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INTRODUCTION

Welcome!
This handbook is intended to help you understand the services, facilities, and equipment available to you in the UCF Film Program, the regulations governing their use, and your privileges and responsibilities regarding them.

We want all of you to be successful and productive students. That means, among other things, you have to be able to navigate the “system” efficiently in order to use the school’s resources effectively. This handbook is designed to help you do that. Not everything covered in this handbook will be explained in each course, so it is important to actually read and understand its contents - to use it as a guide.

As a film student, you will have access to professional production equipment and facilities, in select courses. Together, with your privilege to use these resources, comes the responsibility to treat it with care and respect. As professionals-in-training we expect you to act professionally. Your responsibility includes being aware of the policies and procedures found in this handbook and abiding by them.

This document is always evolving and is subject to change. We strongly encourage you to give us feedback. Let us know what works - and what does not. In particular, it is most helpful to tell us if we have not made a process or procedure clear. If you have information or have had experiences that may benefit other students, please let us know so that we may include it in future editions of this handbook.

Welcome to the Film Program in the Department of Film and Mass Media at the UCF Nicholson School of Communication and Media (NSCM). We look forward to working with you!

Film Program Mission
The UCF Film Program is a creative, diverse and inclusive community of scholarship and production, fostering independent artists, educators, and entrepreneurs. This program prepares students for careers as visual and cinematic artists, industry practitioners, scholars, and educators with a foundation of knowledge and experience that is based in technique, practice, and theory. Critical studies and interdisciplinary collaboration are emphasized to break down the divides between narrative, experimental, and documentary modes of expression.

Students graduate equipped with the skills and sensibilities necessary to navigate the evolving arts and digital media industries and to seize upon the opportunities in their field of interest.
**INTERNSHIPS**

Internships can be arranged for credit. Please note that the Film Program does not find the internship position for the student. It is up to the student to arrange an internship and to execute and submit the paperwork required to receive credit for the internship with the Internship coordinator. For suggestions on how to find an internship opportunity, visit Lisa Peterson’s website and download Internship Leads. It provides suggestions on how to secure an internship and all the forms you need are also on this site:  [http://lisacookfilm.wordpress.com/internships](http://lisacookfilm.wordpress.com/internships)

Students must be enrolled in the Film BA or BFA plan to receive credit for an internship. Only majors in these degree programs can receive credit for an internship through this program. All Film Program internships are at the discretion of Lisa Peterson and the Assistant Director of the Department of Film and Mass Media.

To receive 3 credits towards a Film BA or BFA degree, they must complete a minimum of 45 hours per credit (135 hours total for 3 credits over one semester). This is roughly 10 hours per week during the regular semester and Summer C, 23 hours per week during Summer A or Summer B. Students are only permitted a maximum of 6 credits total towards their degree through an internship.

Internships are usually not paid. Students are not forbidden from accepting payment from an internship employer, but the Film Program has no jurisdiction regarding payment. That must be resolved between the student and the employer.

**HOW TO SET UP AN INTERNSHIP:**

Find an internship. Begin by looking over this list of Internship leads. This list will give you some ideas on places to contact to inquire about an internship. You are not limited to this list. We strongly urge you to contact any place that you’d like to work for and ask them if they have intern spots available. Print out a copy of the EMPLOYER-INTERN AGREEMENT and take it to your interview. If they offer the internship, ask your internship employer at the company to complete and sign it. You also need to sign it. Make sure the duties and responsibility section has been completed. Contact Lisa Peterson via email (lisa.peterson@ucf.edu) to make an appointment to review the Employer-Student Agreement and fill out a registration form. This must be done in person, not online. You then take the form to NSCM Advising for signature and then Colburn Hall to submit to the Registrar. It will then appear on your audit and you will be charged for it just like a class.

Fill out the Information Form online within one week after meeting with Lisa Peterson and registering for your internship.

Complete the Student End of Semester Report online during the last week of your internship/semester. I send out a reminder about this with the link.

Ask your internship employer to fill out the Employer Evaluation of Student online during the last week of your internship/the semester. Your Employer will give you your grade for the course on this
form. If a grade is not received from your supervisor at the internship, you will receive an F for the course. I send out a reminder about this with the link.

Send Lisa Peterson an email letting her know that you and your employer have completed the end of semester paperwork.

Please contact Lisa Peterson, Internship Coordinator, with your questions at Lisa.Peterson@ucf.edu or check the page: http://lisacookfilm.wordpress.com/internships/
Academic Honesty and Integrity Policies

Cheating, plagiarism, copyright infringement or academic misconduct of any kind is serious business that can get you into a lot of trouble. Incidents like cheating on a test, stealing copyrighted music, or threatening someone reflect poorly on the student, the program, the school, and UCF as a whole. UCF Film encourages students to report such incidents and takes all claims seriously. We investigate them thoroughly on a case by case basis. Negative outcomes can follow students beyond school into their professional careers, damaging the graduate’s reputation and that of UCF Film.

We provide the following statements as a foundation for the UCF Film BA and BFA programs while acknowledging each film faculty member will provide his/her/their own course policies with associated academic penalties. When an instructor becomes aware of an alleged violation of student academic behavior standards and before any academic action is taken, the instructor must decide if the behavior warrants formal documentation through the Alleged Academic Misconduct Report (AAMR) Form by identifying the alleged misconduct violations and proposing course sanctions. Academic misconduct includes but is not limited to cheating, plagiarism, assisting another in cheating or plagiarism, and commercial use of academic materials (including equipment and facilities). The violations of student academic behavior standards on the undergraduate and graduate level are listed and defined in UCF’s Rules of Conduct.

FOUNDATION STATEMENTS

1. Plagiarism of any copyrighted material, including screenplays, published stories, online materials such as fan fiction, or even another classmate’s work is strictly forbidden unless such activity is part of a class assignment, such as a screenplay adaptation for practice and instruction only.
2. Self-plagiarism or the “repurposing of course material in another class” is strictly forbidden unless an exception is noted in writing by an instructor in their syllabus (assume it is not allowed unless you see in writing that it is).
3. Students shall not knowingly utilize copyrighted music, photos, film clips, television broadcasts or other copyrighted media content in their course projects without written permission from the licensed owner of such works.
4. Receiving/providing answers to a quiz or exam in advance, writing a paper for someone, passing someone else’s work off as your own, or even paying someone to do your coursework is considered cheating.
5. Students will respect their classmates, teachers, administrators and members of the public at all times and under any circumstances. Threatening behavior will NOT be tolerated and WILL be reported to UCF’s Office of Student Conduct.
6. UCF FILM is a program that values inclusivity, diversity, and an open-minded atmosphere in which artists can thrive both inside and outside the classroom without fear of bullying, retaliation, or discrimination based on gender, sexual orientation, political ideology, or religious/nonreligious beliefs.
7. Rules of the university and state/federal laws supersede NSCM Department of Film and Mass Media policies and procedures. Of particular note are laws regulating the use of controlled substances, alcohol, weapons, misuse of computing resources, unauthorized use of state
property and *misuse of state property for commercial gain*. For more information, please read *The Golden Rule*, UCF’s Student Handbook.

For more information on film plagiarism and copyright real world scenarios, we offer the following links:

- Cinema Law, Plagiarism, and Idea Theft
- Screenwriting and Plagiarism
- U.S. Copyright Office
- Music licensing for independent film
- Fair Use
OVERVIEW
The primary function of Film Operations is to provide logistical and technological support to students and faculty engaged in the production and exhibition of film/video projects and media-based assignments. Additional responsibilities include the maintenance and support of dedicated Film program classrooms, production, and post-production facilities.

The policies and procedures outlined in this handbook are subject to change, without notice.

FACILITY AND EQUIPMENT ACCESS
Our risk and resource management policies limit the use of UCF/NSCM Film Program production equipment and facilities for the completion of class assignments and projects by students who are currently enrolled in a SUPPORTED PRODUCTION COURSE.

LIST OF SUPPORTED PRODUCTION COURSES
- FIL 2461C - Cinematography I*
- FIL 3876C - Experimental Cinema I
- FIL 3877C - Experimental Cinema II
- FIL 4162C - Feature / TV Writing I**
- FIL 4163C - Feature / TV Writing II**
- FIL 4301C - Documentary Production I
- FIL 4302C - Documentary Production II
- FIL 4427C - Film Production Workshop
- FIL 4434C - Capstone I (Legacy Only)
- FIL 4472C - Cinematography II
- FIL 4486C - Directing for Film II
- FIL 4535C - Sound Design for Film II
- FIL 4536C - Sound Design for Film III
- FIL 4566C - Editing II***
- FIL 4573C - Capstone II (Legacy Only)
- FIL 4439C - Micro-Process Production
- FIL 4906 - Directed Independent Study****
- FIL 4912 - Directed Independent Research****
- FIL 5141C - Feature / TV Writing**
- FIL 5371C - Documentary Production
- FIL 5422C - Experimental Cinema
- Honors in the Major Thesis Project****
- MFA Thesis Project (Enrollment in Thesis Hours is Required)

* Limited to Introductory Camera Kit
** Limited to Advanced Media Lab | NSC 172.
*** Limited to Advanced Media Lab | NSC 172 and Editorial Suites | NSC 182, 184, 185, and 186.
**** The scope of this project must be approved by the Film Program Area Coordinator and Film Operations Manager.
IMPORTANT NOTICES
Access to UCF/NSCM Film Program production and post-production resources, as well as participation in screening events, are privileges and not rights. Students found in violation of the policies in this handbook are subject to having these privileges withheld.

Due to restrictions in our production insurance policy coverage and statutes in Florida State law, UCF/NSCM Film Program resources are not to be used for personal, commercial gains or for projects that are not assigned by the instructor of recorder of a Supported Production Course. All productions must be assigned, overseen, and approved by a member of the UCF/NSCM Film Program production faculty. Students found to be using program equipment or facilities for unauthorized, private use will face disciplinary actions.

