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

V- Application to Critical Studies Emphasis,
VI- Required Courses for a B.S. in Critical Studies.

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- **REQUEST FOR EQUIPMENT RENTAL INSURANCE**
- **WAIVER AND RELEASE SAN DIEGO STATE UNIVERSITY**
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### I- TFM 499/798 Special Studies

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- **INVENTORY OF EQUIPMENT AVAILABLE TO STUDENTS.**
  
  *Currently available in Checkout, COM 151*

## 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
IIIIII - 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: 2nd Monday in October, 4:00 p.m.
- For entrance in the Fall semester: 2nd 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" of 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 my 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. 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
- TFM 364B  Film Classics  3
- 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
- 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:

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<td>TFM 470</td>
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<td>TFM 530</td>
<td>Selected Topics in Genre Studies for TV and Film</td>
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<td>TFM 571</td>
<td>Selected Topics in Director Studies</td>
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<td>TFM 573</td>
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And 12 units selected from:

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<tr>
<td>AFRAS 465 or FRENCH 465</td>
<td>Africa in Literature and Film</td>
<td>3</td>
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<td>ANTH 439</td>
<td>Cultural Comparisons Through Film</td>
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<td>CCS 400</td>
<td>Mexican Images In Film</td>
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<td>CLASS 350</td>
<td>Classics and Cinema</td>
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<td>EUROP 424</td>
<td>European Cinema</td>
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<td>GERMAN 320</td>
<td>German Film</td>
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<td>HIST 436</td>
<td>Modern Jewish History in Feature Films</td>
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<td>JMS 408</td>
<td>Media and Society</td>
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<td>JMS 410</td>
<td>Media and Sexuality</td>
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<td>RELS 364</td>
<td>Religion and Film</td>
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<td>TFM 470</td>
<td>Critical Studies of Gender/Sexuality Media</td>
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<td>Internship</td>
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<td>TFM 499</td>
<td>Special Study</td>
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<tr>
<td>THEA 460 A</td>
<td>History of Theatre</td>
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<td>THEA 460 B</td>
<td>History of Theatre</td>
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<td>THEA 530 B</td>
<td>Period Dress and Decor</td>
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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:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>Theatre 100</td>
<td>The Art of Theatre</td>
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TFM HANDBOOK

TFM 160 Cinema as Art
AND
TFM 110 Writing for Television and Film
TFM 310 Film, Television, and New Media Criticism
AND 6 units from:
TFM 363 International Cinema
TFM 364 A History of Film Classics
TFM 364 B History of Film Classics
TFM 401 Business Aspects of Television and Film Production 3
TFM 430 History of Prime Time Television
TFM 563 Documentary: History and Theory
AND 3 units from:
TFM 330 Cultural Aspects of Media
TFM 470 Critical Studies of Gender/Sexuality Media
TFM 530 Selected Topics in Genre Studies for TV and Film
TFM 571 Selected Topics in Director Studies
TFM 573 Selected Topics in History of TV, Film, and Media
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
Professor
45497 LT 171C mfreeman@mail.sdsu.edu
Documentary Film
Aurorae Khoo
Professor
COM 112C Akhoo@mail.sdsu.edu
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

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<tr>
<th>Phone</th>
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<tbody>
<tr>
<td>43520</td>
<td>COM 124</td>
<td><a href="mailto:tpowell@mail.sdsu.edu">tpowell@mail.sdsu.edu</a></td>
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### Staff
Department of Television, Film and New Media

#### Dana Imperatore
Fiscal Coordinator

<table>
<thead>
<tr>
<th>Phone</th>
<th>Office</th>
<th>Email</th>
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<tbody>
<tr>
<td>41176</td>
<td>DA 201</td>
<td><a href="mailto:anderso2@mail.sdsu.edu">anderso2@mail.sdsu.edu</a></td>
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#### Angie Parkhurst
TTF Department Coordinator

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<th>Email</th>
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<tbody>
<tr>
<td>45091</td>
<td>DA 201</td>
<td><a href="mailto:aparkhur@mail.sdsu.edu">aparkhur@mail.sdsu.edu</a></td>
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#### Greg Penetrante
TV/Film Studio Engineer, Video/Film Sound Design

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<th>Phone</th>
<th>Office</th>
<th>Email</th>
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<tbody>
<tr>
<td>46090</td>
<td>COM 154D</td>
<td><a href="mailto:gregpen@mac.com">gregpen@mac.com</a></td>
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#### James Ray
TV/Film Studio Engineer

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<tr>
<td>46744</td>
<td>COM 154A</td>
<td><a href="mailto:james.ray@sdsu.edu">james.ray@sdsu.edu</a></td>
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#### Sean Sauer
TV/Film Equipment Checkout Manager

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<tr>
<td>45041</td>
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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.
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**

Last Name ___________________________ First Name ___________________________
Semester __________________ Class Level __________ ID# _______________________
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>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE</td>
<td>4/26 27 28 29 30 5/3 4 5 6 7</td>
<td></td>
</tr>
<tr>
<td>ITEM</td>
<td>M T W TH F M T W TH F</td>
<td></td>
</tr>
<tr>
<td>CP16#122</td>
<td>GD</td>
<td></td>
</tr>
<tr>
<td>Canon #207</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACME #106</td>
<td></td>
<td></td>
</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

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

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>TTF#</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
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<tr>
<td>2</td>
<td>9</td>
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<td>3</td>
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<td>12</td>
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<tr>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>14</td>
</tr>
</tbody>
</table>

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: ____________  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
- Video Cameras
- Tripods
- Sound Recorders
- Dollies
- Mounting Kits
- Flag 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.

