

CMDA EQUIPMENT & PRODUCTION POLICIES
(Updated from Film and Safety Handbook)
Version 090324

******FALL 2024**

The LSU School of Theatre Equipment Office exists to provide professional-grade film equipment to current BFA film students to support their education and development.

Any use of equipment from the Equipment Office, whether for class or independent use, is governed by the following policies. Failure to comply with these policies may result in fines, loss of access to equipment in the future, or disciplinary or legal action.

I. SAFETY

Special safety precautions for your crew, actors and others in the area are required if you are undertaking any hazardous activities while filming, including but not limited to:

- Sand or dust
- At heights (such as rooftops, ladders, etc.)
- In, on or around water
- Extreme cold/extreme heat
- High humidity
- Explosives/fire/pyrotechnics
- Car mounted/horseback
- Stunts, squibs, or simulated weapons

When reserving equipment via Cheqroom, students must indicate whether their production will include any hazardous activities or intimacy by forwarding a disclosure statement via email to cmdaequipment@lsu.edu. This will trigger an approval process by the appropriate instructor or administrator, and may include submitting a script, schedule, permits, and other documentation to develop a safety plan. It is the responsibility of the student to hire experts in the field and budget at least \$600/day for expert consultation and on-set supervision if, in the judgment of the class instructor, such expert consultation or supervision is necessary.

DRIVING SAFETY

Students should understand that driving while filming will be permitted only in strictly limited circumstances, such as on a private road or drive. In most circumstances, students who wish to undertake driving shots will be required to arrange for a police escort and a city permit. Monitors inside the vehicle will **NOT** be allowed while filming in a vehicle. Filming from the back of trucks is not considered safe and is not permitted under any circumstances.

Documentary filming of an interview while the interview subject is driving is only permitted if the cameraperson is secured in a seat belt and is not directing the driver of the car in any way,

besides engaging in a conversation in which the driver/interviewee has been informed not to look at the camera or the interviewer at all during the interview. In addition, any filming from a vehicle, for drive-by B-roll, must be done by a cameraperson secured in a seat belt, where the driver is not being directed in any way by the director, so that they are driving as they normally would.

Students who fail to comply with these policies will receive a failing grade in their class and will be barred from future access to School of Theatre production and post-production equipment and facilities, and may be referred to the Office of Student Advocacy and Accountability for disciplinary action including suspension.

WEAPONS POLICY

Handguns and other real weapons are **never** permitted in LSU studios or on location shoots. You must follow all federal, state and local laws and the rules of any venue or location at which you are filming regarding hazardous activities, including LSU rules if filming is done on campus.

LSU Campus Police must be informed in advance of use of any props resembling a firearm and/or sound effects of gunfire or explosions used in a rehearsal, performance, or film shoot. A Weapons Approval Form must be submitted and approved by the LSU Police as well as Vanessa Uhlig before equipment checkout will be approved.

Any production wishing to check out any CMDA equipment must have a designated Properties Manager who has completed THTR 2135 (Props for the Entertainment Industry). If weapons are used, Properties Master must additionally be approved by instructor John Eddy (jeddy2@lsu.edu) and receive prop weapons training. Priority should be given to current students for this position.

Weapons will only be handled by the Fight Director/Captain, Properties Manager, the assigned Stage Management staff and/or Weapons Specialist, and the actors who are to use them.

Please see the [LSU School of Theater Safe Handling of Prop Weapons Policy](#) at the end of this document for complete weapons policies.

INCIDENT REPORTING

All incidents, accidents, sudden illnesses (allergic reactions), emergencies, medical occurrences, etc., must be reported to department faculty and CMDA administration as soon as possible and recorded in an [Incident Report form](#).

An Incident Report form is to be used by staff, students or visitors who have incurred an injury / illness or who are providing details of any event in which creates a risk to health, safety of persons. Students must submit a completed incident report form and submit to supervising professor and/or department administrator.

If Police, Fire, or EMS are called to your shoot, or any injuries on your shoot require medical attention, this must be reported to your course instructor **within 24 hours of the incident**.

II. USERS

Equipment checkout services are allowed for currently appointed/enrolled LSU School of Theatre student, faculty, and staff use only. Order of priority to access of equipment is:

1. Current student projects for class credit, including Geaux Films
2. Delta Rouge or other department-adjacent filming activities
3. In-class use or departmental business
4. Independent productions directed and produced by current students, faculty or staff (not for commercial use or work-for-hire).

