



**Nicholson School of
Communication and Media**

FILM AND MASS MEDIA STUDENT PRODUCTION HANDBOOK

- Version 4.4 -
09/21/2023



TABLE OF CONTENTS

INTRODUCTION	5
WELCOME!	5
FILM PROGRAM MISSION	5
ACADEMIC HONESTY AND INTEGRITY POLICIES	6
FOUNDATION STATEMENTS.....	6
BROADCAST OPERATIONS	8
OVERVIEW	8
BROADCAST CHECKOUT	8
LOCATION AND CONTACT INFORMATION.....	8
HOURS OF OPERATION.....	8
CHECKOUT PROCESS.....	8
EQUIPMENT AND FACILITY ACCESS	8
FILM OPERATIONS	10
OVERVIEW	10
PRODUCTION EQUIPMENT AND FACILITY ACCESS	10
SUPPORTED PRODUCTION COURSES AND ACTIVITIES.....	10
MEDIA ASSIGNMENTS.....	11
SANCTIONED PRODUCTIONS – GREENLIGHTING PROCESS.....	11
IMPORTANT NOTICES.....	12
STRIKE POLICY	12
SECURITY POLICY	12
FILM EQUIPMENT ROOM	13
LOCATION AND CONTACT INFORMATION.....	13
HOURS OF OPERATION.....	13
EXPRESS CHECKOUT PROCESS - ZEUS-NOW PORTAL.....	13
FULL-SERVICE CHECKOUT PROCESS – EQUIPMENT PACKAGE BUILDER.....	13
SERVICE PARKING LOT (NSCM BUILDING).....	14
TESTING EQUIPMENT.....	15
CHECK-IN PROCESS.....	15
MISSING AND DAMAGED EQUIPMENT	16
STOLEN EQUIPMENT	17
EXPENDABLE ITEMS	17
USING VENDORS AND INDUSTRY PARTNERS	17
FILM SOUND STAGE	17
STEPS FOR RESEVERING THE FILM SOUND STAGE (NSC 181A).....	18
STUDIO 500 SOUND STAGE	18
STEPS FOR RESERVING THE STUDIO 500 (CMB 157).....	18
RISK MANAGEMENT POLICIES	20

OVERVIEW.....	20
MISC. PROPERTY AND EDP INSURANCE POLICIES.....	20
PRODUCTION INSURANCE POLICY	20
COVERAGE DETAILS.....	20
PRODUCTION INSURANCE POLICY LIMITS AND DEDUCTIBLES.....	20
OWNED EQUIPMENT AND RENTED EQUIPMENT	21
THIRD-PARTY PROPERTY DAMAGE	21
PROPS, SETS AND WARDROBE.....	21
AUTOS.....	21
WORKERS COMPENSATION	21
MEDICAL.....	21
COVERAGE EXCLUSIONS.....	22
ITEMS AND ACTIVITIES THAT ARE UNINSURED.....	22
ITEMS AND ACTIVITIES THAT ARE UNINSURED AND PROHIBITED.....	22
REQUESTING ADDITIONAL INSURANCE COVERAGE	23
STEPS TO REQUEST ADDITIONAL INSURANCE COVERAGE:	23
ADDITIONAL COVERAGE NOTICE	25
REQUESTING A CERTIFICATE OF INSURANCE.....	25
STEPS TO REQUEST A CERTIFICATE OF INSURANCE FOR LOCATIONS:.....	25
COVERED INSTRUCTIONAL AND CURRICULAR ACTIVITIES	25
PRODUCTION BLACKOUT PERIODS	26
PRODUCTION GREY PERIODS.....	26
STUDENTS WHO FORM A PRODUCTION COMPANY, PARTNERSHIP, OR INCORPORATE.....	26
DISCLOSURE OF INSURANCE POLICY COVERAGE.....	26
CERTIFICATE OF INSURANCE - NAMED CERTIFICATE HOLDER	26
REQUIRED COMMERCIAL GENERAL LIABILITY COVERAGE.....	26
REQUIRED INLAND MARINE COVERAGE	27
PRODUCTION AGREEMENT FORMS	27
STUDENT AGREEMENT FORM (ALL UCF STUDENT CREW MEMBERS)	27
VOLUNTEER AGREEMENT FORM (NON-STUDENT CREW)	27
ACTOR AGREEMENT FORM (ALL CAST MEMBERS).....	27
LOCATION AGREEMENT FORM.....	28
UNINSURED ACTIVITY APPLICATION	28
LOCATIONS AND PERMITS.....	29
GUIDELINES FOR REPORTING AND FILMING ON UCF CAMPUSES	29
NEWS MEDIA	29
MEDIA ASSIGNMENTS.....	29
SANCTIONED PRODUCTION (CREATIVE PROJECTS)	29
PERMITTING LOCATIONS IN CENTRAL FLORIDA.....	30
PERMIT REQUEST FORM - ORLANDO FILM COMMISSION.....	30
YOU NEED A PERMIT IF.....	31
YOU DO NOT NEED A PERMIT IF.....	31
INFORMATION REQUIRED WHEN COMPLETING PERMITTING FORMS	31
JURISDICTIONS THAT CAN BE PERMITTED	32
JURISDICTIONS THAT CANNOT BE PERMITTED	32

PRODUCTION SAFETY GUIDELINES.....	33
OVERVIEW.....	33
SAFETY MEETINGS	33
ON-SET EMERGENCIES.....	33
LENGTH OF A PRODUCTION DAY (BRENT’S RULE)	34
TURN AROUND TIME AND TRAVEL.....	34
CLOTHING AND PERSONAL PROTECTIVE EQUIPMENT (PPE)	35
HAND AND FOOT PROTECTION	35
RAIN GEAR AND EXTRA CLOTHES	35
EYE, NOSE, EAR, FACE, AND HEAD PROTECTION.....	36
WORKING IN THE RAIN AND THUNDERSTORMS.....	36
WORKING IN THE HEAT AND SUNLIGHT	36
HEAT CRAMPS	37
HEAT EXHAUSTION.....	37
HEAT STROKE.....	38
DEALING WITH ULTRAVIOLET RADIATION	38
FOOD AND WATER ON SET.....	38
WORKING WITH ELEVATED PLATFORMS.....	39
WORKING WITH ELECTRICITY.....	39
UNDERSTANDING GROUNDED ELECTRICAL CIRCUITS.....	39
LIST OF ELECTRICAL DO’S AND DON’TS.....	40
WHAT TO DO IN THE EVENT OF SOMEONE GETTING ELECTROCUTED.....	41
CACULATING ELECTRICAL LOADS - WEST VIRGINIA FORMULA VS THE PAPER AMPS METHOD.....	41
WORKING WITH PORTABLE POWER GENERATORS	42
PUTT-PUTT GENERATORS.....	42
TOW-PLANT GENERATORS.....	42
WORKING WITH POWER TOOLS.....	43
USING NOVELTIES.....	43
WORKING WITH PROP WEAPONS.....	43
RANGED WEAPONS.....	43
MELEE WEAPONS.....	44
WORKING WITH ANIMALS.....	45
WORKING WITH CHILD ACTORS	46
WORKING WITH MOTOR VEHICLES ON-SET.....	46
PRODUCTION VEHICLES, PICTURE CARS, CAMERA TRUCKS, AND PROCESS TRAILERS.....	46
PRECISION DRIVING	47
RIGGING EQUIPMENT TO MOTOR VEHICLES.....	47
FILMING MOVING MOTOR VEHICLES.....	48
FILMING STATIONARY MOTOR VEHICLES.....	48
THE “POOR MAN’S PROCESS”	48
UCF-NSCM-FMM STUDENT PRODUCTION CODE OF CONDUCT.....	50
APPENDIX.....	51

INTRODUCTION

WELCOME!

This handbook is intended to help you understand the services, facilities, and equipment available to you in the UCF Film and Mass Media program area, the regulations governing their use, and your privileges and responsibilities regarding them. The policies and procedures outlined in this handbook are subject to change, without notice, so please refer to it before proceeding with each assignment or project.

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

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

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

FILM PROGRAM MISSION

The UCF-NSCM Film Program is a creative, diverse, and inclusive community of scholarship and production, fostering independent filmmakers, educators, and entrepreneurs. This program prepares students for careers as visual and cinematic artists, industry practitioners, scholars, correspondents, and individuals with a foundation of knowledge and experience that is based in technique, practice, and theory. Critical studies and interdisciplinary collaboration are also 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.

ACADEMIC HONESTY AND INTEGRITY POLICIES

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

We provide the following statements as a foundation for the UCF-NSCM Film and Mass Media program area while acknowledging each faculty member will provide their own course policies with associated academic penalties. When an instructor-of-record becomes aware of an alleged violation of student academic behavior standards and before any academic action is taken, the instructor must decide if the behavior warrants formal documentation through the [Alleged Academic Misconduct Report \(AAMR\) Form](#) by identifying the alleged misconduct violations and proposing course sanctions.

Academic misconduct includes but is not limited to cheating, plagiarism, assisting another in cheating or plagiarism, and unauthorized commercial use of academic materials (including equipment and facilities). The violations of student academic behavior standards on the undergraduate and graduate level are listed and defined in the [Rules of Conduct](#) within [The Golden Rule](#), UCF's Student Handbook. Violations of the **UCF-NSCM-FMM Student Production Handbook** are also considered infractions of the **UCF Rules of Conduct**. Failure to follow policies and procedures outlined in this document may result in swift disciplinary actions including grade reduction, probation and even expulsion from the Film BA, BFA, or MFA degree programs. Please refer to the [UCF Golden Rule Student Handbook](#) for further information regarding the **UCF Rules of Conduct**.

FOUNDATION STATEMENTS

1. Plagiarism of any copyrighted material, including screenplays, published stories, online materials such as fan fiction, or even another classmate's work is strictly forbidden unless such activity is part of a class assignment, such as a screenplay adaptation *for practice and instruction only*.
2. Self-plagiarism or the "repurposing of course material in another class" is strictly forbidden *unless an exception is noted in writing by an instructor in their syllabus* (assume it is not allowed unless you see in writing that it is).
3. Students shall not knowingly utilize copyrighted music, photos, film clips, television broadcasts or other copyrighted media content in their course projects without written permission from the licensed owner of such works.
4. Receiving/providing answers to a quiz or exam in advance, writing a paper for someone, passing someone else's work off as your own, or even *paying someone to do your coursework* is considered cheating.

5. Students will respect their classmates, teachers, administrators and members of the public at all times and under any circumstances. Threatening behavior will NOT be tolerated and WILL be reported to UCF's Office of Student Conduct.
6. UCF-NSCM Film and Mass Media values inclusivity, diversity, and an open-minded atmosphere in which artists can thrive both inside and outside the classroom without fear of bullying, retaliation, or discrimination based on gender, sexual orientation, political ideology, or religious/nonreligious beliefs.
7. Rules of the university and state/federal laws supersede UCF-NSCM Film and Mass Media program area policies and procedures. Of particular note are laws regulating the use of controlled substances, alcohol, weapons, misuse of computing resources, unauthorized use of state property and *misuse of state property for commercial gain*. For more information, please read [The Golden Rule](#), UCF's Student Handbook.