STRIKE POLICY
A three-strike policy is used for violations regarding production equipment and facilities use.

When Film Operations staff assigns a strike, students will be asked to sign a Strike Form. Refusal to sign will suspend the student's facility access and equipment privileges immediately. Students may appeal a strike and/or suspension to the department chair/assistant director.

All issued strikes will be reported to the instructor of record for the relevant production course and may impact your professionalism grade. Should three strikes be received in one semester (regardless what the reasons for the strikes), the student's privileges will be revoked for that semester.

Examples of violations include (but are not limited to):
- Being late to an equipment checkout or check-in;
- Refusing to properly organize or pack equipment during check-in;
- Failure to clean sound stage after use;
- Eating or drinking from a non-twist top vessel in the edit rooms;
- Use of Film Program equipment for unauthorized, non-class projects or assignments;
- No-show for a checkout or check-in appointment;
- Last minute requests to change checkout or check-in time;
- Violation of any of the Film Program’s policies and procedures included but not limited to those outlines in the handbook.

SECURITY POLICY
Production equipment is expensive and not always easy to replace. Because of this, the production facilities of the Department of Film and Mass Media are secured using timed electronic locks. Off-hour access to our facilities is managed through the use of individually assigned key cards that track the entry of users. Please help to keep each other and our equipment safe by not propping doors open or letting unknown individuals into secured areas when entering or exiting the facility. Anyone found defeating electronic or mechanical lock systems will lose access to production facilities and may face disciplinary action.
FILM EQUIPMENT ROOM | NSC 157

The service desk in the Film Equipment Room is the primary point of service for all things related to student and faculty film/video productions and exhibitions.

LOCATION AND CONTACT INFORMATION

The Film Equipment Room is located at the end of the Film Production Facility hallway in Northeast corner of the Nicholson School of Communication and Media (NSC) building in room 157.

<table>
<thead>
<tr>
<th>Location:</th>
<th>NSC Building 75, Room 157 [ map ]</th>
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<tbody>
<tr>
<td>Phone Number:</td>
<td>(407) 823-2138</td>
</tr>
<tr>
<td>Email Address:</td>
<td><a href="mailto:filmoperations@ucf.edu">filmoperations@ucf.edu</a></td>
</tr>
<tr>
<td>Website:</td>
<td><a href="http://operationalportal.com/">http://operationalportal.com/</a></td>
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<table>
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<tr>
<th>Physical / Shipping Address:</th>
<th>UCF Film Equipment Room</th>
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<tr>
<td></td>
<td>12405 Aquarius Agora Dr.</td>
</tr>
<tr>
<td></td>
<td>NSC Bldg. 75, Room 157 FILM</td>
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<tr>
<td></td>
<td>Orlando, FL 32816</td>
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HOURS OF OPERATION

During the Fall and Spring semesters, the Film Equipment Room is open from 8:30AM to 12:30PM and 1:30PM to 5:00pm. During the Summer semester the room is operates on a skeleton crew and is open to limited hours. Due to this, it is best to make an appointment before stopping by.

CHECKOUT PROCESS

After receiving a class project, students fill out an Equipment Requisition Form that corresponds with that particular class. It is the student's responsibility to make certain this form is filled out accurately and completely. Consult with your professor about what equipment you will need for your project. Projects must be “green lit” by the instructor of record before a submitted equipment requisition can be physically checked-out. The maximum number of production days you can checkout equipment for your project is determined by the instructor of record and should be denoted in your course syllabi. Students are limited to a maximum of three separate checkouts for each production class they are enrolled in. The length of each of these checkouts is determined by the amount of production days the student has remaining divided by the number of checkouts they choose to utilize. A three-business day minimum is required between submission of an Equipment Requisition Form and a checkout (i.e. Tuesday submission for a Friday checkout, for example). Students who fail to provide a three-day minimum will be issued Strikes and may not be able to checkout their gear on the requested date. Alternate checkout dates are subject to equipment availability.

A “production day” is defined as a day you have scheduled for a camera test, principal photography, or a pickup day for your film/video project. Production days must be consecutive during your checkout; “dark days” during your checkout are not honored. Afternoon checkouts do not consume a production day, checkouts before noon do. Conversely, check-ins before noon do not consume a production day, check-ins in the afternoon do. For example, a student wanting to checkout a Capstone production package for a Friday, Saturday, Sunday, Monday is planning for a four-production day shoot. If the Equipment Requisition Form (ERF) submitted for this checkout asks for a 3:00pm checkout on Thursday (the day before production) and a 9:00am check-in on Tuesday (the day after production) will only consume four of their production days. If a student submits an ERF for a 10:00am on Thursday and a 3:30pm on Tuesday they will consume 6 of their production days.
A request is not considered booked until the Film Equipment Room staff confirms the appointment time via email. ERFs emailed after hours will not be considered received until the following business day.

Any student reserving equipment must provide a valid phone number (ideally a cell phone) and your Knight’s email address. In the event there is an equipment conflict, staff will need to get in touch with you ASAP. Students are responsible for keeping an up-to-date email and phone number with the Film Equipment Room.

The Film Equipment Room is a first come, first serve facility. During particularly busy times of the year the availability of equipment will be limited due to high demand. **It is in a student’s best interest to be organized and submit an Equipment Requisition Form (ERF) as early as possible to ensure they can secure the equipment they require for their production.** The submission deadline posted on an ERF (typically, 3 business days before you intend to checkout) is only there to ensure that staff have time to process the requisition into the inventory system, pull the order, and schedule an available checkout slot. Waiting until the submission deadline to submit your ERF will most likely reduce the likelihood of all the equipment being available during your production days. Submit the ERF as early as possible. You can always update the request at a later date if necessary.

Students should arrive 15 minutes before the scheduled checkout begins and must be present for the entire checkout. Late arrival might result in a checkout being rescheduled or the requisition being canceled and a Strike applied to the student.

Only students whose names appear on the reservation sheet can checkout the equipment and sign for the checkout. The student signing the form can be held responsible for all missing and damaged equipment, as per Program policy.

To minimize confusion in the Film Equipment Room, no more than four people from any single project can be involved in the checkout process. Additional people can help with the load out, but they should not enter the Film Equipment Room.

**SERVICE LOT PARKING (NSC)**

During checkouts, students may use the service parking lot on the Eastside of the NSC building. Students can only park in spaces clearly marked as “FILM” or in the Film loading dock and must obtain a temporary parking pass from the Film Operations service desk. Under no circumstances should students park in any other parking space in the service parking lot of the NSC building. The Film Program will not pay for tickets received by cars parked in the wrong spots. Unauthorized vehicles parked in a **RESERVED 24- HOUR** space will be immediately towed at the owner’s expense and disciplinary action will be taken. **Please do not ever park in these spaces.**

Once equipment is checked-out, students should immediately leave the Film loading dock or dedicated parking space. If you try to leave your car in the service lot after completing your business with the Film Equipment Room, it will be ticketed and/or towed. **Please do not park your car in the service lot afterhours.** Permission to park in the service lot must always be acquired from service desk in the Film Equipment Room.
TESTING EQUIPMENT
Despite the staff’s best efforts to supply high quality equipment in fully functional form, mistakes do happen. Students should go through their production package and make the Film Equipment Room staff aware of any damage to equipment they find or equipment exchanges they would like to make before they sign the contract and leave the facility.

It is not the responsibility of the staff to demonstrate how equipment works during your checkout process. Students should not checkout equipment they have not already been trained on and do not know how to use.

Students should check items against their contract and kit lists to make sure they have received and tested every item they requested. Once a student signs an itemized contract, and associated kit forms, all the items on the checkout are the student’s responsibility until the equipment package is checked-in. A claim of “I never got it,” will not prevent a student from being charged for a lost item.

Upon checkout, students must take their equipment to their location or a secure storage site (i.e. your home). Equipment cannot be stored in the loading dock for later pick up. The only exception is for productions being shot on the sound stage. In that case, students may store some of their equipment on the Sound Stage at the discretion of the Operations Manager.

Despite locks on sound stage doors, it is considered a public space. Equipment and personal items stored there remains the responsibility of the student who checked it out. Items left unattended on the sound stage are done so at your own risk.

CHECK-IN PROCESS
Students must be on time and present for the entire check-in process. The Film Equipment Room keeps a tight schedule, so an early check-in can be just as problematic as a late check-in. Strikes will be issued for students who miss their scheduled times, which may impact your grade. Equipment should be returned cleaned, organized, and packed properly with all cables wrapped neatly. Students must repack any displaced items, rewrap cables, and otherwise clean up the items to make them acceptable for return.

As with a checkout, a single project can only have three people in the Film Equipment Room working on the check-in. Others can help unload the car or van, or help with items on the stage, but they should not enter the Film Equipment Room.

Partial check-in’s are not permitted for undergraduate productions (unless authorized by the Film Operation’s Manager). Please turn in all of your equipment at once.

Anyone seeking to extend their checkout must get approval from the Film Operations Manager. It is often the case that the equipment is already reserved for another project, and therefore, an extension might not be possible.
Professional courtesy goes a long way. If you foresee that you are going to be late, or have special circumstances surrounding your project, contact the service desk in the Film Equipment Room before it becomes a problem. The Film Equipment Room Staff will try to help you as best they can, however they are limited to what they can do if you do not keep them informed of what is going on and why.

Upon check-in, please inform the staff of any equipment which was broken, lost/stolen, or did not perform properly. The Film Equipment Room staff will give you a copy of the paperwork that indicates the status of your returns, itemizing any missing and damage issues that need to be resolved.

MISSING AND DAMAGED EQUIPMENT
It is a fact of life that some gear will occasionally be lost, stolen or damaged during student shoots. Should this occur, do not compound the problem by trying to hide it. Inform the Film Equipment Room staff ASAP so that the problems can be addressed and other student’s projects do not suffer as a result.

