

Northwestern | COMMUNICATION

Production Handbook

Academic Year 2019-2020

If you have any questions regarding production or post-production at Northwestern and can't find the answer in this handbook, please consult your instructor for more information.

Table of Contents

Section 1: Introduction	4
1.1: Document Overview	4
1.2: Changelog	4
1.3: Contact Information	4
1.4: Production Facilities Overview	5
Section 2: Production Rules and Regulations	7
2.1: Equipment, Key, Studio, and Locker Deposits	7
2.2: RTF Equipment Cage Policies and Procedures	8
2.2.1: Cage Hours	9
2.2.2: Equipment Reservations.....	9
2.2.3: Check In and Checkout Procedures	10
2.2.4: Equipment Available for Specific Courses	10
2.2.5: Liability (Risk Management and Insurance).....	11
2.2.6: Weapon Use Policies and Procedures	12
2.2.7: Damage to Equipment.....	13
2.2.8: Total Loss or Theft of Equipment	14
2.2.9: Priority of Equipment Reservations	14
2.2.10: Access to Equipment Over Term Breaks	15
2.2.11: Safety and Conflict Policies for Student Productions.....	15
2.2.12: Northwestern Policies and Student Code of Conduct	15
2.3: Accommodations for Students with Disabilities	16
2.4: Louis Hall Studio Policies and Procedures	16
2.4.1: Access to Louis Hall Studios	16
2.4.2: Studio Reservations	17
2.4.3: Flats, Props, and Cyclorama.....	18
2.4.4: Lighting Grid.....	18
2.5: Louis Hall Sound Stage Policies and Procedures	18
2.5.1: General Soundstage Policies.....	19
2.5.2: Access to Louis Hall Soundstage.....	19
2.5.3: Soundstage Reservations.....	20
2.5.4: Priority of Access to Louis Hall Soundstage	21
2.5.5: Soundstage Equipment	21
Section 3: Classroom and Lab Rules and Regulations	23
3.1: Louis Hall Classroom Policies and Procedures	23
3.1.1: Louis 118	23
3.1.1: Louis 119	24
3.1.2: Louis 128	24
3.2: Annie May Swift Hall Policies and Procedures	25
3.2.1: Annie May Swift 109 Technology.....	27
3.2.2: Annie May Swift Peggy Dow Helmerich Auditorium Technology	27
3.3: Fisk Hall Policies and Procedures	27
Section 4: Post-Production Rules and Regulations	29
4.1: Louis Hall Post-Production Policies and Procedures	29
4.2: Louis Hall Standard Video Edit Policies and Procedures	30
4.3: Louis Hall Specialty Video Edit Suites Policies and Procedures	31
4.4: Louis Hall Audio Edit Suites Policies and Procedures	32

Section 5: Special Production/Post-Production Projects	33
5.1: Independent Study (399/499) Policies	33
5.2: Traveling with Equipment Policies and Best Practices.....	33
5.2.1: Domestic Travel with Production Equipment.....	34
5.2.2: International Travel with Production Equipment	34
Appendix A: Authorized Student Groups and Student Group Policies	36
Appendix B: Additional Insurance Information	38
Appendix C: Insurance Exclusion List	41
Appendix D: Insurance Claim Handling Procedures	42
Appendix E: AMS 109 Layout and Reservation Form.....	43
Appendix F: Releases and Permits	46
Appendix G: Sample Risk Management Plan	49

Section 1: Introduction

1.1: Document Overview

This document outlines the policies and procedure surrounding the use of equipment and facilities in the Department of Radio/TV/Film at the School of Communication at Northwestern University.

The Production Services team, a division of School of Communication Information Technology, manages the equipment and facilities used by the Department of Radio/TV/Film.

1.2: Changelog

Below are the changes made to this document since the last revision (for the 2016-2017 school year). Please familiarize yourself with these changes as you will be responsible for abiding by these updated policies and procedures.

- A. Section 2.2.12: Added section to reflect adherence to Northwestern Student Code of Conduct for all film shoots/sets, regardless of on-campus or off-campus location.
- B. Section 1.3: Updated contact information for departments and SoC IT
- C. Section 1.4: Modified facilities list to reflect current spaces available to students
- D. Section 2.1: Updated to reflect current payment methods accepted at the cage
- E. Section 2.2: Updated hours for the SoundTank
- F. Section 2.4: Updated description of Louis 105
- G. Section 2.4.1: Updated to reflect Wildcard access to Louis 105 and 109
- H. Section 2.5: Added section on Sound Stage polices and procedures
- I. Section 3: Added hours for SoundTank
- J. Section 3.1.2: Added policies for Louis 128
- K. Section 5.1: Changed location of the Student Resource Center
- L. Section 5.2.2: Added policies regarding shipment of equipment via common carriers

1.3: Contact Information

Any questions, comments, or concerns regarding the policies, equipment or facilities listed in this Production Handbook can be directed to your instructor, or another appropriate party using the contact list below.

Department of Radio/TV/Film

Program Assistant:

Dawn Washington (dawn.washington@northwestern.edu; 847-491-7317)

RTF Business Administrators:

Patrick Lile (p-lile@northwestern.edu); 847-467-4696)

Shannon Pritchard (shannon.pritchard@northwestern.edu; 847-491-7261)

Professor and Head of Production:

Eric Patrick (ericp@northwestern.edu; 847-491-4229)

Production Services

Director, Information Technology

Brandon Grill (bgrill@northwestern.edu; 847-467-1702)

Manager of Production Services

Brian Perkinson (b-perkinson@northwestern.edu); 847-467-1710)

Production Equipment Specialist

Rachael Moeller (rachael@northwestern.edu); 847-491-5226)

Risk Management

Main Office:

risk@northwestern.edu; 847-491-5610

Assistant Director, Risk Management:

Leland Roth (l-roth@northwestern.edu; 847-491-4334)

1.4: Production Facilities Overview

The School of Communication's production and post-production facilities are distributed across four buildings on the south end of Northwestern's Evanston campus. The building names and addresses are:

Annie May Swift Hall
1920 Campus Drive
Evanston, IL 60208

Fisk Hall
1845 Campus Drive
Evanston, IL 60208

John J. Louis Hall
1877 Campus Drive
Evanston, IL 60208

Frances Searle

2240 Campus Drive
Evanston, IL 60208

The main office for the Department of Radio/TV/Film (RTF) is located on the second floor of Annie May Swift Hall. The primary office for Production Services is located on the first floor of John J. Louis Hall.

John J. Louis Hall (also known as “Louis Hall”) contains the RTF Equipment Cage (also referred to as “the Cage”), and most of the post-production suites used for 300 and 400 level RTF classes. Louis Hall also contains two indoor studios, a flexible seminar room, a 60-seat projection auditorium, and is the home to WNUR, Northwestern’s student-run radio station.

Fisk Hall contains the School’s undergraduate post-production computer lab (room B-1). This lab is equipped with 20 workstations outfitted for basic high-definition post-production and is used for numerous RTF courses, including RTF 190.

Frances Searle contains the SoC SoundTank, including a computer lab, conference room, and 5.1 surround sound editing space.

Annie May Swift Hall contains a seminar rooms and a 120-seat projection auditorium, both used primarily for classes in the RTF department.

Section 2: Production Rules and Regulations

The purpose of this section is to outline the policies and procedures governing film and video production in the School of Communication. These policies govern rental of equipment from the Cage, access to the Louis Hall studios, and liability requirements for all student productions.

2.1: Equipment, Key, Studio, and Locker Deposits

Before any equipment can be checked out from the RTF Equipment Cage, a student must be currently enrolled in a production course in the department of Radio/TV/Film and have an equipment deposit on file with the Film and Equipment Cage Manager. Lockers (available for rental in Louis Hall), use of the studios in Louis Hall, and keys for after-business-hours use of the Louis Hall studios require a separate deposit card. The current deposit rates are:

Deposit Type	Refundable* Deposit Required
Equipment**	\$50.00
Studio (Louis 105 or 106)	\$100.00
Key	\$50.00
Locker	\$10.00

*Deposit is fully refundable providing that all the rules in this Handbook are followed and no damage is inflicted on any equipment, locker, or facility.

**Equipment deposits are required to check out equipment from the Cage and to use any post-production facility in the School of Communication.

To place a deposit, a student must make an advanced appointment with the Equipment Manager (special time slots will be available at the start of each quarter for RTF 190 classes), and bring both his/her Wildcard and a credit or debit card. Deposits must be made with a credit or debit card; no other forms of payment will be accepted.

All deposits may remain on file for the duration of a student's academic career with the department of Radio/TV/Film. Even with an equipment deposit on file, a student must be currently enrolled in a RTF production class or be a member of an authorized student group in order to check out equipment from the Cage (see Appendix A for a list of authorized groups).

A valid equipment deposit is required for all production courses in the Department of Radio/TV/Film. Failure to maintain a deposit card while enrolled in an RTF production class will result in zero credit for any assignment that requires use of equipment or post-production facilities.

To use a locker in Louis Hall, you must use a lock provided by the equipment cage. A student will receive this lock when he/she places his/her locker

deposit with the Equipment Manager. Any unauthorized locks found on Louis Hall lockers will be removed and its contents confiscated. Lockers are assigned on a first come, first issued basis and only one locker is allowed per person.

Deposit refunds must be arranged by advance appointment with the Equipment Manager. All refunds must be claimed by the first business day following a student's graduation from Northwestern. At the time of the deposit refund(s), a student must have returned all equipment, keys, and cleaned out the contents of his/her locker. Any items left in lockers after this time will be discarded.

Failure to follow the rules outlined in this Handbook, damage, loss, or theft of equipment, classrooms, studios, lockers, or keys due to negligence may result in the revocation of the applicable deposit card for the first offense, and revocation of the applicable deposit card and loss of privileges to use equipment or facilities for the second offense.

