



SAN FRANCISCO
STATE UNIVERSITY

PRODUCTION HANDBOOK
2024/2025





Offices & Contact Info

Media Equipment Room

Point of Contact: *Noah Litwer*, Media Equipment Coordinator

Room: FA 126

Phone: (415) 338-1629

Email: nlitwer@sfsu.edu

Hours: Mon - Fri, 9:30AM-4:30PM

Website: <https://sfsucinema.getconnect2.com>

Head of Technical Operations for Labs & Studios

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Production Coordinating Office

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Main Office

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I. General Information About Production at SFSU

The Cinema Department is committed to a curriculum that recognizes cinema to be an independent, powerful, and unique medium in the world. Our program combines both theory and practice. Students are encouraged to engage in scholarship and to pursue production in all forms of cinematic expression.

The School of Cinema is housed in one of the most comprehensive and modern production facilities in northern California. The state of the art facility includes a 150-person capacity theater, a sound stage, editing and post-production areas for both 16mm and electronic media, sound recording and mixing studios with digital workstations, an animation studio with film and computer workstations, an online computer lab, and a media study center and media archive.

This handbook is designed to provide you with the policies and guidelines for a safe and successful production process:

Please note:

- *Access to equipment and facilities is based upon current class enrollment, instructor verification of student competency, and compliance with School policies for use. You must be actively enrolled in a cinema production class and approved by your instructor to operate equipment and use facilities.*
- *Thesis film productions gain access to equipment through CINE 894 or CINE 650, and adviser sign-off to be placed on file with the Production Office.*
- *Independent studies projects do not have access to Cinema equipment.*



II. Equipment Use Policies

A. Use of School of Cinema Production Equipment

Equipment check-out is limited to School of Cinema students who are currently enrolled in a Production class, and to School of Cinema Faculty.

Equipment is for use in completing Cinema Production class assignments and individual thesis projects approved by Faculty only. Any other use requires prior approval by the Director of Cinema, with a request submitted to the Cinema office at least 7 days in advance.

All Connect2 equipment reservations **must be placed a minimum of *5 Business Days* (M-F, excluding state holidays) before your desired pickup date.** This means if you would like to pickup equipment on Friday, the last possible day you can reserve would be the Sunday before. If you want to pick up equipment on Monday, the last possible day you can reserve would be the Monday one-week prior.

It is strongly recommended that students place their equipment reservation 10 days prior to a desired check-out date, if possible, so that you can make adjustments before the 5 day booking window has passed. This will give you more flexibility as a filmmaker to do it ahead of the deadline.

Students may check equipment out to complete their class projects for several days at a time, depending on the day checked out.

Equipment Day-Use:

-Mon-Fri, 9:30am-4:30pm.

Equipment Overnight-Use:

- Friday to Monday, or Tuesday to Thursday, 9:30am-4:30pm



- Fridays and Tuesdays are for equipment Check-Out, Mondays and Thursdays are for equipment Check-In.
- Special exceptions to overnight limits may be adjusted for specific classes with instructor permission. (See “**Special Exceptions to Policies**” section below)
- Undergraduate Thesis CINE 620/ MFA student projects may check out equipment for seven (7) days. Any requests made for beyond seven (7) days must be approved by their Thesis Committee and/or MFA Coordinator, Production Committee, and the School’s Director. *Instructional class-use has priority over Thesis/MFA Check-outs.*

Sound Stage “Last-Minute Equipment Requests”:

- All students/faculty using the Sound Stage should always reserve equipment in accordance with the Connect2 equipment advance-reservation policies.
- This policy is to allow students/faculty using the Sound Stage to check-out items that are unforeseen additions to standing equipment reservations.
- Whoever requests items in addition to what is on their Connect2 equipment order, must provide their SFSU ID card as collateral. These items will not be added to Connect2 reservation, since items that are already checked out cannot be modified. However, if a student/faculty would like to add on these items prior to checking out their Connect2 reserved equipment, I can add it to the order prior to check out (without needing an SFSU ID).
- The following equipment items are eligible for “Last-Minute Equipment Requests” under this policy:
 - Gaffer Tape Gaff
 - Marking " Spike " Tape
 - Gloves
 - Edison Twist Lock Adapter Cable
 - Large Safety Cable (6ft)
 - Small Safety Cable (3ft)
 - Cube Tap Power Splitter
 - Stinger power extension cord cable b(10 ft)
 - Stinger power extension cord cable e(25 ft)



- Stinger power strip
- Stinger splitter power cord cable
- Black Wrap / Cinefoil / Black Foil
- Lens Cleaning Kit
- 18x24 Cucoloris (Cookie) Light Modifier
- 18x24 Flag singles
- 24x36 Flag singles
- 48x48 Floppy and Silks
- NPF/ BP955/ BP130/ LP-E8 Batteries
- Li-Ion AA Rechargeable Batteries (4-Pack)
- V Mount Battery (single batt/ no charger)
- Clamps
- Gels
- Triple Roller Stand/ Combo Stand/ C-stands
- Apple Boxes
- Arri Studio Lights/ Intellytech F-300 Studio Light

