vehicle Usage________________

Any Potential Dangerous Action__________________________________________________________

I certify that I have received and reviewed the script/screenplay for this project and request that Business and Financial Affairs issue Evidence of Coverage for this project.

Instructor Approval________________________________ TFM Class_______________________

Department Chair’s Approval________________________ Date____________________________

If you have any questions, please call Anita Borrega at 619.594.6018
REQUEST FOR EQUIPMENT RENTAL INSURANCE

Name of Vendor______________________________________________________________

Address of Vendor________________________________________________________________

City_________________________________ State_________ Zip Code______________

Vendor Telephone Number________________________________________________________

Vendor Fax Number_____________________________________________________________

Dates of Rental (Include day picked up and dropped off)________________________________

Attach List of Equipment

List Must Have VALUE OF EQUIPMENT (Not the cost of the rental)

A premium will be calculated according to the value of the equipment and the length of the rental. A check/money order for the premium (payable to SDSU) will be required prior to binding insurance on the equipment.
I acknowledge that I intend to perform work for the San Diego State University (SDSU) Television and Film program on a volunteer basis in order to further my knowledge, and practice my craft. In exchange for this opportunity, I agree to indemnify, defend, and hold harmless SDSU, the State of California, the Trustees of the California State University and Colleges and its officers, employees, and agents against all claims, demands, suits, judgments, expenses, and costs of any kind on account of any injury to me or on account of my death or loss of or damage to property or other persons arising from the activities I engage in as part of the SDSU Television and Film program.

I understand that I will receive no compensation or benefits and that I am not an employee or agent of SDSU, and am not covered by SDSU’s Workers’ Compensation or any other of their insurance programs.

Name of Participant________________________________________________________

Signature of Participant or Parent________________________________________

Address____________________________________________________________

City___________________ State____________ Zip Code____________

Date_______________________________________________________________
**EDUCATIONAL ALLOWANCE PROGRAM**

**Camera Film Order Form**

**Eligibility:**
To be eligible to participate in this program, orders must be submitted on this form with the appropriate signatures and a copy of the student ID.

**Instructions:**
- Use the KODAK Motion Picture Film Product Catalog for completing this form.
- Fill in all items completely to insure accuracy in filling order.
- Contact Kodak Distribution Center for transportation charges if applicable at 1-800-621-FILM.
- Use this form for all motion picture film student and film school orders.
- Mail, fax, or bring to the nearest Kodak Distribution Center.
  - American Region: Fax (800) 758-1816
  - Western Region: Fax (909) 848-9805

**Payment Options:**
- Motion Picture Film School:
  - Bill to existing account
  - Motion Picture Film Student:
    - Charge to current VISA, MasterCard or American Express
    - Certified check or money order payable to Eastman Kodak Company
    - Cash

**Price and Conditions:**
Please refer to current KODAK Motion Picture Film Product Catalog.

**Return Policy:**
Return of goods will be assessed a 15% charge and must be returned within 48 hours of receipt.

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**U.S. Customer Service Number for all Kodak Locations - (800) 621-FILM**

<table>
<thead>
<tr>
<th>Date</th>
<th>Student Name</th>
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<table>
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<td>[ ] Federal Express Next Day Priority</td>
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<tr>
<td>[ ] FedEx Saturday Delivery (if available)</td>
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<td>[ ] FedEx Express 2nd Day</td>
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<tr>
<td>[ ] Airborne Next Day</td>
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<td>[ ] Certified Check/Money Order</td>
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<td>[ ] Credit Card</td>
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<tr>
<td>If paying by credit card:</td>
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<tr>
<td>[ ] VISA</td>
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<td>[ ] MasterCard</td>
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<tr>
<th>Faculty signature</th>
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<tr>
<th>Purchasing Dept. signature</th>
<th>Date</th>
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**TOTAL**

20% Educational Allowance +

2% Cash Discount (not applicable to Credit Card purchases)

Transportation +

Sales Tax +

Net Amount Due

---
PROPERTY RENTAL REQUEST GUIDELINES
School of Theatre, Television, and Film
San Diego State University
Mark Anderson, DA106 (Scenic Studio)
619 594-1176 or anderso2@mail.sdsu.edu

WHO CAN RENT: Properties and furniture are available for rental to students participating in School of TTF classroom activities or officially sanctioned productions under the auspices of the School of Theatre Television, and Film. All other groups may feel free to inquire about rental arrangements.

WHAT CAN I GET FOR FREE: A basic selection of furniture and hand props has been set aside for use at no cost on a first-come-first-served basis. The length of time these items can be checked out is three workings days or over a weekend. All other aspects of the rental policy remain in force and no items will be held in reserve for more than three working days. Free items are available for rental to off-campus groups, but similar items from rental stock may be substituted if available.