Any student who loses a deposit, equipment privileges, or is otherwise penalized for loss or damage to School property may request an appeal of the penalty via arbitration. All requests for arbitration must be made in writing to the Head of Production no more than 30 days after notification of deposit card revocation. This arbitration will consist of a hearing held in front of a committee comprised of one member of the Dean's Advisory Council, the Equipment Manager, the head of Production Services, and one member of the faculty from the department of Radio/TV/Film. All decisions made by the arbitration committee will be final.

2.2: RTF Equipment Cage Policies and Procedures

The RTF Equipment Cage is located in Room 125, at the entrance of Louis Hall. Only staff of Production Services is allowed in the Cage. Checked out equipment cannot be stored in the Cage or in the lobby of Louis Hall. When equipment is checked out, it must be taken with you. Equipment checked out from the Cage must be returned in the state that it was received. Equipment must be clean and stored neatly in the cases provided upon return. If any piece of equipment is broken, lost, or damaged while checked out, the person(s) responsible for the equipment must inform a member of the Cage staff upon its return. Separate hours of operation are in effect for the SoundTank in Frances Searle, and use/checkout of that space is governed by policies and procedures outlined in a separate MASAI Handbook.

2.2.1: Cage Hours

The Equipment Cage's hours are as follows:

Monday – Thursday: 9:00AM – 9:00PM

Friday: 9:00AM – 6:00PM

The Equipment Cage is closed on all weekends and university holidays. The Cage is open selective hours during finals week and term breaks; signs will be posted outside the Cage notifying patrons of finals week and term break hours.

Cage staff can be contacted by phone at 847-467-1706 or via email at nucage@northwestern.edu.

2.2.2: Equipment Reservations

Equipment reservations must be made online via the School's Webcheckout system: <http://webcheckout.northwestern.edu>. The Cage does not accept phone, voicemail, or email reservations. A student may cancel an existing reservation via the Webcheckout system up to 10 minutes before the scheduled checkout time.

Equipment reservations must be made at **LEAST** 24 hours in advance of equipment checkout. In general, equipment reservations can be made up to 30 days in advance, however, students in certain courses or curricula may have increased advanced reservation capability. Please check with your instructor for current information.

On projects (e.g. MAG, Studio 22, Senior Directing), the Cage checks out equipment **ONLY** to the Director of Photography (DP) and the Principal Sound Recordist. Both the DP and Sound Recordist must be currently enrolled students to check out or reserve equipment, and the Director of the project must also be a currently enrolled student.

The Cage is open for equipment return (check in) from 9:00AM – 1:00PM, Monday through Friday. All equipment must be completely returned by 1:00PM, so all students must plan accordingly depending on the amount of equipment they need to return. Failure to return equipment on time or to return equipment in satisfactory condition will result in the loss of a student's equipment deposit card and/or loss of equipment reservation privileges for the remainder of the academic quarter. For the purpose of this Handbook, "satisfactory condition" is defined as all machines turned off, cables coiled properly, batteries removed, all equipment packed in its original cases, all tape removed from cables and cases, and dirt or sand cleaned off of all equipment and cases.

The Cage is open for equipment checkout from 2:00PM – 6:00PM, Monday through Friday. All equipment must be completely checked out by 6:00PM, so

all students must plan accordingly depending on the amount of equipment they are renting. Failure to pick up reserved equipment will result in the loss of a student's equipment deposit card and/or loss of equipment reservation privileges for the remainder of the academic quarter.

The Cage is open from 6:00PM – 9:00PM, Monday through Thursday for RTF class and laboratory use only.

Alumni and external (e.g. non-student) artists are not permitted to reserve or check out equipment from the equipment cage.

2.2.3: Check In and Checkout Procedures

Monday through Thursday, equipment may be checked out for a maximum of two days. Reservations that span a weekend must be returned Monday morning. The following schedule details all possible check out days and the corresponding possible days for equipment return:

Equipment Checkout Day	Equipment Check In Day (1-Day Reservation)	Equipment Check In Day (2-Day Reservation)
Sunday – No Checkout	N/A	N/A
Monday	Tuesday	Wednesday
Tuesday	Wednesday	Thursday
Wednesday	Thursday	Friday
Thursday	Friday	Monday
Friday	Monday	Monday
Saturday – No Checkout	N/A	N/A

2.2.4: Equipment Available for Specific Courses

Students have access to all equipment specified for their current production class. Equipment privileges are additive; the more production courses a student completes, the more equipment is available for checkout. Students may only check out equipment on which they have been trained in a production class.

Equipment reservations for curricular purposes always take priority over other types of requests. Equipment may not be checked out for independent projects of any kind. Other use of equipment that is not designated for a particular course is governed by the following three guidelines:

1. If a student wishes to use equipment on which they have been previously trained, they may do so only if the use does not interfere

- with any students who are currently enrolled in classes that need that particular equipment.
2. If a student has not been trained on a specific piece of equipment, the reservation request will be denied until the student has either taken the class where the training is to occur, or the student attends a special training session with an RTF faculty member or Filmmaker in Residence. Informal training and/or peer-to-peer training is not acceptable as a prerequisite to checkout equipment.
 3. Both the student using the equipment and any assistants (i.e. the Director of Photography, the camera operator, camera assistant(s), sound recording engineers, etc.) must be qualified and trained on the equipment.

2.2.5: Liability (Risk Management and Insurance)

A student who checks out equipment on his/her own is solely liable for any loss and/or damage to that equipment. Students who are working in a group are jointly and severally liable for any damage and/or loss to that equipment.

The safety of Northwestern University film students, their projects, the public, and the equipment used is a central concern of Northwestern. Northwestern provides general liability and property insurance coverage for those activities when approved by the faculty advisor or instructor and Northwestern University Risk Management. The insurance available to Northwestern cannot insure limited partnerships or students who incorporate their production activities.

When a student places an equipment deposit, he/she acknowledges that he/she has read, understood, and agreed to abide by all of the rules outlined in this Handbook and will be responsible for the full value of any losses and the deductibles as the losses and deductibles apply. The acknowledgement includes a clause that “all members” of any assigned group of students for a production assignment will be jointly and severally liable for any and all losses or damage to equipment, property, and liability exposures. In the event of a loss, the Associate Dean’s Office of the School of Communication will hold student grades and/or graduation records until the accounts are settled with the Production Services department and/or the Office of Risk Management.

Student film projects on Northwestern property using Northwestern equipment do not require additional insurance from the Office of Risk Management. Students are, however, responsible for the full value of any losses and the deductibles as the losses and deductibles apply to those losses. Some projects, particularly those that involve prop weapons, will require advance notification and permits from the Northwestern Police Department. Please see section 2.2.6 of this Handbook for more details.

Northwestern-owned property checked out to students for use in academic or extra-curricular film activities is covered under Northwestern's current property insurance policy. The coverage is on the replacement value of the covered property for all covered losses, excluding mysterious disappearance (any unexplained loss of property). In the event of a mysterious disappearance the student(s) are responsible for the full value of the missing property.

All covered claims are subject to a deductible of \$750.00 or 15% of the insured value (whichever is greater), up to \$5,000. Payment or a payment schedule for losses must be arranged with the Equipment Manager or the Office of Risk Management. For a detailed list of claims that are not covered by Northwestern's property insurance, please refer to Appendix C in this Handbook or the Office of Risk Management's website at <http://www.northwestern.edu/risk>.

2.2.6: Weapon Use Policies and Procedures

Regardless of whether a shoot is taking place on- or off-campus, special care must be taken with regard to use of any prop weaponry. These policies and procedures are in addition to any requirements from the Office of Risk Management and the Risk Management Plan (see Appendix B and Appendix C).

Any group wanting to use prop weapons on campus is required to complete an online form for University Police (UP) a **minimum of two weeks prior** to the event. The form is available online at: tinyurl.com/propweapons

If UP deems that a police presence is required on set, they must be paid. Rates are located at: <http://www.northwestern.edu/up/special/special-event-security.html>.

Restrictions:

The Student Code of Conduct prohibits the possession of firearms, weapons, explosives, or dangerous substances and devices (including ammunition, air or pellet guns, paintball guns, slingshots, knives, weapons of any description, firecrackers, fireworks, dangerous chemicals or substances, or any other object or substance designed to inflict a wound of cause injury, or *imitations or replicas of any such items*) on university premises or at university activities or events except as specifically authorized. The Code of Conduct also prohibits the use or brandishing of any such item, even if legally possessed, in a manner that harms, threatens, causes fear to, or otherwise endangers others.

Further safety restrictions require that the use of any device that fires a projectile/substance/electrical charge or discharges and blank sound charge is prohibited in activities in these requests.

Authority:

Northwestern University Police Department (NUPD) reserves the right to authorize or deny exceptions to the above restrictions for any production, class project, or independent project occurring on premises of the university. NUPD reserves the right to require that authorized activities involving the use of imitation or replica weapons on university premises have sufficient safety practices to prevent public alarm and other public safety concerns that could arise from the activities. NUPD reserves the right to require the sponsor of the activity to fund the staffing of sworn police to act as event security during the activity involving the use of imitation or replica weapons. NUPS reserves the right to cancel approved activities at any time for unforeseen public safety reasons. Each request for an exception is reviewed on a case-by-case basis.

For further information on charges and cancellation policies for event security, see: <http://www.northwestern.edu/up/special/special-event-security.html>.

Instructions:

1. All requests must be received by NUPD no later than 14 days prior to the scheduled activity to receive considerations.
2. Completion of the form (tinyurl.com/propweapons) will trigger a review and authorization process involving several campus administrators. If additional information is necessary, you will be contacted.
3. Contact the Office of Risk Management to determine any additional liability, insurance and risk management plan requirements.
4. For questions, contact the Deputy Chief of Police at d-mcaleer@northwestern.edu.

In addition to the on-campus policies, the following procedures must be followed when performing a shoot with prop weaponry **off-campus:**

- When shooting exteriors students must contact the local police department and comply with whatever restrictions or practices they require. The City of Evanston requires a paid policies officer onsite (at the rate of \$75.00/hour) if prop guns are in use.
- Once permission from the local law enforcement agency is obtained, students must complete the required Risk Management Plan forms, advising that prop guns will be in use.