If an item is determined to be missing during check-in, the student must fill out and sign a Missing and Damage Form (M&D). Students have up to 3 business days to find the missing item and return it to the Film Equipment Room. A strike can be issued for the late return of any equipment.

If any piece of equipment is damaged during production, students should alert the Film Equipment Room staff immediately via phone or email and at minimum upon check-in. For basic problems that can be easily fixed in-house or items that have simply failed due to normal wear and tear, no charges will be issued.

If the item cannot be easily fixed or if the damage was caused by drop/impact, crushing, water, or other types of misuse/neglect, the student must sign a Missing and Damage Form. M&D forms and related equipment are reviewed by the Film Operations Manager to determine the final cause of damage. Students are personally responsible to cover the cost of any loss or damage caused by misuse/neglect up to the amount of the school’s insurance deductible.

The student checking-out the equipment is responsible for all missing and damaged items related to their production. If the cost of replacement or repair exceeds our insurance deductible, the student must file an insurance claim. All M&D items are reviewed by the Film Operations Manager, repairs and replacements that cannot be easily performed in-house will be ordered at the student’s expense. The student is responsible for paying the full deductible, which must be paid within 20 business days of filing an insurance claim. The student checking-out the equipment is responsible for all missing and damaged items. Equipment privileges may be suspended, and grades may be withheld, until the matter is fully resolved.

USING VENDORS & INDUSTRY PARTNERS
The Film Program has relationships and active accounts with local film industry vendors. Some of these businesses offer discounts services for students or provide donations for our Capstone Grant package. Production insurance is required to rent from these vendors. Students are able to use UCF’s
account (and therefore its insurance policy) in order to obtain rentals. However, you must get permission from the Operations Manager to do so. Students who contact these vendors in attempt to gain services without getting prior permission from the Operations Manager may be issued a strike.

When dealing with these vendors, please keep in mind that UCF needs to maintain these relationships long after any particular student has come and gone. Please be professional, timely, and low maintenance when dealing with their representatives. Students are required to notify Film Operations ASAP when vendor equipment has gone missing or is damaged during production. It is not the end of the world, but please do not try to sweep it under the rug. We will find out.

Please contact the Film Operations Manager, Jonathan Bowen (jonathan.bowen@ucf.edu) for more information regarding these procedures and a list of what vendors are available to Film Program’s production students.

**FILM SOUND STAGE | NSC 181A**

The Film Sound Stage (NSC-181A) is available for Directing 2, Directing 3, Capstone, and MFA student projects when classes are not being held there. Students are expected to be mindful of safety when on the sound stage. Do not use any equipment temporarily stored on the stage (that is not checked-out to your production); doing so will result in a strike. If you are unsure about something, it is always best to ask the Film Operations Manager before doing/using/breaking something you should not have touched.

There is no large-scale set construction permitted on this stage. Simple backdrops and basic sets are permitted (setups that can be erected and dissembled in the same day). Please contact the Film Operations Manager for further clarification on what is permitted. The permitted size and scope of your setup is up to the discretion of the Film Operations Manager.

The Film Sound Stage (NSC 181A) must be reserved through the service desk in the Film Equipment Room using the Sound Stage Application form and be approved by the Operations Manager.

Film students are required to attend a sound stage workshop prior to using this space. Information on the next training can be found on the OperationalPortal.com or by contacting the service desk in the Film Equipment Room.
STEPS FOR RESERVING THE FILM SOUND STAGE (NSC 181A)
1) Check with the service desk that the Sound Stage is available when needed.
2) Fill out a Sound Stage Application form (available in the Film Equipment Room and online at the Operational Portal). If you are planning on building a set of any type, you are required to also submit Sound Stage Construction Proposal.
3) Give the Application Form to the Film service desk and make an appointment to meet with the Operations Manager.
4) Meet with the Operations Manager for final approval and to confirm your reservation.
5) Upon Checkout, an electronic lock passkey is given to the student checking out the stage. This access card opens the hallway door and the loading dock door.
6) Students can store gear on the stage but as mentioned above, the equipment remains the responsibility of the student.
7) The Sound Stage must be completely cleaned and swept at the close of the shoot. Clean up cannot wait until after your reservation is over, as there might be a class on the sound stage at 9:00 am the next day. Failure to clean properly will result in a strike.

STUDIO 500 SOUND STAGE | CEM 157
All applications to use the Studio 500 at the UCF Center for Emerging Media (CEM) must be approved by the Film Operations Manager a minimum of 10 business days PRIOR to the proposed production start date. The Studio 500 is only available to Directing 2, Directing 3, Capstone, and MFA Film Production student projects. Checkout of the Studio 500 also requires a $200 security deposit check. Even though checkout of this space is initiated through the Film Operations Desk, it is a separate entity from the Film Program that is managed by the CEM Studio Director.

STEPS FOR RESERVING THE STUDIO 500 (CEM 157)
1) Fill out a CEM Studio 500 Application Form and a Studio 500 Equipment Requisition Form (both available in the Film Equipment Room and online at the Operational Portal)
2) Turn the Application Form into the Film service desk and to make an appointment to meet with the Operations Manager. If you are planning on building a set of any type, you are required to also submit Sound Stage Construction Proposal.
3) Meet with the Operations Manager for review. Once approved, the reservation, requisition, and proposal will be passed on to CEM Studio Director, Rich Grula for final approval. He will contact you with further instructions.
4) Students can store Film Program production equipment on the stage but as mentioned above, the equipment remains the responsibility of the student.
5) The Sound Stage must be completely cleaned and swept at the close of your reservation. Clean up cannot wait until the day after, as the Studio 500 might have a booking the following day. Please be sure to leave time in your production schedule for wrapping and cleaning up. Failure to clean properly will result in a strike and loss of the $200 deposit. When initializing use of the Studio 500, please ask for a copy of its rules and regulations from the Studio Manager as they may extend beyond these.

Film students are required to attend a sound stage workshop prior to using this space. Information on the next training can be found on the OperationalPortal.com or by contacting the service desk in the Film Equipment Room.
RISK MANAGEMENT POLICIES

OVERVIEW
The Department of Film and Mass Media at the UCF Nicholson School of Communication is committed to student safety and reasonable risk management during the training and production of student film/video projects. The *UCF/NSCM Filmmaker’s Code of Conduct* and safety guidelines are clearly laid out in the PRODUCTION SAFETY GUIDELINES section of this handbook. The restrictions of the department’s insurance policy coverage are expressly outlined below in this section. Get to know these documents as violations of the Film Program’s Safety and Risk Management Policies are considered potential infractions of the UCF Rules of Conduct. Please refer to the *UCF Golden Rule Student Handbook* for further information regarding the UCF Rules of Conduct.

PRODUCTION INSURANCE POLICY
The Department of Film and Mass Media purchases insurance to cover essential curricular activities. It provides replacement insurance for all program owned production equipment, exhibition, and classroom audio/visual systems. It also provides general liability coverage (required by the City of Orlando, Orange County, and other regulatory agencies to issue permits) and limited coverage for non-owned equipment rentals.

In the event of an insurance claim against their production, the student is responsible for payment of all costs until the deductible of $2,500.00 are met. Students have 10 business days to make this payment to the department.

The section below provides an explanation of certain key terms of the department’s insurance policy, as well as examples of what is NOT covered; however, applicability of any insurance coverage, deductibles and exclusions may vary according to particular circumstances and ultimately is determined by the insurance underwriter.

COVERAGE DETAILS

PRODUCTION INSURANCE POLICY LIMITS AND DEDUCTIBLES

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<th>LIMITS:</th>
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<tr>
<td>Miscellaneous Rented Equipment</td>
<td>400,000</td>
<td>2,500</td>
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<tr>
<td>Props, Sets &amp; Wardrobes</td>
<td>50,000</td>
<td>1,500</td>
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<tr>
<td>Negative Film or Videotape</td>
<td>50,000</td>
<td>Not Applicable</td>
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<td>Faulty Stock, Camera &amp; Processing</td>
<td>50,000</td>
<td>10% of loss, $5,000 minimum, $12,500 maximum</td>
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<td>Extra Expense</td>
<td>25,000</td>
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<td>Office Contents</td>
<td>20,000</td>
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<tr>
<td>Third Party Property Damage</td>
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EQUIPMENT – UCF/NSCM OWNED EQUIPMENT AND RENTED EQUIPMENT
If the student damages or loses any UCF/NSCM Department of Film and Mass Media owned equipment or equipment that the student has rented from an outside company during the period of the rental, the deductible that the student must pay is $2,500.00 for each loss. This is the amount the student must pay towards replacing or repairing the item before any amount can be recovered from insurance. However, the determination as to what additional amounts may be due from the student and how much the insurance will actually cover with respect to the lost or damaged equipment will ultimately be determined by the insurance company, so it is possible that the student could be liable for more than just the $2,500.00 deductible.

THIRD PARTY PROPERTY DAMAGE
If the student is filming in the building of a third party and causes damage to their property and/or contents, the insurance policy may cover this type of loss, with a deductible of $2,500.00. However, the determination as to what additional amounts may be due from the student and how much the insurance will actually cover with respect to the damaged property and/or its contents will ultimately be determined by the insurance company, so the student could be liable for more than the $2,500.00 deductible.

PROPS, SETS AND WARDROBE
If the student rents any of these items and loses or damages them during the period of the rental, the insurance policy may cover this type of loss, with a deductible of $1,500.00. However, the ultimate determination as to what additional amounts may be due from the student and how much the insurance will actually cover with respect to the damaged or missing item(s) will be determined by the insurance company, so the student could be liable for more than the $1,500.00 deductible.

AUTOS
The student acknowledges that he/she must obtain and pay for any and all insurance for either the vehicle the student owns or any vehicle rented or leased by the student. Our insurance policy DOES NOT provide coverage for any type of vehicle use. It is expected that the owner of the vehicle will have the appropriate insurance.