Specific Equipment Usage Policies:

- Fog Machine may be checked out on Connect2 for use only on Cinema Sound Stage, and only for courses that have conducted a class demonstration.
 - *Undergrad thesis and/or MFA students (CINE 620/ CINE 894) may check out the fog machine for use outside of the Cinema Sound Stage.
- Matthews Doorway Dolly may be checked out on Connect2 for use only on Cinema Sound Stage, and only for courses that have conducted a class demonstration.
- Arri ST1 Studio Fresnel and Intellytech F-300 LED Fresnel may be checked out on Connect2 for use only on Cinema Sound Stage, and only for courses that have conducted a class demonstration.
- Arri LS-C RGB LED Fresnel may be checked out on Connect2 for use only on Cinema Sound Stage by: MFA students; or CINE 620 thesis students with instructor approval .

Special Exceptions to Policies:

- Special exceptions to overnight reservation limits/ class equipment allocation restrictions may be made with approval by class Instructor, Production Coordinator, and Media



Equipment Coordinator.

- Requests are not guaranteed, and students should not expect exceptions to be granted.
- Email Production Equipment Coordinator for *Special Exceptions Request Form*.

B. School Resources Prioritization

Access to resources is prioritized as follows:

1. Current term in-class activity (Fall, Spring, Summer).
2. Out-of-class activity:
 - A) MFA Thesis shoots, 1st year MFA projects, and MFA assignments.
 - B) 600 students.
 - C) Faculty personal projects.
 - D) Other courses' assignments.

The above can be reserved during a given term on a "first come, first serve" basis according to precedence and subject to course schedule and blackout period. **BLACKOUT: Winter break 1st year MFA students have priority to all equipment.**

After placing a booking, such booking can't be kicked out by anyone else with less than a 31 days' notice. Not even out by someone in a higher priority level.

MFA Students

MFA students — 1 Week (requires special approval for more time)

Reservation requests during Fall/Spring must be submitted 5 Business Days prior to shoot.

Reservation requests for Summer/Winter must be submitted 10 Business Days prior to shoot.

Faculty and Cinema RSO's

Cinema T/TT Faculty — 2 Week Maximum*

Cinema Lecturers — 1 Week Maximum

RSO Use — 1 Week Maximum



*Reservation requests must be submitted by faculty members responsible for equipment, and be approved by the School's Director. Requests are subject to availability, secondary to curriculum and MFA needs. If a Faculty member needs to check out equipment for a period of time longer than 2-weeks, then the decision will have to be discussed during a Faculty meeting.

Reservations requests for faculty must be submitted 3 Business Days (excluding weekends/ state holidays) prior to equipment pickup. Reservation requests for Summer/Winter must be submitted 5 Business Days (excluding weekends/ state holidays) prior to equipment pickup.

C. Academic Integrity

The School of Cinema expects all students to follow the Standards for Student Conduct as set forth by the Office of Student Conduct at SFSU. Accordingly, the School of Cinema views providing misleading information to an instructor to obtain an extension or postponement of an assignment and/or providing false or misleading information to University staff members who are acting in the scope of their official responsibilities to be a form of Academic Dishonesty. Students found to be in violation of this code will be referred to the Director of the School of Cinema for disciplinary action.

D. Equipment Insurance

In the event a claim is made after losing or damaging the School of Cinema equipment, the student or faculty member named on the check-out will be responsible for paying the cost of the equipment and/or the deductible (\$1,000). Unless you acquired your own insurance. **Students should contact the Production Coordinator for inquiries regarding insurance.* The responsible party in case of damage or missing items is the student who booked the equipment. A financial hold will be placed on the student's account of the person who made the booking on connect-2. The person who makes the booking must be the director/author of the piece that is being filmed.



The Alexa Package is reserved for MFA Students only. Its usage will require proof of insurance by the student intending to check out the complete package or part of it. The insurance must be vetted by the Production Coordinator no less than 2 weeks prior to the shoot. Cine Prime lenses are reserved for MFA Students as well. *Undergrads are allowed to check out Cine Prime lenses, but will have to show proof of insurance if they intend to check out these lenses.*

***The following list of insurers is provided only as examples of companies that may provide insurance coverage for the Alexa equipment. SF State is not affiliated with these companies, nor does SF State, in any way, provide recommendations for external organizations nor do we assess their business operations. Students are solely responsible for outside contracts. Private insurance agreements do not relieve them from liability with the School of Cinema.**

<https://www.collegestudentinsurance.com>

<https://www.athosinsurance.com>

[Full Frame Insurance](#)

[Front Row Insurance](#)

[Film Emporium](#)

The School of Cinema's Equipment is **not** covered during the activities listed below:

Uninsured activities include (but are not limited to) any use of: stunts; athletic activities; pyrotechnics; aircrafts, helicopters, boats, automobiles, motorbikes, snowmobiles, ATVs, any other mobile equipment, race tracks, race courses; weapons, guns (real or fake), blanks, squibs; animals; unprotected or open heights above 15 feet; unmanned aerial vehicles (drones); live music concerts; employees supplied to or from an employee leasing operation; entering into co-production arrangements.