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

- [Cinema Law, Plagiarism, and Idea Theft](#)
- [Screenwriting and Plagiarism](#)
- [U.S. Copyright Office](#)
- [Music licensing for independent film](#)
- [Fair Use](#)

BROADCAST OPERATIONS

OVERVIEW

Broadcast Operations supports the production services needs of the **Media Production and Management** (formally Radio / Television) and **Journalism** academic programs. Its primary office is housed in the Broadcast Production

BROADCAST CHECKOUT

The service desk in the Broadcast Checkout office is the primary point of service for all media production and broadcast activities.

LOCATION AND CONTACT INFORMATION

Broadcast Checkout is located at the entrance of the Broadcast Production Facility on the Eastern side of the Nicholson School of Communication and Media (NSC) building in room 160B.

Location: NSC Building 75, Room 160B [[map](#)]

Phone Number: (407) 823-3897

Email Address: checkout@ucf.edu

Website: <https://thedataframe.com/>

Physical / Shipping Address:

UCF Broadcast Checkout
12405 Aquarius Agora Dr.
NSC Bldg. 75, Room 160B
Orlando, FL 32816

HOURS OF OPERATION

During the Fall and Spring semesters, Broadcast Checkout is open from 9:00AM to 6:00pm. Weekend hours are normally 10:00am to 4:00pm but are subject to change. On UCF Football Game Days, this office is closed for business. During the Summer semester the room is operates on a skeleton crew and is open limited hours.

CHECKOUT PROCESS

Students must use the Zeus-Now Portal to checkout equipment for media assignments and projects. Login credentials are emailed at the beginning of each semester and students are given access to the appropriate resource group depending on their course enrollment.

EQUIPMENT AND FACILITY ACCESS

- Reservations are maximum of 6 hours for equipment and 2 hours for rooms.
- Overnight checkouts/Extensions are not normal operations. Extended returns and early pickups can be arranged on a case-by-case basis and must be approved by your instructor AND facility management with appropriate foreknowledge.
- No food or drinks will be allowed in FMM Production Facility or around the equipment.
- FMM Facilities and equipment may only be used for your FMM instructor-assigned class projects unless otherwise authorized by facility staff AND faculty. This includes computers. Additionally, you may not checkout for a friend.
- The computers are to be used for only the completion of projects for NSCM classes and may be monitored; therefore, personal use is discouraged.

- UCF owns the rights to any material gathered or produced, in any form, using NSCM Broadcast Facilities or equipment.
- Students are financially responsible for punitive fees, late fees, loss, theft, or damage to NSCM equipment or facilities while in their possession or under their use. A schedule of current fees can be found in checkout and is subject to change.
- Students are required to return the equipment in presentable condition. This means that all equipment is clean and that all cables are wound properly. If the equipment is returned in a non-acceptable manner, determined by NSCM Checkout staff, the student will have to remedy the situation or fines may be incurred.
- No unauthorized personnel or guests will be allowed to use the NSCM facilities or equipment.

FILM OPERATIONS

OVERVIEW

The primary function of Film Operations is to provide logistical and technological support to students and faculty engaged in the production and exhibition of film/video creative projects and media-based assignments in the Film Program Area. Additional responsibilities include the maintenance and support of dedicated program classrooms, pre-production, production, and post-production facilities.

PRODUCTION EQUIPMENT AND FACILITY ACCESS

Our program’s resources are expensive and finite. They are prioritized by the needs laid out by each course’s intended learning objectives. The use of program owned production equipment and facilities are only made available for the completion of media assignments and creative projects prompted by official course work and faculty instruction in supported production courses and activities. They are not meant to be used for personal projects or extracurricular activities unless expressly authorized by the school’s director.

SUPPORTED PRODUCTION COURSES AND ACTIVITIES

Please refer to the list of supported production courses below for a framework of which courses have access to what type of resources. Courses that are not listed do not require the use of program-owned production equipment and facilities in order to reach intended learning objectives.

Undergraduate-Level - Program Equipment, Labs and Post-Production Facilities:

Undergraduate Courses	Media Lab 161, 211A & B	Production Lab 143	Adv Media Lab 172	Editorial Suites	Flatbed Edit Suite	Finishing Suites	Equip for Media Assignments	Equip for Sanctioned Productions
FIL 2107 – Script Analysis	Yes	No	No	No	No	No	No	No
FIL 2424 – Introduction to Film Production	Yes	No	No	No	No	No	No	No
FIL 2461C – Cinematography I	Yes	No	No	No	No	No	Yes	No
FIL 2480 – Directing Techniques for Film	Yes	No	No	No	No	No	No	No
FIL 2481 – Directing the Actor for Film I	Yes	No	No	No	No	No	No	No
FIL 2534 – Sound Design for Film I	Yes	No	No	No	No	No	Yes	No
FIL 2552 – Editing I	Yes	No	No	No	No	No	No	No
FIL 3102 – Writing for Film and TV	Yes	Yes	No	No	No	No	No	No
FIL 3115 – Short Script I	Yes	Yes	No	No	No	No	No	No
FIL 3132 – Short Script II	Yes	Yes	No	No	No	No	No	No
FIL 3379C – Advanced Documentary Workshop	Yes	Yes	Yes	Limited	No	Request	Yes	Yes
FIL 3379K – Honors Advanced Documentary Workshop	Yes	Yes	Yes	Limited	No	Request	Yes	Yes
FIL 3462C – Cinematic Expression II	Yes	Yes	No	No	No	No	No	No
FIL 3483 – Directing the Actor for Film II	Yes	Yes	No	No	No	No	No	No
FIL 4427C – Film Production Workshop	Yes	Yes	Yes	Limited	No	Request	Yes	Yes
FIL 4428C – Narrative Production I	Yes	Yes	Yes	Yes	No	Request	Yes	Yes
FIL 4301C – Documentary Production I	Yes	Yes	Yes	Yes	No	Request	Yes	Yes
FIL 4302C – Documentary Production II	Yes	Yes	Yes	Yes	No	Request	Yes	Yes
FIL 4434C – Capstone I – The Professional Practice	Yes	Yes	No	No	No	No	No	No
FIL 4436 – Film Theory / Film Production	Yes	Yes	No	No	No	No	No	No
FIL 4437C – Narrative Production II	Yes	Yes	Yes	Yes	No	Request	Yes	Yes
FIL 4439C – Micro-Process Production	Yes	Yes	No	No	No	No	No	No
FIL 4451 – Design for Film	Yes	Yes	No	No	No	No	No	No
FIL 4472 – Cinematography II	Yes	Yes	Yes	No	No	Request	Yes	No
FIL 4535C – Sound Design for Film II	Yes	Yes	Yes	No	No	Request	Yes	No

FIL 4536C – Sound Design for Film III	Yes	Yes	Yes	No	No	Request	Yes	No
FIL 4566C – Editing II	Yes	Yes	Yes	Limited	No	Request	No	No
FIL 4573C – Capstone II – Exhibition and Seminar	Yes	Yes	No	No	No	No	Limited	No
FIL 4602 – Film Business	Yes	Yes	No	No	No	No	No	No
FIL 4615C – Film Marketing and Exhibition	Yes	Yes	No	No	No	No	No	No
FIL 4647 – Film Production Management	Yes	Yes	No	No	No	No	No	No
FIL 4661 – Film Producer	Yes	Yes	No	No	No	No	No	No
FIL 4876C – Experimental Cinema I	Yes	Yes	Yes	Yes	Yes	Request	Yes	Yes
FIL 4877C – Experimental Cinema II	Yes	Yes	Yes	Yes	Yes	Request	Yes	Yes
FIL 4906 – Directed Independent Study	Yes	Yes	Yes	Limited	Request	Request	Yes	Limited
FIL 4912 – Directed Independent Research	Yes	Yes	Yes	Limited	Request	Request	Yes	Limited
FIL 4941 – Internship (External)	No	No	No	No	No	No	No	No
FIL 4970H – Honors Undergraduate Thesis (Project)	Yes	Yes	Yes	Limited	Request	Request	Yes	Yes

Graduate-Level - Program Equipment, Labs and Post-Production Facilities:

Graduate Courses	Media Lab 161, 211A & B	Production Lab 143	Adv Media Lab 172	Editorial Suites	Flatbed Edit Suite	Finishing Suites	Equip for Media Assignments	Equip for Sanctioned Productions
FIL 5141C – Feature / TV Writing	Yes	Yes	No	No	No	No	No	No
FIL 5371C – Documentary Production I	Yes	Yes	Yes	Yes	Limited	Request	Yes	Yes
FIL 5371C – Documentary Production II	Yes	Yes	Yes	Yes	Limited	Request	Yes	Yes
FIL 5419 – Developing the Film Screenplay	Yes	Yes	No	No	No	No	No	No
FIL 5426C – Experimental Cinema I	Yes	Yes	Yes	Yes	Yes	Request	Yes	Yes
FIL 5422C – Experimental Cinema II	Yes	Yes	Yes	Yes	Yes	Request	Yes	Yes
FIL 5917 – Directed Research	Yes	Yes	Yes	Yes	Limited	Request	Yes	Yes
FIL 6146 – Screenplay Refinement	Yes	Yes	No	No	No	No	No	No
FIL 6454 – Microbudget Prod. Design	Yes	Yes	No	No	No	No	No	No
FIL 6596 – Advanced Directing Working for Film and Digital Media	Yes	Yes	Yes	Yes	Limited	Request	Yes	Limited
FIL 6644 – Microbudget Pre-Production	Yes	Yes	No	No	No	No	No	No
FIL 6649 – Microbudget Post-Production	Yes	Yes	Yes	No	Limited	Request	No	No
FIL 6971 Thesis (Project)	Yes	Yes	Yes	Yes	Yes	Request	Yes	Yes

MEDIA ASSIGNMENTS

Media assignments are relatively short in duration and narrow in overall scope. Following a more structured approach towards the application of techniques; these assignments utilize a predetermined amount of equipment to meet specific learning objectives set by faculty. In some courses, multiple media assignments are sometimes used to generate content that maybe composited into a final project. Media assignments cannot request a Certificate of Insurance or submit an Uninsured Activity Application without being elevated to a formal production seeking sanctioning. See the [Risk Management Policies](#) section for additional information.

SANCTIONED PRODUCTIONS – GREENLIGHTING PROCESS

All creative projects that are of significant scale, or contain high-risk items or activities, are required to go through a greenlighting process to sanction their production. All sanctioned productions must be projects that are assigned and overseen by a member of the UCF-NSCM Film and Mass Media program area faculty. All formal narrative short and feature-length film projects are required to go through the greenlighting process. Documentary and Experimental projects are at the faculty discretion, as they can also be managed through media assignments, but must go through the greenlighting process if they contain high-risk items or activities; have large crews or seek to use large grip and lighting packages and/or advanced camera equipment.