WORKERS COMPENSATION
There is no worker’s compensation insurance for UCF/NSCM student projects or students. No one participating on an UCF/NSCM student film project is covered by the UCF worker’s compensation policy, since a payroll is required to obtain this type of coverage and students are not considered employees of the university.

MEDICAL
The UCF/NSCM DOES NOT provide any medical insurance to the students and/or others participating on a student film project. Therefore, students and others participating on a student film project are required to obtain their own medical insurance policy. If the student decides NOT to obtain his/her own medical insurance, he/she hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical insurance.
COVERAGE EXCLUSIONS
The UCF/NSCM production liability insurance policy does not provide coverage for all conceivable circumstances. For example, the policy excludes circumstances that the insurance company deems especially hazardous. If the student is uncertain as to whether his/her shoot will be covered by this policy, it is the student’s responsibility to contact their course instructor and the Film Program’s Insurance Coordinator, Lisa Peterson (Lisa.Peterson@ucf.edu) to get clarification. It may be necessary to revise the student’s shoot or for the student to purchase an additional insurance rider in order for their production to be properly covered.

A LIST OF ITEMS AND ACTIVITIES THAT ARE NOT COVERED BY OUR GENERAL POLICY
- Aircraft and aerial scenes
- Animal Scenes
- ATVs
- Blank cartridge gun shots
- Boats
- Chase scenes
- Drones
- Drugs and Alcohol (props are permitted)
- Explosives
- Falls
- Fight scenes
- Flashboxes / flashpods
- Helicopters
- Motorbikes
- Precision driving
- Pyrotechnics – Fireworks, demolition, explosions, and other pyrotechnic effects
- Race course or tracks
- Recreational vehicles
- Rooftop filming or filming from unprotected / open heights above 15 feet
- Snowmobiles
- Squibs
- Stunts
- Vehicle collisions
- Vehicle explosions
- Vehicles – shooting scenes in or using a moving vehicle of any kind, including crew vehicles*
- Vehicles – shooting scenes using a camera truck, process trailer, hostess tray, and/or hood mount of any kind
- Water – scenes taking place in or around bodies of water
- Weapons – edge or blunt force weapons of any kind**
- Weapons – functional firearms, pellet / bb guns, or airsoft guns of any kind**
- Rental of any single piece of rented equipment above $350,000
- Productions outside the US and Canada

* Scenes shot in a stationary vehicle, that is not running, are sometimes permitted in a controlled environment but are not covered under our policy. Vehicle must be insured by its owner.
** The use of prop weapons of any kind must be approved by faculty. Please see the Production Safety Guidelines section of this handbook for further details regarding the use of prop weapons.
REQUESTING ADDITIONAL INSURANCE COVERAGE (INSURANCE RIDER)

All UCF/NSCM Film Program students enrolled in a supported production course must provide their faculty member with a signed Production Disclosure Statement Form before being approved for production (see Production Agreement and Statement Form section below). The only exception to this rule is students who are enrolled in a production course that allows for the submission of an Uninsured and Prohibited Activities Application Packet. Because of the extra time needed to process these requests and to allow for delays once it has been sent to the insurance agent, any requests for including uninsured activities in a student production must be submitted by the Disclosure Deadline, the fifth Friday of each semester, or a minimum of 10 business days before the first day of production, whichever comes first.

If a student wishes to purchase additional insurance to allow him/her to include activities that are not covered by our general policy, the student can complete an Uninsured Activities Application Packet, available ON the Operational Portal website. It is located in the Service Desk>Support Services & Information>Policies and Procedures page under the handbook’s Appendix section.

STEPS TO REQUEST ADDITIONAL INSURANCE COVERAGE:

1. Student reviews the Coverage Exclusions section of the UCF/NSCM Film Production and Exhibition Handbook and compares it to their script to identify any items or activities that may not be covered under the Film Program’s base production insurance policy.

2. Provide your script to your instructor of record for review and discuss with them any potential uninsured and prohibited items or activities you may have identified in your upcoming film/video production. Decide whether or not these are critical to the success of your production. If so...

3. Write a Cover Letter to the Faculty Insurance Review Panel outlining the uninsured or prohibited activity you wish to gain approval/additional insurance for, as per the attached sample letter.

4. Complete and sign the Uninsured and Prohibited Activity Application.

5. Turn in the Uninsured and Prohibited Activities Application and your Cover Letter to your instructor of record (who will submit it to the Faculty Insurance Review Panel on your behalf).

Your application will be reviewed by the insurance review panel and will receive one of the following codes:

- **APPROVED** – Scripted/outlined activities are permitted and covered under the current policy. No additional risk is perceived so no additional insurance coverage or review is needed.

- **CONDITIONALLY APPROVED** – Script has elements that technically are not covered by existing policy but the panel is willing to assume the risk on behalf of the department. Student must document how they plan on executing these activities in their cover letter. Example – activities involving animals are not covered by the base policy and typically require the purchase of an additional insurance rider. However, the student is using their own pet cat in their own apartment and is working with a very limited amount of equipment and crew. Panel approves script without the purchase of additional insurance coverage on the condition that the elements remain the same for production and are not altered.

- **APPROVAL WITH FURTHER REVIEW, REQUIRES PURCHASE OF ADDITIONAL INSURANCE** – Script has elements that require purchase of additional insurance coverage. Student must
obtain the additional insurance coverage via a rider to the existing policy and resubmit to the panel for approval. See Lisa Peterson for additional steps to acquire additional coverage.

- **NOT APPROVED** – Activity is considered too risky and is not permitted under any circumstance, even with the purchase of additional insurance coverage by the student (via rider or third party). *Example – the use of functional firearms or explosives of any kind, slaughtering of live animals by the cast or crew, full-contact fighting, etc.* Student must submit a *Production Disclosure Statement Form* to the Film Operations service desk.

**ADDITIONAL COVERAGE NOTICE**
The insurance underwriter will determine the cost of covering the non-insured activities as described and let us know the cost to inure. The student is responsible for any insurance costs for activities the student chooses to include in their production that are not covered by the program’s production insurance policy. If the student changes their script and adds any uninsured activities, the process must be repeated and the student will not be permitted to start production until the insurance coverage has been resolved and purchased. In the event that a student proceeds with a production that includes noninsured activities, disciplinary academic sanctions will be enforced.

**REQUESTING A CERTIFICATE OF INSURANCE (VENDORS AND LOCATIONS)**
Certificates of insurance are used to prove that the UCF/NSCM Film Program productions are covered by an insurance policy in the event of loss or damage and liability in some instances. Rental companies and property owners often request proof of insurance in the form of an insurance certificate. By completing this form, obtaining all the required signatures, and submitting it to the Insurance Coordinator (Lisa Peterson – Lisa.Peterson@ucf.edu) a certificate will be emailed to the student making the request. It is the student’s responsibility to deliver the certificate to the person/company requesting it.

*A two-business day minimum turnaround is required when requesting certificates.*

**STEPS TO REQUEST A CERTIFICATE OF INSURANCE:**
1) Download a Certificate of Insurance Request Form from the *Policies and Procedure>Appendix* section of the *Operational Portal website* and complete the form, along with obtaining your instructor of record’s signature.
2) Clearly indicate which scenes will take place at this location on a PDF copy of your entire script (if applicable – not required for equipment vendors).
3) EMAIL this form and your script to Lisa Peterson lisa.peterson@ucf.edu AND Jonathan Bowen Jonathan.Bowen@ucf.edu. This form must be complete, with signatures, and typed answers. Scans permitted.
4) Please allow at least 3 business days for this process. You will be emailed the certificate upon approval.
5) It is your responsibility to get copies of the certificates to the correct recipients on your project.

**COVERED PRODUCTIONS**
Our insurance policy only covers student production activities specifically assigned by the instructor of record for a production course or study. *It does not cover personal projects of any kind.* It does not permit the Film Equipment Room to loan or rent out any gear for non-course related projects that
are for personal gain. Use of program equipment and facilities are only available while students are currently enrolled in a production course to complete course assigned projects.

**PRODUCTION BLACKOUT DATES**

Our insurance policy does not cover student productions during semester breaks in the academic calendar. This applies to both undergraduate and graduate productions. UCF/NSCM Film Program equipment and facilities are not available during these blackout dates to student productions. Student productions that require insurance coverage from our policy are NOT permitted to be scheduled during these dates. This also means that any rented equipment will not be covered during these dates as well.

**PRODUCTION GREY DATES**

Grey dates are periods during the academic calendar that require advanced and/or additional approvals for a student production to take place. Approvals must be submitted a minimum of 10-days before your desired shoot date. Requests must be submitted in writing to the instructor of record and the Film Operations Manager.

**STUDENTS WHO FORM A PRODUCTION COMPANY AND INCORPORATE**

Any student who chooses to form a corporation to own and administer the production of their course assigned film projects cannot be covered under the UCF/NSCM Film Program’s insurance policy. Film projects that are properties of incorporated production companies owned by a currently enrolled student must purchase their own insurance policy and supply a current certificate of insurance to the Film Operations service desk in order to use university owned equipment and facilities to execute their production.