Additional Exclusions include damage or loss caused by the following: Acts of terrorism; governmental action, enforcement of ordinance or law, war or military action, insurrection, rebellion, revolution, usurped power; pollutants, fungi, mold, virus, bacterium, or other microorganism; rust or corrosion; nuclear hazard; dishonest or criminal acts committed by you, any of your partners, or anyone else to whom the



property is entrusted for any purpose; unexplained disappearance; shortage found upon taking inventory; weather conditions; water damage; building collapse or earth movement.

Group projects

Only in courses that require group projects, the liability and responsibility of the entire equipment package (lights, sound, camera, etc...) is divided equally among group members. When the booking is made as a group, one assigned member in that group will place the booking for the overall project.

**TO CLARIFY: If a student director is bringing on specialists (sound op, camera op, gaffer, grip, etc), who are not in the same class-group, then distributed liability is not a valid option. In this case, the student director must accept full responsibility for all equipment liability.*

Unattended Equipment

Equipment should be safeguarded at all times. Equipment shouldn't be left in unattended vehicles, regardless of whether the vehicle is locked, equipment concealed, nor whether the vehicle is stored in a condition the user considers "secure." The Insurance Policy considers the storage of the School's equipment in unattended vehicles a risk. If equipment is stolen from a vehicle, the department will pass the information to our insurance provider who will deny the claim.

Students or Faculty found to be in violation of the School of Cinema's Insurance policy will be liable for the entire replacement value of the School of Cinema's property in the event an insurance claim is denied due to non-compliance.

Concealment, Misrepresentation or Fraud

The coverage is void in any case of fraud, intentional concealment or misrepresentation of a material fact, by you or any other insured at any time.



Restrictions for Equipment & Insurance Access

1. Only students currently enrolled in a production course can access equipment and request location insurance.
2. The equipment to which they have access is only the allocated equipment to the course.
3. Only the director of the film can request insurance and equipment.
4. Please note that alumni and non- credit activities will not be supported by the School of Cinema in terms of equipment, facilities, and/or liability.

Faculty Film Productions

Faculty who request to use the School of Cinema resources for their own project, must also be the person who signs any legal documentation: equipment check-out, insurance, permits, space reservations, etc. No external third party can sign any documentation on behalf of the faculty member. Furthermore, only faculty can request the School's resources needed for the production they are working on.

Duties in the event of Loss or Damage

Notify the police if a law may have been broken: collect a police report. Contact us immediately with notice of loss or damage. Include a description of property involved. Give us a description of how, when, and where the loss or damage occurred.

Take all reasonable steps to protect the Covered Property from further damage. In cases of laws being broken, provide us with a police report and copies of any other legal papers received in connection with the claim. Cooperate with us, and the insurance company, with the investigation and settlement of the claim.

Please understand that we are not attempting to limit your film shoot. If you



have needs that require shooting in one of the above circumstances, you are free to use your own equipment for those shots, or rent other equipment from a different vendor, or provide your own insurance coverage for the School of Cinema's equipment which shows evidence of coverage of intended use.

Recognized Student Organizations (RSOs)

Beginning the Spring '19 semester (01/24/2019) Recognized Student Organizations (RSOs) are required to pay the associated insurance costs for SFSU School of Cinema equipment for their productions. Insurance costs will be calculated at the end of each semester and determined by the amount and frequency of SFSU Cinema Equipment used by the RSO each fiscal quarter (Q1, Q2, Q3, Q4). RSOs will need to pay the associated insurance costs for the previous semester (Fall '18) before they will be authorized to check-out equipment.

Said otherwise, RSO's may access equipment from the Media Equipment Room for sanctioned projects, but are not covered by the school's insurance policy.

E. Equipment Check-Out Policy

Follow the instructions online to create an account and reserve Equipment via the online booker: connect-2. Please contact the Media Equipment Room coordinator if you need assistance.

Reservation Requests must be made a minimum one (1) week in advance of the checkout date and can be made up to one (1) month in advance. This applies to equipment requested for in-class use as well.

International Shoots

Students will not be allowed to check out equipment for film shoots that take place out of the country, unless the production committee and School's Director approve and support an exceptional project that falls under a specific course in the School of Cinema. The projects will not be a regular project, but film shoots whose vision and nature justifies its execution out of the country. In the case of an approved overseas shoot, the student will have to submit proof of insurance covering the equipment that is being



checked out, no less than 2 weeks prior to leaving the country. The insurance must be vetted by the instructor supervising the project and by the Production Coordinator at the School of Cinema.

