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Introduction

This manual is provided to Regent University Cinema-Television (CTV) students as a guide to the policies and procedures for Regent University students who produce, direct, edit, or serve as crew on Regent University projects. These projects include, but are not limited to Regent endowment films (Spring, Summer and Fall Films), practicum films, portfolio films, senior project films, music videos, documentaries, class projects and official CTV departmental projects.

This manual also outlines the procedures for securing Regent equipment and facilities.

All Regent University students in the CTV graduate program (Producing MA, Producing MFA, Directing MA, Directing MFA, and Editing MA) and undergraduate program (CTV and Animation) are responsible for the information provided in this document.

Notations are made throughout this document for class projects that are not required to adhere to the same guidelines as larger projects.

This manual may also be referenced on the Regent University website (production office web page).

Personnel

Faculty Executive Producers

As Executive Producers (EPs), Regent faculty provide guidance, counsel and instruction. The EP should be a student’s first stop if there are questions during pre and post-production or while shooting. On Regent endowment films, EP’s are required to be on set at least once a day while students are shooting.

Production Supervisor

Dave Garcia 352-4239 dgarcia@regent.edu

The Production Supervisor (PS) oversees various production matters including but not limited to call sheets, production reports, and budgets.

Safety Manager

Lorene Wales 352-4209 loredur@regent.edu

The Safety Manager provides guidance in industry-standard safety procedures. Never hesitate to call with any safety concerns or to report any accidents or injuries.

NLE Supervisor

Dave Garcia 352-4239 dgarcia@regent.edu

The NLE Supervisor provides guidance and support in post-production, as well as supervision of postproduction facilities.

Operations Manager: Rick Hall 352-4744 rick.hall@regent.edu

The Operations Manager assists students and outside clients with the scheduling of performance, production and postproduction facilities.

Technical Engineer:

Albert Mentore 352-4759 albert.mentore@regent.edu

The Technical Engineer provides technical support of production equipment and post-production facilities. If a facility breaks down, the engineer is usually the one to call.

Studio Production Coordinator

Scott Presson 352-4940 scott.presson@regent.edu
The studio production coordinator assists students and faculty with the setup and operation of the television studio.

**Lighting Supervisor**  
Bill Orsetti, 352-4731  
willors@regent.edu

The Lighting Supervisor assists students and faculty with proper lighting setup and the operation of facilities for in-studio productions.

**Audio Supervisor**  
Ralph Sitton, 352-4749  
Ralph.Sitton@regent.edu

The Audio Supervisor assists students and faculty with the proper setup and operation of all audio facilities, including the television studio, audio post-production suite, Voiceover room and audio edit suites.
Pre-Production

Pitching Sessions
Each semester, a pitching session is held. These sessions are open to all Cinema-Television Students. Students are given the opportunity to pitch ideas that may be considered for a Regent University funded production. Students are encouraged to attend these sessions, even if not pitching. The process is as follows:

- At the start of the semester, the CTV faculty announce the pitching session date(s).
- Students sign up for a 10-minute time-slot, by contacting the faculty secretary in CTV. Students may sign up for up to two different time slots.
- All students are expected to arrive on time for their pitch.
- Students must bring 10 copies of a concept page, which outlines the concept of your project. This may be anywhere from ½ to a full page.
- After the pitching session, the faculty will review the concepts. Students will then be notified which concepts are to be developed.
- Students have one week to submit a treatment that expands the concept, and outlines the story. The treatment may be anywhere from 2-3 pages long.
- The faculty will review the treatments. Students will then be notified which treatments are to be developed.
- Students then have one week to submit a step outline, which flushes out the story in detail.
- The faculty will review the step outlines. Students will then be notified which step outlines are to be developed into scripts.
- Students then have one month to submit a completed script.*
- Faculty will review submitted scripts, and choose scripts for readings. Chosen scripts will be posted on the Regent website.
- Readings are typically scheduled in January of the spring semester. The exact date will be posted yearly on the Regent website. Readings are generally held in Screening Room A.
- Each writer shall have the responsibility of securing actors to read parts.
- Following the readings, faculty will make their final decisions on which screenplays will be produced.

Pitches and screenplays will be judged by the following criteria:

1. Originality
2. Solid story structure
3. Redemptive qualities
4. Innovative concept
5. Suitability for short film

Students should understand that screenplays produced by Regent, using Regent University monies become the sole property of Regent University.

*Scripts must be handed in on 8 ½ x 11 paper, 3-hole punched with brads. Scripts not submitted in this manner will not be read.

Production Calendar
The following applies to any shoot using any of the following Tier-3 equipment: Grip Truck, Film Camera, 700U HD video cameras, Prime Lens kit, Nagra V, Fisher Dolly, Doorway Dolly, or lights 1 kW or greater.
In order to book a shoot at Regent requiring any of the above Tier-3 equipment, students must get approval from their CTV instructor. That instructor will then inform the PS of the dates. The PS will put the shoot on the production calendar posted on the wall in the CTV faculty suite, and on the website. The production calendar will be updated as needed. If there are any production conflicts, these will be worked out between the PS and faculty members. **Please keep in mind that securing dates on the calendar does not ensure that your production will get all the equipment that might be needed.** Rather, students must reserve equipment via the online equipment office reservation system.

**Crews**

1. Your EP must approve all Crew Lists. A copy of your crew list must also be filed with the PS. Projects can and will be cancelled if an attempt is made to have unqualified students operate production equipment. See an example crew list on the Regent website.

2. The Production Team pre-reqs: The project’s producer and production manager should have successfully completed the *Scheduling & Budgeting* and *Producer’s Unit* classes.

3. The Camera Team pre-reqs: The DP, camera operator, first AC and second AC on any shoot using a Regent camera must be qualified for the camera’s tier level. This is the only crew permitted to touch this equipment. The sole exception to this is the student director who may look through the viewfinder to check a shot.

4. The Post-Production Team pre-reqs: The editor should have successfully completed the *Non-Linear Editing* class, or the equivalent. The sound editor and/or re-recording mixer must have successfully completed *Sound Design for TV & Film* or *Audio Production*, or the equivalent.

5. Students may have these production pre-reqs waived by proving competency in each area. For more information contact your EP.

**Budgets**

For all CTV projects that Regent provides funds for.

*Note:* Acquisition and distribution format(s) must be determined and approved by EP in pre-production, and must be reflected in budgeting and scheduling.

1. Your faculty Executive Producer (EP) and the Assistant Dean for Administration must first approve production Budgets before they are submitted to the PS, to be verified for accuracy. Production budgets must be submitted at least three weeks before the student producer expects to have to expend any of the school’s money. This will allow for any changes or corrections to be made, and for the project’s account to be set up.

2. All Production Budgets must be completed on “EP,” “Movie Magic” budgeting software, or (Excel Spreadsheet). Budgets should be submitted as Excel spreadsheets via e-mail or CD-R to dgarcia@regent.edu.

3. Production Budgets must account for all expenses incurred for the life of the project, including pre-production, production, and post-production expenses. Examples of these types of expenditures include photocopies; long-distance telephone calls; gas for the grip truck; expendables on the shoot, such as batteries and tape, DVD duplication, etc.
4. The EP must approve expenses that need to be incurred which are not in the production budget, nor expected to be taken out of contingency.

5. Failure to follow the proper approval process for budgeting might result in students incurring unapproved expenses. **The university will not pay unapproved expenses**, which means the student is personally liable for these expenses.