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-Show
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 our 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
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-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 DVC 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

THINK SAFETY FIRST!
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.

   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 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
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  

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  

Dr. Raw Stock  
800-323-4647
**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
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-aocom

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.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

Studio A Editing Request  
School of Theatre, Television, and Film

STUDENT INFORMATION

Project Working Title:  
Today’s Date: __________________
Class: __________________

Names of Group Members: (Primary Contact First):  
Professor: __________________

Which System Do You Want?  
Editing Start Date: _____________

Primary Phone #:  
Primary Email: __________________
Editing End Date: _____________

PROJECT COMMENTS

SYSTEM ASSIGNMENT (STAFF ONLY)

System Assigned:  
USER ID: ________________

• 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

<table>
<thead>
<tr>
<th>PROJECT INFORMATION</th>
<th>Class ______________________</th>
</tr>
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<tbody>
<tr>
<td>Application Date</td>
<td>Instructor ___________________</td>
</tr>
<tr>
<td>Project Name</td>
<td>Instructor X ________________</td>
</tr>
<tr>
<td>Producer</td>
<td>Date Needed _________________</td>
</tr>
<tr>
<td>Phone #</td>
<td>Time In _____________________</td>
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<tr>
<td>Email</td>
<td>Time Out ____________________</td>
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</tbody>
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<table>
<thead>
<tr>
<th>STUDIO OPTIONS (Check all that apply)</th>
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<tr>
<td>□ Live Production</td>
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<tr>
<td>□ Taped Production</td>
</tr>
<tr>
<td>□ Film Production</td>
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<tr>
<td>□ Studio with Lights</td>
</tr>
<tr>
<td>□ Studio Only</td>
</tr>
<tr>
<td>□ Studio with Engineering</td>
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</tbody>
</table>

# 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**

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.
SDSU Television, Film and New Media Production
FILM SHOOTS

This form must be filled out completely whether or not you require any insurance certificates for your film shoots. The form must be signed by your instructor or the Director of the School of TTF.

Student Producer checking out equipment __________________________________________
Members of film group _________________________________________________________
Contact number (___________) ___________________ E-mail __________________________

Project Title __________________________ Date(s) of Shoot _________________________
Location and Address of Shoot ____________________________________________________

Explain any potentially dangerous actions __________________________________________

******************************************************************************
___ Require evidence of coverage: Bring this completed form to Dominoe Franco, Administration Bldg., Room 320, at least five (5) business days prior to film shoot. Evidence of coverage certificate will be obtained and either emailed or faxed to the party requesting the certificate.
Vendor (yes/no) SDSU equipment (yes/no) Personal equipment (yes/no)

Vendor Name ________________________________________________________________
Address ___________________________________________________________________
Fax No. ___________________________ Email ________________________________

Pick-up date _______________________ Drop off date ____________________________

Non-university people involved in project? no_____ yes______ Name(s)_______________

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

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 or Director Approval ___________________ Date_________________________
If you have any questions, please call Dominoe Franco (619) 594-6018.
REQUEST FOR EQUIPMENT RENTAL INSURANCE

NAME OF STUDENT PRODUCER __________________________________________

VENDOR NAME ______________________________________________________

VENDOR ADDRESS ____________________________________________________

_____________________________________________________________________

VENDOR TELEPHONE NUMBER __________________________________________

VENDOR EMAIL ADDRESS ______________________________________________

VENDOR FAX NUMBER _________________________________________________

DATES OF RENTAL (Include days picked up and dropped off) _____________

ATTACH LIST OF EQUIPMENT WITH VALUES OF EACH PIECE

The premium will be calculated according to the value of the equipment and the duration of the rental. A credit card payment for the premium will be required prior to binding insurance on the equipment.
WAIVER AND RELEASE
SAN DIEGO STATE UNIVERSITY

I acknowledge that I intend to participate in San Diego State University’s (SDSU) Television, Film and New Media Production 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 Telecommunications 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 Student Producer ____________________________________________

Name of Participant ________________________________________________

Signature of Participant _____________________________________________

Signature of Parent _________________________________________________
(If participant is under 18 yrs.)

Address __________________________________________________________

Date ______________________
Film Shoot Location Liability Coverage

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 our 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.
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 Prop Rental Agreement
School of Theatre, Television and Film

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

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 an 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 Penatrante. 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 in 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.