Media Equipment Room CHECK-OUT Schedule:

- Monday-Friday, 9:30AM-4:30PM (closed on holidays)

Equipment is allocated to the class in which you are enrolled. If a student requests to reserve equipment not allocated to their class, then the student's request will be filled "as available" at the discretion of Equipment Management, pending faculty approval.

Every project requesting equipment, insurance, or other Cinema resources, must be approved by the Production Coordinator. Please make an appointment with him in advance of your reservation or immediately after the booking. Cine 620 Senior Thesis, 1st Year MFA Projects, and MFA Thesis Projects must also have a production packet approved by the Production Coordinator in advance in order to check-out equipment.

NOTE: There is not enough equipment for everyone to shoot at the same time. Reserving equipment well in advance of your shoot increases the likelihood that there will be equipment available for you when you need it.

Do not procrastinate. Do not try to reserve equipment for every weekend of the semester in advance to cover your needs. You may only submit one reservation request at a time.

Equipment Reservation Requests can be made at:

<https://sfsucinema.getconnect2.com>

F. Accountability

The student or faculty member making the reservation request is responsible for all equipment items that are checked-out as soon as they leave the Media Equipment Room. All equipment issued by the



School of Cinema is presumed to be in good/working condition. When you sign for equipment, you are acknowledging that it is fully functioning, undamaged, and that all parts are accounted for. It is the student or faculty member's responsibility to thoroughly inspect and test each piece of equipment and call attention to any defects, dents, dings, lens scratches, or missing parts, to ensure that these are noted on the check-out form by Equipment staff. If equipment is not checked and it is found to be broken or to be missing items upon return, the student or faculty member will be responsible for all costs associated with repairing or replacing damaged equipment as specified in Section III.C.

The only time to identify problems is at check-out. Once you leave, you are responsible for all the items in your package. This rule applies to everyone, including faculty checking out equipment for classes.

You are responsible for knowing the operation of all equipment you check-out.

Please, do ask for instructions to the Media Equipment Coordinator and/or your instructor. It is your responsibility.

Those production courses that require equipment during class time will create groups within the sections and each group becomes responsible for the equipment they check out and they return. In this way it's not only one person (the instructor) the one in charge of the equipment that is being checked out and returned. Responsibility is delegated to all present students. Please coordinate with the Media Equipment Coordinator on what's the best way to check out and return requiring bookings.

Do not pair cameras with tripods that are not designed to hold their weight. Tripod weight load capacity is specified in Connect2.

If you are unsure about which tripod to use, discuss this with your Professor. Please do not use personal tripods with our equipment. Do not attempt to cobble equipment together with improvised technology including but not limited to gaffer's tape and homemade



adapters.

G. Equipment Check-In Policy

Equipment Returns

Your reservation form will provide you with a date and time to return your equipment. At check-in, Media Equipment Room staff will inspect all equipment checked-out by the student, regardless of use, for any potential damage and missing items. Students are expected to be present during check-in. The person present during check-in and check-outs **MUST** be the student (Director) who booked the equipment for their class-project. They can bring along other members of the crew if needed (DPs, AD, etc), but the student booking has to be present.

- Equipment must be returned in a professional manner; all cables and wires should be neatly coiled and wrapped; equipment should be in the correct cases.
- **All tape must be removed from cables and other equipment prior to return.** Pieces of grass, fake blood, clumps of dirt and other foreign detritus should be removed from equipment.
- You will be asked to clean equipment or coil cables, before equipment is accepted as checked-in.

Damaged or Missing Equipment

Students/Faculty must notify Equipment Staff at the time of return of any loss of or damage to equipment that occurred while checked-out.

Attempts to conceal or failure to report lost or damaged equipment to Equipment Staff will result in suspension of Equipment privileges, as well as being referred to the Director of the School of Cinema for further disciplinary action.

Students/Faculty will be given an itemized list of parts missing



and/or damaged for equipment returned in an unsatisfactory condition.

Students/Faculty will NOT be allowed to check-out any additional equipment until all missing or damaged item(s) are returned or replaced. If missing parts are located and returned, students/faculty will be allowed to resume checking-out equipment.

Late Check-In penalties will still apply for missing equipment returned late.

In the case of damaged equipment, the Media Equipment Coordinator will determine if the damage is a result of normal wear and tear or through the fault of the student. Media Equipment Coordinator will determine if the item can be repaired in-house or if it needs to be sent away for repair.

Students/faculty will be responsible for all costs associated with repairing or replacing damaged equipment as specified in Section II F.

H. Late Check-Outs, Check-Ins & “No Shows”

Late Check-Outs

Students must arrive at the Media Equipment Room on time for their scheduled check-out. If a student is unable to make their scheduled appointment they must notify Equipment Staff

Late Check-Ins

The School of Cinema considers the late return of equipment a breach of academic standards as late returns deprive other students of the ability to complete their course work on time.

Accordingly, students will be penalized for late check-ins.