**REQUIRED COMMERCIAL GENERAL LIABILITY COVERAGE**

- Each Occurrence - $1,000,000
- Damage to Rented Premises (Each Occurrence) - $100,000
- Medical Expenses (Any One Person) - $5,000
- Personal and Adv. Injury - $1,000,000
- General Aggregate - $2,000,000
- Products – Comp/OP AGG - $2,000,000
- Miscellaneous Rented Equipment - $400,000
- Props, Sets, and Wardrobes - $50,000
- Extra Expense - $25,000
- Office Contents - $25,000
- Third Party Property Damage - $1,000,000

**NAMED CERTIFICATE HOLDER**

University of Central Florida
ATTN: Jonathan Bowen
12405 Aquarius Agora Dr.
Orlando, FL 32816
(407) 823-3803
OVERVIEW OF PRODUCTION AGREEMENT AND STATEMENT FORMS

STUDENT AGREEMENT FORM (ALL STUDENT CREW)
This form outlines insurance policy coverage and exceptions. All UCF/NSCM Film Program students enrolled in a supported production course must provide a signed copy of this agreement to their instructor of record and the Film Operations service desk. **Students will not be permitted to start production until they have turned in a signed copy of this form to the Film Operations service desk for record keeping.** They must also provide signed copies of this form for current UCF students participating in their production as crew members. Students should have blank copies available on-set for last minute crew members showing up on-set. Students should not permit any student crew members to participate in their productions until they have signed this form. **Student productions are required to turn in all student crew member signed copies of this form to the Film Operations service desk for record keeping at the completion of their production schedule.**

VOLUNTEER AGREEMENT FORM (NON-STUDENT CREW)
All UCF/NSCM Film Program students enrolled in a supported production course must provide their instructor of record with a signed waiver from every volunteer on their productions who is not currently a UCF student. Students should have blank copies available on-set for last minute volunteers showing up on-set. Students should not permit volunteers to participate in their productions until they have signed the form. **Students are required to turn in all volunteer crew member signed copies of this form to the Film Operations service desk for record keeping at the completion of their production schedule.**

ACTOR AGREEMENT FORM (ALL CAST)
Any cast members who are performing in a student film must sign the Actor Agreement Form. **All cast on the production must be made aware that our insurance policy does not provide workers compensation or medical injury coverage.** The actor accepts the risk of participating in the project with the understanding that no insurance coverage will be provided to him/her. **Students are required to turn in all cast member signed copies of this form to the Film Operations service desk for record keeping at the completion of their production schedule.**

LOCATION AGREEMENT FORM
Students should get property owners of all the locations they use in their productions to sign a Location Agreement Form. In some cases, they will also need to obtain a permit (when using public property). The location agreement not only protects UCF and NSCM, it protects the student by clarifying many of the details of the arrangement between the property owner and the student. **The instructor of record will not allow production to begin until all signed copies of this document are completed and obtained.**

PRODUCTION DISCLOSURE STATEMENT FORM
All UCF/NSCM Film Program students enrolled in a supported production course that requires the production of individual media projects must complete and sign a Production Disclosure Statement Form before being approved for production. This statement confirms that the final shooting script has
been reviewed by the student and vetted for possible insurance coverage issues and general safety concerns. It also confirms that any and all parties involved with the production, including but not limited to the property owners of all locations, have been provided with a copy of the final shooting script and have agreed to proceed with permission to utilize their property for the student production. The instructor of record will not authorize production to begin until this document is signed and submitted to the Film Operations service desk. In the event that a student proceeds with a production that includes restricted items or activities that are excluded from insurance coverage; and has not submitted an *Uninsured Activities Application Packet* and been approved; disciplinary academic sanctions will be enforced.

**UNINSURED AND PROHIBITED ACTIVITIES APPLICATION PACKET**

Students who wish to request additional insurance coverage to include a prohibited item or activity in their production must submit a completed *Uninsured and Prohibited Activities Application Packet* for review and approval by the Faculty Insurance Review Panel. Only students enrolled in the following UCF/NSCM Film Program courses are allowed to apply for this review process:

- FIL 3930H Advanced Documentary Workshop
- FIL 4301C Documentary Production I
- FIL 4302C Documentary Production II
- FIL 4427C Film Production Workshop
- FIL 4428C Narrative Production I
- FIL 4437C Narrative Production II
- FIL 4876C Experimental Cinema I
- FIL 4877C Experimental Cinema II

Students who begin this process will not be permitted to start production until they have received approval and turned in a completed copy of this form to the Film Operations service desk for record keeping. Once an *Uninsured and Prohibited Activities Application Packet* is submitted for review, a *Production Disclosure Statement Form* can only be substituted in the event of receiving a *Not Approved* status code.
LOCATION PERMITS

FILMING ON-CAMPUS AT UCF
Requests from filmmakers are becoming more and more frequent on the UCF main campus. Professional filmmakers, students and others request access to UCF venues to shoot commercials, classroom assignments, public service announcements and other miscellaneous projects.

Some requests cannot be accommodated, such as recreating a scene with “loaded weapons” or using a drone to fly over campus.

UCF wants to accommodate as many reasonable requests as possible. The following guidelines are meant to streamline the process and let filmmakers know what is allowed and what is required before permission is granted. Our facilities are designed for supporting the mission of the university, so any requests must adhere to campus schedules and activities.

GUIDELINES FOR FILMING ON-CAMPUS AT UCF
For those looking to film on general university property, the UCF Communications is the gatekeeper.

For commercial filming, UCF’s location agreement was developed by the university’s general counsel. The university is a government entity, and as such, filming cannot indicate endorsement or recommendation of any private products, services or entities. UCF Communications may approve some exceptions that show university logos or signage if the project furthers UCF’s educational goals and is permitted by state regulations concerning universities.

- A description of the portion of filming that will be made on campus must be submitted to the UCF Office of Communication.
- Filming of some certain activities is going to be automatically prohibited; including explosives, smoke, weapons or simulated weapons, obscenities, nudity, drones and anything else that would cause a disturbance on campus.
- Requests for filming in classrooms, labs, auditoriums and other educational spaces generally are not approved because of potential scheduling conflicts. Again, exceptions may be approved by UCF Communications if the project furthers the university’s educational goals.
- Fees for campus filming may be charged, as per the location agreement. Filming also must not include people on campus without their permission and knowledge.
- If a requesting filmmaker is working for a nonprofit organization, documentation of the current nonprofit status may be required.
- Incidental filming generated by campus noncommercial requests, such as for class assignments, internal use and departmental projects, also must abide by the guidelines of what is/not allowed. Fees may be charged depending on the extent of the request.
- Any commercial projects by film students or others on campus must abide by the guidelines for commercial filmmakers.
- Requests to film on campus must be made at least 5 business days prior to filming, and all necessary paperwork and fees must be submitted to the UCF Communications at least three business days before filming.

Please call UCF Communications at (407) 823-5828 for further assistance.
PERMITTING LOCATIONS IN CENTRAL FLORIDA

Permits to film on public property and on government owned or managed property can be obtained through the Orlando Film Commission via the office of the Orlando Economic Partnership. The Orlando Film Commission, also known as Film-Orlando, assists in permitting by acting as a liaison between production companies and city, county and state services. In addition to processing your permit, the Film-Orlando will make arrangements with the appropriate law enforcement agency for traffic or crowd control; the fire department for supervision of pyrotechnic effects; and any other required city, county or state service.

Please be aware that each city's and county's ordinance varies. Film-Orlando can provide details about restrictions and guidelines.

While the Orlando Film Commission processes all permit applications, it is the local city/county government offices that give final approval to complete the permit. Therefore, you should allow a minimum of 5 business days to process all permits, being mindful of national holidays when most government agencies are closed.

ORLANDO FILM COMMISSION PERMIT REQUEST FORM

A Motion Photography Production Permit Request Form can be found on the Film-Orlando One-Stop Permitting webpage of the Orlando Economic Partnership website.

The rule of thumb is that if you are shooting completely on private property, you only need to get a location agreement signed. If you will be on any type of public property, even if it is just using the sidewalk or parking on the street, you also need a permit in addition to a location agreement. Check the Film-Orlando One-Stop Permitting webpage for the most current information.

The Film Commission prefers that productions call to inquire about which of their locations may require a permit. They are very helpful.

ORLANDO FILM COMMISSION CONTACT INFO

Lindsey Sandrin
Associate Director
lindsey@filmorlando.com
407-422-7159

YOU NEED A PERMIT IF...

- You are producing a feature/independent film, commercial or series, or any other film/video/digital related project that affects city/county/state property, equipment or facilities, including any public property (i.e., sidewalks, highways, parks, etc.).
- Your production is taking place on private property and involves production vehicles/crew vehicles parking on the street or right-of-way; involves the use of a tent or other temporary structure; involves the use of pyrotechnics, explosives or other incendiary devices; involves the display of any firearms or use of gunfire; or involves stunts of any kind.
- Still photography shoots may also require a permit.
YOU DO NOT NEED A PERMIT IF...

- You are producing a news segment or news feature.
- Your production is taking place at a production studio.
- You are using a handheld camera and no other production equipment, with a total combined cast and crew of 3 or less and are not impacting city/county/state property.

Please check with the Orlando Film Commission for verification as exceptions do apply.

INFORMATION REQUIRED WHEN COMPLETING PERMITTING FORMS

- Filming location(s).
- Dates, times, and contingency dates if needed.
- City/county services requested.
- A production activity report for each location listed stating: number of personnel (crew and talent), a vehicle list with parking requirements, and a general summary or explanation of the activity taking place.
- A map of the location and any pertinent information affecting location logistics including: road closures, intermittent traffic control, production vehicle parking, position of equipment (i.e. dolly track, cranes, generators). Having this in writing ensures clear communication between all parties involved.
- If the location is in a neighborhood or near merchants, a letter to all those affected needs to be distributed at least 3 days before filming. Attach this letter when submitting the permit. Secure permission from merchants if your location could potentially impact their business. At times, signatures are required in particular areas to verify that those merchants have granted permission.
- Notify surrounding neighborhoods if special effects, street closures, night productions or multiple-day shoots will take place at a single location.
- Have the person who is responsible for the production sign the permit.

Large-scale or complex production projects may require coordination of several city, county or state departments. To expedite the permitting process, you must notify the Orlando Film Commission of your plans early in the pre-production process. A minimum 5 business day notice is required by most jurisdictions. A meeting involving your Location Manager and representatives of various city, county or state departments may be needed before a motion photography permit is issued.

