

Department of Radio/Television/Film

PRODUCTION HANDBOOK

10/14/2000

NOTE: If any production policies or procedures do change, the handbook will be updated and students will be notified.

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SECTION 1
POLICIES AND PROCEDURES FOR THE CAGE
(Louis Hall Room 125)

1. EQUIPMENT RESERVATIONS. Must be made in person at the Cage. The Cage **does not** accept phone, voicemail, email, or FAX reservations. The Equipment Reservation Book contains reservation information. Students may refer to this book at any time to ascertain the date and availability of any piece of equipment.

RESERVATIONS MUST BE MADE AT LEAST 24 HOURS IN ADVANCE OF USAGE DATE, AND NO MORE THAN 30 DAYS IN ADVANCE OF USAGE DATE. RESERVATION CANCELLATIONS MUST BE MADE AT LEAST 24 HOURS IN ADVANCE OF USAGE DATE.

CAGE HOURS

**CHECK IN 9:00AM – 1:00PM
MONDAY THROUGH FRIDAY**

**CHECK OUT 2:00PM – 6:00PM
MONDAY THROUGH FRIDAY**

ALL EQUIPMENT MUST BE CHECKED OUT BY 6:00PM.

**THE CAGE WILL REMAIN OPEN FROM 6:00PM – 9:00PM
MONDAY THROUGH THURSDAY
FOR LAB USE ONLY.**

**PHONE (847) 467-1706
THIS NUMBER HAS VOICE MAIL.**

2. CHECK IN AND CHECK OUT PROCEDURES. During weekdays (Monday through Thursday) equipment may be checked out for 1 or 2 days at a time. This means that if you check out equipment on Tuesday afternoon, you will return the equipment on Wednesday morning (1 day reservation) or Thursday morning (2 day reservation). For weekend reservations, equipment should be checked out on Friday afternoon and returned on Monday morning. In special cases, Thursday PM through Monday AM reservations will be accepted. These cases include 390 Directing projects, and Studio 22 and Niteskool major projects. All special case Thursday PM through Monday AM reservations must be approved in writing by the Head of Production.

3. EQUIPMENT CHECK-OUT. Equipment that has been reserved must be checked out by **6:00PM** the day it was reserved. This means that if you have a large equipment reservation, you should plan ahead to insure that all equipment will be checked out by 6:00PM. Failure to check out equipment which has been reserved or failure to notify the Equipment Room Manager within 24 hours of a cancellation of an equipment reservation will result in the following penalties:

1st offense – loss of equipment deposit

2nd offense – notification to Head of Production, loss of deposit and loss of equipment reservation privileges for the remainder of the quarter.

Students checking out equipment should verify it for accuracy against the checkout form and proper operation before signing the checkout form. Once the checkout form is signed, you are responsible for all equipment on that form.

4. EQUIPMENT CHECK-IN. Failure to return equipment **ON TIME**, or failure to return equipment in a satisfactory fashion when due will result in the following penalties:

1st offense – loss of equipment deposit

2nd offense – notification to Head of Production, loss of deposit and loss of equipment reservation privileges for the remainder of the quarter.

Satisfactory fashion means: machines turned off, cables coiled properly, batteries charged, all equipment packed in original cases, all tape removed from cases and cables.

5. LIABILITY. A student who checks out equipment on their own is solely liable for any loss and/or damage to that equipment. Students who are working in a group are jointly and severally liable for any damage and/or loss to that equipment. See **Section 10 Production and Equipment Insurance.**

6. TOTAL LOSS OF EQUIPMENT. Any loss of equipment will be immediately reported to the following people: **the Director of the Media Services Group, the Equipment Room Manager, and the Head of Production.** The student(s) responsible for the loss will have their equipment privileges suspended until a decision regarding the loss is made by the Head of Production and/or the arbitration process, and the student(s) have made payment for the loss or agreed to a payment schedule and made the first payment of the payment schedule. Students must file a police report with campus police, **or with the appropriate city police if the loss occurred off campus** for any loss of equipment as a result of theft and that police report number must be immediately provided to the **Equipment Room Manager.** As indicated on the Equipment Check-Out Form, students are completely responsible and financially liable for all equipment checked out to them. Per University insurance policies, a student's liability exposure is limited to the first \$750.00 dollars or 15% of the total loss, whichever is greater, up to \$1000.00. Students will be notified of replacement costs by the Media Services Group and will receive a receipt for payment of costs. Payment for loss of equipment must be

made within thirty days once the student is notified of the replacement cost, or a payment schedule may be arranged with the Director of the Media Services Group or the Equipment Room Manager. Failure to adhere to any arranged payment schedule will result in loss of checkout privileges and notification to the Head of Production and the School of Speech Dean of Students.

7. DAMAGE TO EQUIPMENT. During equipment check in, any damage or operational problems with equipment must be reported immediately to Cage personnel. Damage or operational problems with equipment must be documented on an **equipment repair request** card, Any **damage** to equipment will be immediately reported to the following people: **the Director of the Media Services Group, the Equipment Room Manager, and the Head of Production.** The student(s) responsible for the damage will have their equipment privileges suspended until a decision regarding the damage is made by the Head of Production and/or the arbitration process, and the student(s) have made payment for the loss or agreed to a payment schedule and made the first payment of the payment schedule. As indicated on the Equipment Check-Out Form, students are completely responsible and financially liable for all equipment checked out to them. Per University insurance policies, a student's liability exposure is limited to the first \$750.00 dollars or 15% of the total loss, whichever is greater, up to \$1000.00. Students will be notified of repair costs by the Media Services Group and will receive a receipt for payment of costs. Payment for damage to equipment must be made within thirty days once the student is notified of the repair cost, or a payment schedule may be arranged with the Director of the Media Services Group or the Equipment Room Manager. Failure to adhere to any arranged payment schedule will result in loss of checkout privileges and notification to the Head of Production and the School of Speech Dean of Students.

8.EQUIPMENT TRANSFER. Student(s) who check out equipment may pass on the equipment to fellow student(s) providing that **ALL** students signed out as a **TRANSFER GROUP**. A **TRANSFER GROUP** is defined as those students who originally checked out the equipment and those students to whom the equipment transfer was made. The **TRANSFER GROUP** will be held responsible for the equipment, and the above penalties will be enforced for all students in the **TRANSFER GROUP** for any of the above infractions.

9. PENALTIES. All decisions regarding loss of deposit, loss of equipment, damage to equipment, suspension of equipment privileges, or revocation of equipment privileges will be made by the Head of Production in consultation with the Director of The Media Services Group and the Equipment Room Manager.

10. ARBITRATION. Any student who loses a deposit, loses equipment privileges, or is penalized for loss of equipment or damage to equipment may take the decision to arbitration. This arbitration will consist of an arbitration hearing to be held in front of an arbitration board consisting of:

- One member of Dean's Student Advisory Council
- The Equipment Room Manager
- One member of the R/TV/F faculty

Decisions of the arbitration board will be final.

11. REQUEST FOR ARBITRATION. Requests for arbitration **MUST** be made in writing to the Head of Production no more than 30 days after the student is notified of their loss of checkout privileges due to any items outlined herein. If a request for arbitration is not made within 30 days, the student will forfeit their opportunity for arbitration

12. ENTRY TO LOUIS 125 EQUIPMENT ROOM. Students and TA's, may not enter the Louis 125 equipment room at any time.

13. PRIORITY OF EQUIPMENT AND FACILITY ACCESS. Faculty and TA use of equipment for R/TV/F courses and/or labs have priority over any equipment reservations or usage. Every effort will be made by faculty and TA's to schedule the equipment in advance. Class lists must be submitted by faculty and/or TAs no later than the 2nd week of the quarter. Please make 2 copies, give one to the Director of the Media Services Group and the other one to the Equipment Room Manager. Equipment access is based on a priority system:

FIRST PRIORITY. During regular academic quarters, undergraduate and graduate students enrolled in Radio/TV/Film production courses (including independent studies) doing work for those production courses during the specified quarter have first priority usage. **FIRST PRIORITY MEANS THE FOLLOWING:**

A. **First Priority** students have reservation privileges for Cage equipment on a first come, first serve basis.

B. **First priority** students can only have access to Cage equipment which is appropriate to the production course in which they are enrolled

SECOND PRIORITY. Second priority includes students finishing incomplete projects, MFA and Ph.D., graduate students not in production courses but qualified for production work, and faculty (both full-time and part-time). **SECOND PRIORITY MEANS THE FOLLOWING:**

A. **Second Priority** students have reservation privileges for Cage equipment for the **first five weeks** of any quarter.

B. **Second Priority** students are limited to 24 hour advanced reservation privileges for Cage equipment during the **last five weeks** of any quarter.

C. **Second Priority** students can only have access to Cage equipment which is appropriate to the production course in which they are enrolled.

STUDENT GROUP PROJECTS. (see **Section 9**).

A. **Student Group Projects** have **Second Priority** equipment reservation privileges during the first 5 weeks of any quarter.

B. **Student Group Projects** will have **NO** access to any Cage equipment during the second 5 weeks of any quarter.

14. TERM BREAKS AND SUMMER ACCESS. Access to Cage equipment is limited to full-time and part-time faculty, MFA students, students enrolled in summer production courses, and students finishing incompletes from a previous quarter. MFAs working on sponsored projects for which they have primary creative control and students finishing incompletes must have written approval from their advisor or instructor for equipment access.

