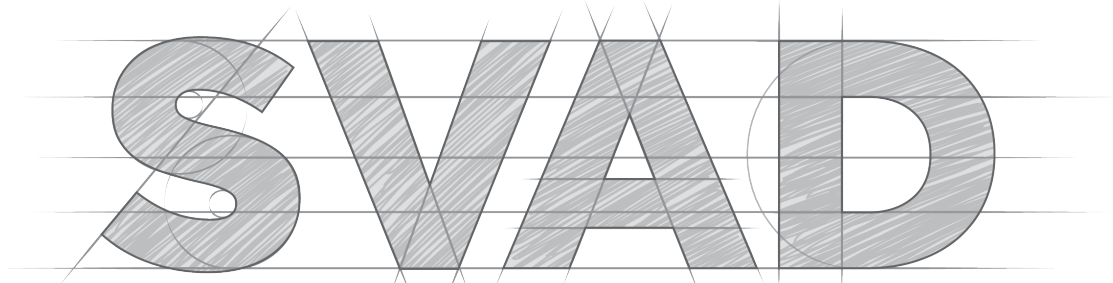


UNIVERSITY OF CENTRAL FLORIDA



SCHOOL OF VISUAL ARTS & DESIGN

**FILM PROGRAM  
PRODUCTION AND  
EXHIBITION  
HANDBOOK**

**2016-2017**

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# INTRODUCTION

## **Welcome!**

This handbook is intended to help you understand the services and facilities available to you in the Film Program at the UCF School of Visual Arts and Design (SVAD), 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 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, in select courses, you will have access to professional production equipment and facilities. 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 changes every year. We strongly encourage you to give us feedback. Let us know what works - and what does not. In particular, you need 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 at the UCF School of Visual Arts and Design. We look forward to working with you!

## **Film Program Mission**

The Film Program at the UCF School of Visual Arts and Design 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>

- Students must be enrolled in the UCF/SVAD Film BFA or BA 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 Director of SVAD.
- To receive 3 credits towards a Film BFA or BA degree, the 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:

1. 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.
2. 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.
3. Contact Lisa Peterson via email ([lisa.peterson@ucf.edu](mailto: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 SVAD Advising NSC 121 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.
4. Fill out the [Information Form online](#) within one week after meeting with Lisa Peterson and registering for your internship.
5. 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.
6. 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.

7. 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](mailto:Lisa.Peterson@ucf.edu) or check the page: <http://lisacookfilm.wordpress.com/internships/>

# FILM OPERATIONS

## **OVERVIEW**

### **ACCESS**

Insurance policy and resource restrictions limit the use of UCF/SVAD Film Program production equipment and facilities to only SVAD students who are CURRENTLY ENROLLED in a SUPPORTED PRODUCTION COURSE for the completion of their class assignments and projects.

### CURRENTLY SUPPORTED PRODUCTION COURSES:

- FIL2461 Cinematography I
- FIL2480 Directing for Film I
- FIL2552 Editing I\*
- FIL3427C Intro to Film Production\*
- FIL3534 Sound Design I
- FIL3876C Experimental Cinema I
- FIL3877C Experimental Cinema II
- FIL3930H Advanced Documentary Workshop (Honors)
- FIL4162C Feature / TV Writing I\*
- FIL4163C Feature / TV Writing II\*
- FIL4301C Documentary Workshop I
- FIL4302C Documentary Workshop II
- FIL4434C Capstone I
- FIL4472C Cinematography II
- FIL4486C Directing for Film II
- FIL4487 Directing for Film III
- FIL4535C Sound Design II
- FIL4566C Editing II\*
- FIL4573C Capstone I
- FIL4436 Film Theory/Film Production
- MFA Thesis Film Project – Enrollment in Thesis Hours is Required
- Honors in the Major Thesis Project\*\*
- Independent Study Thesis Project\*\*

\* Limited to Production Lab NSC 172 access only.

\*\* In order to appropriately manage program resources, the scope of these projects must be pre-approved by the Film Program's Area Coordinator (Katherine Shults - [Katherine.Shults@ucf.edu](mailto:Katherine.Shults@ucf.edu)) and Operations Manager (Jonathan Bowen - [Jonathan.Bowen@ucf.edu](mailto:Jonathan.Bowen@ucf.edu)).