2.2.7: Damage to Equipment

During equipment check in, any damage or operational problems with equipment should be reported immediately to the Equipment Manager or

other Cage staff. Damage or operational problems with equipment must be documented and submitted with the equipment at check in.

The student(s) responsible for the damage will have their equipment privileges suspended until the Equipment Manager and the Head of Production make a decision regarding the damage. The Equipment Manager and Head of Production will determine the extent of damage, the financial liability of the student, and loss of any applicable privileges. Privileges to check out equipment will be restored once the student(s) responsible have made payment for the damaged equipment and/or have agreed to a payment schedule and submitted the first required payment to the Equipment Manager.

2.2.8: Total Loss or Theft of Equipment

Any loss or theft of equipment should be immediately reported to the Equipment Manager. The student(s) responsible for the loss will have their equipment privileges suspended until the Equipment Manager and Head of Production make a decision regarding the loss.

In the event equipment is stolen, students must file a police report with Northwestern Police (or the appropriate law enforcement agency in which the theft occurred). A copy of the police report, including the case or report number, must be provided to both the Equipment Manager and the Office of Risk Management. The Equipment Manager, in conjunction with the Office of Risk Management will determine the extent of the loss and the financial liability of any student(s) involved, including applicable insurance deductibles.

Privileges to check out equipment will be restored once the student(s) responsible have made payment for the lost or stolen equipment and/or have agreed to a payment schedule and submitted the first required payment to the Equipment Manager.

2.2.9: Priority of Equipment Reservations

Faculty and Teaching Assistant use of equipment for instruction in the Department of Radio/TV/Film has priority over any equipment reservations or usage. Faculty will make every effort to schedule the equipment in advance. Non-instructional use of equipment is based on the following priority system:

First Priority: During regular academic quarters, undergraduate and graduate students enrolled in RTF production courses, doing work for those production courses have priority over all other non-instructional equipment reservations. This priority access applies only to the equipment that is required for the production class in which the student is currently enrolled.

Second Priority: Students finishing incomplete projects, and graduate students not in production courses but qualified for production work. Such reservations are subject to modification or cancellation by the Equipment Manager should a curricular need arise for a student or faculty member with First Priority access. The Equipment Manager will notify the student of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

Third Priority: Students participating in an extra-curricular group authorized to rent equipment from the Cage (see Appendix A) have the least priority access, and only have access to check out equipment for the first five weeks of any academic quarter. Such reservations are subject to modification or cancellation by the Equipment Manager should a need arise for a first or second priority project. The Equipment Manager will notify the student (or student group) of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

2.2.10: Access to Equipment Over Term Breaks

Access to Cage equipment over term breaks is limited to faculty in the department of Radio/TV/Film, graduate students, and students enrolled in summer production courses. Graduate students working on sponsored projects for which they have primary creative control must have written (email) approval from their faculty advisor or instructor for equipment access.

2.2.11: Safety and Conflict Policies for Student Productions

The following are a list of safety and conflict policies for all undergraduate students working on film production sets:

- 1) Turnaround time on any shoot must be a minimum of eight hours.
- 2) All Sunday night shoots must be fully wrapped by 12:00 midnight; students must attend Monday morning classes.
- 3) Students may not miss any classes, or receive extensions and/or incompletes due to participation in film production.

2.2.12: Northwestern Policies and Student Code of Conduct

On any film shoot or set that is Northwestern-affiliated (curricular, co-curricular, or extra-curricular), students are expected to adhere to the Student Code of Conduct as outlined in the Northwestern Student Handbook (2017-2018 version available: <http://www.northwestern.edu/student-conduct/shared-assets/studenthandbook.pdf>; previous editions available: (<http://www.northwestern.edu/student-conduct/about-us/student->

[handbook/](#)). This includes, but is not limited to, strict policies on drugs, alcohol, discrimination, and sexual harassment.

Furthermore, Northwestern film students are required to comply with all requirements for SAG General Agreement rules regarding nudity (<https://www.sagaftra.org/what-you-should-know-about-nudity-riders>).

These policies apply to all Northwestern students regardless of whether they are on- or off-campus.

2.3: Accommodations for Students with Disabilities

Any student with a disability requesting accommodations is required to register with the Services for Students with Disabilities Office (ssd@northwestern.edu; 847-467-5530) and provide an accommodation notification from SSD to his/her professor, preferably within the first two weeks of class. All information will remain confidential.

If a student requires further information regarding disability accommodations, please visit the Services for Students with Disabilities website at <http://www.northwestern.edu/disability>.

2.4: Louis Hall Studio Policies and Procedures

Louis Hall contains two indoor production studios, rooms 105 and 106. Room 106 is the primary production studio, with an extensive lighting grid, dimmer system, and both a white and Chroma key green hard cyclorama with black curtains. Room 105 is a smaller sound studio that is also used as a live audio production space for WNUR. Louis 105 no cyclorama.

2.4.1: Access to Louis Hall Studios

Students using the studios in Louis Hall are responsible for the security of the facility and its contents while they are using it. This means that the doors to Louis 105 and 106 must be locked when the studios are not in use. Keys to Louis 106 can be checked out from the Cage with a refundable \$50 key deposit (see section 2.1). Wildcard access to Louis 105 and Louis 109 is based on class enrollment and also requires a refundable \$50 key deposit.

In general, both studios in Louis Hall are available during regular building hours. Louis Hall is open fall, winter, and the first half of spring quarter from 8:30AM until 1:00AM (the following day) Monday – Friday and 10:00AM until 6:00PM on Saturday and Sunday. Louis Hall opens for 24x7 operation during the last half of spring quarter. During term breaks (including summer quarter), Louis Hall is open from 8:30AM until 6:00PM, Monday – Friday only. Louis Hall is closed on all university holidays.

The building schedule is subject to change on a quarterly basis. For more detailed information on Louis Hall hours, please refer to the calendars posted in the vestibule and lobby of Louis Hall.

With special advanced notice, student groups may request Louis Hall to be opened for events or reservations, provided a security guard can be present for all times the students are in the building. In all instances, the group responsible for the request is required to reimburse Northwestern for the cost of the security guard within seven days of completion of the event. For more information or to request additional hours, please contact the head of Production Services.

2.4.2: Studio Reservations

The Louis Hall studios must be reserved using Room and Event System (RES) operated by the Northwestern University Registrar's Office. This system is available both on- and off-campus online through <http://www.res.northwestern.edu>. Students are required to enter the purpose of their reservation request, along with the name of their project and associated class number (or student group).

In order to request time in either studio, at least one of the following conditions must be met:

1. Reservation request is made by a student enrolled in a 300 or 400-level course in the Department of Radio/TV/Film, or
2. Reservation request is made by a faculty or staff member in the Department of Radio/TV/Film, or
3. Reservation request is made by a student group sponsored by a faculty member in the Department of Radio/TV/Film.

Before a reservation request for the studios will be confirmed, the requesting student must have a studio deposit on file with the Equipment Manager (see section 2.1).

Reservation requests for the studios can be made for the current academic quarter only and must be made a minimum of 1 business day in advance to

allow time for approval by SoC staff. Reservation requests must not span outside of normal building hours and a single student (or student group) may not request to use the studio more than two consecutive days or more than 20 hours total per week.

2.4.3: Flats, Props, and Cyclorama

Any scenery constructed must be properly disposed of at the end of the production. Under no circumstances should any scenery, props, or other materials block either studio door or the doors leading to the loading dock. Furthermore, the fire alarm and fire extinguisher on the north wall of each studio must never be blocked.

Smoking, smoke guns, or any prop that emits exhaust are strictly prohibited in Louis Hall, including the studio spaces.

Firearms and/or pyrotechnics of any kind are strictly prohibited in Louis Hall, including the studio spaces.

The walls and floor of the cycloramas in Louis 105 and 106 may be painted with flat latex paint only. If any part of the wall or floor is painted, it must be repainted to flat white (or Chroma key green, in the case of Louis 106) at the end of production. The **only** approved stage paint is Ace Hardware Royal Flat Latex, Ultra White # 1965003, available at Lemoi Ace Hardware on Davis Street in Evanston.

Special paint is required for the Chroma key green part of the cyclorama. Students must contact the Equipment Manager to arrange for delivery and payment of Chroma key green paint.

2.4.4: Lighting Grid

Student may not move lights in the lighting grid in studio 105 under any circumstances. Students may arrange the lighting grid in studio 106 using the scissor lift owned by Production Services if they have completed the mandatory safety training.

Students should contact the Equipment Manger with any questions regarding the lighting grid in either studio and to arrange for the proper scissor lift safety training.

2.5: Louis Hall Sound Stage Policies and Procedures

Louis Hall contains a production soundstage, consisting of two parts: a control room (Louis Hall 109), which can be used for recording or mixing, and a studio (Louis Hall 105), which can be used for ADR, announce, musical performance, Foley, and other sound-based activities. The two rooms are reserved independently and have distinct policies for each space, though qualified students and/or student groups can reserve both 109 and 105 for the same time period if necessary.

2.5.1: General Soundstage Policies

Smoking, smoke guns, or any prop that emits exhaust are strictly prohibited in Louis Hall, including the Soundstage.

Firearms and/or pyrotechnics of any kind are strictly prohibited in Louis Hall, including the Soundstage.

Absolutely no food or drink is allowed in Louis Hall 109 or Louis Hall 105. Failure to comply will result in the loss of applicable deposit card(s) and potential loss of privileges to use Louis Hall facilities (including the Soundstage).

The floor of the Soundstage is made of natural hardwood. Dragging equipment along the floor will cause significant damage, so please use caution when moving heavy objects. Similarly, the walls are treated with acoustic panels that are easily damaged. Under no circumstances are any signs, notices, or equipment to be mounted to the walls in Louis Hall 109 or 105.

2.5.2: Access to Louis Hall Soundstage

Students using the studios in Louis Hall are responsible for the security of the facility and its contents while they are using it. This means that the doors to Louis 109 and 105 must be locked when the studios are not in use, and the doors must not be propped open under any circumstances.