6. Cost Reports, for all costs incurred during production, must be completed for each expense report. They are to be turned into the EP and PS by the student producer or production manager.

7. At the end of production, it is the student producer’s responsibility to set up a meeting with the EP to balance the budget to date. A status report must then be submitted to the EP and PS.

8. After the film is completed and output in its approved master and distribution format(s), the final, balanced budget is then turned in to the EP and PS.

NOTE: Remember, it is the responsibility of the student producer and director to bring the film in on time and on budget!

**Doing Business**

**NOTE:** All purchases made on behalf of Regent productions using personal cash, personal checks, and personal credit cards, must adhere to Regent’s policies. Any violation of these policies results in an unapproved expense. **The university will not pay unapproved expenses**, which means the student is personally liable for these expenses.

1. **Production Supplies:** Production supplies include film stock, gaffer’s tape, video and audiotapes, etc. It is the responsibility of the production to purchase supplies. Please consult with your EP for more information.

2. **Rentals:** All rentals must be processed via purchase orders or the purchasing card. The cost of all rentals should be in the budget. Rentals must be arranged with the EP and business office at least one week in advance. **The university will not pay cost for rentals not processed through the EP and business office.**

   **NOTE:** Students are **not allowed to rent** any vehicle such as a rental car or truck, with university money, without clearance.

   The university has accounts with specific local vehicle rental companies. These companies must be used for insurance purposes. If you need to rent vehicles with university money, call the administrative dean’s office as soon as possible, at 352-4204.

3. **Paid Services/Services For Hire:** All paid services must be arranged via contracts and purchase orders (or check requests), processed through the administrative dean.

   **NOTE:** Students are **not allowed to hire or contract** for services, with university money, without clearance.

4. **Cash Advance:** In some circumstances, students may obtain a Cash Advance for minor expendables that cannot be arranged for with check requests, purchase orders, or the university purchasing card. Cash Advance requests must be made at least two weeks before the cash is needed.

   **NOTE:** Cash Advance requests will not be processed before budget is approved.
Once a Cash Advance has been processed for an individual, no new Cash Advances will be processed for that individual until the current one is cleared. To clear Cash Advances, all receipts, remaining funds and an expense report must be properly filed with the administrative dean. Cash Advance forms may be found on the website and at the university business office. The EP can provide instruction for properly completing an expense report, in advance.

**NOTE:** Remaining funds from Cash Advances must be refunded to the administrative dean via check—no cash. Please make all refund checks payable to Regent University.

5. **Check Request:** Check Requests may be made for specific purchases. Requests must be made at least two weeks before the check is needed. Check request forms may be found on the website and at the university business office.

6. The EP must be copied on all expenses incurred by the production.

**Tables & Chairs (Regent Property)**

Tables and chairs for craft services and catering may be rented from the Regent University facility services department. Reservations must be made a week in advance.

See the Facility Services web page for rates and a full description of the reservation policy.

Contact Facility Services @ 352-4005.

**Costumes/Wardrobe (From Regent Theatre dept)**

1. The Resident Costume Designer (RCD) has discretion over whether or not to design any student production. However, if the RCD does not design, he or she should be available as a consultant/mentor for the student designer.

2. To borrow costumes for any Student productions:

   a. Director/Producer makes an appointment with the RCD to discuss their needs and comes to this meeting with a list of what they would like to borrow as well as approximate sizes, if available. **This list must be written down.**

   b. When the costumes pieces are assembled, a list is made of the items as well as their condition. Copies of this list are made and given to RCD & the Director/Producer.

   c. If a student designer works on said production, he or she will work within the RCD’s schedule to be determined on a per show basis.

   d. Costume pieces are signed out and a due date is assigned. If the items are **not** returned within a week of due date or the Director/Producer calls explaining the delay, it will result in **suspension of privileges** in the costume shop for the remainder of the semester.

   e. When the pieces are returned, they must be cleaned before being returned to stock. Depending on the number of items borrowed, the RCD will request some assistance from the director or a person of their choosing to wash, mend and return the items to stock.

   f. If an item requires cleaning or washing during the shoot or rehearsal period, the RCD must be contacted about how an item can be cleaned. This is especially important with items like blood (stage or real).

   g. It is the responsibility of the Director/Producer to return borrowed items to the Costume Shop in reasonable condition. Damage to items will be chargeable if the item cannot be repaired and will come out the production budget or the Director/Producer’s pocket.

   h. **Dry Cleaning services are chargeable** to the Production budget (Theatre or Film/Video)
i. If the RCD is not on-site, particularly for film & video shoots, a wardrobe person / running crew must be utilized. That person’s contact information must be available to the RCD and adhere to the protocol for running crew.

j. A window of two to three weeks for this process is desirable. Anything less than 72 hours notice to borrow costumes is NOT acceptable.

k. Keys to the Costume Shop will NOT be handed out.

3. Laundry

   a. Any laundry must be done under the supervision of the RCD or Wardrobe Person. This includes the University’s laundry.
   b. Personal laundry is not to be done in the Costume Shop.

Responsibilities—Wardrobe Personnel (WP) / Running Crew (RCD)

1. WP / RCD is responsible for the day-to-day wear and tear on all costumes for assigned productions.
2. WP / RCD is required to be on-site during all performances and cover the dressing rooms and assist with any fast changes
3. It is the actor’s / stage manager’s responsibility to notify the RC of any repairs or damage to their costume. Repairs are to be done as soon as possible.
4. Laundry for each production is done on a daily basis – to be determined by WP / RC
5. WP / RCD is responsible for strike at end of show. This means removing all costumes, make-up, wigs & costume accessories from the dressing rooms, laundering all washable items, assembling items for transport to the dry cleaner, returning all items to stock after cleaning at the discretion of the RCD.

Responsibilities—Actor

1. The actor is required to supply the following for all performances; underwear, T-shirt or bra, black socks or suntan pantyhose. The actor will discuss these items with the RCD prior to first dress.
2. The actor is required to furnish their own make-up with the exception of Specialty make-up, such as age or FX makeup effects
3. The actor is required to keep his/her make-up station neat.
4. The actor is required to hang up his/her costume after each performance
5. The actor is required to designate what laundry / repairs needs to be done to their costume to the WP / RCD.
6. Starting in Fall, 2003, costumes will be checked in and out from the Costume Shop before and after each performance. A clipboard will be available to write down repairs to costumes.

See the Costume Form on the Regent Website.

Makeup Kit
The Regent University Makeup kit is available to students on a checkout basis. See the Resident Costume Designer for details.

Props (from Regent Theatre Dept)

1. Make an appointment with the Shops at least 2 days before you would like to check out costumes or props.

2. Requests must be made in person or by phone during office hours only. Meetings to look through props will be available on Tuesday or Thursday afternoons. Do not call the theatre office staff at their homes.
3. Checkout forms must be completed prior to the day of check out. These forms must be signed by the advising professor and by the person checking items out. The person checking props out will be responsible for care and return of props to storage as well. If another person will be returning them, their name must appear on the form as well. It is recommended that one person be in charge of all props used in a production. Note that items checked out for use in projects for classes are the responsibility of the person who checked them out.

5. Items can be checked out on Friday (props in the morning, costumes in the afternoon) and will be checked out until the following Tuesday or Friday. This date must be established when the form is turned in. Items can only be returned to the Shops during the listed hours, and it is the responsibility of the production’s props person (not the Shop staff) to return items to their proper storage locations.