### IMPORTANT NOTICES:

Access to UCF/SVAD Film Program production and post-production resources, as well as participating in screening events, are privileges and not rights. Students found in violation of the policies of 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/SVAD Film Program resources are not to be used for personal commercial gains or for projects that are not assigned by the instructor of record of a Supported Production Course. All productions must be assigned, overseen, and approved by UCF/SVAD Film Program production faculty. Students found to be using program equipment or facilities for unauthorized private projects will face disciplinary actions.

The policies and procedures outlined in this handbook are subject to change.

## **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 equipment privileges immediately. Students may appeal a strike and/or suspension to the Film Program's Area Coordinator (Katherine Shults - [Katherine.Shults@ucf.edu](mailto:Katherine.Shults@ucf.edu) ).

All issued strikes will be reported to the instructor of record of the relevant production course and may impact your 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):

1. Being late to an equipment check-out or check-in;
2. Refusing to properly organize or pack equipment during check-in;
3. Failure to clean sound stage after use;
4. Eating or drinking in the edit rooms;
5. Use of Film Program equipment for unauthorized non-class projects;
6. Missed check-in appointments;
7. Last minute phone calls requesting change of check-in or check-out time;
8. 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 UCF/SVAD Film Program 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 further disciplinary action.

## SAFETY AND RISK MANAGEMENT POLICIES

The Film Program at the UCF School of Visual Art & Design is committed to student safety and reasonable risk management during the training and production of student film/video projects. The UCF/SVAD 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 Film Program's insurance policy coverage are expressly outlined in the RISK MANAGEMENT section below. Get to know these documents as violations of the UCF/SVAD 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.

## FILM EQUIPMENT ROOM

### *LOCATION AND CONTACT INFORMATION*

The Film Equipment Room is located at the end of the Film hallway in Northeast corner of the Nicholson School of Communication building in room 157.

Phone Number:

407.823.3803

Email Address:

filmoperations@ucf.edu

Physical / Shipping Address:

University of Central Florida

12405 Aquarius Agora Dr.

FILM NSC 157

Orlando, FL 32816

Mailing Address:

UCF Film Equipment Room

P.O. Box 163241

Orlando, FL 32816

### *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.

### *CHECKOUT PROCESS*

After receiving a class assignment, 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 an equipment requisition can be checked-out. The syllabus for your class will dictate the maximum number of production days you can checkout equipment for your project. Students are limited to a maximum of three separate production package check- outs 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. 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 to shoot your film project. Production days must be consecutive during your checkout; “dark days” during your checkout are not honored. Afternoon check-outs do not consume a production day, checkouts before noon do. Conversely, check-ins before noon does 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 check-out on Thursday (the day before) and a 9:00am check-in on Tuesday (the day after) 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 Equipment Room staff confirms the check-in and checkout time via email. For that reason, requisition forms must be handed to the staff in person or emailed to the Film Operations Desk (as always, signatures are required). Do not place them under doors or in mailboxes.

Any student reserving equipment must have a valid phone number (ideally a cell phone) and your Knight’s email that can be checked by the Film Equipment Room Staff. In the event there is an equipment conflict, they 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 as early as possible to ensure they can secure the equipment they require for their production.

Students should arrive 15 minutes before scheduled checkout and must be present for the entire checkout. Late arrival might result in a checkout being rescheduled or canceled and a Strike. Only students whose names appear on the reservation sheet can checkout the equipment and sign for the checkout. The student signing the form will be held responsible for all equipment damages as per Program policy.

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

During checkouts, students may only park in spaces clearly marked as “Film” or in the Film loading dock. The Film Program will not pay for tickets received by cars parked in the wrong spots. Under no circumstances should students park in any other spot in the Nicholson School of Communication building’s service parking lot.

Once equipment is checked-out, students should immediately leave the loading dock or a Film parking space – DO NOT LEAVE YOUR CAR IN THE LOADING DOCK OR PARKING SPACE AFTER CHECKOUT TO ATTEND CLASSES OR MEETINGS. It will be ticketed and/or towed. Questions regarding this policy should be addressed to the Operations Manager, Jonathan Bowen ([jonathan.bowen@ucf.edu](mailto:jonathan.bowen@ucf.edu)).