The greenlighting process requires academic approval from the instructor-of-record or the thesis chair. Students must also disclose any high-risk items or activities in their production using an Uninsured Activity Application and obtain approval from the Risk Management Panel. See the [Risk Management Policies](#) section for additional information.

IMPORTANT NOTICES

Our risk management policies, and statutes in Florida State law set restrictions on what type of productions and activities our equipment and facilities can be used for. They can not to be misused for personal commercial gain and any unauthorized use is prohibited.

Students found in violation of the policies in this handbook are subject to having their access to UCF-NSCM Film and Mass Media Program production and post-production resources, as well as participation in exhibition events, withheld. Disciplinary actions may also be taken.

STRIKE POLICY

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

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

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

Examples of violations include (but are not limited to):

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

SECURITY POLICY

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

FILM EQUIPMENT ROOM

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

LOCATION AND CONTACT INFORMATION

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

Location: NSCM Building 75, Room 157 [[map](#)]

Phone Number: (407) 823-2138

Email Address: filmoperations@ucf.edu

Website: <https://thedataframe.com>

Physical / Shipping Address:

UCF Film Equipment Room

12405 Aquarius Agora Dr.

NSC Bldg. 75, Room 157 FILM

Orlando, FL 32816

HOURS OF OPERATION

During the Fall and Spring semesters, the Film Equipment Room is open from 9:00AM to 6:00pm.

During the Summer, and between semesters, the room operates on a skeleton crew and is open for limited hours.

EXPRESS CHECKOUT PROCESS - ZEUS-NOW PORTAL

Students who need to checkout equipment to complete media assignments for supported courses can do so using [Zeus-Now Portal](#). Once an assignment has been issued by the instructor-of-record, the Film Equipment Room will send login credentials and checkout details to students. Please be sure to mind the checkout periods that are permitted for each assignment. Students must sign a [Student Facility Policy Form](#) to checkout equipment.

FULL-SERVICE CHECKOUT PROCESS – EQUIPMENT PACKAGE BUILDER

After being assigned a creative project, consult with your professor about what equipment you will need for your project. Full-service checkout is available for sanctioned productions only. Projects must be “greenlit” by the instructor-of-record / thesis chair before you can submit a requisition via the [Equipment Package Builder](#).

The maximum number of production days you can checkout equipment for your project is determined by the instructor of record / thesis chair and should be denoted in your course syllabi. Undergraduate students are limited to a maximum of three separate checkouts for each project that is in production. The length of each of these checkouts is determined by the amount of production days the student has remaining divided by the number of checkouts they choose to utilize.

A three-business day minimum is required between submission of an Equipment Package Builder requisition 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.

Production days must be consecutive during your checkout; “dark days” during your checkout are not honored without prior approval from the Film Operations Manager.

Afternoon checkouts do not consume a production day, checkouts before noon do. Conversely, check-ins before noon do not consume a production day, check-ins after noon 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 submitted for this checkout asks for a 3:00pm checkout on Thursday (the day before production) and a 9:00am check-in on Tuesday (the day after production) will only consume four of their production days. If a student submits an Equipment Requisition for a 10:00am on Thursday and a 3:30pm on Tuesday, they will consume 6 of their production days.

An equipment checkout is not considered booked until the Film Equipment Room staff confirms the appointment time via email. Equipment Package Builder requisitions submitted after business hours will not be considered received until the following business day.

Any student reserving equipment must provide a valid phone number (ideally a cell phone) and their UCF email address. In the event there is an equipment conflict, staff will need to get in touch with you ASAP.

The Film Equipment Room is a first come, first served 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 Package Builder requisition as early as possible to ensure they can secure the equipment they require for their production.** The 3-day submission deadline is only there to ensure that staff have minimum time to process the requisition into the inventory system, pull the order, and schedule an available checkout slot. Waiting until the 3-day submission deadline to submit your Equipment Package Builder requisition will most likely reduce the likelihood of all the desired equipment being available during your production days. Submit as early as possible. You can always update the requisition at a later date if necessary.

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

Only students whose names appear on the reservation sheet can sign for and take possession of the equipment unless prior approval is given by the Film Operations Manager to designate someone else. The student signing the form will be held responsible for all missing and damaged equipment, as per Program policy.

SERVICE PARKING LOT (NSCM BUILDING)

During checkouts and drop-offs, students may use the rear service parking lot on the Eastside of the NSCM building. Students can only park in spaces clearly marked as “FILM – Service Vehicles Only,” or in the Film loading dock, and must obtain a temporary parking pass from the service desk in the Film Equipment Room.

Under no circumstances should students park in any other parking space in the service parking lot. The Film Program will not pay for tickets received by cars parked in the wrong spots. Unauthorized vehicles parked in a *RESERVED 24-HOUR* space will be towed at the owner's expense and disciplinary action will be taken. Please do not park in these spaces.

Once equipment is checked-out, students should immediately leave the Film loading dock area or dedicated parking space. If you try to leave your car in the service lot after completing your business with the Film Equipment Room, it will be ticketed. **Please do not park your car in the service lot afterhours.** Permission to park in the service lot must always be obtained from service desk in the Film Equipment Room.

TESTING EQUIPMENT

Despite the staff's best efforts to supply high quality equipment in fully functional form, mistakes do happen. Students should go through their production equipment during checkout. If the student finds any issues, they should make the Film Equipment Room staff aware before they sign the contract and leave the facility, so that staff can easily provide a replacement.

Students should not checkout equipment they have not already been trained on and do not know how to use. If training is required, students should request a training session prior to checkout.

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

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

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

CHECK-IN PROCESS

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

Partial check-ins are not permitted for undergraduate productions, unless authorized by the Film Operations Manager. Please turn in all your equipment at once.

Anyone seeking to extend their checkout must get approval from the Film Equipment Room Supervisor. It is often the case that the equipment is already reserved for another project, and therefore, an extension might not be possible.

Professional courtesy goes a long way. If you foresee that you are going to be late, or have special circumstances surrounding your project, contact the service desk in the Film Equipment Room before it becomes a problem. The Film Equipment Room Staff will try to help you as best they can, however they are limited to what they can do if you do not keep them informed of what is going on and why.

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

MISSING AND DAMAGED EQUIPMENT

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

If an item is determined to be missing during check-in, the student must sign a Missing and Damage Form (M&D). Once reported, students have up to 3 business days to find the missing item and return it to the Film Equipment Room before it is officially considered missing. A strike can be issued for the late return of any equipment. The primary student responsible for a production will have to replace missing items.

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

If the item cannot be easily fixed or if the damage was caused by drop/impact, crushing, water, or other types of misuse/neglect, the student must sign a Missing and Damage Form. M&D forms and associated equipment are reviewed by the Film Operations Manager to determine the final cause of damage. The primary student responsible for the production will have cover the cost of any loss or damage caused by misuse/neglect.

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

STOLEN EQUIPMENT

If the primary student responsible for the production suspects that equipment was stolen from their production, they must call the non-emergency line for the appropriate law enforcement office to file a report for the missing items. The physical location of the suspected theft will determine if the city police department, county sheriff's office, state troopers, or if the UCF Police Department should be called. Student must provide a copy of this stolen property report to the Film Operations Manager. Depending on the nature of the theft and the dollar amount stolen, an insurance claim may need to be filed. The primary student is responsible for paying the full deductible, which must be paid within 20 business days of filing an insurance claim.

EXPENDABLE ITEMS

The Film Operations provides expendables to student productions. These consumable items are available for students to use as needed to complete the production of their film/video project. Students should return unused expendable items so that they are made available to other student productions. We have a core policy regarding adhesive tapes, black foil "blackwrap," and rolled gel. If you need to consume all of it (or what was remaining), that's fine. We just ask that you do not through away the core and return it to us as proof of consumption. This request should not be hard to accommodate as these items typically come on tape leashes, in retail boxes, or are stored in plastic sleeves (rolls of gel).

USING VENDORS AND INDUSTRY PARTNERS

The Film Program has relationships and active accounts with local film industry vendors. Some of these businesses offer discounts services for students or provide donations for our Capstone Grant package. Production insurance is required to rent from these vendors. Students are sometimes able to use the program's account 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 Film Operations Manager may be issued a strike.

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

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

FILM SOUND STAGE

The Film Sound Stage (NSC 181A) is available for use by undergraduate and graduate student creative projects when classes and workshops are not being held. Applications to use the Film Sound Stage must be submitted a minimum of 10 business days PRIOR to the proposed production start date. Students are expected to be mindful of safety when on the sound stage. Open toed shoes are not

permitted. 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.

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 a day). Please contact the Film Operations Manager for further clarification on what is permitted. The permitted size and scope of your setup is at the discretion of the Film Operations Manager.

The Film Sound Stage (NSC 181A) must be reserved using the Film Sound Stage Application Form and be must be approved by the Film 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 thedataframe.com or by contacting the service desk in the Film Equipment Room.

STEPS FOR RESEVERING THE FILM SOUND STAGE (NSC 181A)

- 1) Check with the service desk that the Film Sound Stage is available when needed.
- 2) Submit a [Film Sound Stage Application Form](#) to make an appointment to meet with the Operations Manager.
- 3) Meet with the Operations Manager for final approval and to confirm your reservation.
- 4) Students can store gear on the stage but as mentioned above, the equipment remains the responsibility of the student.
- 5) The Sound Stage must be completely cleaned and swept at the wrap 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

The Studio 500 Production Facility is located on the UCF Downtown campus in the Communication and Media Building (CMB). Applications to use the Studio 500 must be submitted a minimum of 15 business days PRIOR to the proposed production start date. Students are expected to be mindful of safety when on the sound stage. Open toed shoes are not permitted.

The Studio 500 is only available to BFA Senior Capstone Projects, Honors-in-the-Major thesis projects, and MFA Film Production thesis projects. Use of the Studio 500 also requires a \$200 security deposit check. Even though the request for use of this space is initiated through the Film Operations Desk, the Studio 500 is a separate entity from the Film Program that is managed by the Studio Director, Richard Gula.

STEPS FOR RESERVING THE STUDIO 500 (CMB 157)

- 1) Submit a [Studio 500 Application Form](#) to make an appointment to meet with the Film Operations Manager.
- 2) Meet with the Film Operations Manager for review of the application and completion of a Studio 500 Equipment Requisition Form. Once approved, the application will be forwarded

to the Studio 500 Director, Rich Grula for final approval. Please coordinate with him for further instructions.

- 3) Students can store Film Program production equipment on the stage but as mentioned above, the equipment remains the responsibility of the student.
- 4) The Sound Stage must be completely cleaned and swept at the close of your reservation. Clean up cannot wait until the day after, as the Studio 500 might have a booking the following day. Please be sure to leave time in your production schedule for wrapping and cleaning up. Failure to clean properly will result in a strike and loss of the \$200 deposit. When initializing use of the Studio 500, please ask for a copy of its rules and regulations from the Studio Manager as they may extend beyond these.