Because of a worker’s compensation insurance issue, it is not possible to get a permit for shooting in certain locations within Orange County. The only way to know for sure is to provide a complete and specific list with addresses and zip codes of all of the desired locations to Lindsey Sandrin at the Orlando Film Commission at lindsey@filmorlando.com. Ms. Sandrin can determine for which locations she can provide permits and those for which the student will need to find alternates.
JURISDICTIONS THAT CAN BE PERMITTED FOR UCF/NSCM FILM PRODUCTIONS

- City of Orlando
- City of Apopka
- City of Maitland ($100 permit fee + $75 fee per day of filming)
- Town of Oakland ($250 fee per day of filming)
- City of Ocoee
- City of Edgewood
- Town of Windermere ($100 permit fee)
- City of Winter Garden
- City of Winter Park ($100 permit fee + up to $500 fee per day of filming)
- City of Altamonte Springs ($50 permit fee)
- City of Lake Mary
- City of Longwood
- City of Oviedo
- City of Casselberry ($50 permit fee)
- City of Winter Springs ($25 permit fee)
- City of Clermont
- City of Eustis
- City of Leesburg
- City of Minneola
- City of Mount Dora
- County of Seminole ($75 permit fee)
- City of Tavares
- Osceola County
- City of Kissimmee
- County of Lake
- Unincorporated County of Orange
- City of St. Cloud ($25 permit fee)

JURISDICTIONS THAT CANNOT BE PERMITTED FOR UCF/NSCM FILM PRODUCTIONS

- City of Sanford (workers compensation required)
- Town of Celebration
- City of Belle Isle (currently require $1,000+ to film there)
PRODUCTION SAFETY GUIDELINES

OVERVIEW
Film sets are a dynamic, professional workplace. Working conditions change from day-to-day. Because of this, the best way to avoid accidents is to be aware of the working environment, what equipment is being used, and how it is being applied. Call sheets and safety meetings are the best way to communicate important safety information related to a particular production to both cast and crew.

SAFETY MEETINGS
When exceptional safety circumstance arises - such as high-risk activities involving special effects, working around water or fire, stunts and weapons, etc. – safety meetings should be held with all participating parties. These meetings are typically held at the start of production days these activities impact. Each member of the cast and crew has the right to speak up if they are concerned that something is potentially unsafe or hazardous. It is the responsibility of the 1st Assistant Director (or whomever is assuming the responsibilities of that position) to organize and hold these meetings.

ON-SET EMERGENCIES
IN THE EVENT OF AN EMERGENCY ON THE SET OF A PRODUCTION YOU SHOULD IMMEDIATELY CONTACT 911 TO SEEK THE APPROPRIATE EMERGENCY SERVICES.

If you or a member of the cast or crew are a victim of a crime while on-set; such as an assault, robbery, or burglary CALL 911.

If you or a member of the cast or crew receives a significant injury that you feel may be life threatening or may lead to permanent injury in anyway, CALL 911 and ask for medical assistance. Injuries received from electrocution, blows to the head, and falling from a height should not be treated lightly, even if the person appears to be fine. If you have any doubts of the health condition of someone who has taken injury on-set, CALL 911. You just might save someone’s life.

Once you have secured help from emergency services, please call and contact one of the following faculty/staff members from the UCF Film Program:

- **Operations Manager, Jonathan Bowen** – Office: (407) 823-3803; Cell: (407) 924-3032
- **Insurance Coordinator, Lisa Peterson** – Office: (407) 823-5430; Cell: (407) 538-4853

After the situation has been resolved you will need to fill out and submit a *Production Incident Report Form* to the instructor of record for your production course and Film Operations. See Appendix.

LENGTH OF A PRODUCTION DAY (BRENT’S RULE)
Filmmaking is demanding work. Film students should be very mindful of the length of time asked of its cast and crewmembers that are participating on their sets. Fatigue can kill. After the death of 35-year-old camera assistant Brent Hershman, who died in a single car accident while driving home after two, consecutive 18-hour days while working on the feature film “Pleasantville,” there was a strong push to limit professional film productions to a 12-hour day by labor unions that represent below-the-line crew. This effort is known as “Brent’s Rule.”
Today, it is common professional practice for productions to schedule the length of a workday to 10 hours. For hours worked after the first 10, productions typically pay their crew 1.5x their hourly wage and 2x their hourly wage for all hours worked past 12 hours as a financial penalty to encourage productions to limit the length of their workdays. The idea being that it is not only safer but more cost effective to schedule additional days of production than to continually work the crew on shifts that went into heavy overtime.

As student productions typically depend on volunteer or deferred pay labor, there is not the same mechanism of financial penalties in place to incentivize these productions into maintaining a reasonable work schedule. Because of this, the UCF Film Program requires that students schedule their production days for no more than 10 hours. This includes wrap time. There is some leeway given to help deal with some of the unexpected circumstances that come with production, but this cannot be abused too often. If your production keeps breaking a 10-hour day, it is not being scheduled properly. **Film student directors and producers who continually push their crews to work over a 10-hour production day can be subject to disciplinary action. Pushing a student crew to work over a 12-hour day will result in strict disciplinary action.**

**TURN AROUND TIME**

UCF/NSCM film productions are **required to provide a minimum 12-hour turn around between consecutive shooting days.** That means call for the next production day cannot be less than 12 hours from the final wrap out time of the previous day. For example, if wrap completes at 10pm Tuesday night then the earliest call on Wednesday morning can be 10am. Additional turnaround time should be allotted for locations that are over a 30-minute drive time from the UCF main campus. Student productions that are filming at a location over 60 miles away from the UCF main campus should utilize a carpool system or provide local accommodations for both cast and crew. **Film student directors and producers that do not provide a minimum 12-hour turn around on their productions will be subject to strict disciplinary action. There is a zero-tolerance policy regarding this matter.**

**CLOTHING AND PERSONAL PROTECTIVE EQUIPMENT (PPE)**

Film sets can be a dynamic place. Students should make sure they dress appropriately for the location each day of production occurs. Weather can seriously impact a crew’s ability to perform effectively and safe while in production. Each day’s forecast should be included in the call sheet, but that does not always guarantee that you will be dressed properly for what the day brings you. It is best practice to keep a bag with a change of clothes, shoes, hat, sunglasses, and rain gear in your vehicle as part of a personal on-set kit. You never know when you might need to change a shirt drenched in sweat for a dry one when moving from a hot exterior day to a super cool interior environment. Be prepared for the environment means you will reduce the chances of you getting an uncomfortable rash or blister, sick, or worse.

**HAND AND FOOT PROTECTION**

It is important that students protect both their hands and feet from the craftwork grind of filmmaking. Only closed-toe shoes should be worn when working on-set. Heavy stands and other equipment can easily break toes if they are not properly protected. Flip-flops, sandals, high heels, and five-fingered style shoes are not appropriate attire to be worn on-set by crewmembers. Cast who must wear these types of shoes should do so only when on-camera. They should not be wandering the set’s backstage areas with poor foot protection on. Leather shoes with a rubber sole are the ideal...
shoe for set work as the leather protects the foot from scuffs and blows, the rubber helps to isolate you from the ground when working with electrical equipment such as lighting fixtures and cables. Water resistant / proof shoes are also beneficial as location shooting in Florida will eventual result in wet feet.

Working with equipment can be very rough on the hands, especially if you are not accustomed to it. Students should invest in a set of fitted leather gloves that have been balanced to offer enough heat protection from hot and heavy lighting gear while still providing enough dexterity to tie rope, use hand tools, and write notes with. Ranchworx gloves from Ironclad have proven to be a reasonably priced solution that out performs the more expensive, designer gloves intended for use in the motion picture industry. They can be found at Amazon and The Home Depot.

RAIN GEAR & EXTRA CLOTHES
Students participating on productions should always carry rain gear, such as a rain jacket and water resistant/proof shoes, in their personal set kit. Getting caught in the rain is a common occurrence in Florida. Always be prepared for wet weather. Keeping an extra set of clothes to change into, including shoes, socks, and underwear, is one of the best kept secrets of personal comfort on set.

EYE, NOSE, EAR, FACE, AND HEAD PROTECTION
When working on sets that deal with flying particulates/debris, hazardous chemicals, harmful light rays (i.e. lasers, UV, etc.), or loud and/or droning sounds (i.e. heavy machinery) the appropriate eye, nose, ear, and/or face protection should be warn. Helmets or hardhats should be worn when there is a high risk of impact trauma to the head (i.e. active construction sites).

WORKING IN THE HEAT AND SUNLIGHT
Working in Florida’s high ambient temperatures and humidity puts a lot of stress on your body’s ability to manage its temperature. When zeroed in on your production tasks it can be easy to push yourself too hard and ignore the signs that your body is being overwhelmed. It is important that you take breaks, keep yourself shaded from direct sunlight whenever possible, and to drink plenty of water and electrolytes. It is also important to keep an eye on each other to make sure no one is displaying key symptoms of heat exhaustion or heat stroke. While heat exhaustion is not a serious as heat stroke it is not something to be taken lightly as it can easily escalate to something more serious without intervention.

HEAT CRAMPS
Painful, brief muscle cramps usually associated with dehydration and low electrolytes. The most common symptoms include muscles spasms that are:

- Painful
- Involuntary
- Brief
- Intermittent
- Usually go away on their own

Heat cramps can be an early indicator of more serious heat-related illnesses - heat exhaustion or heat stroke. Seek medical attention if the symptoms do not go away after restoring fluid and electrolytes levels and resting in a cool, shaded environment.
HEAT EXHAUSTION
A heat-related illness that can occur after you have been exposed to high temperatures, and it often is accompanied by dehydration. The most common symptoms include:

- Confusion
- Dark-colored urine (a sign of dehydration)
- Dizziness
- Fainting
- Fatigue
- Headache
- Muscle or abdominal cramps
- Nausea, vomiting, or diarrhea
- Pale skin
- Profuse sweating
- Rapid heartbeat

If you, or someone else, have symptoms of heat exhaustion it is essential to stop working, immediately get out of the heat, and attempt the following treatments:

- Rest in a cool and shady, preferably air-conditioned space.
- Drink plenty of fluid and electrolytes, avoid caffeine and alcohol.
- Remove any tight or unnecessary clothing.
- Take a cool shower, bath, or sponge bath.
- Apply other cooling measures such as fans or ice towels.