### *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 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 Film Equipment Room staff's responsibility to demonstrate how equipment works. Students should not checkout equipment they do not know how to use. Students should check items against their contract and kit lists and make sure they have received and tested every item on the contract. Once a student signs a checkout contract, all the items on the checkout are the student's responsibility until the check-in. A claim of "I never got," (even though it's on your check-out contract) 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 (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. We state that easily stolen items such as camera equipment and sound gear, 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. The 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 check-in and it may impact your grade. Equipment should be returned cleaned and packed properly with all cables wrapped properly. Students must repack any displaced items, rewrap cables and otherwise clean up the items to make them acceptable for check-in.

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

Partial check-ins' are not permitted (unless authorized by the Operation's Manager) as they are a difficult burden for the Equipment Room system and may lead to mistakes in the paperwork. Please turn in all gear upon check-in.

Anyone seeking to extend their checkout must get approval from both their production class professor and the Operations Manager. It is possible that the equipment is reserved for a later checkout and therefore, an extension will be denied.

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 Film Operation's Desk before it becomes a problem (407-823-2138). The Film Equipment Room Staff will try to help you as best they can, however they are limited if you do not keep them informed.

Upon check-in, please inform the staff of any equipment which was broken, stolen or did not perform properly. The Equipment Room staff will give you a copy of the paperwork that indicates the status of your returns, itemizing any damages or loss issues that need to be resolved. Unresolved equipment issues may result in a reduced grade.

### **MISSING & DAMAGED EQUIPMENT**

It is a fact of life that some gear will occasionally be lost or stolen during student shoots. Should this occur, do not compound the problem by trying to hide it. Inform the 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 & Damage (M&D) Form. Students have up to one week to find the missing item and return it to the Equipment Room. A strike will be issued for late return of equipment.

If the item cannot be found, and the cost of replacement is less than our insurance deductible, the Operations Manager will order a replacement at the student's expense. The student has up to one week to repay the program for the lost items. Equipment privileges will be suspended and grades will be withheld until the matter is fully resolved.

If the cost of replacement exceeds our insurance deductible, the student must file an insurance claim. The student is responsible to pay the full deductible, which must be paid within one week of filing an insurance claim, as per the rules stated above.

If any piece of equipment is damaged during a shoot, students should alert the Equipment Room staff immediately upon check-in. For basic problems that can be fixed by staff or items that have failed due to regular wear and tear, no charges will be issued.

If the item cannot be easily fixed or if the damage was caused by impact, crushing, water, or other forms of misuse, the student must fill out a Missing/Damage Form. M&D Forms are reviewed by the Operations Manager to determine the final cause of damage. Students are personally responsible to cover the cost of any damages caused by misuse or neglect up to the amount of our insurance deductible.

If the cost of repair exceeds our insurance deductible, the student must file an insurance claim. The student is responsible to pay the full deductible, which must be paid within one week of filing an insurance claim, as per the rules stated above.

## USING VENDORS & INDUSTRY PARTNERS

The Film Program has relationships and active accounts with local film industry vendors. These businesses either 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 and their equipment. Students are required to notify Film Operations ASAP when vendor equipment is lost or 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](mailto:jonathan.bowen@ucf.edu)) for more information regarding these procedures and a list of what vendors are available to Film Program production students.

## FILM SOUND STAGE (NSC)

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 disassembled 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 checked-out through the Film Operations Desk 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](http://OperationalPortal.com) or by contacting the Film Operations Desk.**

### Steps to checking-out Sound Stage:

- Check with the Film Operations Desk that the Sound Stage is available when needed.
- 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.
- Give the Application Form to the Operations Desk and make an appointment to meet with the Operations Manager.

- Meet with the Film Operations Manager for final approval and to confirm your reservation.
- 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.
- Students can store gear on the stage but as mentioned above, the equipment remains the responsibility of the student.
- 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)**

All applications to use the Studio 500 at the UCF Center for Emerging Media must be approved by the Film Operations Manager a minimum of two weeks PRIOR to the proposed production days. 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 CEM Studio Director, Richard Gula.