Any other equipment use will be considered on a case-by-case basis by Department Chair.

III. EQUIPMENT RESERVATION

Checkout Process

- Reservations must be made...
 - A minimum of three business days in advance for school-related projects
 - A minimum of ten business days in advance for independent projects (not for commercial use or work-for-hire)
- Walk-in and same-day reservations are not allowed.
- All reservations will be considered pending until approved in writing by Equipment Office.
- Reserver must have reached the tier applicable for the highest-tier equipment in their reservation. If they have not, they must schedule a tier training to complete before their checkout will be approved. Tier trainings are scheduled by emailing cmdaequipment@lsu.edu. If they fail to complete this training and/or don't show up to the scheduled training, the entire reservation is subject to cancellation.
- Failure to check out equipment within 30 minutes of confirmed checkout time will result in the reservation being canceled.
- **When checking out equipment, the reserver becomes wholly and solely responsible for properly functioning gear and complete package inventory per the inventory spreadsheet. Any damaged or missing items not reported on the checkout agreement will fall onto this individual.**
- Reservation extensions are allowed, but not guaranteed, and will be considered on a case-by-case basis by Equipment Office staff. Extensions will not be granted once equipment is late.

In-Field Transfers

- In the event that one or more items must be transferred from one student/borrower to another during the reservation period, the equipment office must be notified in writing (cmdaequipment@lsu.edu) and an [In-Field Transfer Form](#) must be submitted at the time of check in.
- Failure to turn in the form at the time of check in results in the original reservation holder maintaining responsibility for equipment for the duration of the checkout, and any loss or damage being charged to the original reservation holder.

Late Equipment

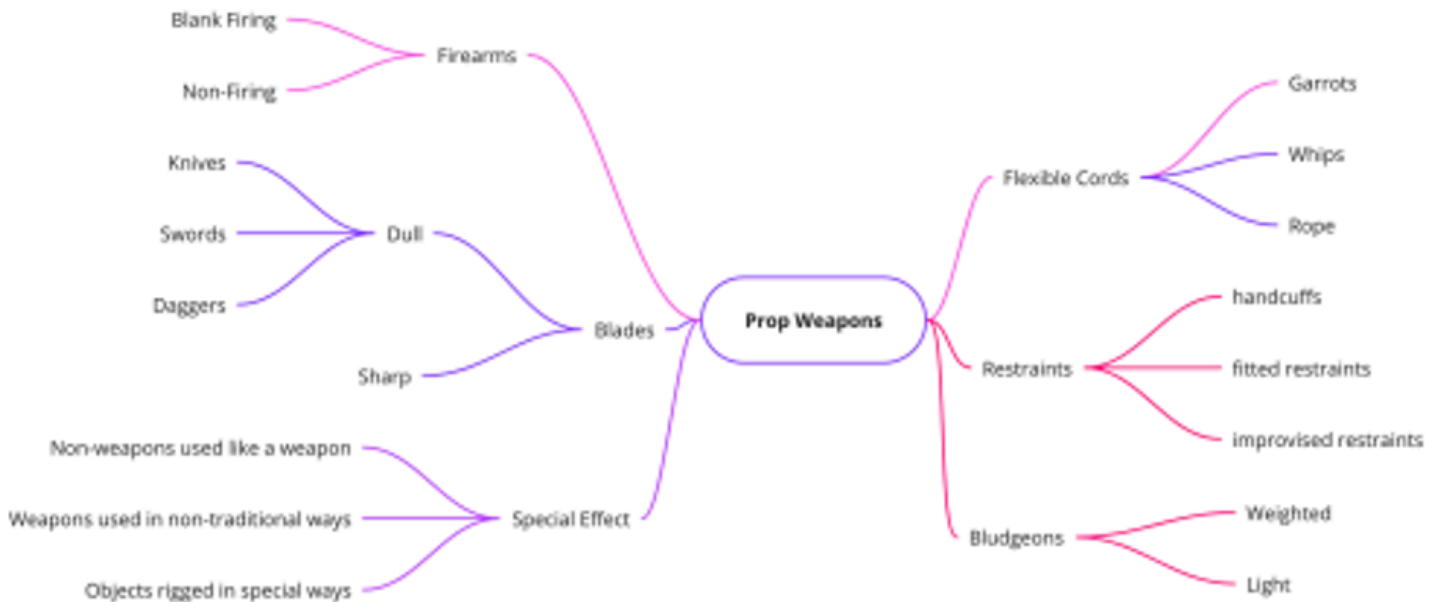
- Users will be penalized on a per checkout basis (reservations returning at the same date & time) for returning equipment late. Penalties are as follows:
 - 1st Offense – 2-week suspension
 - 2nd Offense – 4-week suspension
 - 3rd Offense – Semester-long suspension
 - Semester-long suspensions remain in place until the 1st class day of the next semester.
 - Two or more semester-long suspensions may result in permanent suspension of checkout privileges.
 - In addition to the above penalties, late fines will be applied for late items.
 - The late fine is \$0.25 per hour per item.
 - A grace period of up to one hour may be given depending on the circumstance.
 - Late fines are calculated 24/7 even when the Equipment Office is closed.
 - Equipment not returned within 48 hours will be assumed lost. After 48 hours, the cost of repair, replacement, and/or insurance deductible (\$1000) will be charged to the user's fee bill. The user may also be referred to Student Advocacy and Accountability.
- 2. Cancellations/No-Show Policy**
- Cancellations may be made via email the Cheqroom system.
 - Users will be penalized on a per checkout basis for failure to cancel reservations.
 - Reservations under 10 items require notice of cancellation at least 1 hour ahead of reservation time.
 - Reservations over 10 items require notice of cancellation at least 24 hours ahead of reservation time.
- 3. Missing, lost or broken equipment**
- Users will be penalized on a per checkout basis (reservations returning at the same date & time) for returning equipment missing components or broken. Penalties are as follows:
 - 1st Offense – Suspended until paid
 - 2nd Offense – Suspended until paid
 - 3rd Offense – Semester-long suspension
 - Users will be notified via email if any missing or damaged equipment is found after return.