6. If props are not returned at the established time a fine will be charged. The fine will be determined based on number of pieces checked out and time overdue. Fines are as follows: $20/day per item for late return. Item not returned in original condition: $50/item needing repair or touch-up paint. Upholstery damage will be charged based on cost of re-upholstering items damaged. Fine will be determined by Shop Supervisors and paid in Theatre Manager’s office.

7. All props must be returned in the same condition in which they were received, unless discussed before check out with the appropriate supervisor. Costumes must be cleaned according to the directions of the Costume Shop Supervisor. A note of this must be made on the checkout form. A fine will be charged to anyone who returns props not in their original condition. Fines for individuals working on class projects are billed to the individual. Fines for items used on school-sponsored projects will be billed to the production.

8. Faculty and staff (full time, part time and graduate assistants) are not permitted to open storage or check out equipment without the Shop Supervisor or designee present. Security will not open storage areas for people wishing to checkout items.

**Scheduling Your Film**

1. A project must first be booked on the production calendar with the PS, by the project’s EP.

2. For any project shooting more than two days, a production strip board or production schedule must be filed with the PS and the project’s EP at least one week before the start of principle photography.

3. Students should include the appropriate COM School Tech Ops personnel in pre-production planning meetings when their production will utilize the services of those personnel or will involve any production location within the COM Building.

4. The production board or production schedule must be completed on Movie Magic or EP Scheduling software.

5. Production schedules must be carefully constructed. Do not attempt to schedule too many script pages on one day! For local locations, normal shoot days must last no longer than **ten hours** from crew call to final wrap. With the EP’s permission, a local location shoot day may be extended to twelve hours. Shoot days or shoots at local locations may not in any event last longer than twelve hours from crew call to final wrap! For distant locations, a normal
shoot day is considered twelve hours, which may be extended to fourteen hours with the EP’s permission. Distant location shoot days may not in any event last longer than fourteen hours!

<table>
<thead>
<tr>
<th>Type of Shoot</th>
<th>Normal Shoot Day</th>
<th>Extended shoot day with EP approval</th>
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<tr>
<td>Local</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>Distant</td>
<td>10</td>
<td>14</td>
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6. Be sure to refer to the pre-production checklist on the Regent website to ensure all tasks are completed prior to shooting.

7. The personnel in the COM School Tech Ops Dept. have a combined total of almost 100 years of experience in audio, lighting, field production and the engineering areas of the professional, broadcast Television industry, including film and video production. Please feel free to tap into this wealth of practical experience when planning your production.
Production

General Production Procedures

Students are required to place the following production calls to the PS: 1st shot, 1st shot after lunch, and wrap. Calls should be placed to the following number, 352-4239.

1. On night shoots, if requested, female students must be escorted to their cars at the end of the shooting day. In addition, female students are strongly encouraged to arrange escorts to their homes and literally to their front doors. A shoot qualifies as a night shoot if shooting begins in the evening, 4p-12a and finishes anywhere from 12a to 7a.

2. Production schedules must include a day to check out and a day for return of equipment. A large film or video shoot might take the greater part of a day to check out or in. This is because the equipment GA’s and students must carefully examine each piece of equipment. Do not plan to shoot on a check out or return day! Keep in mind all students are responsible for the information provided in the CTV Equipment Guidelines.

3. Talent and crew must be given at least ten hours turnaround, from the wrap of one day’s shooting until the call time of the next day’s shoot.

4. Cast and crew must be given a meal break no later than six hours from the start of work. After the second six hours of work, a walking meal or meal break must be taken.

5. Productions should not be scheduled to conflict with other classes that the cast or crew may be in. Missing class to be on a shoot is not an adequate excuse. In emergencies, contact your Executive Producer.

6. Any shoot that goes beyond the approved 10 or 12-hour day will be fined as follows:

<table>
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<tr>
<th>Unapproved Fine:</th>
<th>$100.00</th>
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<tr>
<td>Overage fine for every unapproved hour shot:</td>
<td>$50.00</td>
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</tbody>
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(Example: A film shoots 1 hour and 15 minutes unapproved. They are fined $100 for the infraction, $50 for the first hour, and $50 for the start of the 2nd hour, for a total of $200.)

Fines will be attached to the Director’s student account via the business office.

7. Production schedules which require any personnel and/or equipment support from the Technical Operations Dept. shall observe all Federal and State Holidays. The EP and the Director of Engineering must approve any exceptions.

Releases

1. If shooting with children under the age of 16, theatrical permits must be obtained by the Producer or 1st AD, filled out and sent to the Department of Labor at least 5 days before children are to work. These are not our rules; these come from the Department of Labor for the state of Virginia. Failure to comply will result in using children illegally. For more information on child labor laws see their website (www.dli.state.va.us/labor_law.html).
2. A copy of the final Shooting Script along with a Script Release must be turned into the PS with the budget, before shooting begins.

3. Talent Releases for all talent seen or heard in the project must be handed into the PS with the Daily Production Reports. Only one release is needed for each person, but it must be obtained the first day that person participates in the project and it must be signed before the actor appears on camera. Minors must have the signature of their parent or legal guardian. Use the "Consent and Release" form found at:

   http://www.regent.edu/acad/schcom/production/forms.htm

4. Before a project is allowed to proceed to a sound mix, a Music Release signed by the composer and/or performers of any music on the sound track must be filed with the PS. A note on music, it is Regent University policy that all music for a Regent endowed film becomes the sole property of Regent. Therefore, students are required to complete a music release with their composer, or use music from the Audio License music library. Exceptions to this rule can be made on a case-by-case basis.

Reports
1. **Camera Reports:** No exposed film will be sent to the lab for processing without properly completed Camera Reports and Production Reports. Blank forms may be obtained from the website.

2. **Daily Production Report:** The Daily Production Report must be submitted to the PS each day the project shoots or spends money. They must be delivered the following day by 5:00pm (this is standard in the industry). The student producer, the production manager and the 1st A.D. must sign the daily production reports. Daily production reports are a legal document: intentionally filling in an untruthful daily production report constitutes fraud. Incorrect Production Reports will be returned to the student(s) for revisions. The production reports may be e-mailed or delivered to the PS.

3. **Call Sheets:** Call Sheets must also be delivered to the Safety Manager, PS, EP and faculty secretary by 5pm before each shoot day.
Post-Production

Post-Production Procedures
After principal photography is completed, the producer and/or director and/or editor meet with the EP to set up a post-production schedule. The post-production schedule must then be submitted to the Chair of Cinema-Television. It is the producer’s responsibility to make sure the editing team meets all of their deadlines. Failure to do so may result in exclusion from the annual Regent University Film Showcase. See the website for a sample post-production schedule.

Video Post-Production (Non-Linear Editing or “NLE”) Suites
NOTE: The CTV department does not provide NLE systems for general student use. Systems are provided for university-endowment projects, portfolio projects, and senior projects, only.

In order to use the CTV video editing suites, students must successfully complete the CTV-556 or CTVu-356 Non-Linear Editing (NLE) course, or pass an NLE Qualifying Test. Additionally, students must have media storage—either in the form of an external hard drive or as a drive allocation on the CTV media server. Students are not allowed to use the NLE internal drives for editing. All unauthorized media will be deleted from the Regent CTV NLE’s—no exceptions.