### CEM Studio 500 Contact Info:

Richard Gula  
 Studio Director  
[Richard.Gula@ucf.edu](mailto:Richard.Gula@ucf.edu)  
 407-235-3616  
 UCF Center for Emerging Media  
 500 Bentley St. Orlando, FL 32801

**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](http://OperationalPortal.com) or by contacting the Film Operations Desk.**

### Steps for checking-out Studio 500:

- 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)
- Turn the Application Form into the Film Operations 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.
- Meet with the Operations Manager for review. Once approved, the reservation, requisition, and proposal will be passed on to CEM Studio Director, Rich Gula for final approval. He will contact you with further instructions.
- Students can store Film Program production equipment on the stage but as mentioned above, the equipment remains the responsibility of the student.
- 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 Manger as they may extend beyond these.

## RISK MANAGEMENT

### **PRODUCTION INSURANCE POLICY**

The UCF/SVAD Film Program purchases insurance to cover some curriculum activities. It provides replacement insurance for all program owned production equipment 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.

Students are responsible for payment of the deductible in the event of a claim. This means the student must be prepared to pay a deductible of \$2,500.00 if there is any loss or damage before the insurance company starts to help pay any bill related to a claim. The student, regardless of how high the claim amount becomes, pays any amount under and up to the deductible limit. The student will be required to sign an acknowledgement form that describes the insurance policy in more detail. See Appendix.

This section provides an explanation of certain key terms of the UCF/SVAD 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 insurer.

### **COVERAGE DETAILS**

#### *PRODUCTION INSURANCE POLICY LIMITS AND DEDUCTIBLES AS OF AUGUST 2016*

	<b>LIMITS:</b>	<b>DEDUCTIBLES:</b>
Miscellaneous Rented Equipment	400,000	2,500
Props, Sets & Wardrobes	50,000	1,500
Negative Film or Videotape	50,000	Not Applicable
Faulty Stock, Camera & Processing	50,000	10% of loss, \$5,000 minimum, \$12,500 maximum
Extra Expense	25,000	1,500
Office Contents	20,000	1,500
Third Party Property Damage	1,000,000	2,500

#### *EQUIPMENT – UCF/SVAD EQUIPMENT AND RENTED EQUIPMENT*

If the student damages or loses any UCF/SVAD 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/SVAD student projects or students. No one working on an UCF/SVAD student film project is covered by the UCF worker's compensation policy, since a payroll is required to obtain this type of coverage.

#### *MEDICAL*

The UCF/SVAD Film Program DOES NOT provide any medical insurance to the students and/or others working on a student film project. Therefore, students and others working 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/SVAD Film Program's insurance policy does not insure for many conceivable circumstances. For example, the policy excludes circumstances that the insurance company deems especially hazardous, such as working on or near water and/or boats. 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 Lisa Peterson (Lisa.Peterson@ucf.edu). It may be necessary to revise the student's shoot or for the student to purchase his/her own additional insurance in order to be appropriately covered.

Here is a list of items and activities that are **NOT COVERED** by our general policy:

- Aircraft and aerial scenes
- Animals
- ATVs
- Blank gun shots
- Boats
- Chase scenes
- Drones
- Explosives
- Falls
- Fight scenes
- Helicopters
- Motorbikes
- Precision driving
- Pyrotechnics – Fireworks, flashboxes/flashpods, demolition, explosions, and other pyrotechnic effects.
- Race course
- Race tracks
- Recreational vehicles
- Rooftop filming
- Snowmobiles
- Squibs
- Stunts
- Vehicle collisions
- Vehicle explosions
- Vehicles of any kind, including crew vehicles
- Water scenes
- Weapons of any kind (inquire for case-by-case review of possible exceptions)
- No filming on unprotected or open heights above 15 feet
- No rental of any single piece of rented equipment above \$350,000
- Productions outside the US and Canada

### **REQUESTING ADDITIONAL INSURANCE COVERAGE (DISCLOSURE DEADLINE)**

All UCF/SVAD Film Program students enrolled in a supported production course must provide their faculty member with a signed *Disclosure Agreement Form* before being approved for production. This agreement confirms that the full, final shooting script has been reviewed by the faculty member 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 full, final shooting script and have agreed to proceed with permissions to utilize their property for the student

production. The faculty member should not allow production to begin until this document is provided. Faculty should submit the document to the Film Operations staff by the **Disclosure Deadline**, the third Friday of each semester. In the event that a student proceeds with a production that includes items or activities that are excluded from insurance coverage; and has not requested, been approved, and purchased additional insurance coverage for those items or activities; disciplinary academic sanctions will be enforced.