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

RISK MANAGEMENT POLICIES

OVERVIEW

The Film and Mass Media Program at the UCF Nicholson School of Communication and Media is committed to student safety and reasonable risk management during the training activities and the production of student film/video projects. The limitations of the program's production insurance policy coverage is expressly outlined below in this section. Familiarize yourself with this document as violations of the Film and Mass Media Program's Risk Management Policies are considered infractions of the **UCF Rules of Conduct**. Failure to follow coverage parameters, procedures, or policies may result in swift disciplinary actions including grade reduction, probation and even expulsion from the Film BA, BFA, or MFA degree programs. Please refer to the [UCF Golden Rule Student Handbook](#) for further information regarding the **UCF Rules of Conduct**.

MISC. PROPERTY AND EDP INSURANCE POLICIES

The Film and Mass Media Program procures Miscellaneous Property and Electronic Data Processing Equipment insurance coverage to provide replacement insurance for all program owned production equipment, computers, media storage, exhibition and A/V equipment.

PRODUCTION INSURANCE POLICY

The Film and Mass Media Program procures General Liability insurance to cover essential curricular activities, which includes student productions. The program also provides Inland Marine coverage for Third-Party Property Damage, Misc. Rented Equipment, Props, Sets, and Wardrobe items. In the event of incident that leads to an insurance claim against their production, the student is responsible for payment of all costs until the deductible is met. Students have 15 business days to make this payment to the program unless otherwise stipulated by school administration.

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

COVERAGE DETAILS

PRODUCTION INSURANCE POLICY LIMITS AND DEDUCTIBLES

	LIMITS:	DEDUCTIBLES:
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

OWNED EQUIPMENT AND RENTED EQUIPMENT

If the student damages or loses any UCF-NSCM Film and Mass Media Program 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 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. Student-owned equipment is not covered.

THIRD-PARTY PROPERTY DAMAGE

If the student is filming in the building and/or land 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 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 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

Students must obtain and pay for all insurance for either the vehicle the student owns, or any vehicle rented or leased by the student. The program's insurance policy DOES NOT provide any auto liability, comprehensive, or collision coverage for any type of vehicle use. It is expected that the owner of the vehicle will have the appropriate insurance coverage and that the student will not void the owner's insurance policy through misuse or nondisclosure of uninsured activities.

Potentially high-risk activities, including the rigging of production equipment inside or outside of a moving vehicle for the purpose of photography, must be evaluated by the UCF-NSCM-FMM Risk Management Panel and the appropriate insurance rider or policy coverage be procured if determined necessary.

WORKERS COMPENSATION

There is no worker's compensation insurance provided for UCF-NSCM-FMM student productions or students. No student or volunteer participating on an UCF-NSCM-FMM student film/video production is covered by the UCF worker's compensation policy.

MEDICAL

The UCF-NSCM-FMM DOES NOT provide any medical insurance coverage to the students and volunteers participating on a student film/video production. Therefore, students and others

participating on a student film/video production are required to obtain their own medical insurance policy. If a student decides NOT to obtain their own medical insurance, they accept that any and all risk associated with not obtaining their own medical insurance.

COVERAGE EXCLUSIONS

The UCF-NSCM Film and Mass Media production insurance policy does not provide coverage for all conceivable circumstances. For example, the policy excludes circumstances that the insurance company deems especially hazardous. If the student is uncertain as to whether their shoot will be covered by this policy, it is the student's responsibility to contact their instructor-of-record and the program's Insurance Coordinator, Lisa Mills (Lisa.Mills@ucf.edu), to get clarification. It may be necessary to revise the student's production, or for the student to purchase an additional insurance coverage, in order for their production to be properly covered.

ITEMS AND ACTIVITIES THAT ARE UNINSURED

- Aerial Scenes / Aircraft / Helicopters
- Animals Scenes
- Boats
- Chase Scenes / Precision Driving
- Drones
- Drugs and Alcohol (props are permitted)
- Motorbikes*
- Race Courses or Tracks
- Rooftop Filming / Working on Unprotected or Open Heights of 15 Feet or Higher
- Snowmobiles / ATV's / Or Any Other Type of Recreational Vehicles*
- Stunts / Falls / Fight Scenes
- Vehicles* – scenes operating a motor vehicle of any kind (i.e. cars, trucks, vans, etc.); using a camera truck, process trailer, hostess tray, or hood mount
- Water Scenes – taking place in or around bodies of water
- Rental of Any Single Piece of Equipment Above \$350,000 in Value
- Productions Outside the US and Canada

ITEMS AND ACTIVITIES THAT ARE UNINSURED AND PROHIBITED

- Explosives
- Pyrotechnics / Flashboxes / Flashpods – fireworks**, demolition, explosions, and other pyrotechnic effects
- Squibs / Blanks
- Vehicle Collisions / Explosions
- Weapons** – edge or heavy blunt force weapons of any kind; firearms, pellet, metal / plastic BB's (including Airsoft), air rifles, or "blank" firing guns of any kind **

* Scenes using a stationary vehicle, that is not running or being operated, are permitted; however, the vehicle is not covered under UCF's auto liability, compressive or collision insurance policies. The vehicle must be adequately insured by the owner. Our general liability policy does not cover any incidents caused by the vehicle and the student proceeds at their own risk. Please see the [Production Safety Guidelines](#) section of this handbook for further details regarding the use of stationary vehicles.

** Legal novelties such as snaps, sparklers and party poppers are permitted if used safely as intended by the manufacture; however, they are not covered under our general liability policy. Each use must be approved by the Risk Management Review Panel. Please see the [Production Safety Guidelines](#) section of handbook for further details regarding the use of legal novelties.

*** The use of prop weaponry is permitted without additional insurance. However, each use must be approved by the instructor-of-record and the Risk Management Panel. Please see the [Production Safety Guidelines](#) section of this handbook for further details regarding the use of prop weapons.

The UCF Nicholson School of Communication and Media's insurance policy does not cover uninsured and items and activities without the addition of an insurance policy rider and the approval the school's Risk Management Review Panel. Student assignments and projects must not contain any uninsured items or activities unless they have properly obtained the necessary additional insurance coverage and written approval to proceed from the school's Risk Management Review Panel.
Prohibited items or activities are not conditional.

Students who wish to request additional insurance coverage to include an uninsured item or activity in their production must submit a completed Uninsured Items and Activities Application Packet for review by the Risk Management Review Panel.

REQUESTING ADDITIONAL INSURANCE COVERAGE

All UCF-NSCM Film and Mass Media Program students must sign and agree to the [Student Agreement Form](#) OR the [Student Facility Access Policy Form](#) at the beginning of the semester. If a high-risk item or activity is identified during their pre-production process, they must submit an [Uninsured Activity Application Form](#). 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 items or activities in a student production must be submitted by the Disclosure Deadline. This is the fifth Friday of each semester or a minimum of 15 business days before the first day of scheduled production.

If a student wishes to purchase additional insurance to allow them to include items or activities that are not covered by our general policy, the student can complete an [Uninsured Activity Application Form](#), available in Appendix section of the Policies and Procedure page of the Data Frame website.

STEPS TO REQUEST ADDITIONAL INSURANCE COVERAGE:

1. Student applicant reviews the Coverage Exclusions section of the UCF-NSCM Film and Mass Media Student Production Handbook and uses it to evaluate their script, outline, production schedule, and/or other preproduction materials to help identify any items or activities that may not be covered under the Film and Mass Media Program's production insurance or are prohibited by policy.
2. Provide your preproduction materials to your instructor of record for review and discuss with them any potential uninsured and prohibited items or activities you may have identified in your upcoming film/video production. Decide whether these are critical to the success of your production. If so...

3. Write a Cover Letter to the Risk Management Review Panel outlining the uninsured item or activity you wish to gain approval and/or obtain additional insurance coverage for. You must use the Sample Cover Letter as a template. Requests to include prohibited items or activities will not be approved. Complete and sign the [Uninsured Activity Application Form](#).
4. Turn in the [Uninsured Activity Application Form](#) and your Cover Letter to your instructor-of-record, faculty advisor, or thesis chair, who will then review and submit it to the Risk Management Panel on your behalf.

Applications will be reviewed by the panel and will receive one of the following codes:

- **APPROVED (A)** – The student applicant has met all requirements laid out by RMR Panel and is approved to start production of their project.
- **CONDITIONALLY APPROVED (CA)** – Script has elements that are not covered by existing policy, but the panel is willing to assume the risk on behalf of the program. The student **MUST** document how they plan on including these items and/or executing these activities in their Cover Letter. Example – activities involving animals are not covered by the policy and typically require the purchase of an additional insurance rider. However, the student is using their own pet cat in their own apartment and is working with a very limited amount of equipment and crew. The RMR Panel approves the project without the purchase of additional insurance coverage on the condition that the elements described are not altered during production.
- **REQUIRES PURCHASE OF ADDITIONAL INSURANCE (AI)** – Project has elements that require the purchase of additional insurance coverage. Student must obtain the additional insurance coverage via a rider to the existing production insurance policy provided by the school or obtain their own insurance policy that has the items and/or activities clearly outlined in the policy schedule or has written confirmation, directly from the underwriter (not the agent), that the items or activities in-question are covered. All additional insurance policy documents must be sent to the Insurance Coordinator for review and final approval before production can start.
- **CONFIRMATION OF INSURANCE POLICY (CIP)** – If a student has elected to purchase a separate insurance policy to cover the production of a project (as themselves or via their production company) they are still required to submit an application to the RMR Panel if they plan on including any uninsured items or activities within a sanctioned film/video project. The student must provide to the panel a complete policy schedule. This schedule should include written confirmation from the underwriter that all high-risk items or activities planned for their production have been disclosed and are covered under their policy. The Risk Management Review Panel reserves the right to deny the student permission to proceed with the production of their project, regardless of whatever additional insurance coverage is obtained.
- **NOT APPROVED (NA)** – Item or activity is considered too risky and is not permitted under any circumstance, even with the purchase of additional insurance coverage by the student (via rider or their own insurance policy). Example – the use of prohibited items such as firearms.
- **WITHDRAWN (WD)** – Student applicant decides to amend script, outline, production schedule, and/or other pre-production materials so that no uninsured/prohibited items or activities are included and will not be present or take place during the production of their project.

If you elect to purchase additional insurance coverage (rider), or plan on using your own insurance policy to cover your production, additional instructions will be provided to you by the Insurance Coordinator.

ADDITIONAL COVERAGE NOTICE

The insurance underwriter will determine the cost of covering the non-insured activities as described and determine the cost to incur. The student is responsible for any insurance costs for items or activities the student chooses to include in their production that are not covered by the program's production insurance policy. If the student adds any uninsured items or activities after disclosure, the process must be repeated, and the student will not be permitted to start production until the insurance coverage has been resolved. If a student proceeds with a production that includes uninsured items or activities, that has not been reviewed by the Risk Management Panel and appropriate coverage secured, disciplinary actions will be enforced.