15. ACCOMMODATION STATEMENT. If a student has a temporary or permanent disability that requires accommodation, it is his/her responsibility to inform the instructor, who will make appropriate arrangements.

SECTION 2

EQUIPMENT, KEY, and LOCKER DEPOSITS, and ACCESS CODES

All students who are enrolled in production courses and/or production 399s or 499s must make an equipment deposit for the quarter in which they are enrolled.

All faculty will supply a list of names, **no later than the 2nd week of the quarter**, of currently enrolled students who are eligible for equipment, key, locker, and access codes to the Director of the Media Services Group and the Equipment Room Manager.

For students, the procedure is as follows:

Obtain a deposit card from the Cage. **Only one type of each deposit card per person.** Take the card to the Bursar's office and pay:

\$50.00 for Equipment Deposit

\$50.00 for Key Deposit

\$10.00 for Locker Deposit

Get the card stamped by the Bursar's office. You must return the card to the Cage. Your card will be kept on file in the Cage. Your money is refundable at the end of the quarter and/or fiscal year, upon return of all equipment/ keys/locks.

1. LOCKERS. To use a locker in Louis Hall you must make a \$10.00 locker deposit and get a lock from the Cage. Any unauthorized locks found on any Louis Hall lockers will be removed and the contents confiscated. **ONLY ONE LOCKER PER PERSON.** Lockers are assigned on a first come, first issued basis. There will be three lockers reserved for TA instructional use annually. Lockers must be emptied and locks turned in by the Monday following the last day of Senior Week in June. Any items left in lockers after that time will be disposed of.

Graduate Students who have obtained permission from the Head of Production may retain their lockers until they have received their graduate degree.

2. DEPOSIT CARDS. All deposit cards must be picked up and signed by one of the following people: the Director of the Media Services Group or the Equipment Room Manager. In order to get a refund, you must pick up your card no later than the Monday following the last day of Senior Week in June. Any left over cards will become the property of the Media Services Group.

3. KEY CHECKOUT POLICIES. Key checkout time limits for weekdays are **24 hours ONLY. Keys checked out on Friday must be returned on the following Monday morning**). This policy applies to all keys which are checked out from the Cage. TA's keysets and special purpose keys that are checked out from Media Services Group must be returned by the end of the quarter in which they are signed out, or no later than the Monday following the last day of senior week in June; This will be decided on a case by case basis. In order to checkout keys you must be on a class list (to checkout keys from the Cage) or have written permission from the Head of Production to check out keys from MSG. The written permission must be given to the Director of the Media Services Group prior to getting a key from him.

Keys may not be checked out during term breaks unless the student is authorized in writing to do so by the Head of Production.

Podium keys for Louis Hall room 119 and Annie May Swift Hall Auditorium may be checked out by Instructors and TA's only, for use during their classes. Both keys are available in the Cage in Louis Hall and the RTVF office has a podium key for the Auditorium in Annie May Swift Hall.

Failure to return a key ON TIME (within 24 hours during the week, and on Monday from the weekend) will result in the following penalties:

1st offense – loss of key deposit

2nd offense – loss of key deposit and loss of key check out privileges for the remainder of the quarter.

4. ACCESS CODE POLICIES. Only students who are enrolled in RTVF courses may have access to John J. Louis Hall after hours on weekdays and on weekends. This access is regulated by **Access Codes**. These codes will be valid for only one quarter. Distribution of access codes is handled by the Director of the Media Services Group, the Equipment Room Manager, and the evening security guard at Louis Hall.

SECTION 3

POLICIES AND PROCEDURES FOR LOUIS STUDIOS 105, 106, 107

1. RESERVATIONS. The Stage Manager handles scheduling of these studio facilities. To schedule use of Louis 105, 106, or 107 a student or student group must make a written request to the Stage Manager via the reservation forms in the lobby of Louis Hall.

RESERVATIONS CAN BE MADE FOR A MAXIMUM OF 2 CONSECUTIVE WEEK DAYS, or FRIDAY PM THROUGH MONDAY AM. When a reservation has been approved, the Stage Manager will enter the students(s) names in the appropriate reservation book. Any extended reservation requests for the studio facilities **MUST** be approved by the Head of Production.

2. ACCESS PRIVILEGES. **Priority Access** as outlined above in this document applies to Louis 105, 106, and 107. Additionally, access to Louis 105, 106, and 107 is limited to:

- A. Students enrolled in 300 and 400 level courses in the Department of R/TV/F.
- B. Faculty and staff in the Department of R/TV/F.
- C. Student Groups who have placed the appropriate \$ 100.00 dollar **refundable** CASH deposit on file with the Director of the Media Services Group.
- D. Any other party with permission of Head of Production.

3. SECURITY. Students using the Louis studios are responsible for the security of this facility and its contents while they are using it. This means that the Louis 105, 106, and 107 doors **MUST BE LOCKED** when the studios are not in use. **Students, or outside users must provide a list of names of production crew members to the Director of the Media Services Group. In case the building is closed on a particular production day the group is responsible to request the presence of the approved Louis Hall Security Service and reimburse the Director of the Media Services Group (by a check made out to Northwestern University) for security guard(s) fees.**

4. PAINT/REPAINT POLICY. The walls and floors of the cycloramas in Louis 105 and 106 may be painted with **FLAT LATEX PAINT ONLY**. If any part of the wall or floor is painted, it must be **REPAINTED** to **FLAT WHITE** at the end of the production. **THE ONLY APPROVED STAGE PAINT IS ACE HARDWARE ROYAL FLAT LATEX, ULTRA WHITE # 1965003.** When you are done painting make sure that you clean up your mess and dispose of all refuse. To dispose of all leftover paint, consult the Director of the Media Services Group.

5. FLATS AND PLATFORMS. Any scenery used for a production should be neatly stacked in the Scenery Room 104 and/or any scenery constructed must be properly disposed of at the end of the production. Under no conditions should the doors leading to the loading dock, Studio 106 or Studio 105 be blocked by any scenery, props, or other materials. The fire alarm and fire extinguisher on the north wall must never be blocked.

6. PENALTIES. If you are a student group or a student working on a class project in one of the studios, and you fail to restore the facilities to the original approved condition upon completion of your project, you will be fined \$ 100.00 dollars AND have your equipment deposit card revoked and checkout privileges suspended until the studios are properly restored.

All previous declarations about use of equipment, loss of equipment, damage to equipment, transfer of equipment, penalties, and arbitration are uniformly applicable to any and all use of the studios 105, 106, and 107 in John J. Louis Hall.

The Equipment Room Manager reserves the right to revoke any students deposit card(s) and equipment privileges for any actions which are deemed inappropriate or egregious in nature.

SECTION 4
POLICIES AND PROCEDURES FOR RESERVING
SCREENING ROOMS – LOUIS 119, LOUIS 118, AND AMS
AUDITORIUM

Louis 119, 118, and the AMS Auditorium are available to R/TV/F students for screenings, meetings, etc. The reservation procedure is as follows:

1. Go to the R/TV/F office in AMS 212 and fill out a Screening Room Reservation Form. AMS 212 staff will check the reservation book for time and date availability for the room you want.
2. If your room request is for a meeting only (no screening), AMS 212 staff will reserve the room for you and FAX a copy of the reservation form to the Director of the Media Services Group.
3. You must then see the Director of the Media Services Group and make arrangements for keys, etc. (You may have to make a \$50 key deposit).
4. If your room request is for a **screening** in Louis 119 or the AMS Auditorium, AMS 212 Staff will supply you with a list of qualified projectionists. You must then contact and book a projectionist for your screening. When this is confirmed, AMS 212 Staff will reserve the room for you and FAX a copy of the reservation form to the Director of the Media Services Group.
5. You (or your projectionist) must then see the Director of the Media Services Group and make arrangements for keys, etc. (You may have to make a \$50 key deposit).

SECTION 5 POLICIES AND PROCEDURES FOR AVIDS

Avids 1, 2, 3

First 5 weeks of the quarter – First Priority – all MFAs, students in 300 and 400 level courses, 399s, 499s, faculty, and student groups.

Second 5 weeks of the quarter – First Priority – students currently enrolled in 300 and 400 level courses, 399s and 499s. *3rd year MFAs have 20 hours of First Priority privileges during the last 5 weeks. **Student Group Projects** may not use Avids during the second 5 weeks of any quarter.

Breaks and Summer – First Priority – all MFAs, faculty, 399s and 499s.

Avids 4,5

First 5 weeks of the quarter – First Priority – all MFAs, students in 300 and 400 level courses, 399s, 499s, faculty, and student groups.

Second 5 weeks of the quarter – First Priority – students currently enrolled in 300 and 400 level courses, 399s and 499s (except 381 Video Production). *3rd year MFAs have 20 hours of First Priority privileges during the last 5 weeks. **Student Group Projects** may not use Avids during the second 5 weeks of any quarter.

Breaks and Summer – First Priority – all MFAs, faculty, 399s and 499s. All graduating seniors have special senior Avid privileges which extend from Senior Week through June 31st.