- Users are responsible for the FULL amount of repair or equivalent replacement (new, comparable model) of lost, damaged, or stolen items.
 - Equipment Office will be responsible for purchasing all replacement items and facilitating all repairs.
 - Users who damage equipment while attempting repairs, upgrades or cleanings may be required to pay to replace the item.
 - Damage includes concealed or unreported damage discovered after return.
 - Users will be given 48 hours to return missing equipment, after which full replacement cost for missing items and applicable late fines will be billed to their fee bill.
 - Refunds will not be given for lost/missing equipment, even if the item is later found.
4. **Hazardous Use (Approval of Instructor/Administrator Required)**
- Sand or Dust
 - At heights (such as rooftops, ladders, etc.)
 - In, on or around Water
 - Extreme Cold/Extreme Heat
 - High Humidity
 - Explosives/Fire
 - Car Mounted/Horseback
5. **Real Weapons**
- Never allowed in ANY LSU projects.
6. **Squibs, explosives, or pyrotechnics**
- Not allowed without a license in the state of Louisiana. Allowed ONLY under the supervision of a paid professional (allocate \$600/day for expert on-set supervision and approve with department chair before shoot).
7. **Simulated Fighting**
- Allowed ONLY with written approval by Nick Erikson nickwe@lsu.edu
8. **Intimacy, violence, self-harm, and trauma**
- When reserving equipment, students must disclose content that deals with sensitive topics in order to develop a safety plan with faculty/staff and/or outside experts.
9. **User Responsibilities**
- **Count, inspect and test all equipment before leaving equipment checkout. Once you leave equipment checkout, you are financially responsible for any damage or missing pieces (even if you didn't use that piece of equipment).**
 - Be sure that any damage or missing pieces are noted on your loan agreement form before you leave Equipment Office to avoid assuming responsibility for prior damage.
 - Return the equipment in good condition: equipment should be clean and free of tape or other residue, cables should be properly coiled and secured with the fastener provided.