In order to avoid potential penalty, students must notify Media Equipment Room Staff in advance as soon as they anticipate that they will be late for their scheduled check-in. Clemency for late returns will only be considered for individuals who notify Media



Equipment Room Staff that they will be late. Penalty may accrue in either case, but a courteous and responsible awareness of the needs of other users will go a long way to mitigate the penalty you receive. Students who fail to notify Equipment Staff in advance will be considered “no shows” (see below).

“No Shows”

Students who fail to arrive on time for their scheduled check-out/check-in, or fail to appear at all, without prior notice to Equipment Staff will be considered “no shows” and will be penalized.

I. Penalties

For Students: penalties for late check-outs, check-ins, “no shows”, and other conduct policy violations (leaving tape on equipment) are administered as follows:

1st Offense – Connect2 account freeze until student talks to Media Equipment Coordinator.

2nd Offense – 1-month suspension from Connect2. Students must find equipment elsewhere for the duration of suspension. 1-month suspension will rollover into the following semester if insufficient time remains in the current academic semester.

3rd Offense – 3-month suspension from Connect2. Students must find equipment elsewhere for the duration of suspension. 3-month suspension will rollover into the following semester if insufficient time remains in the current academic semester.

4th Offense– Permanent suspension from Connect2 and Media Equipment Room.

*Please note that in cases of underperforming students (failing the class, multiple absences, or not completing required work), the instructor reserves the right to apply a penalty that prohibits the



student to check-out equipment for the specific course.



III. On-Set Safety

A. Safety for Sarah

On February 20, 2014, Sarah Jones, a 27-year-old camera assistant was killed on the set of *Midnight Rider*. The production was shooting a dream sequence over a bridge on live train tracks. While the production had permission to shoot in the area around the tracks, they did not have permission to shoot on the tracks or the bridge itself. Two trains had already passed and Producers, believing there would be no more trains for the day, “assured” the crew it was safe to begin filming. When a 3rd train appeared, it left the crew only seconds to evacuate the bridge, the only escape in the direction of the oncoming train. The train ripped through the set, which included a metal-framed bed set on the tracks for the scene, and sent debris flying. Sarah was killed, struck by both metal shards from the shattered bed and by the train itself. Six other crew members were injured in the accident.

From the Safety for Sarah website:

We expect our sets to be safe. But oftentimes people’s focus on safety can get lost in the collective rush to “get the shot” or “make the day”.

When safety by the nature of moving fast and keeping up becomes secondary, it is left to all of us to look out not only for ourselves but for each other as well.

Guidelines, memos, and classes are only effective if we put them into practice and it is our obligation to assure that everyone around us is doing so. We have to be our own safety net because we are the only ones there in the moment. We need to be willing to speak up, speak loud, and more importantly support others in doing so.

Because no one should ever die making a movie or TV show. This is not about crews, or cast, or production, or us, or them. It’s about everyone on a production. Be safe and be aware. No exceptions.



Safety is the responsibility we accept every time we step on a set and it only works if we all have each other's backs - because no one wants to have to explain to a friend's loved one why they didn't speak up.

You have the power. We have the power. Together we have strength and together we can make sure that everyone gets home safely at the end of every day.

www.safetyforsarah.com/pledge-to-sarah

B. Communication, Awareness & Preparedness

Communication, awareness and preparedness are critical components of on-set safety. Every day before production starts hold safety meetings so that the whole crew is aware of what will be happening on-set that day.

Constant communication throughout the day— between setups, shots and breakdowns, as well as constant communication between everyone in the crew is essential for a successful and safe production. While all members of a film shoot team should be safety-conscious, the responsibility for safety falls directly to the Director and Producer.

Be aware of your surroundings at all times. A working film set can be hazardous; there are running electrical cables, hot/hanging lights, heavy grip and camera equipment etc. surrounding you. Be in the moment, not on your cell phone. Filmmaking is fun, but a film-set is not a party, do not show up to set under the influence of anything that will impair your ability to work safely (save it for the wrap party).

When shooting on location be mindful of potential risks inherent in the environment in which you find yourself. A film-set can be a novel and exotic situation to outside observers who may not use common sense precautions interacting with your crew.

Students will be in possession of high value equipment and



would-be thieves may target you because of it. For the past few years, several film production companies, and students, have been robbed at gunpoint when in remote locations.

If at any time you feel unsafe on-set, think of Sarah Jones and speak out! Always be prepared for something to go wrong because something inevitably will.



IV. Location Shooting

A. Liability Insurance

Obtaining General Liability insurance coverage for off-site locations is **your responsibility** effective February 1, 2024. Off-campus production insurance is not a school requirement, but many off-site locations will require General Liability insurance in order to film at their locations. Without it, you may not be able to access desired film shoot locations. Additionally, you could be held personally liable for damage to property and/or injury to others related to your film shoot.

Please get in touch with the Production Coordinator if you need help to navigate the process of acquiring General Liability.