NOTES:

1. First Priority means that the user has reservation privileges. If you are not First Priority you may not reserve time, but you may use the Avids as available. **Student Group** projects may not use Avids during the second 5 weeks of any quarter.
2. During academic quarters, all users will be limited to a maximum of 7.5 hours per day and 20 hours per week on any Avid. These restrictions will not apply during breaks and summer. A user is defined as an individual student or group of students working on a particular project.
3. The Media on Avids 1,2,3 will be erased every Friday at 9:00 am during the last 5 weeks of every quarter. Plan your editing schedule accordingly.

4. The Stripes on Avids 4 and 5 are “owned” by the First Priority user. But courteous policy would dictate that a user should never erase media unless absolutely necessary.
5. Anyone caught erasing Media from Avids 1,2,3 will be referred to the Production Committee for disciplinary action.

SECTION 6

POLICIES AND PROCEDURES FOR PRO TOOLS

1. Pro Tools Rooms 232, 233. During the academic quarter in which 383 Audio Production is taught, only students enrolled in this course will be First Priority.

First 5 weeks of the quarter – First Priority – all MFAs, students in 300 and 400 level courses, 399s, 499s, faculty, and student groups.

Second 5 weeks of the quarter – First Priority – students currently enrolled in 300 and 400 level courses, 399s and 499s. **Student Group Projects** may not use Pro Tools during the second 5 weeks of any quarter.

Breaks and Summer – First Priority – all MFAs, faculty, 399s and 499s. All graduating seniors have special senior Pro Tools privileges which extend from Senior Week through June 31st.

2. Pro Tools Room 220. During the academic quarters in which 383, 384 Audio Production is taught, only students enrolled in these courses will be First Priority.

First 5 weeks of the quarter – First Priority – all MFAs, students in 300 and 400 level courses, 399s, 499s, faculty, and student groups.

Second 5 weeks of the quarter – First Priority – students currently enrolled in 300 and 400 level courses, 399s and 499s (except 381 Video Production). *3rd year MFAs have 20 hours of First Priority privileges during the last 5 weeks. **Student Group Projects** may not use Stratasphere during the second 5 weeks of any quarter.

Breaks and Summer – First Priority – all MFAs, faculty, 399s and 499s. All graduating seniors have special senior Post Production privileges which extend from Senior Week through June 31st.

SECTION 7

POLICIES AND PROCEDURES FOR FINAL CUT PRO/ GRAPHICS WORK STATIONS – ROOMS 218, 219, 128

1. Work Stations in Louis 219. During the quarters that Advanced Post Production and/or 475 Graduate Workshop are taught, students enrolled in these courses will be the only First Priority users for the work stations in Louis 219.

2. Graphics Stations in Louis 219 and 128.

First 5 weeks of the quarter – First Priority – all MFAs, students in 300 and 400 level courses, 399s, 499s, faculty, and student groups.

Second 5 weeks of the quarter – First Priority – students currently enrolled in 300 and 400 level courses, 399s and 499s. **Student Group Projects** may not use Final Cut Pro Work stations during the second 5 weeks of any quarter.

Breaks and Summer – First Priority – all MFAs, faculty, 399s and 499s. All graduating seniors have special senior Post Production privileges which extend from Senior Week through June 31st.

SECTION 8

POLICIES AND PROCEDURES FOR 2D & 3D IN LOUIS 128 AND GRAPHICS IN LOUIS 219 AND 128

1. Workstations in Louis 128.. During the quarters that 493 3D Animation is taught, students enrolled in 493 will be the only First Priority users for the 2D / 3D workstations.

2. Graphics in Louis 219 and 128.

First 5 weeks of the quarter – First Priority – all MFAs, students in 300 and 400 level courses, 399s, 499s, faculty, and student groups.

Second 5 weeks of the quarter – First Priority – students currently enrolled in 300 and 400 level courses, 399s and 499s. **Student Group Projects** may not use the workstations in Louis 219 and 128 during the second 5 weeks of any quarter.

Breaks and Summer – First Priority – all MFAs, faculty, 399s and 499s. All graduating seniors have special senior Post Production privileges which extend from Senior Week through June 31st.

SECTION 9

SPECIAL POLICIES FOR R/TV/F UNDERGRADUATES AND STUDENT GROUPS

1. R/TV/F Undergraduates.

- A. Undergraduates may only take one production course per quarter.
- B. All undergraduate 399 Independent Studies must be approved by the Production Committee.
- C. If an undergraduate has an incomplete in a production course, that student is prohibited from taking another production course until the incomplete is made up.

2. Student Groups - includes Studio 22 (major grants, minor grants, and mini grants), Niteskool, NSTV, and any R/TV/F approved student group that may be organized in the future.

- A. **Student Group** projects only have access to equipment and facilities during the first five weeks of any quarter. **Student groups** are **not** permitted to use any production equipment or editing/post/audio equipment during the last 5 weeks of any quarter.
- B. Principals involved in Student Group projects (Producers and Directors) may not take any production course during the quarter that the project is in production.
- C. All Student Group projects are defined as co-curricular activities. Accordingly, students are not eligible for 399 Independent Study credit for any work done on a Student Group project.

3. Safety and conflict policies for Student Group Productions

- A. Turnaround time on any shoot must be a minimum of 8 hours.
- B. All Sunday night shoots must be fully wrapped by 12:00 midnight; students must attend Monday morning classes.
- C. Students may not miss ANY classes, or receive extensions or incompletes because of student group participation.
- D. Any violations of the above by any student group participant, whether principal or crew, will result in the group in question losing access to RTF equipment and facilities, and will jeopardize future department support for that group.

SECTION 10

PRODUCTION AND EQUIPMENT INSURANCE

The safety of Northwestern University film students, their projects, the public, and the equipment used is a central concern of Northwestern. Northwestern provides general liability and property insurance coverage for these activities when approved by the Advisor/Instructor and Risk Management. The insurance available to Northwestern cannot insure limited partnerships or students that incorporate their film shooting activities.

Before Radio, Television and Film (RTVF) students can check out any equipment or obtain film insurance from Northwestern for activities requiring insurance, the students must acknowledge responsibility by signing a statement of responsibility. The signed statement states that the student has read, understood, and agreed to abide by all the rules and will be responsible for the full value of any losses and the deductibles as the losses and deductibles apply. At the beginning of each quarter, all students enrolled in a RTVF production course or extra-curricular activity will be required to sign this statement. The statement includes a clause that “all members” of any assigned group of students for a production assignment will be jointly and severally liable for any and all losses or damage to equipment, property, and liability exposures. In the event of a loss, student grades/graduation records will be held by the Associate Dean’s office of SoC until the accounts are settled with the Media Services group and/or Office of Risk Management.

Student film projects on Northwestern property using Northwestern equipment do not require insurance from the Office of Risk Management. Students are however responsible for the full value of any losses and the deductibles as the losses and deductibles apply to those losses.

Equipment coverage for Northwestern owned property. Northwestern owned property checked out to students for use in academic or extra-curricular film activities is covered under Northwestern’s current property insurance policy. The coverage is on the replacement value of the covered property for all covered losses, excluding mysterious disappearance (any unexplained loss of property). In the event of a mysterious disappearance the student or students are responsible for the full value of the missing property. For a detailed list of what is not covered see the attached Property Coverage Exclusion list for the policy enforce. Students are responsible for the full value of property when coverage is excluded for any reason by the current property policy. All covered claims are subject to a \$750 or 15% (whichever is greater) up to \$5,000 deductible. Students are responsible for the first \$750 or 15% (whichever is greater) up to \$1,000. RTVF is responsible for the remainder of the deductible for covered losses. Students that have formed limited partnerships or that incorporate their film shooting activities are covered under Northwestern’s property insurance with Northwestern’s property. Payment or a payment schedule for losses must be arranged with the Equipment Manager of the Cage or the Director of the Media Services group before any further equipment privileges are restored to the liable student(s). The RTVF has the option to hold student grades/graduation records for unpaid equipment losses.

The rest of this policy deals with insurance for student film projects that require non-owned Northwestern equipment and/or locations off campus.

Off campus film projects using Northwestern equipment or non-Northwestern equipment normally will require insurance from the Office of Risk Management. When a project requires insurance, Northwestern

requires an approved written Risk Management Plan (RMP) to obtain insurance coverage. Attached to this policy are a copy of a blank RMP Form for the students to use and an explanation of the RMP Form. Electronic copies of RMP and this policy are available on the Risk Management Website. The purpose of the RMP Form is to help the students think through safety, liability and property exposures and controls for using private and/or public premises and rented or loaned equipment. The RMP requires the students to outline the controls that they will use to minimize any risks present to the students, public, equipment, and property. The students need to use the completed RMP as a checklist to identify all the known potential risks students may encounter on the film project.

The approval process will use E-mail to streamline handling student requests. Students must submit the RMP to their Advisor/Instructor via E-mail for approval. Should the Advisor/Instructor not approve the RMP, they will send the RMP back to the student with their comments for correction. Once the Advisor/Instructor approves the RMP, Advisor/Instructor will E-mail it to Risk Management for approval. When Risk Management approves the RMP, Risk Management will issue certificates of insurance for the project as the students identify their need in the RMP. Should a student request coverage for just an individual location or equipment vendor, the student will need to fill out an RMP for just that location or vendor. The requesting student must then submit this location/vendor RMP for approval through their Advisor/Instructor as previously stated.