- You are responsible for any damage due to your use of generators.
- 10. Location Agreements and Releases**
- Producer must have location and talent releases signed before filming can commence. Releases may be collected by instructor or administrator before approval of checkout.
- 11. Equipment Insurance**
- Equipment Replacement
 - \$1000 deductible (amount you must pay before the insurance company will pay a claim).
 - If equipment is stolen from you, file a police report with the proper law enforcement agency within 24 hours. Also report the loss to the Equipment Office within 24 hours to begin the insurance claim process.
 - Equipment loss due to negligence or lack of due diligence will not be covered.
- 12. Travel with Equipment**
- Any travel for LSU productions requiring an overnight stay must be approved in advance by instructor or administrator.
 - If traveling via plane, equipment must be carried on, not checked.
 - International travel with LSU equipment will be permitted by petition only.
- 13. Liability**
- LSU, its governing board, officers, employees and representatives are not responsible for damages, injuries, losses, claims or liability of any kind or nature whatsoever, including legal expenses arising from the use or operation of the equipment.
- 14. Crediting of Co-Production**
- Films made using LSU School of Theatre equipment and/or facilities are co-productions of LSU. Students must obtain the official LSU School of Theatre logo from Vastine Stabler (stabler1@lsu.edu) and use in end credits for all final film projects, even those made independently with LSU equipment.
- 15. Violation of Policies**
- Violation of any of these policies may result in permanent suspension and/or referral to Student Advocacy and Accountability.

LSU School of Theater Safe Handling of Prop Weapons

A weapon is defined as a prop that looks like a weapon or is used like a weapon regardless of its ability to fire, cut, or cause harm. Here are some examples.



Keep in mind: if a prop weapon were visible to the general population on campus, they may not understand the context in which it is being used and could cause confusion, fear, and mayhem. The danger may not come from the prop itself, but from response of seeing the prop being used without realizing it is part of a production.

So, as you read the following, remember it is important to follow a strict ritual of checks and hand-offs to ensure everyone's safety.

GENERAL USE OF ALL PROP WEAPONS IN REHEARSAL, PERFORMANCE, PRODUCTION

- LSU Campus police must be informed in advance of use of any on-campus use of props resembling a firearm and/or sound effects of gunfire or explosions used in a rehearsal, performance, or film shoot.
 - Weapons will only be handled by the Fight Director/Captain, Properties Manager, the assigned Stage Management staff and/or Weapons Specialist, and the actors who are to use them.

- All Weapons are used at the sole discretion of the Properties Manager/Weapons Specialist, who have the final word in the use of any weapon. To be clear they have the authority to withhold the use of any weapon they deem unsafe, and/or being used in an unsafe manner. This authority overrides all other production personnel, including the Director, AD, Stage Manager or ASM.
- Weapons will only be used in rehearsal under appropriate supervision, with a Weapons Specialist available to unlock and prepare the weapons and a Fight Captain to oversee rehearsal.
- Never indulge in horseplay while in possession of, or while using, any weapon. All weapons are dangerous.
- Weapons are to be kept locked up whenever they are not in use or under direct supervision. This includes any breaks regardless of their duration (i.e., *let's take a 5*).
- For the first trial of a blank firing firearm, the Properties Manager must be in attendance, with the Fight Director in attendance whenever possible.
- Weapons should be unlocked as close to their use as possible and returned to locked storage immediately after use.
- At no time shall any weapon be accessible to members of the public. Should a weapon need to be “preset” it will be done at the last possible moment before the start of the show (not at house open) and be in view of the Weapons Specialist until the actor takes control of the weapon.

SAFE USE OF PROP FIREARMS, REPLICAS AND BLANK FIRING DEVICES

1st Rule – unless there is a very compelling reason to use a blank firing device we should not – period. For safety considerations use of this type of prop should be the very last option. After all other options have been explored and the use of a blank firing device is considered essential to the production these rules/procedures must be followed.

2nd Rule – any prop firearm used, regardless of its purpose or construction (rubber, wood, cardboard etc.) should be considered real. These weapons are never to be pointed directly at anyone, for any reason – no exceptions.

3rd Rule – if you are unsure of any of the follow requirements and/or are feeling unsafe, stop using the weapon(s).

- Only props that have been built for the express purpose of firing a blank can be used. **Under no circumstance will an actual firearm, capable of firing a projectile, be used in any production, film, or photoshoot.** No real firearms or live ammunition is ever allowed in any LSU facilities, on campus or while on location – period. No exceptions.
- The Properties Manager and Weapons Specialist will test fire all weapons to determine the safe working distance before allowing anyone access to the weapon.