APPOINTMENTS: Prop and furniture rentals are available on an appointment only basis. To schedule an appointment please contact the Properties Supervisor, Mark Anderson, at the phone number or email address listed above. Unfortunately, we are unable to accommodate walk-ins. The scheduling of actual times for pick up and return will be at the discretion of the Properties Supervisor. Renters are expected to be on time and late arrivals will be asked to reschedule.

PROP LISTS: All requests must be accompanied by a prop list, and be confined to items the Prop Shop might reasonably be expected to have in stock. Please do not ask for readily available items such as pencils, paper, food, etc.

LIMITS: Rentals are limited to stock on hand. Permission to rent any item can be rescinded prior to checkout if that item is needed for a School of Theatre, Television, and Film stage production, or if the item you requested on loan has been rented.

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 Properties Supervisor. The School of Theatre, Television, and Film reserves the right to refuse rental at any time.

MOVING AND LOADING: The renter will be responsible for moving and loading all rented items. The Theatre Department does not provide dollies, carts, hand trucks, moving blankets, or rope.

FEES: Fees will be assessed on a per item per week basis. Fees are set by the Properties Supervisor and are subject to change without notice.

DEPOSITS: A deposit check, equal to the full value of the items rented or loaned may be required at the time of checkout. The deposit will be returned once the items have been returned undamaged and on time.

WEAPONS AND SPECIAL EFFECTS: Weapons of any type are not available for rental. Don’t even ask. The prop shop does not handle special effects equipment (foggers, hazers, etc.) or lighting equipment.

I agree to these terms and conditions:

__________________________________________________DATE:______________________________
School of TTF Properties Rental Request
Mark Anderson, Properties Supervisor
619 594-1176/anderso2@mail.sdsu.edu

Date: ____________
Renter’s Name: ____________________________________________________________
Red I.D or Driver’s License Number: __________________________________________
Address: _________________________________________________________________
City: ____________________________ State: ________ Zip: ______________________
Home Phone: ______________________ Cell Phone: __________________________
Class Name and Number: _______________________ Advisor: ________________
Producing Organization: _________________________ Phone: __________________
Check Out Date: _________________ Return Date: _________________ Time: _______

Rental Fee: _____________________________ (due at check out)

Deposit Fee: ____________________________ (due at check out)

TOTAL CHARGE: __________________________________________________________
(Please make checks payable to School of Theatre, Television, and Film.)

Renter’s Signature: ________________________________________________________
(Renter assumes financial responsibility for lost or damaged items.)

Properties Supervisor: ______________________________________________________

Properties Rented:
Quantity | Item Description | Replacement Fee | Fee
---|---|---|---


COSTUME RENTAL GUIDELINES
School of Theatre, Television, and Film
San Diego State University
Teri Tavares, Costume Shop Manager

Costumes may be rented at no charge for class projects and productions in the School of Theatre, Television, and Film.

Rentals are by appointment only by calling 594-1179.

Rental hours will vary per semester; the costume graduate assistants handle rental appointments. Please make appointments in advance of your need for costumes. We cannot accommodate drop-in appointments.

We will hold pulled costumes for a 24-hour period. If costumes are not picked up during that time, they will be placed back into stock.

The costume shop is open Monday – Friday. Weekend rentals are not possible.

A deposit check is required before costumes may leave the shop ($100 and up). The deposit check will not be cashed and will be returned to you when the costumes are returned cleaned.

A restocking fee of $15 will be assessed for each rental (bundle of items rented, not a per item charge). This fee may be raised to $30 for larger amounts of costumes.

Costumes must be cleaned (by noted method) before they are returned to the costume shop. Dry cleaned items must be returned in dry cleaning bags with a copy of the cleaning receipt. Laundered items must be returned completely dry. Any costumes not cleaned will be charged a $25 per item cleaning fee (covers cleaning and aggravation factor).

Damaged items will be charged a repair fee, or a replacement fee, depending on the extent of the damage to the garment. The Costume Shop Manager will assess repair and damage fees.

Rentals are for a two-week period. Projects needing extra time may be negotiated with the Costume Shop Manager. Clothing may be taken in order to fit, but garments not used for the project should be returned before the shoot date. Costumes not returned before the shoot date will be subject to cleaning guidelines.

We do not rent jewelry, wigs, hair pieces, or period shoes. Authentic period garments will be rented at the discretion of the Costume Shop Manager.

Garments may not be dyed, painted, distressed, or permanently altered in any way.