Certificates of insurance requests need to be made through the Advisor/Instructor by listing them in the RMP. Only insurance requests made through the Advisor/Instructor will be processed. Risk Management will not automatically issue certificates of insurance upon a description of activities and equipment. Students need to develop plans and controls for exposures and explain the plans and controls in the RMP before Risk Management will approve and issue certificates of insurance. Students shall only request certificates when specifically asked for by equipment vendors or location owners. Certificates shall not be volunteered; students shall follow a policy of: if they don't ask for it, we don't offer it. Northwestern will not assume responsibility for the intentional, wrongful acts of students, actors, agents, contractors, sub-contractors, volunteers, or others either directly or indirectly involved in student film projects. All tickets, citations, fines, etc. are the responsibility of the student or student group responsible for the cited actions.

General Liability Coverage. Northwestern provides general liability coverage certificates for film project locations. A deductible of \$750.00 or 15% (whichever is greater) up to \$2,500, applies to each loss. The student(s) listed on the RMP are responsible for the entire deductible; RTVF has no responsibility for the deductible.

Equipment Coverage for non-owned Northwestern property. Rented, leased, loaned or borrowed equipment, not owned by Northwestern is covered under Northwestern's property insurance coverage on an actual cash value of the property for all covered losses, excluding mysterious disappearance. Coverage excludes theft of equipment unless there are visible signs of a forced entry. When theft is the cause of the loss, the students must report the loss to the police immediately in the jurisdiction where the theft occurred. All claims are subject to a \$750 or 15% (whichever is greater) up to \$2,500 deductible. Coverage is available to the student at a rate of \$3.00 per \$1,000 of coverage requested, rounding up to the next dollar amount for everything in between. Coverage is terminated after any loss and must be re-purchased again after any loss. Students must exercise caution and inspect equipment prior to leaving the rental establishment. Students must document any abnormalities or damage to the equipment before taking possession and leaving the rental establishment. There is no coverage for normal wear and tear (fuses, light bulbs, etc.). Payment or a payment schedule for losses must be arranged with Risk Management before any further equipment rental privileges are approved for the liable student(s).

The student(s) listed on the RMP are responsible for the entire deductible; RTVF has no responsibility for the deductible.

Property Coverage. The insurance for Northwestern does not allow or cover students who sign property leases for film productions. Should a student require property coverage the lease must be approved by the Office of General Counsel and signed by an officer of the University.

Automobile Liability Coverage. Northwestern will not provide primary auto insurance coverage to students utilizing their own vehicles for Northwestern film projects. The student's personal auto insurance coverage is primary. Northwestern auto liability coverage will be considered supplemental to that of the student's. Northwestern's coverage, if applicable, will not provide physical damage coverage for damage sustained to the student's or other private vehicles used in the project. Northwestern will cover vehicles available to Northwestern approved student drivers through the University Motor Pool or outside vendor. There is no coverage available for full size van, truck, or trailer rentals. Automobile liability coverage has a \$1,000.00 deductible. Northwestern does not cover luxury, antique, or sport cars, motorcycles or recreational vehicles of any kind. Student coverage for vehicles is subject to the rules and guidelines of Northwestern's Vehicle Policy. The student(s) listed on the RMP are responsible for the entire deductible; RTVF has no responsibility for the deductible.

Workers' Compensation coverage is not available. Projects requiring Workers' Compensation coverage require outside insurance. Risk Management can refer students to alternative insurance sources the student can purchase if needed.

Rush requests for insurance coverage are discouraged. Students who need a certificate with less than 24-hour notice; will pay a \$15.00 service fee per certificate request.

Claim Handling Procedures. In the event of a loss, the student who requested the coverage needs to contact Risk Management within 24-hours of the loss. The student must fill out a loss report as soon after the loss as possible. Delays in reporting losses may result in the coverage being denied or an increase in the deductible by 50%. All theft and vehicle losses require the filing of a police report in the jurisdiction where the theft occurred. Failure to make a prompt report will result in sanctions against the student(s) involved. Sanctions may include but not be limited to loss of equipment rental privileges, no liability insurance privileges, and holding grades/graduation records.

Items not approved for Student Film Shoots:

Northwestern does not provide insurance coverage to students doing the following activities. Either the student(s) must obtain their own insurance for these activities or get insurance coverage from the owner or contractor hired. Insurance coverage from the owner or contractor hired must include Northwestern University as an additional insured and be for at least \$3 million per occurrence coverage. Even with outside insurance Northwestern may still not approve the activity. Students that violate this policy will no longer get insurance from Northwestern.

No open fires, fire works, smoking, or pyrotechnics.

No farm or construction machinery, watercraft, snowmobiles, aircraft, etc.

No activity with motorized two-wheeled, three-wheeled or off-road vehicles.

No activity shall involve real firearms (modified or not), alcohol or illegal substances.

No activity shall consist of throwing or dropping anything from an aircraft or vehicle.

No bungee jumping, skydiving, or rock climbing.

No live animals.

No activities on water or in the air.

No activity on scenes open to the public.

No films requiring Workers' Compensation coverage.

No students who incorporate or form limited partnerships.

THE RISK MANAGEMENT PLAN FORM

This form is to be completed and E-Mailed to your Advisor/Instructor at least seven days before the need for any certificates.

Section 1.	Director	Producer	Production Coor.	Other
Name				
Address				
E-mail				
Telephone				

Section 2.

Gross Production Costs	
-------------------------------	--

Section 3.

<i>Advisor/Instructor</i>	
<i>Address</i>	
<i>E-mail</i>	
<i>Telephone number</i>	
<i>Course/Activity/Number</i>	
<i>Title of the project</i>	

Section 4.

<i>Description of what the film project will include by location/scene</i>

Section 5. (Complete for each location)

Location Name	
Address, City, State, Zip Code	
Telephone/Fax Number	
Contact/Owner's Name	
Address if different	
Telephone/Fax if different	
Dates in and out	
Times in and out	
Certificate/Agreement needed	

Section 6. (Complete for each location/scene)

Location/Scene	
Physical Action	
Risks	
Protection measures	
Other loss exposures	
Controls for other loss exposures	
Crime prevention measures	

Section 7. (Complete for each move)

Transit Exposures	Protection Measures	Crime Prevention Measures
Students/Others		
Equipment/Property		

Section 8. (Complete for each scene)

Set-up Exposures	Protection Measures	Crime Prevention Measures
Students/Others		
Equipment/Property		

Section 9. (Complete for each scene)

Scene Exposures	Protection Measures	Crime Prevention Measures
Students/Others		
Equipment/Property		

Section 10. (Complete for each scene)

Tearing Down	Protection Measures	Crime Prevention Measures
Students/Others		
Equipment/Property		

Section 11. (Complete for each equipment vendor)

Vendor Name	
Address, City, State, Zip	
Telephone/Fax Number	
Contact/Owner's Name	
Equipment	
Loaned or rented	
Value of equipment	
Dates out and returned	
Student Picking up & returning	
Certificate/Agreement needed	

Section 12. (Complete for each item of equipment over \$500.00 not owned by Northwestern)

Equipment/ Property	Risks	Protective Measures

Section 13. (Complete for each item of Northwestern owned equipment)

Equipment/ Property	Dates out and returned	Value of equipment	Student Picking up & Returning

Section 14. (Complete for each item of Northwestern owned equipment)

Equipment/ Property	Risks	Protective Measures

Section 15. (Complete for each trip)

	Location	Transportation	Time/Date
To			
From			

Section 16. (Complete for each non-Northwestern Vehicle)

Owner	Vehicle	Insurance Company/Policy Number	Driver/License Number

RISK MANAGEMENT PLAN (RMP) EXPLANATION

All student film productions must have a Risk Management Plan (RMP). Students must include, but not limit their explanation to, the following information. Northwestern requires this information from the student before the student can obtain film insurance from Northwestern. Upon completing the form, students must E-mail the form to their Advisor/Instructor for approval. However, providing this information is not a guaranty that Northwestern will provide insurance for the film project. Projects considered inherently dangerous will not be covered. Sections 5-16 must be filled out as many times as needed for scene, location, vendor, equipment, and vehicle changes to produce the film.

Section 1.

Provide the name, address, E-mail, and telephone numbers of the principals to the project. At a minimum, this includes the director, producer, and production coordinator/manager.

Section 2.

Northwestern needs the estimated gross production costs of the project. We need this information to develop and explore the availability of outside insurance annually.

Section 3.

Provide Advisor/Instructor's name, address, E-mail, and telephone number, Film Department course name and number or activity name, and Title of the project. Students must submit the RMP to their Advisor/Instructor by E-mail for approval. The Advisor/Instructor, by E-mailing the RMP to Risk Management is acknowledging their approval of the RMP and that all students identified in Section I of the RMP have signed off on the plan and that the students agree to follow the RMP. The Advisor/Instructor's approval also means that a copy of the students' statement of responsibility is on file with the Advisor/Instructor. The Advisor/Instructor shall keep the signed statement of responsibility from each student on file for at least two quarters.

Section 4.