You are not permitted to re-patch (re-cable) any editing facilities. Doing so will result in the loss of your equipment privileges, indefinitely.

Students are required to reserve their post sessions, via the Com-Arts facilities reservation web page.

1. Non-Linear Editing Classroom (Com-138) Macs.
   The Macs in the NLE classroom are only available for use by students currently enrolled in an NLE class, working on NLE assignments.

   During class sessions in the NLE classroom, these Macs will only be available for class use.

2. Color-Correction System (Com-133J)
   The Color-Correction Mac is available for the color-correction phase of university-endowment projects and portfolio projects.

   Students enrolled in a current NLE class have scheduling priority during the semester.

   For university-endowed projects, students not currently enrolled in NLE classes must pass an NLE Qualifying test, in order to use this system. Approved students will be assigned an account and password, which will expire at the end of the project or the end of the semester, whichever is sooner.

3. Non-Linear Edit Suites (Com-133A, 133B, 133K, 133L)
   The NLE systems are only available for university-endowment projects, portfolio projects and senior projects.

   For university-endowed projects, students not currently enrolled in NLE classes must pass an NLE Qualifying test, in order to use this system. Approved students will be assigned an account and password, which will expire at the end of the project or the end of the semester, whichever is sooner.
NLE Suite Reservations
1. Reservations are limited to four-hour blocks, and MUST be scheduled in advance. Longer reservation blocks are granted only by written permission of the supervising CTV professor.
2. In the event that a student has booked an edit shift, and then finds that they do not need the time, it is imperative that they contact the scheduler to advise of the cancellation, so that the room can be made available to others.
3. Unauthorized usage of the suites, or multiple shift cancellations without proper notification may result in the loss of the student's Card Reader access to that room.
4. Facilities Requests, Keyscan Access Requests & Equipment Reservation Forms will be posted on the website. After the student fills out the form, it should be submitted to the appropriate professor for approval before being forwarded to the scheduler (which at this time is the Operations Manager) for input into ScheduAll.

(Note: Currently, students will not have direct access to ScheduAll, so students should check the schedules posted on the suite doors, or the schedules posted outside the scheduler's office when submitting their request for edit times, etc.)

Access to NLE Suites
1. The University Keyscan Card Reader System controls the locks on all post-production suites. Keyscan cards are attached to your student ID, and must be activated by the Operations Manager (COM-226).
2. Each student must submit a Keyscan Request (from the website) to the appropriate professor for approval to access only the rooms that are necessary for that student. The professor will forward the approved request to the Operations Manager for implementation.
3. Access is granted to each space within the building on a semester-by-semester basis, and the process must be renewed at the beginning of each new semester.

Pro Tools Audio Post-Production Suites
In order to use the CTV audio post-production suites, including the audio editing suites, the Voice-Over/ADR suite, or the audio mixing suite, students must be enrolled in (or have successfully completed) CTV-658 Sound Design, as well as CTV-556 Non-Linear Editing courses (for video-based work), CTVU-258 Audio Production, CTVU-356 Non-Linear Editing, or demonstrate proficiency (to the satisfaction of the Audio Supervisor and the NLE Supervisor) in ProTools, with professional outboard audio equipment, and the digitizing suite.

Pro Tools Suite Reservations
1. Reservations are limited to four-hour blocks, and MUST be scheduled in advance. Longer reservation blocks are granted only by written permission of the supervising CTV professor.
2. In the event that a student has booked an edit shift, and then finds that they do not need the time, it is imperative that they contact the scheduler to advise of the cancellation, so that the room can be made available to others.
3. Unauthorized usage of the suites, or multiple shift cancellations without proper notification may result in the loss of the student’s Card Reader access to that room.
4. Facilities Requests, Keyscan Access Requests & Equipment Reservation Forms will be posted on the website. After the student fills out the form, it should be submitted to the appropriate professor for approval before being forwarded to the scheduler (which at this time is the Operations Manager) for input into ScheduAll.
(Note: Currently, students will not have direct access to ScheduAll, so students should check the schedules posted on the suite doors, or the schedules posted outside the scheduler’s office when submitting their request for edit times, etc.)

Access to Pro Tools Suites
1. The University Keyscan Card Reader System controls the locks on all post-production suites. Keyscan cards are attached to your student ID, and must be activated by the Operations Manager (COM-226).

2. Each student must submit a Keyscan Request (from the website) to the appropriate professor for approval to access only the rooms that are necessary for that student. The professor will forward the approved request to the Operations Manager for implementation.

3. Access is granted to each space within the building on a semester-by-semester basis, and the process must be renewed at the beginning of each new semester.

Distribution

Distribution Procedures
Films funded by Regent will be distributed by Regent to film festivals. Students are encouraged to bring festivals they feel appropriate for their films to the attention of their EP’s. In some cases, student portfolios may also be sent to festivals, with fees and shipping paid for by the university. Students should talk to their EP’s for further information.

Production Stills
Taking the right stills during production is crucial to publicity and distribution efforts. See the following “Production Stills Guidelines.” Make sure your stills photographer gets a copy of this.

Regent University Student Film & Television Projects
The following guidelines should apply to all projects that could possibly be considered for the Naro and festivals.

What to shoot w/crew (10% of your stock)
Director “directing” actors
Director next to camera, “working”
Camera operator w/eye to lens
Sound mixer with good view of Nagra and/or Mixer
Medium to wide shot with camera and operator, boom, actors and director watching.

What not to shoot
Crewmembers smiling at the camera (these are useless).
Crewmembers doing anything but working.

Shooting the Action
Get as close to the film camera as possible and try to replicate what the camera shoots. Shoot only rehearsals unless the shot is MOS. Sometimes good shots can also be taken on a take immediately before “action” and after “cut.”
Try to catch emotional moments between the characters or shots that showcase the emotional state of the character. 
Also try to catch action shots, if applicable. 
Think about what might be a good shot for the film poster, video cover, or a shot that tells what the story is about (without giving away too much). 
Be sure to discuss what shots would be good to get with your director, producer, and Executive Producer.

**The Process**

Get cash from your producer. 
Check out the CTV digital camera from Dr. Wales. 
Purchase batteries and memory card. 
At end of principal photography turn memory card in to producer.

For further information, feel free to contact Lorene Wales, 352-4209.
Equipment Guidelines

INTRODUCTION
Use of the equipment from the School of Cinema-Television (CTV) Equipment Office is a privilege with corresponding rules. Failure to follow these rules will result in monetary penalties, loss of privileges, or both.

Equipment Office Hours
The equipment office will post regular, weekly hours, typically 9:00 A.M. until 12:00 P.M., and 1:00 P.M. until 5:00 P.M. This is subject to change.

The equipment office phone number is: 352-4240

Equipment Eligibility Policy
CTV Equipment may only be used for:
- CTV & CTVU class assignments
- MA portfolio projects
- Official CTV departmental projects
- Journalism class assignments
- CTVU senior class projects

Tier 1 CTV equipment is available for class assignments, by currently-enrolled students who’ve successfully completed CTV-502 or CTVU-102, and who’ve filed a signed Equipment Policy Agreement with the Equipment Office.

Tier 2 & 3 CTV equipment requires additional qualifications. Please see Tier Eligibility policies below.