REQUESTING A CERTIFICATE OF INSURANCE

Certificates of Insurance (COI) are issued as proof that the UCF-NSCM Film and Mass Media Program's student film/video productions are covered by a production insurance policy. This policy is to be used in the event of non-owned property loss, damage, or general liability suites. Rental companies and property owners often request proof of insurance in the form of an insurance certificate.

After submitting a completed form to the Insurance Coordinator, Lisa Mills (Lisa.Mills@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.

COIs are only made available to [sanctioned productions](#) of creative projects. They are not available for [media assignments](#) or personal projects. Student who requests the issuance of a certificate for personal use, or for any other purpose then to support the production of their course-assigned or thesis-generated film/video project, is misuse and is consider insurance fraud.

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

STEPS TO REQUEST A CERTIFICATE OF INSURANCE FOR LOCATIONS:

- 1) Download and submit a completed *Certificate of Insurance Request Form* from the [Policies and Procedure > Appendix](#) section of [The Data Frame website](#).
- 2) Please clearly indicate which scenes will take place at this location on a PDF copy of the entire script or outline.
- 3) EMAIL this form and script / outline to Lisa Mills (Lisa.Mills@ucf.edu) AND Jonathan Bowen (Jonathan.Bowen@ucf.edu). This form must be complete, with instructor-of-record signature.
- 4) Student will be emailed the certificate upon approval.
- 5) Student sends copies of the certificates to the correct recipients of their project.

COVERED INSTRUCTIONAL AND CURRICULAR ACTIVITIES

The program's production insurance policy covers classroom/lab instruction as well as curricular activities related to the completion of media assignments and the sanctioned production of student

film/video projects that are assigned by the instructor-of-record for a registered course, study, or approved by a thesis chair as part of completing of an approved thesis project.

It does not cover personal projects or extracurricular activities of any kind.

PRODUCTION BLACKOUT PERIODS

Production Blackout Periods are dates during the academic year when student productions are not permitted to take place. This is due to the university being closed for business (winter holiday break) or critical preparation periods between semesters when formal student activities are not taking place and staffing is operating on skeleton crews.

PRODUCTION GREY PERIODS

Production Grey Periods are dates during the academic year when staffing begin to reduce and the availability of production services are limited; *Dark Grey Periods* require additional approvals for a student production to take place due to restrictions in our Risk Management Policies. Requests for exceptions must be submitted in writing to the instructor-of-record and the Film Operations Manager a minimum of 10-business days prior to the desired start of production that wish to take place during these periods, approval is not guaranteed.

STUDENTS WHO FORM A PRODUCTION COMPANY, PARTNERSHIP, OR INCORPORATE

Any student who chooses to form a corporation to execute the production of their course assigned film/video projects cannot be covered by the program's production insurance policy. Film/video projects that are properties of incorporated production companies owned by a currently enrolled student, a legal partnership, or a third-party entity must purchase their own insurance coverage. Student must receive approval from the Risk Management Panel to execute their production and use university owned equipment and facilities.

DISCLOSURE OF INSURANCE POLICY COVERAGE

Student must supply their production company's insurance policy statements, endorsements, exceptions, and a schedule of forms; as well as any other documentation deemed necessary to satisfy the program's concern of compliance. This should include written confirmation from the underwriter that all high-risk items or activities planned for their production have been fully disclosed and are covered. The student/production company must also issue a certificate of insurance (COI) to the Operations Manager before any equipment can be released or any UCF-owned location or studio/stage space can be used for production.

CERTIFICATE OF INSURANCE - NAMED CERTIFICATE HOLDER

University of Central Florida Board of Trustees
12405 Aquarius Agora Dr., NSC 238
Orlando, FL 32816

REQUIRED COMMERCIAL GENERAL LIABILITY COVERAGE

- Each Occurrence - \$1,000,000
- Damage to Rented Premises (Each Occurrence) - \$100,000
- Medical Expenses (Any One Person) - \$5,000

- Personal and Adv. Injury - \$1,000,000
- General Aggregate - \$2,000,000
- Products – Comp/OP AGG - \$2,000,000

REQUIRED INLAND MARINE COVERAGE

- Miscellaneous Rented Equipment - \$400,000
- Props, Sets, and Wardrobes - \$50,000
- Negative Film, Videotape and Digitalized Image - \$125,000
- Faulty Stock, Camera & Processing – BF - \$125,000
- Extra Expense - \$25,000
- Office Contents - \$25,000
- Third-Party Property Damage - \$1,000,000

PRODUCTION AGREEMENT FORMS

All forms mentioned below are available in Appendix section of the [Policies and Procedure page](#) of the Data Frame website.

STUDENT AGREEMENT FORM (ALL UCF STUDENT CREW MEMBERS)

This form outlines insurance policy coverage and exceptions. All students in the UCF-NSCM Film and Mass Media Program Area must complete this form before participating in production. Students will not be permitted to start their production until they have completed this form. Students must also require that all other UCF students, participating in their production as crew members, also complete this form. Students should not permit any student crew members to participate in their productions until they have completed this form. All crew on the production must be made aware that our insurance policy does not provide worker’s compensation, medical injury, or auto coverage.

VOLUNTEER AGREEMENT FORM (NON-STUDENT CREW)

All UCF-NSCM Film and Mass Media Program students must provide their instructor of record with a signed waiver from every volunteer on their productions who is not currently a UCF student, faculty or staff. All crew on the production must be made aware that our insurance policy does not provide worker’s compensation, medical injury coverage, or auto coverage. Students should have blank copies available on-set for last minute volunteers showing up. Students should not permit volunteers to participate in their productions until they have signed the form. Students are required to turn in all volunteer crew member signed copies of this form to their instructor-of-record for record keeping at the completion of their production.

ACTOR AGREEMENT FORM (ALL CAST MEMBERS)

Any cast members who are performing in a student film must sign the *Actor Agreement Form*. All cast on the production must be made aware that our insurance policy does not provide worker’s compensation, medical injury coverage, or auto coverage. The actor accepts the risk of participating in the project with the understanding that no medical insurance will be provided to them. Students are required to turn in all signed copies of this form to the Film Operations service desk for record keeping at the completion of their production schedule. Students are required to turn in all cast

member signed copies of this form to their instructor-of-record for record keeping at the completion of their production.

LOCATION AGREEMENT FORM

Students should get the property owners, of all the third-party locations they use in their productions, to sign a *Location Agreement Form*. In some cases, they will also need to obtain a permit (when using or impacting public property). The location agreement not only helps to protect UCF and NSCM, but it also benefits the student by clarifying many of the details of the arrangement between the property owner and the student production. The instructor-of-record or thesis advisor may not allow production to begin until all signed copies of this document are completed and obtained. Students are expected to provide a copy of the final shooting script to the property owner and have agreed to proceed with permission to utilize their property for the student production.

Location Agreement Forms are not required from locations owned by UCF, but student productions are required to obtain the necessary authorizations to use UCF property or facilities.

UNINSURED ACTIVITY APPLICATION

Students who wish to request additional insurance coverage, to include an item or activity in their production that is not covered under the school's base insurance policy, must submit a completed *Uninsured Activity Application* for review and approval by the **Risk Management Panel**. Only students enrolled in the following *UCF-NSCM Film and Mass Media* courses, studies, and theses are allowed to apply for this review process:

Undergraduate

- FIL 3379K - Advanced Documentary Workshop
- FIL 4301C - Documentary Production I
- FIL 4302C - Documentary Production II
- FIL 4427C - Film Production Workshop
- FIL 4428C - Narrative Production I
- FIL 4437C - Narrative Production II
- FIL 4876C - Experimental Cinema I
- FIL 4877C - Experimental Cinema II
- FIL 4906 - Directed Independent Study
- FIL 4912 – Directed Independent Research
- FIL 4970H – Honors Undergraduate Thesis

Graduate

- FIL 5426C - Experimental Cinema I
- FIL 5422C - Experimental Cinema II
- FIL 5370C - Documentary Production I
- FIL 5371C - Documentary Production II
- FIL 6596 - Advanced Directing Workshop for Film and Digital Media
- MFA Proof-of-Concept Short
- MFA Thesis Feature / Project

Students who begin this process will not be permitted to start production until they have either received approval or withdraw from the **Risk Management Panel** review and amend their productions to remove the high-risk, uninsured items or activities.

LOCATIONS AND PERMITS

GUIDELINES FOR REPORTING AND FILMING ON UCF CAMPUSES

The University of Central Florida is a government entity, and as such, filming cannot indicate endorsement or recommendation of any private products, services, or entities. Its campuses are made available to all students as a resource to further their education but there are guidelines when it comes to media productions and the impact made to normal business operations and educational programs.

NEWS MEDIA

UCF welcomes news media to its public campuses. Most exterior and some interior areas are accessible to student reporters, photographers, and videographers. All members of the media are encouraged to contact **UCF Office of Communications** prior to filming and photographing on campus.

MEDIA ASSIGNMENTS

Media assignments that seek to film on campus are encouraged to contact the **UCF Office of Communications** but are not necessarily required to if they fall within the following criteria:

- 5 or less students.
- No children or pets.
- No nudity or obscenities.
- No simulated (or real) prop weapons, special effects (i.e., explosions, blood, smoke, etc.)
- Limited to a single camera, handheld or on a tripod.
- Simple lighting kits are permitted, dress cables in all high traffic areas.
- No cranes, jibs, dollies, or drones.
- General areas only; do not impede hallways, stairs, elevators, and other areas of egress.
- No classrooms, labs, or other dedicated instructional spaces without permission.
- No bathrooms or other areas where there is an expectation of privacy.

All official UCF business such as classes, departmental and administrative functions, SGA sanctioned club meetings, Facility Operations, and housekeeping activities take priority over your production. Any university employee is an authorized representative of UCF and can make reasonable requests for you to stop filming if your activities are disruptive to regular business, classes, or a scheduled event.

SANCTIONED PRODUCTION (CREATIVE PROJECTS)

Student creative projects seeking to film on university property, or within campus buildings, the **UCF Office of Communications** is the gateway. All sanctioned productions associated with the **UCF-NSCM Film and Mass Media Program** are required to notify and cooperate with this office and its staff to obtain approval for using locations on UCF campuses.

Please see the *Reporting and Filming on Campus* section of their [“For the Media” webpage](#) for details on how to submit a request. These requests should be made well advance to allow plenty of time for review and approvals.

Contact UCF Communications Director, Mark Schlueb (Mark.schlueb@ucf.edu), please CC your instructor-of-record when making a request or inquiry.

Sanctioned student film/video productions taking place within the Nicholson School of Communication and Media building fall under the jurisdiction of the program's operations. Students must fill out a NSCM building location request or sound stage / studio application form.