Access to both rooms is controlled by Wildcard access control. Wildcards remain active for an academic quarter, and must be re-activated the following quarter as necessary. Students may get Wildcards activated for Louis Hall 109 and 105 by contacting their instructor, who will generate an activation list for Louis Hall staff. Wildcards will be activated quarterly for students currently enrolled in classes that require access to 105 and/or 109 for curricular use, and for qualified students working on other projects as approved by Production Faculty in the department of Radio/TV/Film.

Use of Louis Hall 109 and/or Louis 105 also require a refundable \$100 studio deposit to be on file at the Equipment Cage. Failure to comply with the rules outlined in this Handbook will result in the revocation of a student's studio deposit and additional fines for replacement of any damaged/missing equipment (see Section 2.2.5).

In general, the Soundstage in Louis Hall are available during regular building hours. Louis Hall is open fall, winter, and the first half of spring quarter from 8:30AM until 3:00AM (the following day) Monday – Friday and 10:00AM until 8:00PM on Saturday, and 10:00AM – 10:00Pm on Sunday. Louis Hall opens for 24x7 operation during the last half of spring quarter. During term breaks (including summer quarter), Louis Hall is open from 8:30AM until 6:00PM, Monday – Friday only. Louis Hall is closed on all university holidays.

The building schedule is subject to change on a quarterly basis. For more detailed information on Louis Hall hours, please refer to the calendars posted in the vestibule of Louis Hall.

2.5.3: Soundstage Reservations

The Louis Hall Soundstage must be reserved using Room and Event System (RES) operated by the Northwestern University Registrar's Office. This system is available both on- and off-campus online through <http://www.res.northwestern.edu>. Students are required to enter the purpose of their reservation request, along with the name of their project and associated class number (or student group).

In order to request time in the Soundstage, at least one of the following conditions must be met:

1. Reservation request is made by a student enrolled in current Soundstage-related production class in the Department of Radio/TV/Film, or
2. Reservation request is made by a faculty or staff member in the Department of Radio/TV/Film, or
3. Reservation request is made by a student for another curricular project and is approved by the Department of Radio/TV/Film for use of the Control Room (109), or
4. Reservation request is made for Louis 105 only, the request is placed by a student enrolled in a current Radio/TV/Film production course, and follows the procedures in Section 2.4.2 of this Handbook.

Before a reservation request for the studios will be confirmed, the requesting student must have a studio deposit on file with the Equipment Manager (see section 2.1).

Reservation requests for the studios can be made for the current academic quarter only and must be made a minimum of 1 business day in advance to allow for approval by SoC staff. Reservation requests must not span outside of normal building hours and a single student (or student group) may not request to use the studio more than eight (8) hours per day, more than two consecutive days, or more than 20 hours total per week.

2.5.4: Priority of Access to Louis Hall Soundstage

Faculty and Teaching Assistant use of equipment for instruction in the Department of Radio/TV/Film has priority over any reservations or usage. Faculty will make every effort to schedule the Soundstage in advance. SoC IT staff will notify the student (or student group) of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

Non-instructional use of the Soundstage is based on the following priority system:

First Priority: During regular academic quarters, undergraduate and graduate students enrolled in RTF production courses, doing work for those production courses have priority over all other non-instructional reservations.

Second Priority: On Saturday, non-instructional or academic use of Louis Hall 105 priority ONLY is given to WNUR for live broadcasts and/or recording. At all other times, WNUR has second priority for use of Louis Hall 105 (with no access to Louis 109).

Third Priority: Students participating in an extra-curricular group authorized to use Louis 105 and/or Louis 109 (see Appendix A) have the least priority access, and only have access to use the Soundstage during the first five weeks of each academic quarter.

2.5.5: Soundstage Equipment

As a unique space within the department, the Soundstage has exclusive access to microphones, microphone stands, cabling, and other audio equipment. This equipment must stay in Louis Hall 105 and Louis Hall 109 and may not be removed from the building under any circumstances.

Missing equipment, along with photographic documentation (if possible) should be reported as soon as it is noticed to SoC IT staff by emailing louishallrooms@northwestern.edu. Damage, loss, or theft of any equipment in the Soundstage will result in the revocation of a student's studio deposit and

additional fines for replacement of any damaged/missing equipment (see Section 2.2.5).

Additional audio equipment is available for checkout from the RTF Equipment Cage for use in the Louis Hall Soundstage or in the field.

Section 3: Classroom and Lab Rules and Regulations

There are several classrooms in Louis Hall, Frances Searle, and Annie May Swift Hall that are available to students in the Department of Radio/TV/Film for meetings, screenings, auditions, and rehearsals. In general, use of facilities in either Louis Hall or Annie May Swift Hall is restricted to events related to projects for classes in the department of Radio/TV/Film and departmentally sponsored student groups.

3.1: Louis Hall Classroom Policies and Procedures

Louis Hall has one seminar-style classroom and one 60-seat screening room that are available for students in the department of Radio/TV/Film.

Reservation requests for both rooms must be made through Northwestern's online room reservation system, <http://www.res.northwestern.edu>.

Reservation requests for spaces in Louis Hall must be placed into the RES system a minimum of 24 hours in advance of the event start time.

Reservation requests must be made for times during regular building hours for Louis Hall. In general, the regular building hours of Louis Hall are fall, winter, and the first half of spring quarter from 8:30AM until 1:00AM (the following day) Monday – Friday and 10:00AM until 6:00PM on Saturday and Sunday. Louis Hall opens for 24x7 operation during the last half of spring quarter. During term breaks (including summer quarter), Louis Hall is open from 8:30AM until 6:00PM, Monday – Friday only. Louis Hall is closed on all university holidays. Please refer to the separate MASAI handbook for SoundTank hours and availability.

The building schedule is subject to change on a quarterly basis. For more detailed information on Louis Hall hours, please refer to the calendars posted in the vestibule and lobby of Louis Hall.

3.1.1: Louis 118

Louis Hall Room 118 is a seminar-style classroom with flexible furniture that can hold a maximum of 25 people. Louis 118 is equipped with a high-definition projector, resident computer, laptop connection, SMART annotation tablet, and several video decks including Blu-ray, Sony Betacam SP, and Panasonic DVCPRO.

At the conclusion of any event in Louis 118, the furniture must be moved back to its original position for the next reservation or class. Layout drawings indicating the proper positions of all furniture in Louis 118 can be found next to each exit door to the classroom.

The podium and equipment rack located in Louis 118 contain sensitive and delicate electronic equipment. Under no circumstances is any wiring to be changed in either the podium or equipment rack, and neither unit is to be removed from its power source.

Failure to follow these procedures will result in the loss of any applicable deposit(s) on file, or loss of privileges to reserve and use any space in Louis Hall.

3.1.1: Louis 119

Louis Hall room 119 is an auditorium-style screening room that has a maximum capacity of 60 people. Louis 119 is equipped with a high-definition projector, 5.1-surround sound (including Dolby True HD and DTS Master Audio modes), and two sets of audio/visual equipment. From the podium on the stage, there is a resident computer, laptop connection, Blu-ray deck, NTSC VHS deck, auxiliary composite video, and auxiliary HDMI video. From the projection room, there is a Panasonic DVCPro deck, Sony Betacam SP deck, multi-region VHS deck, Blu-ray player, multi-region DVD player, 16mm film projection, and auxiliary component video.

Louis 119 can also be used for a panel discussion with five auxiliary microphone inputs available through a box in the floor of the stage.

General use of Louis 119 is available to students in the department of Radio/TV/Film. Events that require use of any equipment located in the rear projection booth must contact the Equipment Manager or head of Production Services to arrange for access to the projection booth, training as a projectionist, or to get a list of trained projectionists who are allowed to use the advanced projection equipment. Depending on the time of the event, you may need to place a key deposit (see Section 2.1) in order to gain access to the projection booth.

No food or drink is allowed in Louis 119 at any time. There are no exceptions to this rule.

Failure to follow these policies will result in the loss of any applicable deposit(s) on file, or loss of privileges to reserve and use any space in Louis Hall.

3.1.2: Louis 128

Starting in winter quarter, 2018, Louis 128 will be a seven-seat general purpose editing lab. This room may not be reserved for any purpose and will be available on a first-come, first-served basis for students working on curricular projects. No extracurricular work is allowed in Louis 128.

3.2: Annie May Swift Hall Policies and Procedures

The department of Radio/TV/Film manages two facilities in Annie May Swift Hall, a 25-seat seminar room (room 109) and a 120-seat auditorium-style projection theater (The Peggy Dow Helmerich Auditorium).

The RTF department maintains a separate reservation system from Louis Hall or other production facilities. A current reservation request form can be found in Appendix E of this Handbook.

