

Biola University Production Center

Policy & Procedures Manual

2018-2019

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Please read the following manual carefully. It will provide valuable assistance in accessing equipment and facilities for your production work. Please note that you are responsible for all the information in this manual.

Agreement

The Production Center and its resources are a wonderful privilege. As a Cinema and Media arts or Journalism student you have access to upwards of two million dollars of equipment and facilities. The Production Center Staff desires to make our facilities as open and available as possible to you. To accomplish this goal, you, and every other member of our community, must exercise your privileges responsibly.

This policy statement is a contract that binds both Student and Production Center to terms. Before being allowed to use the Biola University Production Center facilities or equipment, you must sign the agreement at the end of this manual stating that you have read and agreed to the terms herein. If you do not comply with the terms of this contract, penalties (including loss of studio and equipment privileges and/or financial responsibility for any damages) may apply.

Purpose

The Production Center facilities exist for three fundamental purposes. The primary purpose is education of our majors by supporting the CMA/ MJPR Department curriculum. Secondly, the facilities are made available to CMA/ MJPR students for extracurricular production projects, such as editing a missions video or shooting a drama. Finally, on occasion, rentals are made to other departments or outside entities. Production Center rentals generate funds to repair and update equipment and are used for other studio needs. Rentals are considered secondary and are permitted only when they are deemed not to interfere with primary educational purposes.

General Production Center Rules

1. The Production Center is a busy facility. Please pick up after yourself and maintain equipment properly. Each room has a proper configuration and should be returned to such state when you leave. If there is confusion as to a proper state of a room, please inquire with Production Center staff. The Production Center reserves the right to assess a \$50.00 cleanup fee for not returning a room to its proper configuration when you leave.
2. Report equipment or facility problems immediately (especially if it may put the safety of others at risk) to the Equipment Room (ER) and the Production Center Manager. Please do not assume that someone already knows the equipment is broken or not running properly. The faster you report the damage, the faster the repair.
3. When in the Production Center, observe safety precautions with ladders, electricity, lights, etc. Read and abide by the rules in the safety section of this manual. Take safety seriously; your life

and the lives of others are at stake. Students caught using unsafe studio practices will be removed from Production Center use.

4. In the Production Center, approved receptacles for plugging in studio and field lighting are as follows:
 - a. Studio A: Overhead stage pin paddles in pipe grid
 - b. Studio B: Overhead stage pin paddles in pipe grid
 - c. Convergent Newsroom: Overhead Edison receptacles in pipe grid
 - d. Note: Using general wall electrical outlets for lighting will trip breakers and cause important equipment to turn off. A fee from Facilities Management may be assessed for resetting breakers.
5. Always plug and unplug any cable (Electrical, XLR, USB, patch cable, etc.) by grasping its molded end. Never pull by the cable or wire.
6. Food and drink (including water) are allowed ONLY in the kitchen and lobby. Food in a production area is unprofessional, creates a mess, and attracts insects. In addition, a drink spilled onto a piece of electronic equipment may destroy it. Users found with food or drink in other areas may lose access to the Production Center.
7. Use florescent lights instead of studio lights for general illumination. They are much cheaper in terms of power use. They also bring down air conditioning costs and bulb replacement costs.
8. Do not move or unplug lights that are red tagged and aimed at a standing set. This means they have been set. If there is no standing set, you may move the lights.
9. Do not leave trash or personal property in the Production Center. Please place unwanted class papers, scripts, props, and other trash into the wastebaskets. Take other things with you. Items left in the Production Center are transferred to Campus Safety or disposed of immediately.
10. After using equipment or furniture, return them to their normal storage place (even if they were not in that place when you found them). Do not leave extension, microphone, or other cables lying on the floor. Leave the studio, as you would like to find it. Please go out of your way to help keep things neat.
11. Learn how to use each piece of equipment properly before you attempt to use it. Please do not make assumptions about proper equipment use. There is always a best (professional) practice for using equipment. Staff is happy to help teach best practices if desired.
12. A professional never steps on a cable.
13. Never use gummy tape (for example, masking tape or duct tape) on anything. Using these tapes will leave an adhesive mess. Instead use paper tape, gaffer tape, or other tape that is designed to come off completely.
14. No dust-causing activities are allowed in Studio A. This includes sawing, sanding, and spray-painting.
15. Turn off all equipment after use to save power and to maximize equipment life. Lab and Edit Bay Computers are an exception to this rule.

16. A hold will be placed on equipment checkout account until outstanding fees are paid in full. If excessive or grossly negligent damage or loss takes place to Biola owned equipment or facilities restriction of use for the remainder of the semester will apply.
17. All fees, unless approved by the Production Center Manager, must be paid on the Production Center payment portal. A link to this payment portal may be found at the Production Center website at productioncenter.biola.edu.
18. Sleeping is not allowed in Production Center facilities under any circumstances. Penalties for students sleeping in the Production Center are as follows:
 - a. First Infraction – warning
 - b. Second Infraction – student(s) will lose door access to Production Center for remainder of semester.
 - c. Third Infraction – Student will be referred to Student Life.
19. NOTE: The Production Center is under regularly reviewed video surveillance.