Provide a brief description of the project. Do not provide the complete storyline. Just provide the general description of what the film project will include by location and scene.

Section 5.

Provide the location information for each film location. This includes the location name, address, telephone number, contact/owner's name, and address and telephone number if different. List the dates and times (in and out) when students will be at the location. Also, state if the location requires a written agreement for the use of the location or certificate for the location. Provide copies of the agreements.

Section 6.

For each of the above locations explain each scene's physical action and risks that the students, others, equipment and property could suffer a loss from and what protection measures the students will use. Also, review and discuss what other loss exposures the students, others, equipment and property could be exposed to, including but not limited to traffic, hazardous materials, equipment, machinery, heights, environmental, etc. Explain what loss prevention plans the project will use to control these exposures. Discuss what crime prevention measures will be used.

Section 7.

Provide a list of the students, others, equipment and property that could be at risk when in transit and what protection measures will be used. Explain what crime prevention measures will be used.

Section 8.

Provide a list of the students, others, equipment and property that could be at risk during set-up and what protection measures will be used. Explain what crime prevention measures will be used.

Section 9.

Provide a list of the students, others, equipment and property that could be at risk during actual scene and what protection measures will be used. Explain what crime prevention measures will be used.

Section 10.

Provide a list of the students, others, equipment and property that could be at risk when tearing down and what protection measures will be used. Explain what crime prevention measures will be used.

Section 11.

Provide rental company information for each rental of non-Northwestern equipment or property (non motor vehicle) students will use in the production process. This includes the rental company name, address, telephone number, contact/owner's name. List the dates when and who will pick-up and return the equipment/property. State the values of the equipment/property to be covered. Indicate whether the equipment is loaned or rented and the type of use agreement to be enforced for the project's use of the equipment (provide a copy of any written agreements). Students can use a copy of the rental bid document instead of listing all the equipment. However, students still need to list any risks and controls needed in Sections 6-10.

Section 12.

List any known risks with non-Northwestern equipment or property. Explain what protective measures students will take to avoid any losses. While the equipment/property is in the students' possession, how will the students protect it from theft or other losses?

Section 13.

Provide the information on Northwestern equipment or property (non motor vehicle) the students will use in the production process. List the dates when students will pick-up and return the equipment/property. Also, state the value the equipment/property.

Section 14.

List any known risks with Northwestern equipment or property. Explain what protective measures students will take to avoid any losses. While the equipment/property is in the students' possession, how will the students protect it from theft or other losses?

Section 15.

List all means of transportation the students will use throughout the production process. Describe what and where the students will use the vehicles for and their hours of operation. Students must request special permission to use Northwestern vehicles and rentals between 9:00 p.m. and 5:00 a.m. Also, provide information on any commercial airline travel (from, to, where, and when). Northwestern does not cover any private air travel.

Section 16.

When using a personally owned vehicle in the project, the vehicle's insurance coverage is the primary insurance. This would apply to vehicles owned by the students, as well as vehicles that may be loaned to the project by other individuals. List the automobile insurance coverage provided for each vehicle. List the Northwestern approved driver and their driver's license.

RMP Approval and Issuing Certificates of Insurance

The students' Advisor/Instructor will forward the RMP by E-mail to the Office of Risk Management. (For assistance contact Leland Roth: l-roth@nwu.edu) or fax supporting information to 847-467-7475. Plans not forwarded by the Advisor/Instructor will not be processed. All students identified in Section 1 of the RMP will be contacted by E-Mail and must reply that they sign off on the plan. The students must reply back to Risk Management acknowledging that they have read, understand and agree to adhere to the risk control measures that have been identified in the RMP. Risk Management will contact the students and let them know how much they owe for equipment coverage and when they can pick their certificates of insurance.

SECTION 11

AVAILABILITY OF EQUIPMENT FOR 300 AND 400 LEVEL COURSES, STUDENT GROUP PROJECTS, AND MFA PROJECTS

Students have access to all equipment specified for their class at any time after their initial training on the equipment. The use of other equipment that is NOT designated for the class falls into one of three categories:

1. If the student wishes to use equipment that they have been previously trained on, they may do so only if the use does not interfere with any students who are currently enrolled in classes that need the equipment. **Production classes which designate the use of certain kinds of equipment have priority** over students who may wish to use equipment that is NOT designated for the class they are enrolled in.

2. If the student has not been trained on a particular piece of equipment, there will be NO ACCESS to that equipment until the student has either taken the class where the training is to occur, or, the student attends a **Special Training Session** conducted by a R/TV/F faculty member, based on the faculty member's discretion and availability. A **Special Training Session** is defined as a formal training seminar conducted by a R/TV/F faculty member. Informal training and/or peer training on equipment is not acceptable for access to equipment. **Special Training Sessions**, based on need, will be conducted throughout the year. Dates for **Special Training Sessions** will be set by the faculty in coordination with the Equipment Room Manager.

3. If a student is Producing/Directing a project and wants to use advanced equipment that he/she has not been trained to use, but is working with students who have had training, both the Producer/Director and the student(s) who have had training must sign the check-out form and thereby will be held jointly and severally liable for any loss and/or damage to the equipment. (See Section 2 Policies and Procedures for the Cage)

4. Special Restrictions on Advanced Film and Audio Equipment., Both the user of the advanced film equipment **plus** any assistants (i.e. the Director of Photography, the camera operator or the camera assistant(s), sound recording engineers, etc.) must be qualified on the equipment. Advanced film and audio equipment is only available to those students beyond the 300 level that meet the above criteria and/or are a part of student groups such as Niteskool or Studio 22 who have attended the necessary **Special Training Sessions.**

This **Special Requirement** applies to the following equipment:

Arri SR cameras and accessories

PortaDat recorders and accessories

Lectrosonics wireless microphones

Schoepps microphones

Sennheiser 416 microphones

Any other equipment and/or facilities that may be specified by the Production Committee in the future

SECTION 12

EQUIPMENT AVAILABILITY FOR SPECIFIC COURSES

This section covers specific equipment which is taught and is available to students in specific courses. The general rule is that students only have access to equipment which is taught in the course that they are taking or have taken.

180 - 35mm still cameras and lenses, small Bogen tripods, Lowell Pro lighting packages, and the computer lab which is used for the course, and/or other equipment assigned by the instructor with the approval of the Production Committee.

280 - Panasonic DVC Pro camcorders, large Bogen tripods or Sachler tripods, Lowell Pro lighting packages, ElectroVoice RE10, RE11, and RE15 microphones, and the Mac Work Stations in Louis 212, and/or other equipment assigned by the instructor with the approval of the Production Committee.

380 - Arri BL cameras and accessories, Sachler tripods, Mole lighting and grip, Nagra recorders and accessories, Sennheiser ME80 mics, Shure mixers, Steenbeck flatbeds.

381 – Sony Beta cameras and accessories, Sachler tripods, Mole lighting and grip, Sennheiser ME80 mics, Shure mixers, Avids 1,2,3.

392 and **394** and other 300 level and 400 level courses – students only have access to equipment which has been taught in a course they have previously taken. For example, if you are taking 392, but have not taken 381, you will not have access to the Beta camera packages or the Avids.

SECTION 13

SPECIAL POLICIES FOR 399 and 499

INDEPENDENT STUDIES IN PRODUCTION

The department does offer 399 and 499 Independent Studies in media production. The following are guidelines for 399s and 499s in media production:

1. As a general rule, Independent Studies are only available to seniors and graduate students.
 2. If a student proposes an Independent Study for a production project that could be produced in a regular course, the student will be advised to take that course.
 3. You must have a 3.0 GPA or better and junior or senior class standing in order to be eligible for an Independent Study.
1. **All 399 and 499 Independent Studies** in production must be approved by the Production Committee.

The procedure for applying for an Independent Study is as follows:

1. Write a proposal for your project. This can be a script, treatment, or synopsis.
2. Contact the faculty member who you wish to be your sponsor. If the faculty member agrees to sponsor your project, that faculty member must forward your proposal to the Production Committee for approval.
3. Go the School of Speech Dean of Students office and a get a Petition for Independent Study form. Fill out the form, get your faculty sponsor to sign it, and return the form to the Dean of Students office.

SECTION 14 RELEASES AND PERMITS:

If you are working on a project that involves either interviewing people on the street, actors in a project or filming locations in a municipal area, you will need release forms for the people/actors and/or permits for the use of an area or building location.

Standard release forms are enclosed below.

SAG and AFTRA actors will require you to work with their union offices to sign a "low budget" or "student film" agreement. SEE THE AFTRA/SAG SECTION AT THE END OF THIS HANDBOOK.

SAG/AFTRA: 312-573-8081

Location permits **MUST** be acquired from municipalities or provided to private owners if required. **ASK THEM!** Permits and insurance coverage can take a while to put together, so do this at **LEAST** one week in advance.

In the cases of Chicago and Evanston, you only need a permit if you:

- a) block a sidewalk or street (this may also require that you have a police officer on duty **WHOM YOU MUST PAY**)
- b) need to shoot in a Chicago park area (there you must consult with the Chicago Park District.)