B. Location Permits

Students looking to shoot on city of San Francisco property can apply for various permits with the City of San Francisco Film Office. From the Film Office website:

The Film Office works with local film schools to assist students looking to permit film projects in the City. A student project is defined as a class assignment that is under providable insurance coverage by a university. If your university is not able to provide your project with the required insurance coverage, you will need to follow the standard permitting process.

For student filming, all paperwork must be submitted to the Film Office no less than five (5) business days prior to your first shoot date via email to **film.commission@sfgov.org** As a courtesy to students we do not charge a permit fee, however, there may be fees associated with other permitting bodies within the City. Student filmmakers and photographers should obtain a film permit for any project occurring on city property. Students will need to submit the



following:

- The Film Permit Use Agreement above with the contractor listed as “(Name of School) / (Name of Student)” – e.g. “San Francisco State University / John Doe”
- A copy of their student ID
- A Teacher Approval Form from their instructor or department head verifying their school project. This letter must come directly from the instructor to the Film Office via e-mail.
 - [FilmSF Teacher Approval Form](#)

Signed insurance waiver form for workers compensation (found on the last page of the use agreement). If the student on the permit is not using a vehicle in any way, they can also check the box next to the auto liability on the waiver. If the student on the permit is using a vehicle, we need a copy of the student's driver's license and the insurance card for the vehicle.

A copy of the script or pages pertaining to the locations requested.
Note: this is not required for still photography.

Students seeking to obtain a film permit for the first time should expect to meet with the Film Office to go over filming conduct while on city property and general safety while filming. The film permit fee for qualified students that supply all of the above is waived.

<https://filmsf.org/permit-application>

For more information on various permits or the permitting process visit the Film SF website: filmsf.org or speak with the SFSU Cinema Production Coordinator.

C. Location Permits: On Campus.

Students who wish to film on campus will need an official permit, whether they are shooting outdoors or indoors. Permits for Cinema students currently enrolled in a production course, and filming for



such a production course, are free. Please contact the Production Coordinator to help you acquire such a permit. You should try and process this at least two weeks in advance to your shoot. If you don't, you would be risking access and/or priority in the spot you scouted for filming.

D. PARTICIPANTS ACCIDENT INSURANCE (Academic Film Shoots).

Cinema students are covered up to \$50,000 in case of Accident Medical & up to \$10,000 in case of Accidental Death and Accidental Dismemberment. The deductible for this coverage is \$500.

Basis of Benefit: Full Excess. If the participant (student) has existing health coverage, existing health insurance will be primary and this insurance provides excess of existing health insurance.

**Common Exclusions to this policy:*

In addition to any benefit-specific exclusions, benefits will not be paid for any Covered Injury or Covered Loss which, directly or indirectly, in whole or in part, is caused by or results from any of the following unless coverage is specifically provided for by name in the Description of Benefits Section:

1. intentionally self-inflicted Injury, suicide or any attempt thereof while sane or insane;
2. commission or attempt to commit a felony or an assault;
3. commission of or active participation in a riot or insurrection;
4. bungee jumping; parachuting; skydiving; parasailing; hang-gliding;
5. declared or undeclared war or act of war;
6. flight in, boarding or alighting from an Aircraft or any craft designed to fly above the Earth's surface, except as a fare-paying passenger on a regularly scheduled commercial or charter airline;
7. travel in or on any off-road motorized vehicle not requiring licensing as a motor vehicle;
8. participation in any motorized race or contest of speed;
9. an accident if the Covered Person is the operator of a motor vehicle and does not possess a valid motor vehicle operator's license; except while participating in Driver's Education Program;
10. sickness, disease, bodily or mental infirmity, bacterial or viral infection or medical or surgical treatment thereof, except for any bacterial infection resulting from an accidental external cut or wound or accidental ingestion of contaminated food;
11. travel or activity outside the United States or Canada;
12. the Covered Person's intoxication as determined according to the laws of the jurisdiction in which the Covered Accident occurred;
13. voluntary ingestion of any narcotic, drug, poison, gas or fumes, unless prescribed



or taken under the direction of a Physician and taken in accordance with the prescribed dosage; or

14. injuries compensable under Workers' Compensation law or any similar law.

We will not pay benefits for:

15. services or treatment rendered by a Physician, Nurse or any other person who is:

a. employed or retained by the Policyholder;

b. living in the Covered Person's household; or

c. who is a parent, sibling, spouse or child of the Covered Person;

16. any Hospital Stay or days of a Hospital Stay that are not Appropriate Treatment for the condition and locality; or

17. a Covered Person's Covered Loss if:

a. he was driving a private passenger automobile at the time of the Covered Accident that resulted in the Covered Loss; and

b. he was intoxicated, as that term is defined by the law of the jurisdiction in which the Covered Accident occurred.



V. SFSU Cinema Sound Stage

A. Who Can Access the SFSU Cinema Sound Stage?

Use of the SFSU Cinema Sound Stage is restricted to School of Cinema Graduate Students currently enrolled in a production class or working on their thesis. Undergraduate students enrolled in CINE 620, CINE 624 or other advanced production classes (600-level and higher) may request access to the sound stage for class projects. Faculty can also request access to the Sound Stage for classes and workshops.