PERMITTING LOCATIONS IN CENTRAL FLORIDA

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

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

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

PERMIT REQUEST FORM - ORLANDO FILM COMMISSION

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

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

The Orlando 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

Brooke Hill

Coordinator, Innovation & Technology

Orlando Film Commission

Brooke.Hill@orlando.org

407.446.0201

YOU NEED A PERMIT IF...

- You are producing a short or feature-length film, commercial or series, or any other film/video/digital media related project that affects city/county/state property, equipment or facilities, including any public property (i.e., sidewalks, highways, parks, etc.).
- Your production is taking place on private property and involves production vehicles/crew vehicles parking on the street or right-of way; involves the use of a tent or other temporary structure; involves the use of pyrotechnics, explosives or other incendiary devices; involves the display of any firearms or use of gunfire; or involves stunts of any kind.
- Still photography shoots may also require a permit.

YOU DO NOT NEED A PERMIT IF...

- You are producing a news segment or news feature.
- Your production is taking place at a production studio.
- You are using a small crew, a handheld camera and no other production equipment, and are not significantly affecting city/county/state property.

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

INFORMATION REQUIRED WHEN COMPLETING PERMITTING FORMS

- Filming location(s).
- Production dates, times, and contingency dates if needed.
- City/county services requested.
- A production activity report for each location listed stating the 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, etc.). 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 student who is responsible for the production sign the permit.

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

Because our production insurance policy cannot provide worker's compensation to student productions, it is not possible to get a permit for shooting in certain locations within Orange and Seminole counties. Students should provide a list with addresses and zip codes of all of the desired locations to Brooke Hill at the *Orlando Film Commission* at brooke.hill@orlando.org. Ms. Hill can help verify which locations a permit can be issued and those for which the student will need to find alternates.

JURISDICTIONS THAT CAN BE PERMITTED

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

JURISDICTIONS THAT CANNOT BE PERMITTED

- City of Sanford (workers compensation insurance required)
- Town of Celebration
- City of Belle Isle (currently requires \$1,000+ to film there)

PRODUCTION SAFETY GUIDELINES

OVERVIEW

Film sets are a dynamic, professional workplace. 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. These guidelines are meant to serve as a critical framework that students are expected to know and follow during production.

SAFETY MEETINGS

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

ON-SET EMERGENCIES

IN THE EVENT OF AN ACTIVE EMERGENCY ON THE SET OF YOUR PRODUCTION YOU SHOULD IMMEDIATELY CONTACT EMERGENCY SERVICES (CALL 911) TO SEEK THE APPROPRIATE HELP.

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

If you or a member of the cast or crew are a victim of a crime - such as an assault, robbery, or burglary - Please call the appropriate nonemergency number to report it. **CALL 911** if it is an active crime scene.

Once you have secured help from emergency services, please call and notify one of the following faculty/staff members from the UCF Film and Mass Media program area:

- **Film Operations Manager, Jonathan Bowen (Primary Contact)**
 - Office: (407) 823-3803; Cell: (407) 924-3032
- **Director of Facilities and Technology, Michael Maguire**
 - Office: (407) 823-1966
- **Insurance Coordinator, Lisa Mills**
 - Office: (407) 823-3606

After the situation has been resolved, you will need to fill out and submit a [Production Incident Report Form](#) to your instructor-of-record and the Operations Manager. See Appendix.

LENGTH OF A PRODUCTION DAY (BRENT'S RULE)

Filmmaking, TV, and media production is demanding work. Students should be very mindful of the length of time asked of its cast and crewmembers that are participating on their sets. Fatigue can kill. The death of 35-year-old camera assistant Brent Hershman, who died in a single car accident while driving home after two, consecutive 18-hour days while working on the feature film "Pleasantville," generated a strong push to limit professional film and television productions to a 12-hour workday by labor unions. This effort is known as "Brent's Rule."

Today, it is common professional practice for productions to try and schedule a 10-hour workday. For hours worked after the first 10, productions typically provide their crew 1.5x their hourly wage and 2x their hourly wage for all hours worked past 12 hours as overtime pay. This acts as a financial penalty to encourage productions to limit the length of their workdays. The idea being that it is not only safer but more cost effective to schedule additional days of production than to continually work the crew on shifts that go 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-NSCM Film and Mass Media Program requires that students schedule their production days for no more than 10 hours. This includes wrap time. There is some leeway given to help deal with some of the unexpected circumstances that come with production, but this cannot be abused. If a student production keeps breaking a 10-hour day, it has not been scheduled properly. **Student producers, production managers, and directors who continually push their crews to work over a 10-hour day can be subject to disciplinary action.**

Pushing student crew members to work over a 12-hour day will be subject to disciplinary action.

TURN AROUND TIME AND TRAVEL

UCF-NSCM-FMM student film/video productions are required to provide a minimum 12-hour turn around between consecutive shooting days. That means call for the next production day cannot be less than 12 hours from the final wrap out time of the previous day. For example, if wrap completes at 10pm Tuesday night then the earliest call on Wednesday morning can be 10am. Additional turnaround time should be allotted for locations that are over a 30-minute drive time from the UCF main campus. Student productions which use locations that are more than a 1-hour drive time (one-way, roughly 50 miles) from the UCF Main Campus production should provide either a carpool service or housing accommodations to 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.

The driver of a carpool vehicle should be well rested and should not function as an on-set crew member. Productions should not carpool cast and crew on back-to-back days, as they should provide accommodations for multiple production days at a distant location. Productions taking place outside of the Central Florida area should provide housing accommodations. Exceptions are permitted for cast and crew members who are local and have their own accommodations within 1 hour drive time to the

location, or if the production day is limited to six hours. Drive times of over 3 hours or more (one-way) should take place on off-days.

CLOTHING AND PERSONAL PROTECTIVE EQUIPMENT (PPE)

Film and television sets can be a dynamic place. Students should make sure they dress appropriately for the location each day of production occurs. Weather can seriously impact a crew's ability to perform effectively and safe while in production. Each day's forecast should be included in the call sheet, but that does not always guarantee that you will be dressed properly for what the day brings. It is best practice to keep a bag with a change of clothes, shoes, hat, sunglasses, and rain gear in your vehicle as part of a personal 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 to a cold interior environment. Being prepared for variables in 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.

Students are not permitted to wear open-toed shoes when they are on the sound stage or in studio.

Cast who must wear these types of shoes should do so only when on-camera. They should not spend much time 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 provides solid traction and helps to isolate you from the ground when working with electrical equipment such as lighting fixtures and cables. Water resistant or waterproof shoes are also beneficial as location shooting in Florida will eventually result in soaking 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 designed to offer enough heat protection from hot and heavy lighting gear while still providing enough dexterity to tie rope, use hand tools, and write notes with. [Ranchworx](#) gloves from *Ironclad* have proven to be a reasonably priced solution that outperforms the more expensive, designer gloves intended for use in the motion picture industry. They can be found at Amazon and The Home Depot. Do not use gloves that have synesthetic materials covering touch points as they will melt.

RAIN GEAR AND EXTRA CLOTHES

Students participating on productions should always carry rain gear, such as a rain jacket and water resistant/proof shoes, in their personal set kit. Getting caught in the rain is a common occurrence in Florida. Always be prepared for wet weather. Keeping an extra set of clothes to change into, including shoes, socks, and underwear, is one of the best kept secrets of personal comfort on set. Even if rain does not fall, there is nothing like a fresh pair of socks and shoes after lunch.

EYE, NOSE, EAR, FACE, AND HEAD PROTECTION

When working on sets that deal with flying particulates and debris, hazardous chemicals, harmful light rays (i.e., lasers, UV, etc.), or loud and/or droning sounds (i.e., heavy machinery, factories) 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 or demolition sites).

WORKING IN THE RAIN AND THUNDERSTORMS

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

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

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

Use additional sandbags and rope to secure lighting and grip equipment, tents when bad weather is forecasted. Strong winds usually come before the rain, and you can easily be taken off-guard when focusing on your production duties. Sometimes it can be too windy to safely use overhead rags or large flags. Students need to use discretion when deploying them outside, as they are essentially large sails than can easily be affected by the wind. Depending on the weather conditions, they might need to come down as quickly as they went up.

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

WORKING IN THE HEAT AND SUNLIGHT

Working in Florida's high ambient temperatures and humidity puts a lot of stress on your body's ability to manage its core 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 cramps and heat exhaustion are not a

dangerous as heat stroke, it is not something to be taken lightly as it can easily escalate to something more serious without intervention.

HEAT CRAMPS

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

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

Heat cramps can be an early indicator of more serious heat-related illnesses - heat exhaustion or heat stroke. Seek medical attention if the symptoms do not go away after restoring fluid and electrolytes levels and resting in a cool, shaded environment.

HEAT EXHAUSTION

A heat-related illness that can occur after you have been exposed to high temperatures and it often is accompanied by dehydration. The most common symptoms include:

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

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

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

If the above measures fail to provide relief within 15 minutes, seek immediate medical attention. Do not continue to work after suffering from heat exhaustion, even if you feel recovered. Your potential for overheating again increases dramatically once you have experienced a heat-related illness. It may take over a week of staying cool and rested to fully recover from heat exhaustion, consult a 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 ceasing to sweat while in a hot environment, is a common first sign. Other symptoms may include:

- Throbbing headache
- Dizziness and light-headedness, fainting
- 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 above), until paramedics arrive. Heat stroke can cause permanent damage to internal organs or even kill you if not properly treated.

DEALING WITH ULTRAVIOLET RADIATION

Students should carry sunscreen, sunglasses, and a hat in their set kit of personal protective gear. Working long day-exterior under the Florida sun can be taxing. Take the necessary precautions to avoid burns to your skin and damage to your eyes. You are only young once.

FOOD AND WATER ON SET

Student productions are required to provide craft services for their cast and crew on productions that take place for 3 hours or more. This includes cool water, drinks with electrolytes, and snacks to help reduce the risks of overheating, dehydration, and fainting caused by low blood sugar on your set. Student producers and directors; who do not supply crew with basic craft services while on location; can face disciplinary action.

Student film productions are required to feed all cast and crew a complete meal for every 6 hours of production worked. Serving just pizza, pasta, or rice is not considered a complete meal. Filmmaking is hard work, especially when laboring for free. There should be plenty to eat, with more than one serving available if desired. If a student production cannot afford to provide a complete meal, do not schedule a 6-hour day.

Student directors and producers are required to take into consideration any reasonable dietary needs of their cast and crew into account (i.e., vegans, vegetarians, gluten free and other allergies). Please remember that the scale of a student production's cast and crew is a byproduct of choices made in the writing and pre-production phase of your project. Be mindful of the impact of scale to your

production's budget when developing a project. If feeding your entire cast and crew a complete meal is, "too expensive," consider shrinking the scale of production down instead underserving your volunteer cast and crew.