If the above measures fail to provide relief within 15 minutes, seek immediate medical attention. Do not continue to work after suffering from heat exhaustion, even if you feel recovered. Your potential for overheating again increases dramatically once you have experienced a heat-related illness. It may take over a week of staying cool and rested to fully recover from heat exhaustion, so be sure to consult your doctor.

HEAT STROKE
Heat stroke results from prolonged exposure to high temperatures, usually in combination with dehydration, which leads to failure of the body's ability to control temperature. It is the most serious form of heat-related illness and should be treated as a medical emergency. The principal symptom of heat stroke is a core body temperature above 104 degrees Fahrenheit, but fainting is also a common first sign. Other symptoms may include:

- Throbbing headache
- Dizziness and light-headedness
- Lack of sweating despite the heat
- Red, hot, and dry skin
- Muscle weakness or cramps
- Nausea and vomiting
- Rapid heartbeat, which may be either strong or weak
- Rapid, shallow breathing
- Behavioral changes such as confusion, disorientation, or staggering
- Seizures
- Unconsciousness
If you suspect that you, or someone else, have symptoms of heat stroke you should immediately CALL 911 and provide first aid (such as treatments used for heat exhaustion) until paramedics arrive. Heat stroke can cause permanent damage to internal organs or even kill you if not properly treated.

DEALING WITH ULTRAVIOLET RADIATION
Students should carry sunscreen, sunglasses, and a hat in their kit of personal protective gear. Working long day-exteriors under the Florida sun can be taxing. Take the necessary precautions to avoid burns to your skin and damage to your eyes.

FOOD AND WATER ON SET
UCF Film Program productions are required to provide craft services to their cast and crew. This includes cool water, drinks with electrolytes, and snacks to help reduce the risks of overheating, dehydration, and fainting caused by low blood sugar on your set. Students directors and producers who do not supply their crew with basic craft services can face disciplinary action.

Student film productions are required to feed all of their cast and crew a complete meal for every 6 hours of production worked. Just serving pizza or pasta is not considered a complete meal. Filmmaking is hard work. There should be plenty to eat, with more than one serving available if desired.

Student directors and producers are required to take into consideration any reasonable dietary needs of their cast and crew into account (i.e. vegans, vegetarians, gluten free and other allergies). Please remember that the scale of your production’s cast and crew is a byproduct of choices made in the writing and pre-production phase of your project. Be mindful of the impact of scale to your production’s budget when developing your project. If feeding your entire cast and crew a complete meal is “too expensive,” consider shrinking the scale of production down instead underserving your volunteer cast and crew.

WORKING WITH ELEVATED PLATFORMS
Aerial equipment is used to position crew and equipment while working on stage. Only crewmembers that have been trained in the proper operation of specific vertical elevated equipment, such as a scissor lift, are permitted to operate them. General safety guidelines:

• Inspect the lift for proper operation and physical damage before use.
• Personal fall protection must be securely attached to the indicated anchor points prior to operating lift.
• Secure entryway safety chain before operating the lift.
• Do not exceed lift’s overall weight capacity.
• The operator is responsible for making sure the surround area around the lift is safe and clear of obstructions when in operation.
• Make sure you are operating the lift on stable, level ground.
• Driving the lift while the basket is fully elevated for extended distances is not allowed.
• All hand tools must be securely tethered when working overhead.
• Do not use ladders or other objects in or on top of the platform to gain additional height.
• Do not climb or sit on the platform guardrails.
• Do not operating elevated platforms while under the influence of drugs or alcohol.
• Do not rig equipment to the side or guardrails of the elevated platform.
• Park the lift out of the way; do not block fire doors or other egress.
• When finished, make sure to secure the lift by powering it off and setting the basket/base controls to the neutral position.
• Hook the battery charger to an 110v electrical supply at the end of every workday.

Elevated platforms shall only be under the control of the trained operator in the lift’s basket. At no time shall the equipment be lowered or otherwise operated from the secondary base control panel unless the operator in the basket is incapacitated or has requested it to be done.

WORKING WITH ELECTRICITY
It is important for student filmmakers to develop a base understanding of how to safely work with electricity when handling lighting and other equipment on set. Knowledge is the best method to reducing the risk of electrical shock and damage to equipment.

UNDERSTANDING GROUNDED ELECTRICAL CIRCUITS
Electrical grounds were designed to provide a path of low resistance between a live circuit and the earth, where stray electricity wants to flow. By connecting all non-current carrying metallic parts of equipment to the electrical ground conductor a path of low resistance is available in the event of a short circuit (when electrical current travels along an unintended path, such as a loose wire coming into contact with the equipment’s casing). A low-resistance, ground conductor allows for a higher current to exist. A higher current draws more power than the original electrical circuit was designed to pull thus overheating and tripping the protection system (circuit breaker or fuse) and stopping the flow of electricity to the damaged equipment.

When this ground system is not working properly, typically due to a disconnected or served electrical ground conductor, it is known as a ground fault or a faulty ground conductor. When a short circuit occurs in a piece of equipment that also has a ground fault, that equipment is now very dangerous to touch. Since there no longer is a low-resistance path available for the stray electricity present in the metallic casing to go, there is a high probability of you yourself becoming a ground conductor to earth when you come in contact with the equipment. This is known as electrocution, which can vary from a harmless finger-numbing sting to a fatal organ-damaging shock.

LIST OF ELECTRICAL DO’S AND DON’TS
• Always inspect your equipment for damage before using it. Sure, it would be great if everything you got from the rental house was in perfect condition, but it’s not worth your health assuming someone else has you covered. Melted plugs, cracked insulation, electrical arc marks, or frayed cables are a key indicator that something is wrong. Damaged equipment should be taken out of service and clearly marked with white tape and the identified issue noted with a sharpie.
• Human skin is not a natural conductor of electricity, when it is dry. Moisture from sweat, oil, and rain can quickly change this. Keeping your hands and feet dry helps to lower the risk of being fatally electrocuted if you handle equipment with a faulty electrical ground.
• Do not touch electrical equipment while standing in any place where water is present.
• Do not touch two separate pieces of energized electrical gear at the same time. If there is a ground fault present you may close a circuit with your body and get electrocuted.
• Always wear shoes with rubber soles when working with electrical equipment. It helps to isolate you from the ground and reduces the chances of you getting seriously electrocuted.
• Never place your knee or hand on the ground when plug equipment into electrical distribution boxes.
• Keep electrical equipment dry at all times. If rain is coming, turn off the electrical system and cover your equipment before it gets wet.
• Do not overload electrical circuits.
• Do not use metal ladders or stools when operating electrical equipment. Fiberglass ladders are okay.
• Use Ground Fault Circuit Interrupters (GFCI) when working in or around water with electrical equipment.
• Always make sure you are using properly grounded equipment.
• Use caution when shooting at locations with two prong electrical outlets. This is a sign of an electrical system that is out of code and most likely does not offer the safety of an electrical ground conductor.
• When shooting at locations that have screw-in-style fuses be careful to not tax the electrical circuits too much, as old wiring may burn before the fuses blow. Keep the electrical load to less than 50 percent of the fuse’s rated capacity.
• Do not leave cables coiled when energized. If left coiled they can heat up and melt. They can also cause magnetic fields that may affect sound recording.
• Always keep electrical cable runs neat and organized. Tape cables down in high traffic areas or use rubber matting. Cable crossovers must be used if electrical cables span roadways.
• Unplug cables by holding and pulling firmly at the connector. Never pull on the cable itself.
• Turn power off before plugging in or unplugging equipment.

WHAT TO DO IN THE EVENT OF SOMEONE GETTING ELECTROCUTED
• If someone is being electrocuted and is stuck to the equipment that is delivering the shock, DO NOT TOUCH THEM! You will get electrocuted too.
• First, try to disconnect the faulty equipment at the outlet, breaker, or switch.
• If that is not possible, use a piece of wood, a broom, or any solid object that does not conduct electricity to push them away from the source.
• Once they are separated from the source of electrocution, check their vitals and have someone CALL 911. If they are not breathing, administer CPR until they begin breathing again or the paramedics arrive.

CALCULATING ELECTRICAL LOADS - WEST VIRGINIA FORMULA VS THE PAPER AMPS METHOD
Use the “West Virginia” formula (Watts/Volts=Amps) to determine how much electrical demand (watts) your equipment will need electrically supplied (Amps) to operate. So, if you have a 1000watt lighting fixture, and after using your electronic multi-meter in an electrical outlet, you have determined the voltage of that building’s electrical service is 120v. The amount of electrical current you will draw operating one 1000w lighting fixture will be 8.3Amps (1000/120=8.3). If the circuit you are using is rated for 15A, then 15-8.3 means that you have 6.7A of electrical supply remaining. If modify the formula, I can create a calculation to help me determine what size lighting fixture I can place on this circuit without overloading it. (V*A=W ; 120*6.7=804) 804watts is what remains. In this example, let’s say my lighting kit contains a 1000w, 650w, and 300w fixture. If I added both the 650w and the 300w fixture to the same 15A circuit the 1000w fixture is already on, I will overload the...
circuit by 96w. This would eventual overheat and trip the circuit breaker, cutting off power. If I absolutely needed to use all three lighting fixtures for my set, I would have to locate an additional circuit to place the electrical load of the third light on.