If a student desires to purchase additional insurance to allow him/her to include activities that are not covered by our general policy, the student can complete the Request for Additional Insurance Stunt Questionnaire, available HERE: <https://lisacookfilm.wordpress.com/insurance-2/>

**To request additional insurance coverage:**

1. Student reviews the COVERAGE EXCLUSIONS section of the 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 production insurance policy.
2. Student provides copy of their script and their *Disclosure Agreement Form* that identifies and outlines any items or activities that are not covered to the instructor of record for their production course.
3. Faculty reviews script, confirms any potential insurance gaps outlined in the submitted student's Disclosure Agreement.
4. Student completes the *Request for Additional Insurance* and the *Film Emporium Stunt Questionnaire* and submits it to the instructor of record for review and signature. Signatures from Film Area Coordinator, Katherine Shults, and Film Operations Manager, Jonathan Bowen, must also be obtained. The student then submits the completed form to the Insurance Coordinator, Lisa Peterson, for processing with the insurance agent.

**NOTICE**

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 third Friday of each semester. The insurance underwriter will determine the cost of covering the non-insured activities as described and let us know the cost to insure. 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**

Certificates of Insurance are used to prove that the UCF/SVAD film productions are covered by insurance 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](mailto: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.

To request a certificate of insurance, follow these steps:

1. Download a Certificate of Insurance Request Form from the Operational Portal website (<http://operationalportal.com/>) Click on RESOURCES>PRODUCTION>PRODUCTION FORMS
2. Complete the form, providing all the information requested, including your faculty member's signature. Incomplete requests will not be fulfilled.
3. Attach the script and indicate which scenes will be shot at the location requesting proof of insurance.
4. Email the request and attached pages to Lisa Peterson and Jonathan Bowen.
5. Certificate requests must be submitted to the Insurance Coordinator, Lisa Peterson ([lisa.peterson@ucf.edu](mailto:lisa.peterson@ucf.edu)), and the Operations Manager, Jonathan Bowen ([jonathan.bowen@ucf.edu](mailto:jonathan.bowen@ucf.edu)), for approval.
6. Lisa Peterson will review it, issue a certificate request to the insurance company and then e-mail the cert back to the student requestor. It is the student requestor's responsibility to send the cert to the parties that have asked for proof of insurance. A 48-hour turnaround is required when requesting certificates.

## **PRODUCTION BLACKOUT DATES**

Our insurance policy covers only student production activities specifically assigned by the instructor of record for a UCF/SVAD Film Program production course. 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. Use of the equipment and facilities is only available while students are currently enrolled in a course.

Our insurance policy does not cover student productions during breaks in the academic calendar. This applies to both undergraduate and graduate productions. UCF/SVAD 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. These dates are subject to change at any time. Always check with the Film Operations Desk before booking.

PRODUCTION BLACKOUT DATES FOR THE 2016-2017 ACADEMIC CALENDAR:

- **Summer - Fall Break:** 5pm Friday August 5, 2016 until 8am Monday August 22, 2016
- **Winter Break:** 5pm Monday, December 12, 2016 until 8am Monday January 9, 2017
- **Spring - Summer Break:** 5pm Tuesday, May 2<sup>nd</sup>, 2017 until 8am Monday, May 15<sup>th</sup> 2017

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

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/SVAD Film Program's insurance policy. Student film projects that are properties of incorporated production companies must purchase their own insurance policy and supply a certificate of insurance to Film Operations in order to use program owned equipment and facilities. Insurance policy recruitments:

### **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.  
Film NSC 157  
Orlando, FL 32816  
407-823-3803

## **PRODUCTION AGREEMENT FORMS**

### ***UCF/SVAD STUDENT INSURANCE ACKNOWLEDGEMENT FORM***

All UCF/SVAD Film Program students enrolled in a supported production course must provide their instructor of record with a signed copy of this agreement. Students will not be permitted to start production until they have turned in this form. The instructor of record must submit the document to the Film Operations Desk for record keeping.