Camera Tiers
Regent’s video and film cameras are available for class assignments, to currently-enrolled CTV students (graduates and undergraduates), who have successfully completed the following courses:

Tier 1: CTV 502/CTVU 102 Equipment Workshop
SD Cameras: Sony DCR-TRV900, Sony DSR-PDX10, Sony DSR-PD150
HDV Cameras: Sony HVR-HD1000U

Tier 2: CTV 546/CTVU 446 Cinematography
SD Cameras: Sony DSR-570, JVC GY-DV500
HDV Cameras: Sony HVR-V1U, JVC ProHD GY-HD100
HD Cameras: JVC ProHD GY-HM100U

Tier 3: CTV 546/CTVU 446 Cinematography (for Endowed Projects or by Special Permission, only)
Film Cameras: Arriflex SR3, Arriflex SR2, Arriflex S, Arriflex BL, Aaton, Camera Products CP-16
HD Cameras: JVC ProHD GY-HM700U

Grip/Lighting Tiers
Regent’s grip and lighting equipment is available for class assignments, to currently-enrolled CTV students (graduates and undergraduates), who have successfully completed the following courses:
Tier-1: CTV 502/CTVU 102 Equipment Workshop

Lighting: Arri Combo kit, Arri 650 kit, Red Head kit, Lowel kit, gel-kit, gloves C-47s, 18x24 Nets & Flags, 24x36 Nets & Flags

Electric: Stingers, Cube Taps

Grip: C-Stands, Mafer clamps, scissor clamps, sandbags, Wheelchair dolly

Tier-2: CTV 545/CTVU 345 Lighting

Lighting: Arri HMI, Desisti HMI, Arri 1K, Mole Tweenie II, Mole Baby, Mole Junior, Mole 2K Zip, Pepper kit, LED kit, Fluorescent kit, China balls

Grip: Taco Cart, Applebox sets, Highboy stands, Lowboy stands, Ianiro Lighting stands, Junior Mole stands, Baby Mole stands, 8' ladder, 4x4 Frames (w/silk, flag, nets [1x, 2x]), 6x6 Frames (w/silk, flag, nets [1x, 2x]), Doorway dolly, Skateboard Dolly

Tier-3: CTV 545/CTVU 345 Lighting (but limited to Endowed Projects or by Special Permission, only)

Grip: Fisher dolly w/track, 12x12 Frame (w/silk, flag, nets)

Tier-4: Special Test & Insurance Clearance (Endowed Projects or by Special Permission, only)

Grip: Grip Truck

Audio Tiers

Regent’s audio gear is available to all currently-enrolled CTV students (graduates and undergraduates), who have successfully completed the following courses:

Tier 1: CTV 502/CTVU 102 Equipment Workshop

Shotgun Mics: Sennhieser ME-67 (w/pistol grip & windscreen), Audio Technica AT-8035

Lav Mics: Sony ECM-77B, Sony ECM-44B

Handheld Mics: Electro-Voice 635A

Accessories: Sony MDR-V76 Headphones, Boom Pole, XLR cables, BeachTek XLR adapter (for Sony TRV-900 or HD1000U)

Tier 2: CTV 658 Sound Design/CTVU 258 Audio Production

Recorders: Fostex FR-2

Mixers: PSC Alpha Mix

Shotgun Mics: Sennhieser 416, Sennheiser 816

Lav Mics: Lectrosonic Wireless Lav Kits, Sony ECM-50ps

Accessories: Audio Cart, Shockmount Pistol-Grip, Blimp, Fuzzy Windscreen

Tier 3: CTV 658 Sound Design/CTVU 258 Audio Production (Endowed Projects or by Special Permission, only)

Recorders: Nagra IVS-TC, Nagra IV-L
Video Tape Recorder (VTR) Tiers
Regent's VTRs are available for class assignments, to currently-enrolled CTV students (graduates and undergraduates), who have successfully completed the following courses:

**Tier 1:** CTV 502/CTVU 102 *Equipment Workshop*
- **SD VTR:** Sony DSR-11

**Tier 2:** CTV 556/CTVU 356 *Non Linear Editing*
- **HDV VTR:** Sony HVR-M25AU

Equipment Reservation

NOTE:
- Faculty will only approve equipment for assignments from their current classes.
- Only the student using the equipment may reserve it and check it out.

The 48-hour policy
Equipment and facility requests must be submitted at least 48 hours in advance of the desired checkout time. Plan ahead so your professor has time to approve it before your anticipated pick-up appointment. There are no guarantees for anything less than 48 hours.

Reservation Form
Students must request equipment via the equipment office web page. The request forms must be completely filled out and submitted through the web page, and must have the proper faculty member’s approval. The equipment office graduate assistant cannot reserve equipment for you.

The online equipment reservation form can be found at:

[http://www.regent.edu/acad/schcom/equipment](http://www.regent.edu/acad/schcom/equipment)

Reservation requests are granted on a first-come, first-served basis. Be sure to reserve everything you need, as early as possible. Modifications to reservations are not allowed, so any additional equipment requests will require an additional reservation. The earlier you make your reservation, the less chance you’ll have scheduling conflicts, and the better your chances of getting everything you request.

Equipment Check-Out Appointments
The reservation form requires you to schedule a check-out appointment. The equipment will be put on reserve for you, to be picked up at this scheduled time. Reserved equipment is not available to anyone else. Because of the high demand for equipment, and because of the time constraints on equipment office personnel, late or missed appointments cannot be allowed.

Reservation Priority
Equipment is reserved on a first-come, first-served basis. Request forms that are improperly or
incompletely filled out will lose priority position. Be sure to fill out forms properly and completely. In rare situations, equipment reservations can be bumped during comprehensive exams week, by students completing their exams, and by some portfolio and endowment film priority situations. The equipment office will make every effort to notify you immediately of any reservation changes.

Training prerequisites
Regent’s equipment has various training pre-requisites. Please read the Camera, Grip/Lighting and Audio Tier Eligibility sections, above, to be sure you are eligible to check out the equipment you are requesting.

Reservation Durations
Equipment can be reserved for 48 hours (two days) on weekdays, and 72 hours (three days) on weekends. Note: equipment checked out on Thursday is limited to a 24-hour reservation. Exceptions can be granted on a case-by-case basis, and must be approved by the CTV chair.

Reservations Extensions
Students may request a one-day extension of their reservation period, for a $30 extension fee. Extensions will only be granted if there is no scheduling conflict. Extensions will not be granted for reservations that are scheduled for Friday returns.

Checking Out Equipment
You must thoroughly check the equipment you receive. All of the cameras, light kits, and other equipment kits have labels indicating the contents. Unless stated otherwise, equipment is considered to be whole when it’s provided to students. You must verify that the contents of the case match the label, at your pick-up appointment. Let the equipment office personnel know if anything is missing, before you check out the equipment. If you return the equipment with an item missing, you will be charged for the missing piece(s).

Likewise, the equipment is considered to be in good working order and in good repair when given to you. You must verify that the equipment works, and note any damage you find. If equipment is returned with damage, or a malfunction, you will be charged for repairs unless the problem was noted at check-out.

Note: Students should plan adequate time to build and inspect cameras prior to use (this is standard industry procedure). It is the student’s responsibility, not the equipment office’s, to ensure that every item is in good working order.

Equipment Return Appointments
The reservation form requires you to schedule a return appointment. You must return equipment during your scheduled return appointment, and it must be in the same orderly fashion in which you received it. All cords must be properly wound and all items must be in their proper cases. The equipment office personnel will not check in equipment that is not in proper order; you will be asked to repack the equipment before it is checked in.