The RTF department maintains the following list of rules and procedures for using RTF space in Annie May Swift Hall:

- a) Acceptance, revision, or rejection of reservations for the Annie May Swift (“AMS”) Helmerich Auditorium and AMS 109 will be made by the Radio/Television/Film Program Assistant or Financial Coordinator, in consultation with the Department Chair/Associate Chair.
- b) Reservation of the Helmerich Auditorium and AMS 109 require payment of the appropriate reservation fee (see Reservation Request Form, Appendix E of this Handbook). There can be no exceptions.
- c) No classes outside of the Radio/Television/Film Department will be allowed in the Helmerich Auditorium and/or AMS 109 during the regular school year. This will include undergraduate seminars, discussion groups, and graduate seminars.
- d) **No student groups will be allowed to use the Helmerich Auditorium and/or AMS 109, even if “sponsored” by a University department. One exception: RTVF student groups may request to use the space for their end-of-year large events only. An RTVF faculty/staff member must attend the entire event and they will be responsible for room/keys. A department-authorized projectionist will still be needed. No students are allowed in the auditorium projection booth (see section h, below).**
- e) Designate on the Reservation Request Form (see Appendix E) the staff or faculty member responsible for picking up the key and locking the doors. This person must be a permanent faculty or staff member (no students) who will be attending the entire event. **Due to frequent thefts the person who picks up the key for the Helmerich Auditorium and/or AMS 109 is the person responsible for opening and closing the room. Please make sure the room is locked after your event.**
- f) The time requested for all reservations **must include enough time for all deliveries and setup, as well as cleanup after the event.**

The Helmerich Auditorium and/or AMS 109 are frequently used for different purposes; often, there is more than one event per day. The Helmerich Auditorium and/or AMS 109 cannot be used to store equipment for a future event (or from a past event) while another event is being held in the room. **Deliveries and pickups that occur outside of the reserved time for an event or in the absence of the designated responsible person are subject to refusal by the Radio/Television/Film department.**

- g) Any group using the Helmerich Auditorium and/or AMS 109 must exercise care for the room(s) and its furnishings. Any damage to a room found during the course of a group's event will be charged to that group.
- h) **Only trained, department-approved projectionists are allowed in the Helmerich Auditorium A/V booth.** Primary lighting can be controlled outside of the booth. If your event requires the use of the A/V equipment, a projectionist must be requested. **No exceptions.**
- i) The tables in AMS 109 are arranged in a large rectangle (as diagramed in Appendix E) and are electronically wired to the floor and require professional assistance with disconnection and reconnection. **If your event calls for reconfiguration, please make arrangements with the School of Communication Production Services manager Brandon Grill via email (bgrill@northwestern.edu) or by phone at 847-467-1702.**
- j) If your organization would like to have the times in a different configuration, **it is your responsibility to contact Facilities Management to have them moved. Further, it is your responsibility to have Facilities Management put the tables back in their original configuration by the next business day. Do not attempt to move the tables yourself. Tables should be moved only by Facilities Management personnel. No exceptions.** If you do and there is damage, your department or organization will be billed accordingly. Make sure that your Reservation Request Form (see Appendix E) has been approved by the Radio/Television/Film Department before placing a request to Facilities Management for rearrangement of any furniture in AMS 109. Facilities Management should be notified of any room change as far in advance as possible to facilitate scheduling. Please note that it is not the responsibility of Facilities Management to check if the room is occupied by another department or organization.
- k) Garbage bins in AMS 109 only accommodate regular classroom use. **Any catered event where food and beverages will be provided must request garbage bins through Facilities Management.** Please ensure that all garbage is properly disposed.
- l) Food, beverages, catering equipment, and all other items belonging to an organization and/or group must be removed from the room at

the end of the event. **Please note that there is no freezer or refrigerator available for storing food items or ice.**

- m) **There is no food or drink allowed in Helmerich Auditorium. No exceptions.**
- n) The only option available for the removal of any chairs or tables from AMS 109 requires the reservation of AMS 110 from the Department of Performance Studies for the storage of AMS 109 furniture.
- o) **Under no circumstances can AMS facilities be used for film production purposes (shooting location, audition rooms, etc.).**

PLEASE NOTE: Priority for reservations will be as follows: (1) Radio/Television/Film Department meetings and other Department functions; (2) School of Communication functions; (3) University Administration/Alumnae Board functions; (4) other Northwestern University departments.

3.2.1: Annie May Swift 109 Technology

AMS 109 contains a high-definition 65" plasma monitor for presentations and screenings. It also has a laptop connection (VGA), DVD player (Region 1 only), and VHS deck. Please note that AMS 109 does not have a resident computer.

3.2.2: Annie May Swift Peggy Dow Helmerich Auditorium Technology

The Helmerich auditorium contains a high-definition projector and two sets of presentation/screening technology: the first available in the podium on the thrust stage, the second in the projection A/V booth. The podium contains a resident computer, document camera, laptop connection (VGA), DVD player (Region 1 only), and a VHS deck. The projection A/V booth contains a DVD player (Region 1 only), multi-region DVD player, VHS deck, blu-ray player, and an auxiliary video input over component or HDMI.

3.3: Fisk Hall Policies and Procedures

Fisk Hall, room B-1 (the "Fisk Lab") contains the undergraduate computer lab for the department of Radio/TV/Film. This lab, with 20 Mac Pro workstations, is both used for classes in the department and is available outside of regular class times for use by RTF students for post-production work on RTF class projects.

The Fisk Lab is open varying hours depending on the quarter and classes offered by the RTF department each quarter. The lab schedule and times the room is available for open use is posted on the door to the lab and changed quarterly.

The Fisk Lab is not available for reservation outside of RTF classes. All times the lab is open and not in use by RTF courses are reserved for students working on post-production projects. Students may not use open seats in the lab while a class is in session; only students enrolled in the current course are allowed in the Fisk Lab during the class session. Students are only allowed to work on projects for classes or approved student group projects. The Fisk Lab is not to be used for outside projects.

Students must leave the Fisk Lab when it is scheduled to close. Lab hours will not be extended due to unfinished projects.

Students are not allowed to install any hardware or software on Fisk Lab computers, and no lab equipment may be removed from the lab at any time. Furthermore, lab computers should be left in proper working condition. If there is a problem with any lab equipment, please notify the lab monitor.

There is no food or drink allowed in the Fisk lab at any time.

Privileges to use the Fisk Lab are dependent on an active equipment deposit (see Section 2.1). Failure to follow the above policies will result in the revocation of any applicable deposit(s).

Section 4: Post-Production Rules and Regulations

Post-production facilities in the School of Communication are split between the undergraduate computer lab in Fisk B-1 and suites located in Louis Hall. Louis Hall has a total of 12 post-production suites, divided into standard high-definition video post-production, specialty high-definition video post-production, and audio post-production.

4.1: Louis Hall Post-Production Policies and Procedures

Post-production suites in Louis Hall must be reserved before use. Reservation requests must be made through Northwestern's online room reservation system, <http://www.res.northwestern.edu>. Reservation requests for spaces in Louis Hall must be placed into the RES system a minimum of 24 hours in advance of the requested start time.

During academic quarters, all users will be limited to a maximum of 7.5 hours per day and a maximum of 20 hours per week in any post-production spaces. For the purposes of this Handbook, a user is defined as an individual student or group of students working on a particular project.

Reservation requests must be made during regular building hours for Louis Hall. In general, the regular building hours of Louis Hall are fall, winter, and the first half of spring quarters from 8:30AM until 1:00AM (the following day) Monday – Friday and 10:00AM until 6:00PM on Saturday and Sunday. Louis Hall opens for 24x7 operation during the last half of spring quarter. During term breaks (including summer quarter), Louis Hall is open from 8:30AM until 6:00PM, Monday – Friday only. Louis Hall is closed on all university holidays.

The building schedule is subject to change on a quarterly basis. For more detailed information on Louis Hall hours, please refer to the calendars posted in the vestibule and lobby of Louis Hall.

Media storage in all Louis Hall post-production suites is shared among all users of the room. Students are prohibited from erasing any media (except that belonging to them) from any storage in any edit suite.

The shared media storage in all Louis Hall post-production facilities will be erased during each term break. Signs will be posted throughout Louis Hall no less than two weeks in prior to the date of erasure with detailed information regarding the wiping of the storage arrays. Should an emergency need arise to keep media on the shared storage past the posted erasure date and time, please contact a member of Production Services staff as quickly as possible to make arrangements for your media.

The wiring between the workstations and video decks, monitors, and other peripherals in the post-production suites is specifically designed to support the post-production curriculum in the department of Radio/TV/Film. Students are strictly prohibited from changing any wiring and adding, removing, or modifying any parts or peripherals from a post-production suite. Any student who makes a change to the wiring or equipment in an edit suite will be subject to the revocation of any applicable deposit(s) and/or the loss of privileges to use any post-production facility in the School of Communication.

Any questions regarding the wiring, workflow, or connectivity in any edit suite should be directed to a Production Services staff member.

No food or drinks are allowed at any time in Louis Hall post-production suites. Failure to follow this policy will result in the revocation of any applicable deposit(s) and/or the loss of privileges to use any post-production facility in the School of Communication.

4.2: Louis Hall Standard Video Edit Policies and Procedures

Louis Hall contains four small (2-3 person) high definition post-production suites: rooms 207, 208, 209, and 218.

These rooms contain Mac Pro workstations with 12TB of storage, dual 24-inch computer monitors, a 17-inch high-definition color-critical check monitor, and high-fidelity stereo speakers. The Mac Pro workstations are equipped with Avid Media Composer, Adobe Creative Suite (Master Collection), and Final Cut Studio 3.

Reservations for the standard video edit suites are determined on a priority basis:

First Priority: During regular academic quarters, undergraduate and graduate students enrolled in RTF production courses (including independent studies), doing work for those production courses have priority over all other reservations.

Second Priority: Students finishing incomplete projects, and graduate students not in production courses but qualified for production. Such reservations are subject to modification or cancellation by Production Services staff should a curricular need arise for a student or faculty member with First Priority access. Production Services staff will notify the student of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

Third Priority: Students participating in an extra-curricular group authorized to use Louis Hall post-production facilities (see Appendix A). Student group

projects only have access to reserve the post-production suites for the first five weeks of each academic quarter. Such reservations are subject to modification or cancellation by Production Services staff should a need arise for a first or second priority project. Production Services staff will notify the student (or student group) of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

4.3: Louis Hall Specialty Video Edit Suites Policies and Procedures

Louis Hall contains five specialized video edit suites. Rooms 214 and 215 are designed for color correction and finishing of videos, room 219 is specifically equipped to transcode 4K RED footage, Louis 231 is equipped with a 5.1 surround sound system for final mixing, and Louis 128 is designed for animation and burning final Blu-ray discs.

Louis 214 and 215 contain Mac Pro workstations with 12TB of storage, dual 24-inch computer monitors, a 24-inch high-definition color-critical check monitor, a color-correction console, and high-fidelity stereo speakers. The Mac Pro workstations are equipped with Avid Symphony, Adobe Creative Suite (Master Collection), and Final Cut Studio 3.