Another common practice is to use a method called “Paper Amps.” Paper Amps operates by the simple premise that every 1000watts of electrical demand requires 10Amps of electrical supply. It is not nearly as accurate as the West Virginia formula but since it errors heavily on the side of overestimating the required ampacity (1000w=10A instead of 8.3A), it is difficult to overload circuits. The voltage of the electrical service would have to be 100v for the draw of a 1000w light to actually be 10A. Electrical service in the vast majority of US homes typically ranges from 110v to 130v. 100v is considered to be a below standard voltage supply and is uncommon on most US power grids.

Keep in mind when calculating loads for available circuits; make sure the rated capacity of a circuit is actually available. Many homes will have wall sconces, overhead lighting, and fans attached to these circuits. Electrical circuits are often shared over multiple areas; do not assume that outlets from different rooms in a house or office space are on a different circuit. When tech scouting a location, use a small low wattage light, a partner, and your cell phones (for communicating) to make a guide of what outlets are on which circuit. Have one person plug the light into each outlet as the other person flips the circuit breakers to determine which one it is connected to. Always get permission from the homeowner and/or the business merchant before doing so when using a third-party location.

WORKING WITH POWER TOOLS

Power tools can be dangerous if they are not handled with care by a trained operator. Always inspect a power tool for damage before using it. Mistreatment of a power tool, such as dropping and rough handling, may cause malfunction of the tool which could lead to personal injury by electrocution or wound caused by the blade or bit. Please treat these tools with respect. Never carry the tool by the power cord or pull on the power cord to turn it off. Do not use a power tool in a damp location without using a GFCI as well as wearing gloves and rubber soled shoes. Always make sure the tool is properly grounded. Check the operation of the switch/trigger before beginning construction to make sure it turns off properly.

WORKING WITH PROP WEAPONS

A prop weapon is defined as either a resin or rubber facsimile, a non-firing (e.g. solid/plugged barrels or replicas with no triggers) weapon, or a blunted edge not capable of cutting. Functional firearms, compressed air rifles and handguns, paintball or Airsoft type guns, and sharpened edge weapons are not permitted for use, in any manner, in film and video productions. Firearms in any status of functionality are prohibited on university property. The use of prop weapon in a student production is permitted but must be approved by the instructor of record. The use of a prop weapon on campus must also be approved by the UCF Police Department.

A film set is a professional place and film students are professionals in training. All student filmmakers, actors, and anyone else participating on any UCF Film set is expected to treat all prop weapons as if they are real. That means no unscripted play, brandishing or careless handling of a prop weapon while on set. All scripted use of prop weapons will be done so in a thoughtful and choreographed manner. Any staged combat requires faculty approval and may require additional insurance coverage.
Indiana Police Shoot at Actor Playing 'Bank Robber' In Movie
The film’s production company had failed to notify local police the scene was being filmed: [https://www.independent.co.uk/arts-entertainment/films/news/indiana-police-shoot-at-actor-filming-movie-bank-robber-montgomery-country-movies-a7981951.html](https://www.independent.co.uk/arts-entertainment/films/news/indiana-police-shoot-at-actor-filming-movie-bank-robber-montgomery-country-movies-a7981951.html)

Students working with prop weapons on their production must inform the watch commander of whatever jurisdiction they are filming in that they are using a prop weapon while in the production of a film or television show. You must notify them of the production’s location, date, and times to help avoid the police being dispatched to your location. If you are filming in a space that is visible to the public in anyway (e.g. in a backyard, through windows, doors, etc.) you will need to post signs that you are filming and that you are using a prop weapon. You should also have someone posted outside of where you are filming to help wrangle the concerns of any onlookers passing by or any neighbors that may have missed your earlier notice. If you are planning to use a prop weapon on public land you will have to get a film permit and may have to hire an off-duty police officer to be present during the filming.

Absolutely no live ammunition, blanks, squibs, and pyrotechnics of any kind are allowed on student productions.

WORKING WITH CHILD ACTORS
All actors below the age of 18 years must be accompanied by their legal guardian while participating on UCF Film Program productions. Student filmmakers must not allow the legal guardians of child actors to leave their children unattended on their sets. This includes the children of friends and family members. Student filmmakers must adhere to SAG-AFTA guidelines for working with minors on a film set - [https://www.sagaftra.org/files/minors_9.pdf](https://www.sagaftra.org/files/minors_9.pdf), as the labor rules regarding consecutive workdays and the length of a production day are restrictive.

Please consult with your instructor of recorder regarding the use of child actors on your set.

WORKING WITH ANIMALS
The use of animals in a student production is not covered under the base insurance policy. The use of any animal, including your own will require that you obtain an additional insurance rider. Animals are unpredictable, even the most highly trained. Because of this they introduce not only delays to your production, but also additional risk of accidents occurring.


WORKING IN THE RAIN & LIGHTNING
Florida is the lightning capital of the United States and one of the most active lightning areas of the world. When working on location, you will be dealing with rain and thunderstorms. Having a plan before you begin your production is the best way to prepare for the inevitable delays.

Safety is of the utmost importance. If there are active lightning strikes in the immediate area you must stop filming immediately. When working outside, do not take the risk. Metal stands and
electrically powered equipment can attract lightning. Turn off your equipment, make everything safe, and get under cover until the storm passes. Do not continue shooting until the lighting strike are a minimum of 8 miles away - 40 seconds from the moment you see lighting to the time you hear the thunder clap.

Do not use electrical generators in wet weather. All sensitive electronic equipment (e.g. cameras, monitors, and sound equipment) must be properly covered when working in the rain. Do not cover lighting equipment with anything that may melt and stick to the head. Use only approved, heat resistant rain covers for covering lights and electrical equipment while in operation. Trash bags can be used to safe lights from inclement weather, but only after they have had enough time to cool to the touch. Use apple boxes and milkcrates to keep equipment off of the ground and out of puddles.

Use additional sandbags and rope to secure lighting and grip equipment, tents when bad weather is forecasted. Strong winds usually come before the rains and you can easily be taken off-guard when focusing on your production duties.

**If you are planning to shoot in the rain for aesthetic reasons, please consult with your instructor of record and the Operations Manager to best strategize your logistics before your production begins.**
POST-PRODUCTION GUIDELINES

Update Pending
EXHIBITION GUIDELINES

Update Pending
UCF/NSCM FILMMAKER’S CODE OF CONDUCT

1) Productions will not shoot without a permit if it is determined that one is required.
2) Projects will not include items and activities not covered by the UCF/NSCM Film Program’s insurance policy unless they have been properly disclosed, approved, and additional coverage has been procured.
3) Report any on-set emergencies to Film Operations after you have first contacted the proper authorities (911).
4) When filming in a neighborhood or business district, proper notification is to be provided to each merchant or neighbor who is directly affected by the crew (this includes parking, base camps and meal areas.) Attached to the filming notification distributed to the neighborhood, the following should be included:
   a. Name of student producer and student director and how to contact them
   b. Name of the instructor of record for your course and their contact information
   c. UCF/NSCM Film Program contact information
   d. Name of production
   e. Kind of production (e.g. student film, music video, etc.)
   f. Type of activity and duration (i.e., times, dates and number of days, including prep and strike)
5) Productions will alert local authorities and neighbors of the use of prop weapons when used in potential view of the public, even when filming on private property. Signs and PA’s will be placed to help reduce any possible confusion by nearby pedestrian traffic when necessary.
6) Production vehicles arriving on location in or near a residential neighborhood shall not enter the area before the time stipulated in the permit, and they shall park one by one, turning off engines as soon as possible. Cast and crew shall observe designated parking areas and all parking restrictions as per the permit.
7) Moving or towing of the public’s vehicles is prohibited without the express permission of the municipal jurisdiction or the owner of the vehicle.
8) Do not park production vehicles in or block driveways without the express permission of the municipal jurisdiction or driveway owner.
9) Cast and crew meals shall be confined to the area designated in the location agreement or permit. Individuals shall eat within their designated meal area, during scheduled crew meals. All trash must be disposed of properly upon completion of the meal.
10) Removing, trimming and/or cutting of vegetation or trees are prohibited unless approved by the permit authority or property owner.
11) Remember to use the proper receptacles for disposal of all napkins, plates, and coffee cups that you may use in the course of the working day.
12) All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of that location unless otherwise stipulated by the location agreement or permit. Also remember to remove all signs posted to direct the company to the location.
13) Every member of the crew and cast shall keep noise levels as low as possible.
14) Closed toe shoes and shirts must be worn by crewmembers at all times.
15) Do not trespass onto another neighbor’s or merchant’s property. Remain within the boundaries of the properties that have been permitted for filming.
16) The cast and crew shall not bring guests or pets to the location.
17) All catering, craft service, construction, strike, and personal trash must be removed from the location.
18) Provide proper receptacle for cigarette disposal. Observe designated smoking areas and always extinguish cigarettes in their proper receptacles. All cigarette disposal receptacles shall be removed at the end of the shoot and disposed of properly.
19) Cast and crew will refrain from the use of lewd and improper language within earshot of the general public.
20) The cast and crew will operate with great care inside of private homes and offices. Be aware of potential scratches, stains, and dents that can occur while setting up equipment. Protect all walls, floors, furniture, and carpeting. Use show card taped to the floor or rubber mats to protect those areas that will get the most traffic. Place crutch tips on the feet of stands to prevent floor damage.
21) Tell the homeowner or merchant if you plan on using their electrical service to power production equipment. Be ready to pay for whatever electricity you have consumed.
22) Remember that you are making an impression to the community when you film and are representing not only UCF and the Film Program at the Nicholson School of Communication and Media, but also all filmmakers in general.
23) Always try to be polite, considerate, responsible, and most importantly - professional.
APPENDIX

The appendix for this document is hosted on the Operational Portal website under the Service Desk>Support Services & Information>Policies and Procedures page, located here:

http://operationalportal.com/?page_id=627