Do not!
Do not attempt to return equipment outside of office hours (9:00 A.M.- 12:00 P.M., 1:00 P.M. – 5:00 P.M., Monday - Friday). Do not try to contact equipment office personnel at home! Do not
ask anyone to let you into equipment storage areas after hours. Do not leave equipment in any room or hallway, unsupervised; doing so will mean the indefinite loss of equipment privileges.

Late Fees
- A $15.00 late appointment fee will be charged if you are more than 15 minutes late for your scheduled check-out or return appointment.
- An additional $15.00 restocking fee will be charged for missed check-out appointments.
- A $30.00 late return fee will be charged for each day you’re late, starting on the originally scheduled return date, up to the new-purchase replacement cost of the equipment.
- Late fees must be paid by check to the equipment office—please make checks payable to Regent University.
- Check-out privileges will be suspended until late fees are paid in full.
- Only the Dean or Associate Dean can waive or reduce the equipment late fees, via signed note to the equipment office.

Late appointments: Check-Out
Appointments are scheduled to give equipment office personnel time to process each request, in addition to other office duties. If you are going to be late for any reason, call the equipment office immediately. You are considered late if you arrive more than 15-minutes after your scheduled check-out appointment time, and a $15 late appointment fee will be charged.

If you contact the equipment office before your scheduled check-out appointment, they will attempt to reschedule your appointment for later that day. You will still incur a $15.00 late appointment fee, but your equipment will remain reserved for check-out at your rescheduled time.

However, if you don’t contact the equipment office before your originally scheduled check-out appointment, or if the appointment can’t be rescheduled for that day, your reservation will be cancelled, and you will be charged an additional $15.00 restocking fee.

The equipment office will not alter their closing time to accommodate late appointments.

Late Appointments: Returns
Late equipment returns are worse than late check-outs. The demand for equipment is very high, and turnaround times can be very short. If you do not return your equipment within 15 minutes of your scheduled return time, you will be charged a $15 late appointment fee.

If you’re going to be late, you must call the equipment office, immediately. If you don’t contact the equipment office prior to your scheduled return appointment, or if you don’t return equipment within business hours on the original due date, you will be charged an additional $30 late return fee, that first day, for a total of $45; and an additional $30 late return fee, for every day late, thereafter, up to the new-purchase replacement cost of the equipment.

The equipment office will not alter their closing time to accommodate late appointments.

Grip Truck Driver Policy
The following applies to all Regent students/staff who need to drive, even if only one time.
Driving Vehicles on Behalf of Regent University:
Individuals who drive rental vehicles or Regent-owned vehicles on behalf of the University are required to maintain an acceptable driving record in accordance to the standards of our insurance company. Individuals who drive routinely (more than three times yearly) must submit their driver's license information to Administrative Services for DMV verification. A driver questionnaire is available on the website for your use (http://www.regent.edu/admin/admsrv/driverhistory2.pdf)

Administrative Services maintains a list of drivers approved by the insurance company. Any driver found to have an unacceptable DMV record will be contacted immediately and will NOT be permitted to drive on Regent University business. The individual's supervisor will also be notified if driving privileges are denied. Individuals who are on the list of approved drivers and continue to drive on University business will have their DMV record evaluated annually. It is the driver's responsibility to notify Administrative Services immediately of any changes in his driving record, by emailing admvcs@regent.edu, or calling x4442.

Individuals needing to drive University or rental vehicles on an occasional basis, usually once or twice yearly, need to complete the driver questionnaire found on the Administrative Services web page http://www.regent.edu/admin/admsrv/driverhistory2.pdf. The driver questionnaire should be submitted to admvcs@regent.edu at least three days prior to departure. This will be kept on file as your testimony to your acceptable driving record. Your driving record will not be verified unless you will be driving more frequently for the University.

Using a hand-held cell phone or engaging in any distracting activity while driving a rental vehicle or Regent-owned vehicle on behalf of the University is strictly prohibited. Driving privileges will be revoked for any individual engaged in unsafe driving habits.

All individuals driving for Regent University business should carry the Accident Information Pamphlet listing the Regent vehicle insurance company name, policy number, policy expiration date, and phone number. There are also instructions to follow in the case of an accident. The pamphlet can be requested from the Office of Administrative Services at x4008.

If you have not informed Administrative Services that you utilize rental vehicles, please do so immediately.

Grip Truck Return
The grip truck must be returned cleaned, and properly packed. If the grip truck requires cleaning or repacking by equipment office personnel, you will be charged a $50.00 Cleaning Fee.

Equipment Breakdown
Students should immediately report any equipment malfunction, breakdown or potential problem to the equipment office. If problems occur after regular office hours, please email the equipment office. Students should not attempt to repair equipment. Any burned or broken lamp bulbs should be returned to the equipment office. Productions or students that do not return burned bulbs will be charged for the bulb.

Negligence
Students are responsible for the replacement cost of lost items or equipment damaged while in their care. In the event of lost or damaged equipment, you will be contacted by the equipment office regarding replacement and/or repair costs. Costs will be collected via check, made out to Regent University. You will not be allowed to check out equipment until you remit the cost to the equipment office.
Facilities Usage Guidelines

Shooting on Campus
Arranged through Administrative Services: 352-4442 or 352-4008

Any students wishing to shoot productions on campus (including student housing) must receive prior authorization from Administrative Services. Please contact Administrative Services for further information or to schedule authorization.

Com/Arts Building
Arranged through the Com/Arts Operations Manager, via website:  
http://www.regent.edu/acad/schcom/facilities/forms.htm

This includes the Main Theatre, Studio Theatre, TV Studio, Film Stage, Screening Rooms, Acting Labs, etc.

NOTE: Faculty will only approve facilities for assignments from their current classes.

1. Access to all spaces within the COM Building can be scheduled through the FACILITIES REQUEST Form on the website:  
http://www.regent.edu/acad/schcom/facilities/forms.htm

   Fill the form out completely and submit it to the appropriate Professor for approval. Once you have obtained approval, bring the request form to the Operations Manager’s office at COM-226.

2. Confirmation of the booking will be sent to your Regent e-mail. In the event that your requested time is not available, the Scheduler will contact you, either by phone or e-mail to arrange a different time.

3. Schedules for each suite are usually posted on the door of each suite, however more up-to-date calendars can usually be found on the COM School website at:  
http://www.regent.edu/acad/schcom/facilities/forms.shtml

4. “Real-time” schedules for all Post Production suites can be accessed on the web at:  
http://schedule.regent.edu/eclient/MainPage.asp

   This is the ScheduAll “e-Client” module. Login can be accomplished by using the LOGIN name: POSTGUEST and the password: POST. If you experience any difficulty logging into this scheduling software, please contact the Operations Manager at x4744.

5. It is the intent of the school to give students priority to the rooms and equipment in the COM Bldg. on a normal basis; however, students need to be aware that this may not be the case once the University has a previously signed contract reserving a room.

6. Due to the usage of the Film Stage as a rehearsal hall for the Theatre Dept. as well as a storage area for the Music Shell and sets for the TV studio & Theatres, this room may not be available to all students at all times.
7. **Screening Rooms A & B** (when the event requires Smart Podium/Video Projector usage) must have an Engineering Dept. staff member scheduled and present. This is also the case for any event that requires electricity (except convenience outlets), audio, lighting OR ANY special effects in the TV Studio, Main Stage, Film Stage, Studio Theatre, or classrooms.