Louis 219 contains a Mac Pro workstation with 16TB of storage, dual 24-inch computer monitors, a 24-inch high-definition color-critical check monitor, high-fidelity stereo speakers and a RED Rocket graphics card. The Mac Pro is equipped with Avid Media Composer, Adobe Creative Suite (Master Collection), RED CineX, and Final Cut Studio 3.

Louis 231 contains a Mac Pro workstation with 12TB of storage, dual 24-inch computer monitors, and high-fidelity 5.1 surround sound. This room also features several video decks, including Panasonic DVCPRO HD. Louis 231 is specifically designed for final viewing of films within the nonlinear editor while listening to the completed 5.1 surround sound mix with several other people. Louis 231 is the largest edit suite and has a maximum capacity of 10 people.

Louis 128 is a special-purpose room designed for both animating and finishing. Louis 128 contains two workstations, a Mac Pro with a Blu-ray burner and a PC connected to a 50-disc Blu-ray duplicator for finishing, as well as a flexible table layout and whiteboards for animation work. Louis 128 has a maximum capacity of eight people.

Reservations for the specialty video edit suites are determined on a priority basis:

First Priority: During academic quarters, undergraduate and graduate students requiring specialty rooms to finish (or start) projects for production courses.

Second Priority: During regular academic quarters, undergraduates and graduate students enrolled in RTF production courses (including independent studies), doing work for those production courses, but do not specifically need the special capabilities of these editing suites. Such reservations are subject to modification or cancellation by Production Services staff should a curricular need arise for a student or faculty member with First Priority access. Production Services staff will notify the student of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

Third Priority: Students finishing incomplete projects, graduate students not in production courses but qualified for production, and students participating in an extra-curricular group authorized to use Louis Hall post-production facilities (see Appendix A). Student groups only have access to post-production facilities in Louis Hall for the first five weeks of each academic quarter. Third Priority reservations are subject to modification or cancellation by Production Services staff should a need arise for a first or second priority project. Production Services staff will notify the student (or student group) of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

4.4: Louis Hall Audio Edit Suites Policies and Procedures

Louis Hall contains three post-production suites that are specifically designed to support the creation and editing of audio mixes for films. These specialized rooms include Louis 232 and 233, which are both designed to support a maximum of 10 people and 5.1 surround sound, and Louis 220, which is designed to support a maximum of three people and stereo sound.

All audio editing suites contain Mac Pro workstations with several audio decks, ProTools HD hardware and Digidesign mixing consoles. Each workstation is equipped with ProTools software and Adobe Creative Suite (Master Collection).

Reservations for the audio editing suites are determined on the same priority basis as the specialty video edit suites (see Section 4.3).

Section 5: Special Production/Post-Production Projects

There are several special-case projects that commonly arise in the course of study in the department of Radio/TV/Film: independent studies, projects that require domestic travel, and projects that require international travel. If a student has a curricular need for a special project not covered in this Handbook, he or she should contact a production RTF faculty member and the Equipment Manager as far in advance as possible.

5.1: Independent Study (399/499) Policies

The department of Radio/TV/Film does offer 399 and 499 independent studies in media production. 399/499 independent studies are available, by petition, to juniors, seniors, and graduate students who have a B average or better. As the title implies, such work involves the independent investigation of topics not normally covered by the curriculum of the School. Independent studies must involve careful faculty supervision. If a student proposes an independent study for a production project that could be produced in a regularly offered course, the student will be advised to take that course. Cage equipment is not available for any independent study projects. The procedure for applying for an independent study is as follows:

- a) Write a proposal for the project. This can be a script, treatment, or synopsis.
- b) Contact the RTF faculty member who you wish to be your sponsor. If the faculty member agrees to sponsor your project, the faculty member must forward your proposal to the Equipment Manager to inform him/her of approved independent study status and to check for any possible equipment conflicts.
- c) Obtain an Independent Study Petition Form from the School of Communication Undergraduate Student Resource Center website: http://www.communication.northwestern.edu/student_resource_center/forms
- d) Fill out the form, get your faculty sponsor to sign it, and return the form to the School of Communication Student Resource Center in the Ryan Center for Musical Arts (70 Carts Circle Drive), 5th Floor. If your independent study is approved by the Undergraduate Dean, this office will register you for the appropriate course. If there is a problem, the office will immediately contact you.

5.2: Traveling with Equipment Policies and Best Practices

Over the course of a student's career, he or she may have the opportunity to pursue a project that requires traveling with university-owned equipment. In order to travel with equipment from the Cage, certain policies and best practices must be followed, which vary depending on the location and duration of travel.

5.2.1: Domestic Travel with Production Equipment

Domestic travel with production equipment requires no advance permission only if the travel occurs within a regular checkout period (see Section 2.2.3).

If a student needs to travel domestically with Cage equipment for longer than two days, the faculty member for the course and the student need to contact the Equipment Manager a minimum of two weeks in advance of the date of departure to notify him/her of any travel plans and the equipment needed. Students remain responsible for all damage to equipment, including any damage that may occur as a result of transport.

5.2.2: International Travel with Production Equipment

International travel with production equipment always requires advanced permission from a production faculty member in the department of Radio/TV/Film.

Both the faculty member for the course and the student need to contact the Equipment Manager a minimum of 30 days in advance of the date of departure to notify him/her of any travel plans and the equipment needed.

The student must check with the U.S. State Department and/or the local consular office for the destination country to obtain any rules and regulations regarding visas, special equipment permits, authorization to film/produce video in the destination country, etc. The student is responsible for obtaining all relevant paperwork and paying any fees required.

The student must coordinate with the Office of Risk Management and generate a special Risk Management Plan to determine if any special insurance is required, or of any other special requirements.

The student is strongly advised to contact the Office of Global Safety and Security before arranging and planning international travel:

<https://www.northwestern.edu/global-safety-security/>

It is highly recommended that all production equipment be taken as carry-on luggage to all flights. Students are responsible for all damage to equipment, including damage, loss, or theft that may occur as a result of transport. Furthermore, in the event that equipment is shipped via a common carrier for any purpose, students are required to purchase, at their own expense, insurance from the carrier for the value of the equipment being transported, and the student remains liable for any damage that occurs in transport. SoC staff will offer training on proper packaging of equipment for transport with sufficient notice of travel.

Appendix A: Authorized Student Groups and Student Group Policies

The leader(s) of all student groups sponsored by the department of Radio/TV/Film are required to check-in and meet with the group's faculty advisor **at a minimum of once per quarter**. Failure to meet this requirement may result in the loss of department funding for the group.

The following is a list of student groups authorized by the department of Radio/TV/Film to check out equipment from the Cage and use Louis Hall post-production facilities:

- 1) Studio 22 (major grants, minor grants, and mini grants)
- 2) Niteskool
- 3) NUWFA
- 4) NSTV
- 5) The Blackout

Student group projects have varied access to equipment and facilities. Please check with the faculty advisory for your student group for current information.

All student group projects are defined as co-curricular activities. Accordingly, students are not eligible for independent study credit for any work done on a student group project.

The following are a list of safety and conflict policies for all student group productions:

- 4) Turnaround time on any shoot must be a minimum of eight hours
- 5) All Sunday night shoots must be fully wrapped by 12:00 midnight; students must attend Monday morning classes.
- 6) Students may not miss any classes, or receive extensions and/or incompletes due to student group participation.
- 7) Any student who misses class assignments or deadlines due to student group participation will be asked to cease all extracurricular involvement immediately for the duration of the quarter. Group executives are responsible for not over-extending participants, and for ensuring that all participants have adequate time while in production to complete class assignments. Failure to enforce these rules may result in loss of department funding and equipment privileges for the following quarter.

Any violations of the four above policies by any student group participant, whether principal or crew, will result in the student group losing access to

RTF equipment and facilities, and jeopardize future department funding for that group.

Appendix B: Additional Insurance Information

Risk Management Plan Process

Off campus film projects using Northwestern equipment (or non-Northwestern equipment) require insurance from the Office of Risk Management. For all projects requiring insurance, Northwestern requires an approved written Risk Management Plan (RMP) to obtain insurance coverage. Please see Appendix G for a sample RMP template. Electronic copies of RMP templates and this policy are available on the Risk Management website, <http://www.northwestern.edu/risk>.

The purpose of the RMP form is to help students think through safety, liability, and property exposure, as well as controls for using private and/or public premises, and rented or loaned equipment. The RMP requires students to outline the controls that they will use to minimize any risks present to the students, public, equipment, and property. Students should use the completed RMP as a checklist to identify all known potential risks that they may encounter on the film projects.

Students must submit their RMP to their advisor or instructor via email for approval at least 10 business days in advance of the first shooting day. Should the advisor/instructor not approve the RMP, they will send the RMP back to the student with their comments for correction. Once the advisor/instructor approves the RMP, he or she will email it to Risk Management for approval. When Risk Management approves the RMP, Risk Management will issue certificates of insurance for the project. Should a student request coverage for just an individual location or equipment vendor, the student will need to fill out an RMP for just that location or vendor. The requesting student must then submit this location/vendor-specific RMP through the same approval process.

All students identified in Section 1 of the RMP will be contacted via email by Risk Management and must reply that they sign off on the RMP. The students must reply back to Risk Management acknowledging that they have read, understand, and agree to adhere to the risk control measures that have been identified in the RMP. Risk Management will contact the students and let them know how much they owe for equipment coverage and when they can pick up their certificates of insurance.

Certificates of Insurance

Certificate of Insurance (COI) requests need to be made through the advisor/instructor listed in the RMP. Only COI requests made through the advisor/instructor will be processed, and a COI will not be issued with a simple description of activities and equipment. Students must develop plans and controls for exposures and explain such plans and controls in the RMP before Risk Management will issue a COI. Students need only request a COI

when equipment vendors or location owners specifically ask a COI. The student must not volunteer a COI at any time. Northwestern will not assume responsibility for the intentional, wrongful acts of students, actors, agents, contractors, sub-contractors, volunteers, or others either directly or indirectly involved in student film projects. All tickets, citations, fines, etc. are the responsibility of the student or student group responsible for the cited actions.