For shooting in Evanston, contact:

City of Evanston

City Manager's Office

2100 Ridge Ave.

Evanston, IL 60201

p. 847-866-2936

f. 847-448-8083

contact: Darlene Nilges, Assistant to the City Manager

(if she is not available, one of the other "assistants" will do.)

Also see **Section 15 Media Productions Guidelines – City of Evanston**

Consult **the Chicago Film Office** (312) 744-6415 about your specific project needs for any filming in Chicago.

Outside of Chicago, consult the local City Manager, the local police department and/or the **Illinois Film Office** (312-814-3600) for required permits.

LOCATION INSURANCE: In many cases, an insurance policy may be needed to cover your location(s)- either for city or personal property. **SEE SECTION 10 FOR INSURANCE INFORMATION.**

Personal Release

Participant Name: _____

Program Title: _____

Production Dates: _____

Location: _____

In consideration of my appearance in the above program, I hereby authorize _____ to record my name, likeness, image, voice and performance on film, tape or otherwise for use in the above program or parts thereof. I agree that the program may be edited as desired and used in whole or in part for any and all broadcasting, audio/visual, and/or exhibition purposes in any manner or media, including electronic dissemination, in perpetuity, throughout the world. I understand that I have no rights to the program, any derivatives of the program, and/or distribution, storage, compression, manipulation, and transformation by all technologies and other means now known, or hereafter invented, of the program.

I consent to the use of my name, likeness, voice and biographical material about me in connection with the promotion of the program. I represent that I have the right to enter into this Agreement and that my performance and the rights I have granted in this Agreement will not conflict with or violate any commitment or understanding I have with any other person or entity.

I agree to indemnify and hold harmless _____

_____ from and against all claims, losses, expenses and liabilities of every kind including reasonable attorney's fees arising out of the inaccuracy or breach of any provision of this Agreement. I expressly release _____ from any and all claims arising out of the use of the program.

This Agreement represents the entire understanding of the parties and may not be amended unless mutually agreed to by both parties in writing. This agreement will be interpreted under the laws of the State of Illinois.

Participant: _____ Date: _____

Address: _____

Social Security # or Federal ID # _____

I represent that I am the parent and/or guardian of the minor who has signed above or is the participant in the program. I agree that we both shall be bound by this Agreement. Parent/Guardian: _____ Date: _____

LOCATION RELEASE

I, the undersigned, hereby grant to _____, its respective successors and assigns, hereinafter, together or separately, and anyone authorized by them the following unrestricted rights, all of which may be exercised without geographical, media or other limitation in connection with the property at _____ and in connection therewith I hereby release them and each of them from all liability.

1. The right to photograph and/or exhibit, produce, reproduce, copyright, distribute, and exploit the films, videotapes, or other media and all other effects resulting therefrom.
2. All my right, title and interest in all negatives, prints and reproductions of the films, tapes or other media including all copyrights, the right to copyright the films anywhere in the world and the right to obtain renewals thereof in my name or in such other name as _____ shall determine; and the right to sell, lease or license any of the foregoing. Grantees shall have the right to cut, alter, interpolate in and otherwise change the films and to divide the same into as many parts as they desire. Each part or combination of parts of the films may be used as an individual film.

I represent and warrant that I have every right to grant the foregoing rights. No statements or representations have been made except those expressly made herein. This agreement will be interpreted under the laws of the State of Illinois.

Signature	Print Name		

Address	City	State	Zip

Date			

Witness			

Shoot Date			

SECTION 15
MEDIA PRODUCTIONS GUIDELINES
City of Evanston

Section 1:	Definitions
Section 2:	Productions
Section 3:	Liabilities
Section 4:	City Staff Involvement
Section 5:	Production Credit
Section 6:	Educational Productions
Section 7:	Miscellaneous
Section 8:	Severability
Section 9:	Supremacy

1. **DEFINITIONS:** The following, when used in these guidelines, shall be defined as follows:

(A) Media Production: The use of public or private property within the City of Evanston for the purpose of photographing, producing, videotaping, or filming of commercials, movies, television programs, print advertisements, and/or other media, commercial, not-for-profit, educational, or artistic activities. This includes productions both internal and external to property, as well as still photo shoots. Nothing herein shall prevent schools, businesses, places of worship, or residents from using their own premises for producing films for their own educational, family, or training purposes without the requirement of a permit. Further, nothing herein shall prevent the filming of actual news events within the City of Evanston without the requirement of a permit. No film production shall be permitted within the City of Evanston except as set forth in these guidelines.

(B) Applicant: The individual and/or business entity who requests the use of public and/or private property for production.

2. **PRODUCTION:**

(A) Request for Production: Requests for production must be made at least seventy-two hours prior to the production date. All requests shall be made in writing to the attention of the City Manager, and shall contain the following information in detail:

1. A brief description of the proposed production and the sequence involving Evanston.
2. A precise description of proposed location(s) within Evanston including: dates; times desired for set up, production and restoration of the site; number and size of stationary and mobile equipment to be utilized in the production; City personnel needed; and equipment provided by the City. Approval shall not be given without the exact location identified;
3. Information regarding the applicant including the name, address, and phone number of the applicant. If it is a non-local production company, a local contact person shall be named with a location address and phone number provided;

4. Requests for vehicular and traffic control shall include dates, times, and street addresses, where pedestrian or vehicular traffic will be disrupted; and the street address of reserved parking space requirements, if any. Approval by the Traffic Engineer is required, and the Traffic Engineer shall establish the fee for the desired services and arrange for the work to be completed;
5. A copy of the agreement between the production company and the property owner; or a letter of approval from the property owner be submitted.
6. A copy of the production company's insurance, naming the City of Evanston, its corporate authorities, elected officials, officers, boards, commissions, attorneys, employees and agents, as an additional insured with general liability coverage of a minimum of \$1,000,000.

(B) Notification of Neighbors: The applicant shall provide a short written description and a schedule of the proposed media production to the owners and residents of each property in the affected neighborhood as determined by the City Manager's Office. This notice shall be distributed not less than seventy-two hours prior to the start of the production. A copy of the notice shall be provided to the City Manager's Office.

(C) Production Agreement: An agreement by and between the City of Evanston and said producer, shall be necessary before the start of the production. The film permit shall serve as the agreement for smaller productions taking only one or two days.

(D) Production Limitations: Concerning private property, productions are limited to three (3) per street address per calendar year, and cannot occur within sixty (60) days of each other.

(E) Noise Regulations: Productions with the City may not occur prior to seven o'clock in the morning (7:00 a.m.) nor later than nine o'clock in the evening (9:00 p.m.). Permission for filming outside these stated hours will only be considered after the production company has presented a letter of understanding signed by a majority of the neighbors approving the extended hours. The hours of production shall include the necessary time for set-up of entertainment production and restoration, except with permission of the neighbors.

3. **LIABILITY AGREEMENTS**

- (A) Insurance: A certificate of insurance must be furnished to the City in kind with coverage in an amount no fewer than \$1,000,000 general liability before the start of production. The Certificate of Insurance must identify the City of Evanston, as an additional party insured. These requirements may be modified by the City as deemed necessary. Additionally, proof must be given that workers' compensation and employees' liability insurance have been provided by the production company for its employees.
- (B) Hold Harmless Agreement: The applicant must sign an agreement with the City of Evanston holding the City harmless from any claim which may arise as a result of the production.
- (C) Cost of Repair: The applicant agrees to pay in full promptly upon receipt of an invoice, the costs of repair for any and all damage to public or private property, resulting from or in connection with, the production, and restore the property to its condition prior to the production. The City holds the right to require a damage deposit for large or particularly intrusive productions.
- (D) Inspection of Structures: The City may in its discretion inspect all structures and/or devices and equipment to be used in connection with the filming and taping.

4. **CITY STAFF INVOLVEMENT**

- (A) Traffic Control: If pedestrian or vehicular traffic control is needed, as determined by the City Manager's Office, the actual cost of providing this service shall be determined by the City Traffic Engineer and shall be paid by the applicant.
- (B) Off-Duty Police Officers: The City Manager's Office shall determine the need for, and may require the hiring of, off-duty City of Evanston Police Officers during the production. During rush hour filming, the City may require the use of a police officer to direct traffic. The applicant shall be charged a minimum of four (4) hours per Officer at the appropriate hourly rate in accordance with the Union wages. The names of requested officers will be given two days before the shoot; their checks should be cut separately.
- (C) Firefighters: The City Manager's Office shall determine the need for, and may require the hiring of, off-duty Evanston firefighters during the production. The applicant shall be charged the appropriate hourly rate in accordance with the Union wages.

5. **PRODUCTION CREDIT**

The applicant shall provide credit in the production piece to the City of Evanston, if so directed by the City Manager's Office.

6. **EDUCATIONAL PRODUCTIONS**

In the case of an educational production, the City Manager's Office may require a copy of said production to be given to the Evanston Public library for the use of the community. Staff will provide a letter to the applicant indicating that this contribution is tax-deductible.