8. The **Grand Lobby** is off-limits for video and/or film production due to the fragile nature of the marble floor.

9. All **Special Effects**, especially smoke and fog generation, within the COM Building MUST be scheduled at least 7-days in advance with the Operations Manager (x4744) via the Facilities Request Form on the website. Requests, which are not received by the Operations Manager at least 7-days in advance of the proposed date of production, will not be approved. Students should be advised that there are only a few areas within the building that are approved for the use of smoke and/or fog. Be sure to check with the Operations Manager for up-to-date information on the current list of spaces that have been approved for the use of smoke/fog.

**Leaving a facility**

1. If you need to leave your facility during your scheduled work time but plan to return, post a note saying who you are and when you plan to return. If the equipment graduate assistants or the school engineer find a lab with the machines turned on but no one present, the machines will be turned off and all tapes or tools will be collected.

2. Turn off all machines when you leave that you turned on when you arrived.

3. Suites and studios are only to be used for Regent funded films, portfolios, comprehensive exams and class projects.
Safety
The following information outlines the guidelines and procedures for the Regent University Production Safety Program. The program was implemented to ensure the safety of CTV faculty and students working on large class projects, summer films, practicum films, portfolios, etc.

Purpose
The purpose of the safety program is two-fold. First, students are rarely experienced when they come to film school. They are working long hours with expensive, sometimes heavy equipment for the first time. The Regent University Production Safety Program is designed to help students become aware of safety issues, and guide them in safety procedures. Second, in the mid 1980s it became standard in the industry for feature films to use Safety Managers. This was as a result of horrific accidents on sets like, The Twilight Zone. The Safety Manager not only attempts to protect the crew and cast, but also serve as a check, in cases of liability.

Safety Manager
The Safety Manager follows the production calendar as provided by the PC, contacts the producer and director of upcoming productions and schedules a meeting (prior to principal photography). At that meeting completed storyboards shall be provided to the Safety Manager and examined with the student director present. If subsequent storyboards are created, the director must again meet with the Safety Manager.

The Safety Manager shall discuss any shots that appear to be hazardous to either crew, cast or community and either advise students on how to execute the shot safely, or, if the Safety Manager deems so, may prohibit students from shooting that particular shot, in consultation with the films’ Executive Producer.

The Safety Manager shall then create and distribute a “Safety Memo” to the following personnel: Executive Producer, Producer, Director, 1st AD, 2nd AD, and DP or PD when applicable. The memo will outline the result of the safety meeting stating any recommendations or restrictions for shooting.

The Safety Manager will keep a file of safety memos for each shoot that shall be made available upon request.

The Safety Manager will also use his/her discretion in attending film shoots where there is a concern for safety. The Safety Manager shall have the power, in consultation with the Executive Producer, to stop shooting if students are engaging in dangerous practices. If the Executive Producer is not present, and a reasonable attempt has been made to contact the Executive Producer, the Safety Manager reserves the right to terminate shooting at his/her sole discretion. If the Safety Manager and the Executive Producer are not in agreement, the Dean of the College of Communication and the Arts shall make the final decision.

Productions
Productions which fall under the Safety Manager’s jurisdiction include, but are not limited to Advanced Motion Picture Production, Advanced Television Production, student portfolios, music videos, large class projects taking 3 or more days to shoot and practicum films. The Safety Manager shall be available to advise smaller class projects, or any other special projects at the request of the course instructor.
Locations
Care should be taken in the choice of location. There are some neighborhoods in the Tidewater area that may be deemed too dangerous to shoot in. The Safety Manager must be informed of where each location is and what hours the students would like to shoot. If an area is deemed questionable, the production must hire security for the duration of their shoot at that location.

Power Requirements
The Safety Manager, in consultation with the COM School Lighting Supervisor will determine the appropriate provision of power when using university facilities. A survey of all production locations must include information regarding power availability and anticipated power requirements for each specific location. For any location where source power is questionable, the University will require a Generator (with a qualified operator) of sufficient size to supply an adequate power supply for the production. No electrical tie-ins will be performed by non-qualified individuals.

Security
If the Safety Manager, in consultation with the Executive Producer, determines that a shoot requires security, the individual or company hired must be an experienced security professional such as an off-duty policeman. The Executive Producer shall approve such hired personnel.

Weather
Some weather conditions are detrimental to shooting. Care must be taken to provide crew and cast with adequate sustenance in extreme weather conditions (i.e. abundant water supply on hot days, warm drinks on cold days). Cancellation of any production, due to extreme weather conditions (rain, hurricane, heat) is to be determined by the films' Executive Producer.

In addition, cancellations of exterior locations due to rain shall have the input of the lighting team, CTV lighting engineer and Executive Producer.

Safety Issues
Regent is very serious about safety. It is important that you take the time to read the issues indicated for each section. Every CTV student is responsible for this information. In addition there is the Industry Wide Labor Safety Guidelines. Students may be referred to this document when applicable. The document can be linked to from the Regent website.

In Case of Accident/Injury
All accidents and injuries MUST be reported to the Safety Manager as soon as possible. The producer is to fill out and turn in an accident report to the Safety Manager and Executive Producer within 24 hours of the incident. If an accident occurs, requiring that a cast or crewmember to be taken to the hospital, the Executive Producer and/or Safety Manager, once informed, will meet the student(s) at the hospital.

Any first aid administered on set MUST be reported on the production report. No injured persons are to travel alone to a hospital or urgent care facility.
If an accident occurs on the Regent University property and the Executive Producer is injured, the producer must notify the university Benefits and Employment Specialist. If any crew or cast member is injured the producer must notify the University Purchasing Manager.

Production Insurance
If an accident occurs outside of Regent University property students need to understand that they will only be covered by their own personal medical insurance. Exceptions to this include if any university vehicle or equipment malfunctions, causing injury.

In other words, Regent will not be liable for any medical costs if a student is injured on a student production. The only case where Regent would be liable for costs is if Regent-owned equipment or facilities malfunction, causing injury.

Code of Conduct
Regent University’s film and television program strives to provide all students, regardless of race, color, gender or faith equal opportunity to learn and experience the professional skills that will prepare them for a career in these respective fields. In order to insure this opportunity our school has established a code of conduct for all students to understand and practice in the classroom, on location and in post-production.

The Spiritual Foundation for Equality
The word of God calls instructs us to follow Christ's example to "treat others as better than we treat ourselves (Philippians 2:3)." We believe this truth should be exhibited in the workplace to honor God’s word and demonstrate a powerful difference in the world. This is a charge that requires faculty and staff of the University to provide equal opportunity to participate in student film and television projects.

- When a film or television production is scheduled, students will be chosen for positions based upon registration for the class/workshop or practicum, their natural talent, learned skills, personal demonstration of responsibility, and willingness to serve as team member on a respective film or television production. If a student has met the academic and production prerequisites for the given project and feels he or she has been treated unfairly, they should immediately address their protest to the faculty or staff member in charge of the production.

- After consideration, if the student feels a fair accounting has not been provided, the student may address the matter to the department chair. A final request for review of the matter can be lodged with the Dean of the school. As in the professional world, every individual cannot be given the desired position on a production. Every effort will be made for a fair evaluation and assigning of students to production positions on university projects.