### ***UCF/SVAD VOLUNTEER WAIVER AGREEMENT FORM***

All UCF/SVAD 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 a Film BFA student. Students will not be permitted to start production until they have turned all volunteer waivers to their faculty member. Students should have blank copies available on set for last minute volunteers. The instructor of record must submit the document to the Film Operations Desk for record keeping.

### *UCF/SVAD LOCATION AGREEMENT FORM*

Students should get a signed location agreement from the property owners of all the locations they use for their productions. In some cases they will also need to obtain a permit (when using public property). The location agreement not only protects UCF and SVAD, it protects the student by clarifying many of the details of the arrangement between the property owner and the student. The instructor of record should not allow production to begin until all signed copies of this document are provided.

### *UCF/SVAD ACTOR'S AGREEMENT FORM*

Any cast members who is performing in a student film must sign the Actor's Agreement form. All cast on the production must be aware that our insurance 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. Production should not be allowed to begin until all signed copies of this document are provided.

### *UCF/SVAD FILM DISCLOSURE AGREEMENT FORM*

All UCF/SVAD Film Program students enrolled in a supported production course must provide their faculty member with a signed *Disclosure Agreement Form* before being approved for production. See "REQUESTING ADDITIONAL INSURANCE COVERAGE (DISCLOSURE DEADLINE)" above for more details.

## 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 UCF property, the UCF News & Information office 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. The News & Information office 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 News & Information office, using the UCF Limited Purpose Location Agreement in the Appendix of this handbook.
- 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 the News & Information office 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 submit a completed location agreement and 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 one week prior to filming, and all necessary paperwork and fees must be submitted to the News & Information office at least three days before filming.

**The Florida Office of Film & Entertainment also has a [guide](#) for filming on state property:**

<http://www.filminflorida.com/prl/perm.asp>

## **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 office.

### *ORLANDO FILM COMMISSION PERMIT REQUEST FORM*

Here is the form required by the Orlando Film Commission when a permit is needed for production:

<http://www.orlandoedc.com/Film-Orlando/One-Stop-Permitting/>

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 Orlando Film Commission's website 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](mailto: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. **Check with the Film Commission for verification.**
- Still photography shoots may also require a permit. **Check with the Film Commission for verification.**



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 Film Commission for verification as exceptions do apply.***

WHEN COMPLETING PERMITTING FORMS, THE FOLLOWING INFORMATION IS REQUIRED:

- 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-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 Economic Development Office at [lindsey@filmorlando.com](mailto: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/SVAD FILM PRODUCTIONS:

- City of Orlando
- City of Apopka
- City of Maitland (\$100 permit fee + \$75 fee per day of filming)
- Town of Oakland (currently chagrining \$250 per day to film)
- 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/day filming fee)
- 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 – just added! (\$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/SVAD FILM PROJECTS:

- 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 arise - 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 1<sup>st</sup> 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 YOUR PRODUCTION YOU SHOULD IMMEDIATELY **CALL 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 seems 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/SVAD 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
- **Area Coordinator, Katherine Shults** – Office: 407.823.2654

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 working 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 long 18-19 hours 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 was 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/SVAD Film Program encourages students to schedule their production days for no more than 10 hours and requires that they do not go over 12 hours. Film student directors and producers who push their crews to work over a 12-hour production day can be subject to disciplinary action.

## **TURN AROUND TIME**

UCF/SVAD 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 10 hours from the final wrap out time of the previous day. For example, if wrap completes at 10pm Tuesday night then the earliest call can be Wednesday morning is 10am. Additional turn around time should be allotted for locations that are over 30 minutes 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 disciplinary action.