7. **MISCELLANEOUS**

- (A) City Services: Services provided by City staff, other than Police and Fire services, will be charged to the applicant to cover costs as determined by the Department.
- (B) Permit Fee: A permit fee of seventy-five dollars [\$75.00] will be charged for production in the City of Evanston. The permit fee for Northwestern student productions is \$20.00. This fee may be reduced or waived by the City Manager’s Office for educational or non-profit organizations.
- (C) Other Fees: Other charges for filming related activities include the following:

Hooding Meters	\$7.50 per meter + time of personnel
Posting No Parking Signs	\$40.00 per block + time of personnel
Hiring Off-duty Police	\$25.00 per hour
Use of City Property	\$25.00 per hour
Use of City Equipment/Personnel	Determined by Department
- (D) The City of Evanston: The City of Evanston reserves its right to revoke any permits issued hereunder in event of non-compliance of any terms or if it is deemed to be in the best interest of the City of Evanston, or for protection of the citizens of Evanston. The City of Evanston reserves the right to require compliance with any additional regulations and/or requirements in order to assure the public health, welfare, and safety of its citizens.

8. **SEVERABILITY**

If any provision clause, sentence or paragraph of these guidelines or the application thereof to any person or circumstances shall be held invalid, such invalidity shall not affect other provisions of these guidelines, which can be given effect without the invalid provision or application, and to this and the provisions of these guidelines are declared to be severable.

9. **SUPREMACY**

All ordinances or parts of ordinances already in effect will supersede these guidelines.

SECTION 16

EQUIPMENT AND SUPPLIES - OUTSIDE VENDORS

From time to time, you may find that you need to rent equipment that is not available in NU's inventory. Outside vendors can be used, but you must set up accounts with them, or operate on a cash basis. In either case, you will need insurance supplied by the university. (**See Section 10 for Insurance Information**).

For a comprehensive listing of equipment vendors, suppliers, stages, etc., you might want to purchase:

The Chicago Creative Directory
(312) 236-7337

or, check out **The Chicago Creative Directory** on line at:
www.creativedir.com

Some vendors of equipment and suppliers are listed below:

Film Equipment:

Motion Picture Services: 312-226-6510
Schumacher Camera: 312-243-3400
SMS Productions: 312-440-8963
Panavision Chicago (773-267-1500)

Lighting:

Essanay: 312-664-4400
Product Productions: 312-461-0445
Panavision Chicago (773-267-1500)

Video/Sound:

Fletcher Chicago (312-226-2223)
Charter ABS: 312-944-2770
Corplex: 847-784-9700
Video Replay: 312-467-0425

Video/ Audio Tape:

Fletcher Chicago (312-226-2223)
Charter ABS: 312-944-2770
Malelo & Comp. 773-927-6066
Helix 312-421-6000
Roscor: 847-299-8080
Studio Film and Tape: 312-467-0070
The Tape Company: 800-851-3113
Date Media Products (847) 729-2020

Film stock:

Eastman Kodak: 312-492-1421
Fuji Film USA- 800-877-0555
Studio Film and Tape: 312-467-0070
SMS Productions: 312-440-8963
Helix 312-421-6000

Film Labs:

(color film)
Astro Film & Video: 312-280-5500
Filmworkers Club: 312-664-9333 (film process only NO prints)
(black and white & color and they're out of town)
FotoKem: 818-846-3101 (Burbank, Ca.)
Technicolor: 800-732-4555

Film to tape transfer:

Astro Film & Video: 312-280-5500
Filmworkers Club: 312-664-9333
Swell Pictures: 312-464-8000
Post Effects: 312-394-6950
Cutters: 312-644-2500
I³ 312-645-0303

Video Standards Conversion;

Film to Video Labs: 847-674-4460
Teletech Video Corp: 312-670-2017
International Video and Electronics: 773-927-9091

Van Rentals* :

U Haul- See local phone book
Ryder- See local phone book
RSL limited: 312-829-7364

*special circumstance in terms of insurance. (See Section 10 for Insurance Information).

SECTION 17
SCREEN ACTORS GUILD
STUDENT FILM AGREEMENT

Dear Student Filmmaker:

You have indicated a desire to employ members of Screen Actors Guild in a motion picture to be produced under the *Student Film Letter Agreement*. Please complete pages 3 and 11 of the enclosed agreement and send to me with the items listed below at least one (1) week in advance of the start of production:

- Letter from professor/department head indicating you are a student, and making this film is a class requirement.
- Copy of your script or treatment
- Proof that either your school or you have Workmen's Comp and/ or insurance coverage.

As part of this agreement, you are responsible for giving each union performer a copy (cassette) of this project

Upon completion of the film, please return a copy of each actors' contract, and the Daily Production Time Sheets.

If you have any questions, please don't hesitate to contact this office.

Very truly yours,

SCREEN ACTORS GUILD

Kit Woods Assistant
Executive Director

Student Film Letter Agreement

Student Film Projects Defined

- (A) Primary purpose of such projects is a learning experience in which the Producer has the opportunity to work with professional performers and fulfill whatever educational requirements that stipulate such project be produced.
- (B) The producer must be a student enrolled in an accredited educational institution.
- (C) The Producer must be a student enrolled in a film making or television class at such accredited educational institution, either on the undergraduate or graduate level.
- (D) The student (Producer) must own the project, not the educational institution in which the Producer is enrolled. If the educational institution owns the project, a separate film letter agreement shall be negotiated between the Guild and the educational institution.
- (E) Maximum edited running time may not exceed 35 minutes.
- (F) Maximum grand total budget may not exceed \$35,000.00
- (G) Maximum consecutive shooting days may not exceed 20.
- (H) Maximum overall production period may not exceed 6 calendar weeks.
- (I) Exhibition of completed projects is limited to:
- * In the classroom for a grade.
 - * At student film festivals.
 - * Before the Academy of Motion Picture Arts and Sciences for possible award consideration. (NOTE: in this regard, the Academy requires that a student film be exhibited at least a week in a paying movie house to qualify for such consideration.)
 - * Use as a visual resume to demonstrate before established members of the entertainment industry of the student film maker's capabilities.

Criteria for denial of Student Film Projects

(A) Any stated written intent by the Producer that the project will exceed the ceilings as set forth in Section 1, subsections (E), (F), (G), and (H) of this agreement.

(B) Any stated intent in the Letter of Intent which indicated Producer is producing the project to then sell, assign, release, distribute or otherwise exhibit in theatrical motion picture houses, free television, to pay-type CATV, public access TV, cassettes, holography, or to educational-industrial markets as more particularly defined in the Screen Actors Guild 1990 Industrial-Educational Contract.

(C) If, in the opinion of Guild staff, examination of a script submitted by Producer (e.g. 90 pages) would seem to contradict statements made by the Producer in the Letter of Intent for example, that the edited running time of the film will be in excess of 30 minutes.

In the event of denial by the Guild of a Producer to apply for approval under this Agreement, the Producer shall then be offered the opportunity to execute an appropriate standard collective bargaining agreement for his production with SAG.

Scope

The SAG Student Film Letter Agreement, hereinafter referred to as “the Agreement”, is to be executed by the appropriate individual or individuals sufficiently in advance of actual production when said Producer(s) wish to use one or more of Guild members in student projects.

Pre-production requirements

Not less than five (5) business days in advance of actual production, the student film maker, hereinafter referred to as “Producer”, shall submit the following information to the Guild office nearest to which the Producer is located:

(A) Copy of the final shooting script. Treatments not accepted.

(B) Detailed budget breakdown listing all deferred and actual cash outlay monies necessary to produce project.

(C) A letter from the Producer’s instructor confirming that the film-maker is enrolled at the educational institution, and is undertaking the project pursuant to a course requirement.

(D) A completed page (3).

Name of student film maker: _____ Tel.# _____

Address of student film maker: _____

City, State, Zip Code: _____

Title of student film: _____

Start date: _____

Estimated wrap date: _____

Number of consecutive shooting days: _____ Edited Running Time: _____

Medium to be used: _____

Sub-total "deferred" expenses (exclude actors' salaries): _____

Sub-total "up-front" monies: _____

Grand total (deferred and actual cash outlay): _____

Educational institution enrolled at: _____

Course title and number: _____

Ownership of the project belongs to: _____

Reason for producing the student project: _____

Intention(s) upon completion of project: _____

Pre-production requirements (con't)

Upon submission of the aforementioned requirements to the Guild, should the Guild deem the project to fall within the established guidelines of said Agreements, the Producer shall be so notified and required to execute the two (2) student Film Letter Agreements not less than three (3) business days in advance of actual production.

It shall be the responsibility of the Guild to provide the Producer with sample student film players' contracts, cast list information, and actors' daily production time reports.

Subsequent sale, distribution, exhibition, assignment, release

Notwithstanding any sections of this Agreement, the Producer understands and agrees to the following should the Producer desire to effect any of the above-mentioned:

- (1) Obtain express written consent from all Guild and non-Guild actors.
- (2) Send copies of the express written consent letters from the actors and a cover letter to the Guild sufficiently in advance of the intended transaction.
- (3) Upon review, if the Guild approves the transaction, the Producer shall immediately pay all Guild and non-Guild actors their total applicable salaries, plus make the appropriate Pension and Welfare reporting and contribution to SAG Producers P&W Plans, despite the fact that the Producer may not have recouped any production costs.

PART I

Production requirements

(A) Actors daily time cards

To be used each day by the Producer who shall complete them in ink for the specific times for work, meals, travel, dismissal; for example: Report on set, 9 A.M.; Meal, 2:00 P.M. to 3:00 P.M.; Dismissal 5:00 P.M. Upon the actor's dismissal for the day, the Producer shall give him the daily time card or production report to examine and sign.