WORKING WITH ELEVATED PLATFORMS

Aerial equipment is used to position crew and equipment while working on stage. Only crewmembers that have been trained in the proper operation of specific vertical elevation equipment, such as a scissor lifts or manlifts, are permitted to operate them. General safety guidelines:

- Inspect the lift for proper operation and physical damage before each 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 surrounding area around the lift is safe and clear of obstructions when in operation.
- Make sure you are operating the lift on stable, level ground.
- Driving the lift while the basket is fully elevated for extended distances is not permitted.
- All hand tools must be securely tethered when working overhead.
- Do not use ladders or other objects in or on top of the platform to gain additional height.
- Do not climb or sit on the platform guardrails.
- Do not operating elevated platforms while under the influence of drugs or alcohol.
- Do not rig equipment to the side or guardrails of the elevated platform.
- Park the lift out of the way; do not block fire doors or other egress.
- When finished, make sure to secure the lift by powering it off and setting the basket/base controls to the neutral position.
- Hook the battery charger to an 110v electrical supply at the end of every workday.

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

WORKING WITH ELECTRICITY

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

UNDERSTANDING GROUNDED ELECTRICAL CIRCUITS

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

pull thus overheating and tripping the protection system (circuit breaker or fuse) and stopping the flow of electricity to the damaged equipment.

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

LIST OF ELECTRICAL DO'S AND DON'TS

- Always inspect your equipment for damage before using it. Sure, it would be great if everything you got from the rental house was in perfect condition, but it's not worth your health assuming someone else has you covered. Melted plugs, cracked insulation, electrical arc marks, or frayed cables are a key indicator that something is wrong. Damaged equipment should be taken out of service and clearly marked with white tape and the identified issue noted with a sharpie.
- Human skin is not a natural conductor of electricity, when it is dry. Moisture from sweat, oil, and rain can quickly change this. Keeping your hands and feet dry helps to lower the risk of being fatally electrocuted if you handle equipment with a faulty electrical ground.
- Do not touch electrical equipment while standing in any place where water is present.
- Do not touch two separate pieces of energized electrical gear at the same time. If there is a ground fault present, you may close a circuit with your body and get electrocuted.
- Always wear shoes with rubber soles when working with electrical equipment. It helps to isolate you from the ground and reduces the chances of you getting seriously electrocuted.
- Never place your knee or hand on the ground when plug equipment into electrical distribution boxes.
- Keep electrical equipment dry at all times. If rain is coming, turn off the electrical system and cover your equipment before it gets wet.
- Do not overload electrical circuits.
- Do not use metal ladders or step 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 tightly when energized. If left coiled, they can heat up and melt. They can also cause magnetic fields that may affect sound recording.

- Always keep electrical cable runs neat and organized. Tape cables down in high traffic areas or use rubber matting. Cable crossovers must be used if electrical cables span roadways.
- Unplug cables by holding and pulling firmly at the connector. Never pull on the cable itself.
- Turn power off before plugging in or unplugging equipment.

WHAT TO DO IN THE EVENT OF SOMEONE GETTING ELECTROCUTED

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

CALCULATING ELECTRICAL LOADS - WEST VIRGINIA FORMULA VS THE PAPER AMPS METHOD

Use the “**West Virginia**” formula (**Watts/Volts=Amps**) to determine how much electrical demand (watts) equipment will need supplied (Amps) to operate. For example, using an electronic multi-meter in an electrical outlet, measure the voltage of that building’s electrical service. At 120VAC, the amount of electrical current will be drawn by operating a single 1000w lighting fixture will be 8.3Amps ($1000/120=8.3$). If the circuit being used is rated for 15A, then $15-8.3$ means that there is 6.7A of electrical supply remaining on that circuit.

Modifying the formula can create a calculation to help determine what size lighting fixture can place on this circuit without overloading it: ($V*A=W$; $120*6.7=804$) 804watts is what remains.

For example, a lighting kit containing one of each lighting fixture: 1000w, 650w, and 300w lighting – for a total demand of 1950w at 120VAC ($1950w/120VAC=16.25A$). That means putting all three fixtures on to a 15A circuit will overload the circuit by 150w: ($16.25A-15A=1.25A$; $120VAC*1.25A=150w$). This would eventually overheat and trip the circuit breaker, cutting off power.

To use all three fixtures on-set, locate an additional circuit to move the electrical load of one of the fixtures on: ($1950w-650w=1300w$; $120VAC*15A=1800W$; $1800w-1300w=500w$) 500watts is now what remains on the original 15A circuit.

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

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

WORKING WITH PORTABLE POWER GENERATORS

Portable power generators are often used to provide electricity at remote locations or where additional power is needed (e.g., older homes with limited circuits). When considering how large a generator is needed, students should first determine what type of lighting equipment will be used. Calculate the necessary load capacity needed (See [CALCULATING ELECTRICAL LOADS](#) section of this handbook) and select the appropriate unit. Be sure allow for additional capacity for unplanned needs, such as charging batteries. For example, if you need 2000w of power rent a 3000w generator.

PUTT-PUTT GENERATORS

PUTT-PUTTs are small, portable power plants that typically run on gasoline. Many of these units can fit into the trunk of a car, some must be transported in the bed of truck. We highly recommend renting Honda Inverter Series Generators, as they run relatively quiet (50-60db) as well as provide a very stable 60Hz cycle that minimizes flickering in lighting instruments when used in motion picture photography. You can rent the Honda EU2000IS and EU3000IS models from Home Depot.

Students need to be mindful when transporting gasoline inside their vehicles. Use only approved containers and keep away from open flame or sparks. Be sure to wipe up any spills with a rag. Only use power generators in well-ventilated areas (e.g., outdoors) as the exhaust fumes are harmful to breathe and can lead to illness or death by asphyxiation if fresh air is not made available. A fire extinguisher must be always on set when gasoline canisters are present.

TOW-PLANT GENERATORS

Tow-plants are large mobile power plants that are mounted on trailers. They are typically powered by diesel engines and have output capacities between 250A to 1400A. These units must be towed by a large pickup truck or commercial vehicle. They are operated by trained individuals and require large feeder cables and distro boxes. Any student production that is seeking to use a tow-plant on their set must get approval, additional safety and insurance information from the Film Operations Manager.

Before you begin hooking up equipment to the power generator, you must verify that the power you are generating is to spec. Using a True RMS multimeter, verify that voltage is between 110-125VAC and that frequency is 60.00Hz (+/- .1).

It is common practice to try and shield the noise that generators make by placing them away from set and putting something in the direct line-of-site to block the sound (i.e., vehicle, building, etc.). Students should stage generators within reasonable proximity of the set as voltage drop occurs when using

extension cables (~4 volts for every 100ft of copper cable). Students should use a multimeter at the end of any long cables runs to verify that the service is between 110VAC and 125VAC. If it dips too low, it will cause the equipment to draw additional current. Doing this could over amp the cables beyond the designed capacity and cause damage. Supplying low voltage for extended periods can also cause damage to electronic components or globes (bulbs). If the generator does not have a feature to adjust the voltage output, you will have to move the unit closer to reduce the amount of extension cables needed until the voltage is brought to within spec.

WORKING WITH POWER TOOLS

Power tools can be dangerous if they are not handled with care by a trained operator. Always read the safety manual and inspect a power tool for damage before using it. Mistreatment of a power tool, such as dropping and rough handling, may cause malfunction of the tool. This could lead to personal injury by electrocution or wound caused by the blade or bit.

Please treat these tools with respect. Never carry the tool by the power cord or tug on the power cord to turn it off. Do not use a power tool in a damp location without using a GFCI as well as wearing gloves and rubber soled shoes. Always make sure the tool is properly grounded. Check the operation of the switch/trigger before beginning application to make sure it turns off properly.

USING NOVELTIES

A legal novelty is a device containing small amounts of pyrotechnic and/or explosive composition but does not fall under the category of consumer fireworks. Such devices produce limited visible or audible effects. Examples are sparklers, snakes, tanks, poppers, and snappers. Students are permitted to use them during production, but they can only be used as instructed by the manufacturer. They are not covered by our general liability insurance, so each use must be approved the instructor-of-record and the Risk Management Panel. They are not permitted on UCF campuses.

WORKING WITH PROP WEAPONS

A “prop weapon” is defined as a facsimile of an actual weapon and it is distinctly different than an actual weapon being *used as a prop*. Many Hollywood movies use real firearms with blank firing cartridges. This is done with oversight of trained armorer and using them is inherently a high-risk activity. As defined for our purposes here at UCF, a “prop weapon” is either a replica of a projectile weapon that was designed and built to simulate functionality but is incapable of firing cartridges or launching projectiles, some variants also have solid/plugged barrels; a replica edged weapon that has been blunted and is not capable of cutting or stabbing, often made of plastic or rubber with a retractable blade; or a hollow, foam, rubber, or resin replica of a blunt trauma weapon that is virtually weightless compared to the real thing. Prop weapons are specially designed to look authentic while also removing whatever qualities that make the object an actual weapon.

RANGED WEAPONS

The presence and use of actual ranged weapons is not permitted. A ranged weapon is defined as any object that can engage a target beyond hand-to-hand combat distance by launching either a projectile or missile. This includes, but are not limited to:

- Firearms
- Paintball guns
- Bows and Crossbows

- Pellet and BB guns
- Airsoft-type guns
- Compressed Air guns
- Darts
- Javelins
- Slings

MELEE WEAPONS

The use of melee weapons in staged combat is not permitted. A melee weapon is defined as any handheld object used in hand-to-hand combat, or simulated combat, used for the purpose of causing harm or simulated harm. This includes, but is not limited to:

- | | | |
|--|--|--|
| <p>Edged Weapons, such as:</p> <ul style="list-style-type: none"> • Hunting Knives • Bayonets • Daggers • Swords | <p>Pointed Weapons / Polearms, such as:</p> <ul style="list-style-type: none"> • Spears • Pikes, • Tridents • Lances • Halberds and Guandos | <p>Blunt Instruments, such as:</p> <ul style="list-style-type: none"> • Maces • Clubs • Batons • Nunchakus • Brass knuckles |
|--|--|--|

Melee weapons can also include objects that have other primary functions but are misused* as blunt instruments, pointed weapons, and edged weapons. This includes, but is not limited to:

- | | | |
|---|---|---|
| <p>Edged Objects, such as:</p> <ul style="list-style-type: none"> • Kitchen and Pocket Knives • Saws and Chainsaws • Sickle and scythes • Machete • Scissors and shears • Axes • Power Tools | <p>Pointed Objects, such as:</p> <ul style="list-style-type: none"> • Screw Drivers • Awls • Pickaxes • Crowbars • Ice picks and forks • Pool cues • Tent stakes | <p>Blunt Objects, such as:</p> <ul style="list-style-type: none"> • Hammers and wrenches • Baseball bats • Golf clubs • Pipes • Frying pans • Shovels • Hockey stick |
|---|---|---|

*Using actual hand and power tools, cooking and eating utensils, and sporting equipment for their primary functions, as intended by the manufacturer, is permitted on-set. For example, a pocket knife is permitted on-set to open cardboard boxes, cut rope and lighting gel. Golf clubs can be used by actors to play golf as part of a scene. Forks can be used to eat food.