General Liability Coverage

Northwestern provides general liability coverage certificates for film project locations. A deductible of \$750.00 or 15% (whichever is greater) up to \$2,500.00, applies to each loss. Should a loss occur, the student(s) listed on the RMP are responsible for the entire deductible.

Equipment Coverage for Non-Northwestern-Owned Property

Rented, leased, loaned, or borrowed equipment, not owned by Northwestern is covered under Northwestern's property insurance coverage on the actual cash value of the property for all covered losses, excluding mysterious disappearance. Coverage excludes theft of equipment unless there are visible signs of forced entry. When theft is the cause of the loss, the students must report the loss to the police immediately in the jurisdiction where the theft occurred. All claims are subject to a \$750.00 or 15% (whichever is greater) deductible, up to \$2,500.00. Coverage is available to the student at a rate of \$3.00 per \$1,000.00 of coverage requested, rounding up to the next dollar amount for everything in between. Coverage period for rental equipment covers a maximum of 14 consecutive calendar days or any two-weekend rentals. Additional coverage must be purchased for each additional period. Coverage is terminated after any loss and must be re-purchased again after any loss. Students must exercise caution and inspect equipment prior to leaving the rental establishment. Students must document any abnormalities or damage to the equipment before taking possession and leaving the rental establishment. There is no coverage for normal wear and tear (fuses, light bulbs, etc.). Payment or a payment schedule for losses must be arranged with Risk Management before any further equipment rental privileges are approved for the liable student(s). Should a loss occur, the student(s) listed on the RMP are responsible for the entire deductible.

Property Coverage

The insurance for Northwestern does not allow for or cover students who sign property leases for film productions. Should a student require property coverage the lease must be approved by the Office of General Counsel and signed by an officer of the University.

Automobile Liability Coverage

Northwestern will not provide primary auto insurance to students utilizing their own vehicles for Northwestern film projects. The student's personal auto insurance coverage is primary. Northwestern auto liability coverage will be considered supplemental to that of the student's. Northwestern's coverage, if applicable, will not provide physical damage coverage for damage sustained to the student's or other private vehicles used in the project. Northwestern will cover vehicles available to Northwestern-approved student drivers through the University Motor Pool or outside vendor. There is no coverage available for full-size van, truck, or trailer rentals. Automobile liability coverage has a \$1,000.00 deductible. Northwestern does not cover luxury, antique, or sports cars, motorcycles or recreational vehicles of any kind. Student coverage for vehicles is subject to the rules and guidelines of Northwestern's Vehicle Policy. Should a loss occur, the student(s) listed on the RMP are responsible for the entire deductible.

Workers' Compensation

Workers' Compensation coverage is not available. Projects requiring Workers' Compensation coverage require outside insurance. Risk Management can refer students to alternative insurance sources the student can purchase if needed.

Rush Requests

Rush requests for insurance coverage are discouraged. Students who need a certificate with less than one business day notice will pay a \$15.00 service fee per certificate request.

Appendix C: Insurance Exclusion List

Northwestern does not provide insurance coverage to students for all activities. Either the student(s) must obtain their own insurance for these excluded activities or get insurance coverage from the owner or contractor hired. Insurance coverage from the owner or contractor hired must include Northwestern University as an additional insured and be covered for at least \$3,000,000.00 per occurrence. Even with outside insurance Northwestern may still not approve the activity. Students that violate this policy will no longer get insurance from Northwestern.

Items and activities excluded from Northwestern property insurance are:

- Open fires, fireworks, smoking, or pyrotechnics
- Farm or construction machinery, watercraft, snowmobiles, aircraft, etc.
- Activities with motorized two-wheeled, three-wheeled, or off-road vehicles
- Activities that involve real firearms (modified or not), alcohol or illegal substances
- Activities that consist of throwing or dropping anything from an aircraft or vehicle
- Bungee jumping, skydiving, or rock climbing
- Activities that include live animals
- Activities that take place on water or in the air
- Activities that take place on scenes open to the public
- Activities that require Workers' Compensation coverage
- Students who incorporate or form limited partnerships

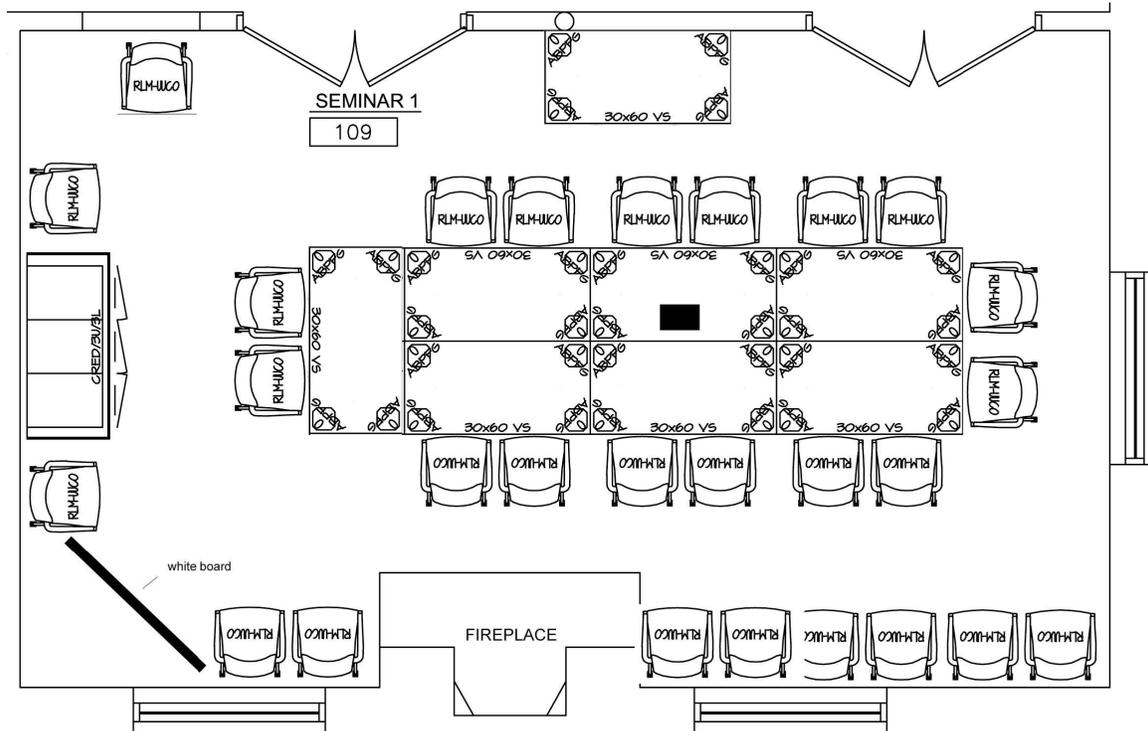
Appendix D: Insurance Claim Handling Procedures

In the event of a loss, the student who requested the coverage needs to contact Risk Management within 24 hours of the loss. The student must fill out a loss report as soon after the loss as possible. Delays in reporting losses may result in the coverage being denied or an increase in the deductible by 50%.

All theft and vehicle losses require the filing of a police report in the jurisdiction where the theft occurred. Failure to make a prompt report will result in sanctions against the student(s) involved. Sanctions may include, but are not limited to loss of equipment rental privileges, loss of liability insurance privileges, and/or holding grades/graduation records.

Appendix E: AMS 109 Layout and Reservation Form

The following is the proper arrangement of AMS 109 furniture (8 tables, 29 chairs):



The following pages are an example of the Annie May Swift Hall Reservation Request form. For an updated copy, or to make a reservation, please visit the RTF department office.

Northwestern University
Radio/Television/Film Department
Annie May Swift Room 217
1920 Campus Drive
Evanston, Illinois 60208
Phone: (847) 491-7315
Fax: (847) 467-2389

For Dept. Use Only:
Date Reservation Requested: _____
Date Confirmation Rec'd: _____
Date Confirmation Sent: _____
Room: AMS Aud. AMS 109

Reservation Request Form:
Peggy Dow Helmerich Auditorium and/or Annie May Swift 109

For each reservation date you are requesting please complete and return this form to the RTVF Program Assistant, AMS 217.

Reservation Fee Information (Please Indicate Applicable Charge):

Weekday Hourly Charge (minimum 2 hrs.)	___ \$50.00 per hour (SoC)	___ \$100.00 per hour (non-SoC)
One Weekday (Mon-Fri, Day or Evening)	___ \$150.00 (SoC)	___ \$300.00 (non-SoC)
One Weekend Day (Sat-Sun, Day or Evening)	___ \$175.00 (SoC)	___ \$325.00 (non-SoC)
Consecutive Weekend Days (Fri/Sat or Sat/Sun)	___ \$250.00 (SoC)	___ \$500.00 (non-SoC)
Projectionist Fee (if using A/V Equipment)	___ \$50.00 per hour (minimum 2 hrs.)	
SoC Administration/RTVF Department	___ Charges Not Applicable	

Reservation Information:

Room Requested: [] Peggy Dow Helmerich Auditorium [] Annie May Swift Classroom 109

Name & Title of Contact Person: _____

Name Projectionist Responsible for Helmerich Auditorium & AMS 109: _____

(Key Possession, Room Security, Any Loss or Damages—leave blank if unknown, dept. will assign)

Department/Organization: _____

Complete Address: _____

Telephone Number: _____

Reservation Day and Date: _____

Time Requested: From: _____ Until: _____

(Note: Please make sure your requested time block includes all deliveries and pickups. Otherwise, early deliveries or late pickups may be refused. See #6 in Rules for the Use of the Helmerich Auditorium and/or AMS 109.)

Event/Occasion: _____

Number Expected to Attend: _____

(Max. Helmerich Auditorium capacity is 144 people; AMS 109 capacity is 30 people with tables/chairs.)