Copies of such time cards or production reports shall be provided to the Guild not later than Friday 5:00 P.M. for the previous week's work. In the event of non-compliance, the Guild shall notify the Producer in writing to this effect. The Producer shall then have five (5) business days to comply from receipt of notice from the Guild. In the event of non-compliance Producer shall immediately be liable for a \$275 liquidated damage claim per day of breach.

Production requirements (Con't)

(B) Players contracts

Every actor will be given a player's contract to sign before the end of the player's work day by the Producer. The contract shall be completed in ink or typed by Producer and shall be given to the player to sign. Contract shall be executed in four copies; one for the player, one for the player's agent, one for the Guild and one for the Producer. Copies must be distributed not later than four (4) business days after they are first given to the players to sign.

In the event of non-compliance, the Guild shall notify the Producer. Producer shall have five (5) business days to comply. In the event of non-compliance,

Producer shall immediately be liable for a \$10 per day late payment, per actor, up to 15 business days.

(C) deferred payments

Minimum salaries and all other monies (overtime, etc.) relating thereto shall be deferred pending any sale, distribution, assignment, release, or exhibition of the Producer's project; except that should the Producer exceed 20 consecutive shooting days in the production, the Producer shall immediately be liable to pay all actors who work beyond that period Guild minimum plus and other monies thereto, including but not limited to Producer's obligation to make appropriate Pension and Welfare contribution and reporting on behalf of such players.

(D) Non-deferred payments

The following monies shall immediately be due and may not be deferred should they be incurred:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties.
3. Per diem (when applicable).
4. Reimbursement for expenditure of monies for special hairdress, make-up or wardrobe.
5. Late penalty payments to players.
6. Overtime for work in excess of 10 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 consecutive shooting days.
7. Rest period penalties.
8. Re-takes, added scenes, looping, pursuant to Part II, section 10.
9. Liquidated damages

Production requirements (con't)

(E) Hazardous work

The Producer shall not require any actor to do stunt or hazardous work without first obtaining from that player express, written consent prior to the commencement of the performer's services in the above project. The producer will fully discuss the physical requirements of the role at the time of audition or interview.

The Producer shall provide an animal handler or qualified trainer who shall be present at the place of such activity when Producer require any actor to engaged in hazardous activity and work with animals.

(F) Nudity

1. The Producer will notify the actor or actor's representative of any nudity expected in the role prior to the first interview or audition.
2. During any production involving nudity or sex scenes, the set shall be closed to all individuals having no business purpose in connection with the project.
3. No photographs will be permitted other than the production stills made by a photographer assigned to the production.
4. The appearance of an actor in a nude scene or the doubling of an actor in such scene shall be conditioned upon the player's express written consent. The consent shall be obtained by the Producer prior to a commitment or written contract executed.
5. If an actor has agreed to appear in such scenes and then withdraws consent, the Producer shall have the right to double, but consent may not be withdraw as to film already photographed.

Basic Agreement

Except as herein provided, all terms and conditions of the 1992 Producer - Screen Actors Guild Codified Basic Agreement shall apply.

Claims

The Guild agrees that it will not process unduly late claims.

PART II

Working conditions

(A) Worktime

All time, from the time the player is required to report until dismissed, shall be counted as work time for the purpose of calculating overtime and rest periods, excluding time spent for meals.

(B) Overtime

(1) Day Players

Producer may work a Day Player up to eight (8) hours in any day.

Producer may work a Day Player up to ten (10) hours in any day, but those hours beyond eight (8) shall be calculated at time and one-half in hourly units. Such overtime through the ninth and tenth hours of any day shall be deferred and only due as more particularly described elsewhere in this Agreement.

However, should a Producer require a Day Player to work beyond ten (10) hours in any day, then the Producer shall immediately be liable to pay that player overtime figured at double the hourly rate in hourly units.

(2) Weekly Players

Producer may work a Weekly Player up to ten (10) hours in any day.

Producer may work a Weekly Player up to an aggregate of 44 hours in any five day Studio workweek.

Producer may work a Weekly Player up to an aggregate of 48 hours in any Overnight Location workweek. (NOTE: an overnight location workweek is a week in which there are six (6) overnight locations days, which player is required to remained overnight, travels to and from a location, or otherwise renders services.) Players who render services on such overnight location workweeks shall receive an additional 4/44ths of their weekly salary for the sixth day. Overtime will be cumulative through the six day 48 hour week at time and one-half.

However, should a Producer require a Weekly Player to work beyond the 44 or 48 hour weekly ceilings, as respectively set forth, Producer shall immediately pay that Weekly Player overtime figured at time and one-half in hourly units.

No Day Player or Weekly Player shall be required to work more than five (5) consecutive days without having the next succeeding two (2) days off.

(C) Meal Periods

A meal period shall be at least 30 minutes in length. It shall not be more than 60 minutes in length.

(1) Studio

When a Producer is filming at a studio facility, the Producer shall call a meal period not more than 5 ½ hours from the rime of the player's first call of the day, for whatever purpose.

(2) Locations

When a producer is filming at a location, the Producer must call a meal period not more than 6 hours from the time of the player's first call of the day, whatever the purpose.

(3) Violations

Failure by the Producer to call a meal period will make Producer immediately liable to pay the affected players the following meal penalty payments:

\$25.00 - For the first half-hour or fraction thereof

\$35.00 - For the second half-hour or fraction thereof

\$50.00 - For each third half-hour and succeeding half-hour or fraction thereof

(D) Location and travel

(1) An overnight location is any location at which a player is required to remain overnight.

(2) Producer will provide first-class transportation to all performers whom Producer requires to travel by air.

The only exception to substituting first-class air transportation for coach air transportation shall be when six or more actors are travelling on the same flight, or when only coach class air transportation is available in selected carriers.

(E) Reasonable lodging and meals on overnight locations

(1) All actors shall be provided with reasonable lodging and meals at all overnight locations

(2) If meals are not provided by the Producer, then the Producer agrees to immediately pay to all the affected actors the following amounts:

\$7.00 - Breakfast

\$10.00 - Lunch

\$20.00 - Dinner

(F) Night work

(1) Definition

Night work is defined as any work between 8:00 P.M. and 6:00 A.M., except that a call for work at 5:00 A.M. or thereafter shall not constitute night work.

(2) Premium payment for night work

Any actor who engages in night work shall receive a premium pay equal to 10 per cent of the player's hourly rate for such hours worked. Such premium payment is deferred until the earlier of the sale, assignment, release, distribution, exhibition of the film, or until the Producer's production exceeds 20 consecutive shooting days, whichever comes first.

(3) Exemption of premium payment for night work

The 10 per cent premium payment shall not be due the player when Producer is filming at a place where daytime access is difficult or impossible to obtain (such as a County building).

(G) Make-up, hairdress or wardrobe

The producer shall immediately pay any player whom the Producer requires to expend monies for special make-up, hairdress or wardrobe.

(H) Rest period

All Guild and non-Guild actors shall be entitled to a 12-hour consecutive rest period from the time the Producer dismisses them until they are recalled for whatever purpose.

If the Producer violates the rest period in this Agreement, then the Producer shall immediately be liable and pay the affected players a minimum of one day's pay, figured as SAG scale, in accordance with their type of performance.

(I) Re-takes, added scenes

The Guild agrees that players will make every reasonable effort to return at the request of the Producer for re-takes, added scenes, looping, trick shots, etc., and provided that such services are rendered by the player within the 20 consecutive shooting day ceiling, or six calendar, overall workweek ceiling, whichever should apply, the Producer shall not be liable to pay the player for such work.

If recall of player occurs after the 20 consecutive day, or 6 overall calendar workweek, Producer shall immediately pay the player not less than one day's pay at SAG scale, pro-rata, calculated on the original employment.

(J) Use of a "Double"

The Producer agrees not to "dub" or use as a "double" in lieu of the player, except under the following circumstances:

- (1) When necessary to expeditiously meet the requirements of foreign exhibition

(2) When necessary to expeditiously meet censorship requirements, both foreign and domestic.

(3) When, in the opinion of the Producer, failure to use a double for the performance of hazardous acts might result in physical injury to the player.

(4) When a player is not available.

(5) When the player fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music or other similar services requiring special talent or ability other than that possessed by the player.

(6) The player agrees that under either or any of the conditions heretofore cited in the subparagraphs (1) to (5), the Producer shall have the right to double and or dub not only the acts, poses, plays and appearance of the player, but also the voice of the player, and all instrumental, musical and other sound effects to be produced by the Producer, to such extent as may be required by the producer.

(K) Photocopies of said Agreement to all players

(1) Producer understands and agrees to photocopy this Agreement and make it immediately available to all players.

(2) Producer shall bear the entire cost of this reproducing this Agreement for the express benefit of all players whom the Producer utilizes.

UNDERSTOOD, ACCEPTED AND AGREED TO THIS

_____ Day of _____, 200__

By: _____

Producer's signature

Advisor's signature

UNDERSTOOD, ACCEPTED AND AGREED TO THIS

_____ Day of _____, 200__

By: _____

Screen Actors Guild