- Everyone involved in the either the test firing or use of the prop should wear the appropriate ear and eye protection.
- Anyone not involved in the loading process should be kept away from the loading space.
- Once a blank firing device is loaded, it should be kept under constant supervision and is considered to be a “HOT” firearm.
- Firing and non-firing weapons should be stored and set out separately, so that one cannot be mistaken for the other.
- The blank firing firearms should be loaded as close to their “entrance” or “firing” time as practicable and with a full load to accommodate for misfires.
- Under no circumstances should the vent of a blank firing device be directed at anyone. Safe lanes and directions should be maintained at all times when firing a blank firing device. Blocking must be approved by the Properties Manager and Fight Director.
- A procedure should be in place, in the event of a misfire, hang fire or jam, to deal with the immediate problem. If in a live performance, a back-up weapon offstage or sound effect are good choices. The blank firing device and ammunition must then be checked and made safe. If the person handling the weapon is not sure what is causing the problem, the weapon shall be taken out of use until the cause can be determined.
- Never dry fire on an empty chamber.
- All personnel with a production or film shoot will be notified that weapons will be used. They will be provided an in-depth safety briefing outlining all the steps being taken to keep everyone safe, and their individual responsibility.
- Anyone using a blank firing firearm has a responsibility to use the weapon safely. If for any reason you as the actor are uncomfortable with a directed action and/or unclear about any aspect of safety, a hold should be called, and the Prop Manager/Weapons Specialist consulted.
- Notices of gunshots/use of prop firearms should be prominently posted onsite for location shooting, in the lobby of theatre, and included in the program for theatre patrons.
- The sound of gunshots is potentially dangerous to hearing. Hearing protection should be provided to all near loud gunshots.
- Blank firing devices shall be unloaded, proofed, and cleaned before storing.
- Failure to follow these safety requirements is grounds for discipline.

ONSITE/STAGE - HANDOFF PROCEDURE FOR ALL WEAPONS

The redundancy of this ritual is a key safety failsafe.

1. When the Weapons Specialist takes the weapons out of lock box/storage, they will perform a safety check in full view of all in

- attendance to make sure the weapon is still rubber, unloaded, in working order, dull, not damaged, etc. as it pertains to that weapon.
2. They will then demonstrate and verbally acknowledge to the actor using the weapon that the weapon is safe (as above). When using prop firearms the Specialist will add “Cold Weapon” for any non-firing weapons and “Hot Weapon” for any loaded blank firing weapon.
 3. The actor will take the weapon and demonstrate and acknowledge the same information to the Weapons Specialist, repeating “Hot or Cold Weapon” if needed.
 4. If there is ANY doubt of a weapon’s readiness, the Specialist will not hand off the weapon. A substitution of weapons may be made only if that substitute has been rehearsed.
 5. After this acknowledgment, the actor may take the weapon for use on in the scene or on stage.
 6. When the actor comes offstage or when the scene is finished, they will perform this same ritual in reverse to hand the weapon back to the Weapons Specialist.

SAFE USE OF BLADED WEAPONS

- Only weapons approved by the Fight Director/Captain and Properties Manager can be used and only these weapons will be onsite during rehearsal or production.
NOTE: We will never approve any spring-loaded knife. These trick knives tend to be cheaply made and are inherently dangerous; the actors have a false sense of security (i.e. “these can’t hurt you”), but the spring mechanism is prone to sticking and causing harm to the actor.
- Adequate rehearsal time is to be built into the schedule of the production (film or stage) to allow for the training and choreography of all fight scenes and for safety briefings for cast and crew.
- All weapons will have their points and blades made safe, including the removal of nicks and burrs and All weapons shall be inspected by the Fight Captain or ASM prior to and following each performance or rehearsal when used and report any damage to the Props Manager/Weapons Specialist for repair.
- Actors should also check their own weapons prior to the performance in the presence of the Fight Captain or ASM.
- Each actor should use the same weapon in all rehearsals, performances, and fight calls.

- A back-up plan should be in place in the event of a weapon breaking during performance. If a weapon does break, do not continue the fight with that weapon.