For classes that happen in the Sound Stage– groups or group leaders are required to make sure that facility equipment is properly placed at the end of the session. The instructor should not be expected to stay longer to make sure everything is cleaned up and in its proper place. The instructor leading the class in the sound stage will assign group leaders that will make sure everything is in the right place after class and that nothing is broken. If something needs to be reported, the group leader will communicate to the Media Equipment Coordinator and to the Production Coordinator. Note: Please coordinate with the Production Equipment Coordinator in advance to clarify what the best way of proceeding is. You can also ask the Production Coordinator for the pictures of the sound stage if you are not sure of where everything should be and how everything should look like.

B. Requesting the SFSU Cinema Sound Stage

Students and Faculty can request to use the SFSU Cinema Sound Stage with the Production Coordinator. The Production Coordinator handles scheduling of the SFSU Cinema Sound Stage and administers the approval process for students who request to use the Sound Stage for their projects. Students requesting to use the Sound Stage must meet with the Production Coordinator to go over



all Sound Stage procedures and guidelines. The [Sound Stage Handbook](#) is available for students and faculty as well. Students will be asked to provide information regarding their projects including, but not limited to: lighting charts, set designs, crew lists, liability waiver forms, and script pages before any approvals will be granted.

C. On-Set Supervision

Weekday Shoots

Students are required to be supervised by a qualified Sound Stage Manager while using the Sound Stage. No class can be left unattended when using the Sound Stage. Students who wish to utilize the Sound Stage for their productions must have a designated 1st Assistant Director on their crew.

Weekend Shoots

Please note that following the State requirements for University employees, a 21 days' notice must be given prior to any use of the Sound Stage during the weekends.



VI. Cinema Post-Production Facilities

A. Using Our Labs and Studios

**Please contact the Head Of Technical Operations if you need assistance with labs and/or studios.*

Post-production facilities are available for reservation by School of Cinema students enrolled in production classes and are approved by their instructors to operate equipment in the suites and lab spaces.

Lab spaces and suites are located on the third and fourth floors of the Fine Arts building. Each room has an individual key that is issued to you for the duration of your reserved session. Students are not allowed to take keys home under any circumstance.

There is also an open computer lab available to enrolled Cinema Students in FA 338 on the 3rd floor. The lab is equipped with iMacs, the software on these computers include: Adobe Creative Cloud Suite, DaVinci Resolve, TV Paint and Pro Tools. Cinema Students are not required to make a reservation to use the open lab.

B. Reserving Our Labs and Studios

Post-production labs can be reserved online at:

<https://sfsucinema.getconnect2.com>

Follow the instructions online to create an account and reserve a suite via the online booker.

The following rules apply to all editing facilities:

- You may reserve up to two (2) consecutive 4-hour sessions at a time for a single lab (a maximum of 8-hours).
- You may not reserve more than one (1) lab for the same period of time.



C. Accessing Post-Production Labs and Studios

Each post-production suite comes with its own individual key. You must have a photo ID (Student ID or Driver's License) to check-out keys. ID will be returned when keys are returned. Keys to post-production labs can be picked up from the Media Equipment Room FA126 Monday-Friday, 9:30am – 4:30pm (closed on holidays).

Labs and Studios are not open on weekends.

Keys must be returned at the end of the lab session. Students are not allowed to take keys home under any circumstance.

D. Lab and Studio Rules

NO food or drinks are allowed in any of the production and post-production spaces under any circumstances.

Please be considerate of others when using post-production labs and leave everything better than you found it:

- Clean up after yourself. Do not leave trash or personal items behind and return any equipment back to its proper place.
- Rooms should only be used for what it's intended for. Mixing and editing spaces are not for shoots, auditions or rehearsals.
- Do not rewire or unplug any machines. Only staff is allowed behind consoles.
- Start wrapping things up (render, export, save, etc...) at least 15 minutes before your session ends so that the next person coming in will be able to start their session on time.
- Do not leave personal belongings unattended.
- Always lock the door when leaving a post-production suite during a session (even to just use the bathroom).
- Use headphones in the open lab and keep audio down to a level that doesn't disturb other students.



E. Penalties

Students found to be in violation of the policies regarding the use of the SFSU School of Cinema's post-production facilities will be subject to the following restrictions and penalties:

- 1st Offense – warning and student acknowledgement of violation.
- 2rd Offense – one (1) month suspension from using post-production facilities.
- 3th Offense – suspension from use of post-production facilities for the remainder of the term.

F. Lab Awareness & Safety

Things occasionally get stolen and people have been assaulted in the past. Always lock the door when leaving a post-production suite. If you are working late at night or on the weekends, make sure you are vigilant and aware of who is working nearby and where other people are located.

If at any point you feel unsafe or notice any suspicious activity, call campus police at ext. 87200 from an SFSU telephone or (415) 338-7200 from an outside line (cellphone). In cases of emergency dial 911.