## **CLOTHING AND PERSONAL PROTECTIVE GEAR**

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 does not always guarantee that you will be dressed for what that brings you. It is best practice to keep a bag of a change of clothes, shoes, hat, sunglasses, and rain gear in your vehicle as part of your 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 on tape with. Ranchworx gloves from Ironclad have proven to be a reasonably priced solution that out performs the more expensive gloves designed for use in the motion picture industry. They can be found at Amazon.com and The Home Depot.

### *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 worn. 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 combined 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 as serious as heat stroke it is not something to be taken lightly as it can easily progress to heat stroke without proper 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 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 and 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, 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 kill or cause permanent damage to internal organs 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 on your skin and eyes. Take the necessary precautions to avoid burns to your skin and damage to your eyes.

#### **FOOD AND WATER ON-SET**

UCF/SVAD Film Program productions are required to provide craft services to their cast and crew. This includes cool water/drinks and snacks to help reduce the risks of overheating, dehydration, and low blood sugar on your set. Student film productions are required to feed their all of their cast and crew a complete meal for every 6 hours of production worked. Just pizza is not considered a meal. Student directors and producers are required to take into consideration any reasonable dietary needs of their cast and crew into account. Please keep in mind that the scale of your production's cast and crew is a by-product choices you make in the writing and pre-production phase of your project. Be mindful of the impact of scale to your production's budget when designing your project.

#### **WORKING WITH ELEVATED PLATFORMS**

Aerial equipment used to position crew and equipment while working on stage within the manufacturer's specifications. 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 full 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 platforms 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 an electrical current travels along an unintended path, such as an equipment's casing from a loose wire). 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 Do Not's:*

- 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 its 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 marked with white tape and the identified issue clearly noted.
- Human skin is not a natural conductor of electricity, when it's 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 energized lights or pieces of 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.
- 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. If they are not breathing, have someone **CALL 911** and administer CPR until they begin breathing again or the paramedics arrive.

#### *CACULATING 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. ( $V \cdot A = W$  ;  $120 \cdot 6.7 = 804$ ) 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 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 ( $1000\text{w}=10\text{A}$  instead of 8.3), 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 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 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.

## UCF/SVAD 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/SVAD Film Program's insurance policy unless they have been properly disclosed, approved, and additional coverage has been procured (if necessary).
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/SVAD 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. 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.
6. Moving or towing of the public's vehicles is prohibited without the express permission of the municipal jurisdiction or the owner of the vehicle.
7. Do not park production vehicles in or block driveways without the express permission of the municipal jurisdiction or driveway owner.
8. 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.
9. Removing, trimming and/or cutting of vegetation or trees are prohibited unless approved by the permit authority or property owner.
10. 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.
11. 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.
12. Every member of the crew and cast shall keep noise levels as low as possible.
13. Closed toe shoes and shirts must be worn by crewmembers at all times.
14. Do not trespass onto other neighbor's or merchant's property.
15. 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.
21. Tell the homeowner or merchant if you plan on using their electrical service to power production equipment.
22. Remember that you are making an impression to the community when you film there, and representing not only UCF and the Film Program at the School of Visual Arts and Design, but also all film crews in general.
23. Always try to be polite, considerate, responsible, and most importantly - professional.

Student Acknowledgement and Receipt of the  
UCF/SVAD Film Program Production and Exhibition Handbook

I, \_\_\_\_\_ (PRINT FIRST & LAST NAME), do hereby  
acknowledge that I have received, read, and understand the *Production and Exhibition Handbook for  
the Film Program* at the UCF School of Visual Arts & Design. I understand my responsibilities as  
outlined within the handbook and agree to comply with its policies and procedures. I also  
acknowledge that I will read and understand the UCF Rules of Conduct outlined in the *UCF Golden  
Rule Student Handbook*.

STUDENT INFORMATION:

**First Name:** \_\_\_\_\_

**Last Name:** \_\_\_\_\_

**PID:** \_\_\_\_\_

**Cell Phone:** \_\_\_\_\_

**Knights' E-Mail:** \_\_\_\_\_

**Local Address:** \_\_\_\_\_

\_\_\_\_\_

**Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

# APPENDIX

The appendix for this document can be found on the Operational Portal website under the Film Operations Desk>Policies and Procedures section, here:

[http://operationalportal.com/?page\\_id=627](http://operationalportal.com/?page_id=627)