The Spiritual Foundation for Respect and Equal Treatment of Women and Men as to gender, race and ethnicity.
Galatians 3:26-28 declares equality in Christ under the new covenant irrespective of race, status, religion or gender. Again, this is a truth that is to be practiced between men and women throughout the university.
• Faculty and students involved in university television and film productions must treat female and male participants with respect and honor. Sexual Harassment, sexual misconduct and racism are unacceptable under any circumstances.

**Sexual Harassment**

Sexual harassment involves unwelcome advances from other students, faculty or staff members, seeking sexual favors, or verbal or physical conduct of a sexual nature when:

- Submitting to such conduct is a condition of participation for a student in a film or television production
- Submitting to or rejecting such conduct is used as an educational decision.
- Submitting to or rejecting such conduct creates an intimidating, hostile environment.

**Examples of sexual harassment include, but are not limited to:**

- Constant requests for dates, sexual propositions and unwelcome flirtations made in person or common communication forms.
- Verbal comments of a sexual nature about a person’s body, looks, gender, dress or personal life.
- Jokes, comments, sounds or gestures of a sexual nature.
- Discussing aloud the sexual conduct of one’s self or others.
- Recurring, inappropriate physical contact: hugs, pinching, shoulder rubs, pats, or brushing up against someone else’s body.

**Sexual Misconduct**

Sexual misconduct is conduct that is unprofessional and inappropriate for worksites and instructional situations.

**Examples of Sexual Misconduct may include, but are not limited to:**

- Ignoring appropriate boundaries of the supervisor/subordinate or faculty/student relationship.
- Telling jokes or stories of a sexual nature in production or post-production activities, even if those present do not openly protest.
- Use of sexually oriented language or content not directly related to the production, even if those present do not openly protest.

**Racism**

Racism, in this case, refers to any conduct by a student that exhibits prejudice towards any person on the basis of their race or ethnicity.

**Examples of Racism may include, but are not limited to:**

- Telling jokes of a racial nature in production or post-production activities, even if those present do not openly protest.
- Use of language that could be interpreted as racist, such as racial slurs.
- Making decisions for cast or crew based on a person’s race or ethnicity.
- Expressing personal judgments of a person based on their race or ethnicity.
Resolution of Complaints

**Informal Resolution**

If a complaint is not of a serious or severe nature to require disciplinary action, a written description of the inappropriate language or conduct should be given to the faculty or university staff member in charge and the department chair. An appropriate resolution will be attained by:

- Direct meeting between complainant, accused and a university mediator.
- Modifying a production situation or responsibilities to eliminate the problem.
- A meeting between a university official and the accused where the situation is discussed, the aforementioned policy is reviewed, and a statement is signed by the student agreeing to honor the code.

**Formal Resolution**

When a complaint of serious sexual harassment is filed, an official investigation will be conducted with the potential of appropriate disciplinary action being taken against the accused, if he or she is found guilty of the alleged conduct. A written and signed statement should be submitted to the Dean of the school and the department chair. A full investigation of the incident(s) will be conducted. The accused student, staff or faculty member will be provided with a copy of the official complaint and be allowed an opportunity to respond to it. The complainant, accused and other witnesses or production personnel will be interviewed as part of the fact-finding investigation of the alleged incident.

A final report will be provided to the Dean and Department Chair to review and determine if a violation of school policy has taken place. If such a violation has taken place, disciplinary action may include:

- Letter of reprimand and probationary period.
- Participation in sexual harassment sensitivity classes.
- A formal university hearing, potentially resulting in suspension or termination of professional employment or student status (complainant may be required to appear and testify at this hearing).

**Confidentiality**

The University will strive to keep the identity of the complainant and nature of accusation private. However, the identity of the complainant may become clear to others or be necessarily disclosed as part of the resolution process.

**Protection Against Retaliation**

Any faculty, staff or student who retaliates against a complainant who has conducted him or herself within the policies stated here and those governing the greater university body will be subject to swift disciplinary action that can include dismissal or termination of employment.

**Production Code of Conduct**

All members of the cast and crew are to behave in a courteous manner and in a manner that typifies a mature Christian witness. Production vehicles arriving on location in or near a residential neighborhood should enter the area at a time no earlier than that stipulated in the permit, and park one by one, turning off engines as soon as possible. The removal, moving, or towing of the public’s vehicles is prohibited without the written permission of the police or owner of the vehicle.
Do not park production vehicles in, or block driveways without the express permission of the municipal jurisdiction or driveway owner. Make sure all catering, craft services, and construction, strike and personal trash is removed from the location. Any student should not wear articles of clothing which display vulgarities.

If any traffic needs to be controlled in order for shooting to commence, only hired police officers may do so. No student is to impede traffic in any way.

Cast and crew meals shall be confined to the area designated in the location agreement or permit. Individuals shall eat within the designated meal area, during scheduled crew breaks. The company shall not interfere with the normal activities of the neighborhood, unless specified in the location agreement or permit.

When filming in a neighborhood or business district, proper notification is to be provided to each merchant or neighbor within a 200-foot radius of the actual location. The filming notice should include name of company, name of production, duration of activity and company contact.

The cast and crew shall not bring personal animals to the location.

Removal, trimming and/or cutting of vegetation or trees is prohibited unless approved by the permit authority or property owner.

All signs erected or removed for filming purposes will be removed or replaced upon completion of the day’s filming, unless otherwise stipulated by the location agreement or permit.

The company shall keep noise levels as low as possible.
Annual Film Showcase

Each spring, the CTV faculty celebrates the best of student productions by holding an annual student film showcase. Students submit their completed project and submission form on DVD by the deadline. CTV faculty then select which films will be showcased.

Films are selected based on the following criteria:

- Creativity
- Story structure
- Production
- Postproduction
- Appropriateness for Regent general audiences.

Legal Issues for Scripts and Projects

LEGAL MATTERS: Ownership

Students should understand that all Regent endowment productions are the sole property of Regent University. Students should further understand that all class projects that use Regent funds, production equipment or support personnel, are the sole property of Regent University. Students should also understand that non-produced scripts are exempt from this, and that they are considered the sole property of the student.

Portfolios, funded by the student are an exception to the above ownership status.

Screenplays, written by the student are also an exception to the above ownership status, except in the case where the screenplay is purchased for production. In this case, the script becomes sole property of Regent University.

The University wishes that the student understand, Regent is in complete support of the student and his/her projects. Students are free to submit their projects to festivals use them on their demo reels, even seek distribution if viable. Regent’s faculty and staff are not interested in holding any student back from the full potential and opportunities a project may have. However, as owner of these projects, Regent is free to use projects for distribution, festivals, and exploitation.

LEGAL MATTERS: Procedures

To insure all projects are legally clear, all Regent funded projects must fill out a CLEARANCE REPORT (found on the website) and must abide by the PRODUCTION FILES CHECKLIST (also on the website). In addition, all directors, and producers of Regent funded projects must fill out a CREATIVE WORKS RIGHTS POLICY FORM (website).

In cases where a Regent student desires to regain rights to a script or film, students must sign a RIGHTS LICENSE FORM (website).

CHECKLIST

Clearance Report
Project producer fills out and then meets with the Production Supervisor to go over. Upon completion it is signed by the student producer and executive producer.
Production Files Checklist
Project producer gathers the files in the list and meets with the Production Supervisor to go over.

Regent University Creative Works Rights Policy
Producer and Director sign the policy, which goes on file with the project.

Rights License Form
Original creative, signs the policy, along with a Regent University representative, which goes on file with the project.