TRANSPORTATION OF WEAPONS OUTSIDE BUILDINGS

- Weapons must be transported between buildings by the Properties Manager/Weapons Specialist or Fight Director/Captain.
- Transportation requirements:
 - Weapons must be moved directly from their locked location in the first building to a locked location in the second building.
 - Weapons must never be left unattended during transportation or left unattended in a locked vehicle.
 - All weapons are to be concealed in transport - no weapon should be seen outside of a building and/or while transporting within a building. This is extremely important in the MDA and on university grounds.
 - § Example: when moving weapons from the props shop to the Shaver all weapons will be wrapped in black fabric or carried in a lock box.
 - § If a weapon needs to leave the stage/backstage area into a hallway it needs to be concealed, even if it is just being transported to the costume or prop shops.

STORAGE OF WEAPONS

- When not in use all bladed weapons and firearms must be stored in a secured, locked storage location – no exceptions. All other weapons may be stored outside of the view of the general school population.
- While in use, rehearsal weapons (ones made of cardboard, plastic or wood and cannot be mistaken for an actual weapon) can be locked in a Prop storage area or box.
- While in use, bladed weapons, replica guns and blank firing firearms will be stored in a separate locked storage container.
 - The productions Weapons Specialist, SM, or the ASM designated as Weapons Specialist will be the only one with access to these keys. The keys should be carried on their person or kept in a separate locked box. Keys must not be left anywhere that is accessible to the production crew, cast or run crew.
 - While on location the same care must be used with weapons stored in a secured, locked storage container when not in use. When in use they should not be left in the open without supervision, and every effort made to keep them out of the line of sight of the public.

LSU Film/TV Policies Acknowledgement

I hereby acknowledge that I have received, read and understand the above Equipment and Production Policies.

Name: _____

(Please print)

89 Number: _____

Signed: _____

Date: _____

IN-FIELD TRANSFER FORM

Notify cmdaequipment@isu.edu in advance of making an in-field transfer.

TRANSFER DATE: _____

ITEM/S BEING TRANSFERRED, INCLUDING SERIAL NUMBER/S:

Example:

CA300BMU-1	URSA Lens Kit
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By signing the below, both parties agree that responsibility for the above equipment rests on the new borrower, and any damage or loss to the equipment is the sole responsibility of the new borrower effective the transfer date listed above.

Original Reservation Holder Name: _____

Original Reservation Holder Signature: _____

New Borrower Name: _____

New Borrower 89 Number: _____

New Borrower Signature: _____

Return this form with equipment to the Equipment Office; failure to turn it in negates the form and results in the original reservation holder maintaining responsibility for equipment for the duration of the checkout.

CREW RELEASE FORM (UNPAID)

PARTICIPANT'S NAME: _____

FILM TITLE (Hereinafter referred to as the "Production"): _____

Filmmaker(s) (Hereinafter referred to as "Filmmaker (s)"): _____

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to any third party or me. I grant the Filmmaker(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Filmmaker(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable. I understand that the Filmmaker(s) has the right to use the materials created for the Production in any way he/she chooses, and I have no right to inspect or approve those materials.

I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Filmmaker(s). I release the Filmmaker(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production. I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior.

It is understood that the Filmmaker(s) are under no obligation to broadcast or distribute the Production. I give the right to the Filmmaker (s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not guaranteed participation in this Production.

Participant's Signature _____
Date

Street Address _____
City, State, Zip

Phone Number / _____ / _____
Emergency Phone Number / Date of Birth

Filmmaker(s)' (Student) Signature _____
Date

Please bring a valid driver's license or photo ID when returning this agreement.
For any questions/concerns regarding this contract or the production, please call or email one of the filmmakers listed above.

CREW DEAL MEMO (PAID)

Film Title: _____ Director Name: _____
Employee/Volunteer/Participant Name: _____
Crew Position: _____
Employee/Volunteer/Participant Telephone _____
Start Date: _____