Actual firearms, compressed air rifles and handguns, paintball or Airsoft-type guns, crossbows, or any item that can launch projectiles are prohibited from student productions. Sharpened edge (i.e., actual knives, daggers, swords, etc.) and weighted blunt instruments (i.e., maces, clubs, bats, axe handles, pipes, etc.) are not permitted for staged combat use in student productions. Objects that have other primary functions are permitted for their primary use but are not permitted to be used for staged combat. The use of a “prop weapon” in a student production is permitted but must be approved by the instructor-of-record and the Risk Management Panel.

Firearms, in any status of functionality, are prohibited on university property. The use of a prop weapon, outside of a designated production studio or sound stage, is not permitted on UCF campuses. The UCF Police Department must be notified of any prop weapons being brought onto campus (for

studio and stage use) and be provided with a chain-of-custody that outlines how it will arrive, who is handling it, where it will be stored and used in production, and how it will depart campus.

Film and television sets are professional environments, Film and Mass Media students are professionals in training. All student filmmakers, actors, and anyone else participating on a UCF-NSCM-FMM student production is expected to treat all prop weapons as if they are real. That means no unscripted play, brandishing or careless handling of a prop weapon while on set. All scripted use of prop weapons will be done so in a thoughtful and choreographed manner. Any staged combat requires faculty approval, may require additional insurance coverage, and the hiring of stunt coordinator. Safety meetings must be held on each production day a prop weapon is being used. A discussion that provides step-by-step instructions of how the prop weapon will be handled on set. The discussion must permit feedback from cast or crew, especially if someone does not feel safe with the way the prop weapon is being handled, or is going to be handled, on set.

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

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

News Article - Indiana Police Shoot at Actor Playing 'Bank Robber' In Movie

The film's production company had failed to acquire the proper permits, posted no notices of filming, and did not notify local police that a bank robbery scene was being filmed at a local bank. It caused a misunderstanding by local police and almost led to the actor being shot:

<https://www.independent.co.uk/arts-entertainment/films/news/indiana-police-shoot-at-actor-filming-movie-bank-robber-montgomery-country-movies-a7981951.html>

WORKING WITH ANIMALS

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

Students who choose to incorporate animals into their productions must adhere to Humane Society guidelines when doing so - <http://www.humanehollywood.org/images/PDFs/Guidelines2015%20WEB-Revised-110315.pdf> .

WORKING WITH CHILD ACTORS

All actors below the age of 18 years must be accompanied by their legal guardian while participating on UCF Film Program productions. Student filmmakers must not allow the legal guardians of child actors to leave their children unattended on their sets. This includes the children of friends and family members. Student filmmakers must adhere to SAG-AFTA guidelines for working with minors on a film set, using the [SAG-AFTA Young Performers Handbook](#), as the labor rules regarding consecutive workdays and the length of a production day are restrictive.

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

WORKING WITH MOTOR VEHICLES ON-SET

When working with motor vehicles, student productions must be mindful of the inherent risks involved. The UCF-NSCM Film and Mass Media Program does not provide auto liability, compressive, or collision insurance to student productions. That restricts how motor vehicles can be used on-set.

PRODUCTION VEHICLES, PICTURE CARS, CAMERA TRUCKS, AND PROCESS TRAILERS

Production Vehicles are any motor vehicle used by production to transport equipment, cast, and crew to and from each location. In the case of a student productions, this is often your personally owned vehicle or a cargo van or box truck that you have rented. Obviously, students are permitted to use their owned and rented vehicles to transport themselves, equipment, and cast and crew; but they are expected to do so in a reasonable manner and under their own auto insurance policy.

Picture Cars are any motor vehicle used by production in front of camera as part of a scene (e.g., car actors). They can either be parked or driven by actors and/or stunt drivers during a performance. Using a personally owned or rented vehicle as a picture car is permissible, but students must be mindful to what extent that they do. Normal operation of their vehicle is covered under their auto insurance policy, but the moment they start rigging equipment to the inside or outside of the Picture Car they start beginning to misuse the vehicle as define by their insurance policy and could void their coverage. Students who plan on using Picture Cars in their production should submit an Uninsured Activity Application for review and approval by the Risk Management Panel. Even if it just to get feedback to make sure they are operating within safe parameters.

Camera Trucks are any motor vehicle use by production as a moving platform to rig camera or lighting equipment from to film picture cars, actors, or backgrounds. Professional setups often have exterior seats and safety harness equipped so that crew can operate equipment while in motion. It is extremely important to be harnessed when working on a Camera Truck as bumps at high speed can easily eject crew members from the vehicle while in motion or throw them in the event of a collision.

Students are permitted to shoot background plates, using their own vehicles as a Camera Truck, if the vehicle's driver is not involved in the photography and can solely focus on the road. They cannot be an actor taking performance direction. The camera operator must be sitting in a factory seat within the vehicle and buckled in with a seat belt. The camera cannot be obstructing the view of the driver and must be handheld by the camera operator. The vehicle and related activity are not covered under our general liability and auto insurance policies. The vehicle must be insured by the owner.

Students are not permitted to use Camera Trucks to pace and film Picture Cars in motion (Precision Driving) unless they have been approved to do so by the Risk Management Panel.

Process Trailers are traditionally low-profile vehicle transport trailers that Picture Cars are loaded onto and secured. They are typically towed by Camera Trucks to simulate driving on actual roadways. The purpose of this is to remove the responsibility of driving from the actor to the precision driver of the Camera Truck and to provide additional mounting to points to rig camera and lighting equipment. It also allows production to turn off the engine of the Picture Car to improve the sound environment to record better sync dialog when the actors are performing. The vehicle and this activity are not covered under our general liability and auto insurance policies. Students are not permitted to use Process Trailers (Precision Driving) unless they have been approved to do so by the Risk Management Panel. The use of Process Trailers is inherently high-risk and requires that a safety meeting be held on each day of production to go over how the work will be completed and solicit safety concerns from the crew.

PRECISION DRIVING

Precision Driving is a catch all phrase for a wide variety of driving stunts that are performed for motion picture photography. They include extremely dangerous jumps, sharp turns, and excessive speeds but they also provide for proximity driving in relation to camera. Precision Driving must achieve and maintain close distances when being filmed from cameras mounted on camera trucks moving in parallel or when driving quickly past stationary cameras staged in various locations. If they drift too far away, they can become too small in the shot (compositionally) and if they get too close, they can cause a tragic accident.

Having actors delivering lines (performing) while also driving a Picture Car in active traffic is considered Precision Driving, especially if there are cameras and lighting equipment rigged to the inside or outside of the Picture Car. So is pulling a Picture Car on a Process Trailer.

Because of this, Precision Driving - of all types - is considered a high-risk activity. The UCF-NSCM Film and Mass Media Program does not provide general liability or auto insurance to cover Precision Driving. Students who desire to have Precision Driving scenes in their production must submit an Uninsured Activity Application for review and approval by the Risk Management Panel. They will most likely have to purchase additional insurance coverage and may have to hire a professional stunt coordinator. There are requests that will be considered too risky for a student production to undertake; thus, students should align their expectations with what is collectively deemed reasonable for their experience level and budget.

RIGGING EQUIPMENT TO MOTOR VEHICLES

When student productions rig (attach) camera and lighting equipment to their Picture Car, they begin to introduce risk variables that are not considered operating under normal operations. They include obscuring or obstructing the driver's view, adding potential missiles in or outside the cabin (in the event of a collision), and increasing the overall width or length of the vehicle. Because of this, students who rig equipment to their own or rented vehicles, that are operating under traditional auto insurance

policies, run the risk of voiding their auto coverage. The vehicle and related activity are not covered under the program's general liability or auto insurance policies.

Students are not permitted to rig equipment to the inside or outside of Picture Cars unless they submit an Uninsured Activity Application and receive approval from the Risk Management Panel. They will most likely have to purchase additional insurance coverage and may have to have their rigging supervised by qualified faculty or staff.

FILMING MOVING MOTOR VEHICLES

Filming drive-ups, drive-offs, and drive-byes are permitted but only if they are done so with the vehicle operating normally on legal roadways, at safe operating speeds and conditions. No stunts or what otherwise would be considered Precision Driving can be taking place. The vehicle and related activity are not covered under the program's general liability or auto insurance policies. The vehicle must be insured by the owner.

Camera and lighting equipment cannot be rigged on or in the motor vehicle (Picture Car) while it is being operated. The crew and camera equipment must setup in a safe area designed for pedestrians and not unnecessarily vulnerable to collision (i.e., sidewalks, crossing bridges, etc.). When filming drive-ups, the Picture Car should never be driven directly towards camera and the crew. Arrange all parties in a manner designed to prevent accidents from occurring. Always consider what would happen if the vehicle operator mistakenly pressed the gas pedal instead of the brake or was unable to stop in time.

FILMING STATIONARY MOTOR VEHICLES

Scenes using a stationary motor vehicle (Picture Car), that is not running or being operated, are permitted; however, the vehicle and activity are not covered under the program's general liability or auto insurance policies. The vehicle must be insured by the owner.

This includes using a "Poor Man's Process" on the stage or in the field.

THE "POOR MAN'S PROCESS"

The term refers to the film technique of using a stationary vehicle, on a soundstage or in the field, and manually nudging the Picture Car and rotating production lights to simulate the effect of movement and driving. Greenscreens or video projection techniques can also be used to simulate the effect of movement and driving. There is an entire art to selling this and different filmmakers have taken different approaches on how real or authentic they want to image to be. It is recommended that students watch films that have used this technique and research what methods will work best for them.

Students should be mindful of the exhaust of gasoline, diesel, natural gas or propane engines when brought inside a stage. The vehicle should only be running long enough to pull the Picture Car into position and blocked for camera. Leave the stage's elephant door open to help ventilate the area until 15 minutes after the Picture Car has been turned off.

Flammable liquids stored within buildings are very hazardous. Students should mitigate this risk by keeping the vehicle's fuel tank below a quarter of its capacity and the starter battery should be disconnected from the electrical system if left unsupervised (i.e., lunch, overnights, etc.). A fire extinguisher must be always on set.

The vehicle and related activity are not covered under the program's general liability or auto insurance policies. The vehicle must be insured by the owner. Any damage to the vehicle during production is not the responsibility of UCF or the Nicholson School of Communication and Media.

UCF-NSCM-FMM STUDENT PRODUCTION CODE OF CONDUCT

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

APPENDIX

The appendix for this document is made up of a schedule of forms. They are hosted on [the Data Frame website](https://thedataframe.com/policies-and-procedures/) on the *Policies and Procedures* page, located here:

<https://thedataframe.com/policies-and-procedures/>