Will food and beverages be served at your function/event? Yes ___ No ___

If "YES" please refer to #11 and #12 in the **Rules for the Use of the Helmerich Auditorium and/or AMS 109.**

Annie May Swift Hall Room Reservation Form (Page 2 of 2)

For consecutive-day reservations: Will food/beverages be served at your function/event on both days? Yes _____ No _____

If "YES" please refer to #11 and #12 in the **Rules for the Use of the Helmerich Auditorium and/or AMS 109.**

Will you require Facilities Management to rearrange furniture? Yes _____ No _____

If "YES" notify Facilities Management and provide them with a Chart String as far in advance as possible. Tables in AMS 109 can only be moved by Facilities Management. **The Radio/Television/Film Department is not responsible for notifying Facilities Management and the cost of rearranging furniture is not reflected in the Radio/Television/Film Department Reservation Fee.** Please be aware that some evening or weekend events might involve an increased rearrangement cost. See #9, #10 and #13 in **Rules for the Use of the Helmerich Auditorium and/or AMS 109.**

I have read and understand the Rules for the Use of the Helmerich Auditorium and/or AMS 109. Our organization will contribute the appropriate reservation fee outlined above and will accept responsibility for any damage to the room during the course of our event.

(Signature of Contact Person is Required)

Chart String: _____ - _____ - _____ - _____ - _____

PLEASE NOTE: Facilities Management will not provide seating for AMS 109. Approximate available seating in AMS 109: 29 chairs with arms. The individual(s) and/or organization reserving AMS 109 is responsible for providing all extra seating. See #13 in **Rules for the Use of the Helmerich Auditorium and/or AMS 109.**

Revised: 2/21/12 (AJK)

Appendix F: Releases and Permits

If a student is working on a project that involves either interviewing people on the street, actors in a project, or filming locations in a municipal area, a student will need release forms for the people/actors and/or permits for the use of an area or building location.

Screen Actor's Guild (SAG) and American Federation of Television and Radio Artists (AFTRA) actors will require you to work with their union offices to sign a "low budget" or "student film" agreement. A copy of this agreement can be found by visiting the SAG-AFTRA website at www.sagaftra.org/student-film-agreement.

Location permits must be acquired from municipalities and/or provided to private owners if required. Location owners and/or municipalities may not publically state when permits are required; it is the student's responsibility to ask if a permit is required and obtain one if necessary.

For the City of Evanston, information regarding permits and the required media production guidelines are available through the City of Evanston website: http://www.cityofevanston.org/pdf/film_permit.pdf

For the City of Chicago, information regarding location permits and the required forms and fees are available through the City of Chicago website: http://www.cityofchicago.org/city/en/depts/dca/supp_info/permits.html

Outside of Chicago and Evanston, consult the local city government and/or the local municipal police department to inquire about any required permits. In many cases, an insurance policy may be needed to cover your location(s).

The following pages contain sample personal release forms and location release forms. The following forms are for example purposes only and students should check with any applicable municipalities or unions for specific required release language.

Personal Release Form

Participant Name: _____

Program Title: _____

Production Dates: _____

Location: _____

In consideration of my appearance in the above program, I hereby authorize _____ to record my name, likeness, image, voice, and performance on film, tape or otherwise for use in the above program or parts thereof. I agree that the program may be edited as desired and used in whole or in part for any and all broadcasting, audio/visual, and/or exhibition purposes in any manner or media, including electronic dissemination, in perpetuity, throughout the world. I understand that I have no rights to the program, any derivatives of the program, and/or distribution, storage, compression, manipulation, and transformation by all technologies and other means now known, or hereafter invented, of the program.

I consent to the use of my name, likeness, voice, and biographical material about me in connection with the promotion of the program. I represent that I have the right to enter into this Agreement and that my performance and the rights I have granted in this Agreement will not conflict with or violate any commitment or understanding I have with any other person or entity.

I agree to indemnify and hold harmless

_____ from and against all claims, losses, expenses and liabilities of every kind including reasonable attorney's fees arising out of the inaccuracy or breach of any provision of this Agreement. I expressly release _____ from any and all claims arising out of the use of the program.

This agreement represents the entire understanding of the parties and may not be amended unless mutually agreed to by both parties in writing. This agreement will be interpreted under the laws of the State of Illinois.

Participant (sign): _____ Date: _____

Address: _____

Phone Number: _____

I represent that I am the parent and/or guardian of the minor who has signed above or is the participant in the program. I agree that we shall both be bound by this agreement.

Parent/Guardian (sign): _____ Date: _____

Location Release

I, the undersigned, do hereby grant to _____, its respective successors and assigns, hereinafter, together or separately, and anyone authorized by them the following unrestricted rights, all of which may be exercised without geographical, media or other limitation in connection with the property at _____ and in connection therewith I hereby release them and each of them from all liability.

1. The right to photograph and/or exhibit, produce, reproduce, copyright, distribute, and exploit the films, videotapes, or other media and all other effects resulting therefrom.
2. All my right, title and interest in all negatives, prints and reproductions of the films, tapes, or other media including all copyrights, the right to copyright the films anywhere in the world and the right to obtain renewals thereof in my name or in such other name as _____ shall determine; and the right to sell, lease or license any of the foregoing. Grantees shall have the right to cut, alter, interpolate in and otherwise change the films and to divide the same into as many parts as they desire. Each part or combination of parts of the films may be used as an individual film.

I represent and warrant that I have every right to grant the foregoing rights. No statements or representations have been made except those expressly made herein. This agreement will be interpreted under the laws of the State of Illinois.

Signature Print Name

Address City State Zip

Date Dates of Filming

Appendix G: Sample Risk Management Plan

All student film productions must fill out a Risk Management Plan (available at <http://www.northwestern.edu/risk/docs/RMP-form-with-checklist.pdf>).

Students must include, but not limit their explanation to, the information described below. Northwestern requires this information from the student before the student can obtain film insurance from Northwestern. Upon completing the form, students must email the form to their advisor/instructor for approval. Nevertheless, providing this information is not a guaranty that Northwestern will provide insurance for the film project. Projects considered inherently dangerous will not be covered. Sections 5-16 must be filled out as many times as needed for scene, location, vendor, equipment, and vehicle changes to produce the film.

Section 1:

Provide the name, address, email and telephone numbers of the principals to the project. At a minimum, this includes the director, producer, and production coordinator.

Section 2:

Northwestern needs the estimated gross product costs of the project. Northwestern needs this information to develop and explore the availability of outside insurance annually.

Section 3:

Provide the name, address, email, and telephone number of the advisor/instructor. Also provide the RTF course name and number, and the title of the project. Students must submit the RMP to their advisor/instructor by email for approval. The advisor/instructor, by emailing the RMP to Risk Management is acknowledging their approval of the RMP and that all students identified in Section 1 of the RMP have signed off on the plan and that the students agree to follow the RMP. The approval of the advisor/instructor also means that a copy of the students' statement of responsibility is on file with the advisor/instructor. The advisor/instructor shall keep the signed statement of responsibility from each student on file for at least two quarters.

Section 4:

Provide a brief description of the project. Do not provide the complete storyline. Providing a general description of what the film project will include by location and scene will suffice.

Section 5:

Provide the location information for each film location. This includes the location name, address, telephone number, contact/owner's name, as well as address and telephone number if different. List the dates and times (in and

out) when students will be at the location. Also, state if the location requires a written agreement for the use of the location or certificate for the location. Provide copies of all agreements.

Section 6:

For each of the above locations explain each scene's physical action and risks that the students, others, equipment and property could suffer a loss from and what protection measures the students will use. Also, review and discuss what other loss exposures the students, others, equipment, and property could be exposed to, including but not limited to traffic, hazardous materials, equipment, machinery, heights, environmental, etc. Explain what loss prevention plans the project will use to control these exposures. Discuss what crime prevention measures will be used.

Section 7:

Provide a list of the students, others, equipment, and property that could be at risk when in transit and what protective measures will be used. Explain what crime prevention measures will be used.

Section 8:

Provide a list of the students, others, equipment, and property that could be at risk during set-up and what protection measures will be used. Explain what crime prevention measures will be used.

Section 9:

Provide a list of the students, others, equipment, and property that could be at risk during actual scene and what protection measures will be used. Explain what crime prevention measures will be used.

Section 10:

Provide a list of the students, others, equipment, and property that could be at risk when tearing down and what protection measures will be used. Explain what crime prevention measures will be used.

Section 11:

Provide rental company information for each rental of non-Northwestern equipment or property (non-motor vehicle) students will use in the production process. This includes the rental company name, address, telephone number, and the contact/owner's name. List the dates when and who will pick-up and return the equipment/property. State the values of the equipment/property to be covered. Indicate whether the equipment is loaned or rented and the type of use agreement to be enforced for the project's use of the equipment (provide a copy of any written agreements). Students can use a copy of the rental bid document instead of listing all of the equipment. Nevertheless, students still need to list any risks and controls needed in Sections 6-10.

Section 12:

List any known risks with non-Northwestern equipment or property. Explain what protective measures students will take to avoid any losses. While the equipment/property is in the students' possession, explain how it will be protected from theft or other losses.

Section 13:

Provide information on Northwestern equipment or property (non-motor vehicle) the students will use in the production process. List the dates when students will pick up and return the equipment/property. Additionally, state the value of the equipment/property.

Section 14:

List any known risks with Northwestern equipment or property. Explain what protective measures students will take to avoid any losses. Additionally, explain how the students will protect the equipment/property from theft or other losses while the equipment/property is in the students' possession.

Section 15:

List all means of transportation the students will use throughout the production process. Describe what and where the students will use the vehicles for and their hours of operation. Students must request special permission to use Northwestern vehicles and rentals between 9:00PM and 5:00AM. Also, provide information on any commercial airline travel (from, to, where, and when). Northwestern does not cover any private air travel.

Section 16:

When using a personally owned vehicle in the project, the vehicle's insurance coverage is the primary insurance. This would apply to vehicles owned by the students, as well as vehicles that may be loaned to the project by other individuals. List the automobile insurance coverage provided for each vehicle. List the Northwestern-approved driver and his/her driver's license number.