- 1) Services are for a minimum period of one day. There is no other guarantee of the period of services unless otherwise specified.
- 2) All purchases and rentals must be by Purchase Orders. Procedures governing purchase orders, petty cash expenses, and inventory of purchases are detailed in separate memos from accounting. Please read these memos and follow procedures.
- 3) Petty cash expenses not accompanied by receipts will not be reimbursed. There will be no reimbursement of any cellular phone charges without prior approval.
- 4) Employee is responsible for all recoverable items purchased. These must be reconciled with accounting during the last week of principal photography. All recoverable will be collected at wrap.
- 5) No sixth or seventh day or Holiday work will be paid unless authorized in advance by the Unit Production Manager. Overtime work may be authorized only by the Unit Production Manager.
- 6) Time cards must reflect actual hours worked, not hours guaranteed. Time cards must be signed by Employee and Employee's supervisor. Time cards must be turned in at wrap on the last workday of the week. Cards submitted after that time may be paid late.
- 7) All car allowances will be reflected and taxed on your weekly paychecks. Box rentals must be supported by an inventory of equipment rented, and will be paid weekly. All box rentals and/or car rentals will be prorated to reflect actual days worked in any calendar week.
- 8) Allowance, box rental or kit rental in excess of IRS guidelines will be reported and taxed according to current IRS regulations.
- 9) Employee hereby expressly authorizes the company to deduct any unsettled hotel incidentals incurred by the Employee or any reconciled petty cash advances from the Employee's paycheck.
- 10) The production office may help you with certain personal arrangements, (i.e. personal travel or shipping) but any service will have to have payment arrangements made in advance by check or credit card.
- 11) Transportation to and from distant location will be provided by Company. Employee is not to drive to a distant location unless approved by Company.
- 12) All traffic laws and highway regulations set forth by Texas Department of Transportation, State of Texas, all Texas Counties, & City of Austin must be followed. With prior approval, I may be reimbursed for routine parking and toll fees. However, I understand that I am financially responsible should I incur any traffic tickets or related fines - including those toll-related – in the course of my affiliation with this project. (Fees indicate routine charges while fines indicate negligence.)
- 13) The services hereunder are subject to the applicable terms of such collective bargaining agreement, if any, which by its terms are controlling with respect to the services hereunder.
- 14) Employer reserves the right to discharge Employee at any time, subject only to the obligation to pay the balance of any earned and accrued compensation due. This agreement is subject to termination in the case of any suspension or postponement of production by reason of labor controversy, strike (or threat thereof), act of God, or any other customary "force majeure" reason.

15) Employer shall own all rights in and to the results and proceeds of Employee services on and in connection with the picture as a "work made for hire."

16) Employer may assign, transfer, license, delegate and/or grant all or any part of its rights, privileges and property hereunder to any person or entity. This agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. This Agreement and Employee's rights and obligation hereunder may not be assigned by Employee.

17) Unless subject to any other applicable written agreement, screen credit is at the producing company's sole discretion. If credit is granted, the name should read:_____.

18) The Employee understands that there is an injury and Illness Prevention Program in place on the production and confirms that he/she has read and understands the Safety guidelines for Production. Any Employee found in violation of a safety rule or guideline may be subject to disciplinary action, up to and including termination of employment

19) A Release and Indemnity Form will be required from each employee/volunteer/participant. This indemnifies and holds harmless The University of Texas at Austin, its governing board, officers, employees, and all associated representatives.

20) All Equipment Checkout rules will be followed in relation to the use of equipment owned by LSU.

Accepted and agree to: _____ Date _____
(Employee/Volunteer/Participant)

Approved by: _____ Date _____
(Filmmaker)

Box/Equipment Rental Addendum

The following equipment (itemized list attached) will be rented from the undersigned employee for the amount of \$_____/day.

Rental (circle one) is / is not paid for preparation time.

Agreed to by: _____ Date _____
(Employee/Volunteer/Participant)

Approved by: _____ Date _____
(Filmmaker, Production Student)

Product Placement Addendum

The undersigned represents, warrants, and agrees the undersigned will not enter (and/or authorize the entering of) any agreement with respect to any placement of products for on-screen exposure of any such product, item, and/or logo in connection with the picture, it being understood and agreed that any such agreement or arrangement shall be solely made by Employer and/or Production Resources department of Employer and/or the Distributor of the picture unless otherwise specifically requested and authorized in writing by such Production Resources Department.

Agreed to by: _____ Date _____
(Employee/Volunteer/Participant)

Approved by: _____ Date _____
(Filmmaker)

INCIDENT/ACCIDENT/INJURY REPORT

Note: This form should be used to report: automobile accidents, accidents involving members of the general public, LSU faculty/staff and/or students, and/or damage to equipment or facilities owned by the general public and/or LSU. If more than one person is injured, use separate reports for each person.