G. Technical Issues

Please report any technical-problems or difficulties you experience to the Head of Technical Operations in room FA436 during Tech Office hours of operation, 8:30am - 4:30pm Mon - Fri. After 4:30pm or on Saturdays, if equipment is malfunctioning, damaged or breaks during the course of your session, immediately report the details to Drew Luis: drewluis@sfsu.edu and Academic Technology Department: at_desk@sfsu.edu.



VII. Equipment & Facilities Access During Class Breaks

A. Winter Break

During Winter Break, first year MFA students are given priority for reserving both equipment and the sound stage. MFA Thesis students and students enrolled in CINE 620 may have access to the equipment and Sound Stage as available once 1st Year MFA student equipment requests have all been logged.

Equipment Check-Out dates will be limited and require advanced coordination with the Media Equipment Coordinator. Equipment must be reserved 2 weeks in advance, a coordination email 3 weeks in advance of desired equipment pickup date is strongly recommended.

B. Summer Session

During the Summer months MFA Thesis students are given priority for reserving both equipment, the sound stage, and post-production facilities. Thesis students enrolled in CINE 894 have access to facilities for one (1) full year. Once the year has ended, thesis students must maintain enrollment through the College of Extended Learning to obtain continued access.

Thesis students may check-out equipment for up to seven (7) days to complete their projects. Check-outs longer than seven (7) days must have prior approval from the Director of the School of Cinema. Equipment Check-Out dates for thesis projects will be limited and require advanced coordination with the Production Equipment Coordinator.

Equipment must be reserved 2 weeks in advance, a coordination email 3 weeks in advance of desired equipment pickup date is strongly recommended.



Undergraduates enrolled in production classes during the Summer Session have access to equipment and labs as allocated to their classes.

CINE 620 Senior Thesis students may have their professor contact the Production Coordinator regarding obtaining access to equipment and labs during the summer.

VIII. Costume, Prop, and Scenic Rentals

[Visit the official webpage here.](#)

A. Prop Shop

- **Tuesdays** from 10:30am-3:30pm by appointment only
- propshop@sfsu.edu
- Propmaster Devon Labelle
- Notes: Read the following closely prior to setting appointment.
 1. In email include dates you would like to pickup and return props
 2. In email include comparable images of props you would like
 3. Maximum 2 students in the proproom at a time
 4. The same person who reserves props (in the class the project is for) must also pickup and return props.
 5. Absolutely No Alterations
 6. \$25 fee will be applied to student account for missed appointments
 7. Bring 1-2 crew members to help transport props
 8. Prop Shop does not carry “consumable” props, aka props that have single use application
 9. Liability paperwork will be provided by Propmaster

B. Costume Shop

- **Wednesdays** from 10:30am-3:30pm by appointment only
- joegreene@sfsu.edu
- Costumemaster Joe Greene
- Notes: Read the following closely prior to setting



appointment.

1. Maximum 2 students in the costume shop at a time
2. The same person who reserves props (in the class the project is for) must also pickup and return props.
3. Absolutely No Alterations (ask)

C. Scenery Shop

- **Tuesdays** from 10:30am-3:30pm by appointment only
- carsonblickenstaff@sfsu.edu
- Scenemaster Carson Blickenstaff
- Notes: Read the following closely prior to setting appointment.
 1. Ask about scenery safety course (3-days, 3-4 hours)
 2. Provide a ground plan for project

IX. Useful Forms and Links

A. Release of Liability Form (students)

The Release of Liability form must be signed by all students before any production activity. An instructor may send this form through DocuSign to all students, and ask them to submit the certificate of completion (pdf). A wet signature on a printed-out form can also be submitted to the Instructor.

<https://sfsu.app.box.com/s/f08u5htdrysx8wwu83jlpysmm0mea2b>

B. Release of Liability Form (non-students)

Release of Liability (non-students): Students will be responsible for giving this form to every person who works with them on a shoot if they are not part of the School of Cinema. People who simply stop by the shoot will also have to sign it, even if they don't have a specific role in the production. Same applies for people using the School of Cinema facilities to work on students' projects (editing



labs, Sound Stage, Sound Mixing, Foley, etc.). A wet signature on a printed-out form should be submitted to the Production Coordinator.
<https://sfsu.app.box.com/s/f08u5htdrysx8wwu83jlpysmm0mea2b>

C. Location Release Form

Location Release Form: It must be signed for every location where the production is taking place.

<https://sfsu.app.box.com/s/326ftzmgwc5vlz5h4ll4wjac8iem8opm>

D. Likeness Release Form

To be signed by any actor or subject that will be filmed or photographed:

<https://sfsu.app.box.com/s/cs0vu97y3cfbfwuz6aybiry701vzyb4x>

E. Connect2 User Guide

<https://sfsu.app.box.com/s/f2n2y3v2dbu3ir782au6e2c8g8pu6v4r>