Date of accident: _____

Name of Injured Party: _____ Phone: _____

Incident Address _____

Production Title: _____

Producer: _____ EP: _____

Director: _____

Witness	Address	Phone
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Provide a description of how the accident occurred and actions taken. Be specific.

Signed: _____

LOCATION RELEASE AGREEMENT

SET ADDRESS: _____

PRODUCTION TITLE. _____

I we (OWNER or MANAGER) hereby grant to _____ (Student producers) permission to enter and use the Property, interior and exterior located at:

("Property") and reproduce the Property elsewhere, including the name, trademark and identifying features (either accurately or otherwise) and record certain scenes and sounds. Producer may elect not to use the premises, by owner notice of such election, in which case neither party to this Agreement shall have any obligation whatsoever. Producer agrees to remove any construction after completion of the work and leave the Property in as good condition as when received, excepting reasonable wear and tear from permitted uses. Signs on the Property may, but need not be, removed or changed, but if removed or changed must be replaced.

The permission herein granted shall commence _____ and conclude _____.

The commencement date contemplated above and any obligations of the parties shall be postponed during all periods any act of God, fire, strike, labor controversy, law or governmental act interrupts normal business operations or production of the picture, plus such additional period of time as may be reasonably required to recommence production of the picture.

Property owner/manager shall relinquish all rights of every kind in, for, and to the motion picture/video and other photography made hereunder, including the right to utilize the same in connection with the production titled _____ and in connection with any other productions or any manner whatsoever, whether now known or hereafter known, in any and all media now known or hereafter devised in perpetuity and throughout the universe. If there is any breach by Producer, Owner shall be limited to an action at law for damages and shall not be entitled to terminate this Agent or rescind the rights granted or to enjoin or restrain the development, production, or exploitation of the picture.

Producer shall indemnify and hold Owner harmless from and against any and all damage and liability for injury to or death of persons and for damage to or destruction of property of the Owner occurring, during Producers use of said premises and caused by Producers or any of its employees in the conduct of Producers motion picture/video operation under and pursuant to this agreement, provided, however, that Producers comprehensive general liability under this clause shall be limited to the amount of Producers comprehensive general liability insurance.

Neither Owner nor any tenant, or other party now or hereafter having an interest in the Property, shall have any right of action, including but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights herein granted.

Owner/Manager represents that he/she is the owner and/or authorized representative of said premises and that Owner/Manager has the authority to grant to you the permission and rights herein granted, and that no one else's permission is required.

Producer agrees to give _____ credit during final credits of said motion picture/video.

AGREED:

AND:

BY _____

PRODUCER

DATE _____

OWNER/MANAGER

PROPERTY

ACTOR RELEASE FORM

I (the undersigned) hereby grant to _____ (“the Filmmaker”) the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled _____ (the “Film”).

I hereby grant to the Filmmaker and his or her successors, assigns and licensees the perpetual right to use, as the Filmmaker may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker or his or her successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with the Filmmaker’s authorized use of my physical likeness and sound in the Film as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name: _____ Character Name: _____

Address: _____ Telephone: _____

ACCEPTED AND AGREED BY:

Signature: _____ Date: _____

Filmmaker Signature: _____ Date: _____

MINOR RELEASE FORM

I (the undersigned) hereby grant to _____ (“the Filmmaker”) the right to photograph my minor child and to record his/her voice, performances, poses, actions, plays and appearances, and use their picture, photograph, silhouette and other reproductions of his/her physical likeness in connection with the student motion picture tentatively entitled _____ (the “Picture”).

I hereby grant to the Filmmaker and his or her successors, assigns and licensees the perpetual right to use, as the Filmmaker may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of said minor or of said minor’s voice, and the right to use said minor’s name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by said minor, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with the Filmmaker’s authorized use of said minor’s physical likeness and sound in the Picture as herein provided.

By my signature here as legal guardian of said minor I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make said minor available should it be necessary, to rerecord voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should they not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord dialogue and/or record voice-overs and use this sound work over said minor’s picture or however they deem appropriate.

I hereby certify and represent that I am over 18 years of age and I am recognized by the State of Louisiana as the legal guardian of _____. I have read the foregoing and fully understand the meaning and effect thereof.

Name: _____ Character Name: _____

Address: _____ Telephone: _____

ACCEPTED AND AGREED BY:

Signature: _____ Date: _____

Filmmaker Signature: _____ Date: _____