Access Accounts

There are five separate user accounts for CMA/JIM majors:

1. PRODUCTION CENTER ACCESS : Building access maintained by Campus Safety.
2. ER EQUIPMENT CHECKOUT: Access to equipment checkout to complete class assignments.
3. PRODUCTION CENTER COMPUTER NETWORK: Access to the Production Center network resources.
4. DEPARTMENT E-MAIL: An e-mail list for important department announcements.
5. CANVAS ACCOUNT: Production Center Advanced Training Seminar access.

Production Center Access

Access to the Production Center is obtained by using your Biola ID card at any of the proximity card readers. The card readers allow 24-hour access to the Production Center. To access the building, hold your card in close proximity to the reader. A record of all entries is kept. Access is automatically granted each semester to CMA/MJPR majors who finish registration before the start of classes. If you are part of late enrollment, you may need to complete a Production Center Access Request Form to gain card access.

If you are inside the Production Center and hear someone knocking on the door, **do not open the door**. Remember, all authorized users of the Production Center should have their own access. You are responsible for anyone you admit into the Production Center and safety of everyone in the building is compromised by unauthorized access.

Do not prop any Production Center door open even if you are expecting someone. Let them phone you when they arrive. Phone numbers are posted outside the door. Phone extensions in the Production Center are:

Equipment Room	5464
Hallway Outside Editing Rooms	5596
Production Center Manager	3618
Production Center Engineer and Support Technician	4726

Production Center Etiquette

The Production Center is to be used for completing student projects. Although learning projects are supported and encouraged, class assignments take priority. If a student is working on a learning project unrelated to a class assignment, he should be willing to vacate the room in which he is working if another student needs it for a class assignment. The edit bays exist to support the School of Cinema and Media Arts, and conversely, the Convergent Newsroom lab exists to support the Media, Journalism and Public Relations department. Students are required to use the resource that corresponds to their department.

The Graphics and Photo Studio exists to support Photojournalism. If a student enrolls in a photojournalism course, he will be given card-key access to this room. Cinema and Media Arts students may be approved for use on a case-by-case basis. All other space in the Production Center, unless taken by prior reservation with the Production Center Manager, is available for students from CMA or MJPR.

Clean up after yourself. If a room is not returned to its original working with gear put away where it belongs when you leave and it is determined you are the cause of the mess, you will incur a \$50.00 cleaning charge. Professionals always leave a space as good or better than they found it.

Reserving Edit Bays

Audio and video editing systems can be reserved for the current week by signing up on the calendars posted on the edit bay doors. To reserve edit bays for future weeks, see an Equipment Room staff. There may be a restriction on the maximum amount of time that can be reserved each week due to student traffic. Occasionally, an edit bay will be blocked out for a special project. The amount of editing time you reserve should be reasonable for your task.

If you reserve time in an edit bay and cannot use the bay at your reserved time, call the Equipment Room (x5464) to cancel your reservation. If you fail to call and advise that you will not be able to use the facilities, you may not be granted an alternate time. If you fail to arrive at the beginning of your reservation, the reservation is forfeited. The edit bay then becomes available on a first-come, first-serve basis. A first-come, first-served user in this scenario need not vacate the bay if the original party arrives late.

Reserving Studio A or Studio B

Studio A and Studio B are important assets and are monitored more carefully than other facilities. Studios can only be reserved by filling out a Studio Reservation Form. A cleaning deposit of \$250 is required if you plan to build a set. This deposit is acknowledged by use of the studio and through the Studio reservation form. If a cleaning fee is assessed it will be paid on the Production Center Payment Portal (see General Production Center rule 17). Placing sets outside the door is not removing them. If Production Center staff must clean the studio or remove your sets or materials, your deposit will be forfeited. The reservation form for Production Center Studio A and B is included at the end of this

manual. **Note that signing up on the printed calendar posted on the studio doors does not place a reservation.**

Some sets are to remain in the studio and are not to be moved. If you are not sure, please consult the Production Center Manager.

You are responsible for making your set safe. You may secure your set by screwing your set pieces to the “nailing strip” on the studio walls. If production lights in the studios do not function properly, have frayed cables or are in any way damaged, please bring them to the Equipment Room. If you fail to tell staff they are broken, repairs will not be made, and lights will still be inoperable when you need them.

Sets can be assembled but not constructed in the studio. **Absolutely no dust-causing construction such as sawing, sanding, or spray painting is allowed in the studio.** Dust clogs the air conditioning, changes the acoustic properties of the foam on the walls, and makes a mess. Touch-up painting by hand is allowed with proper drop cloths in place.

The CMA department has a variety of generic flats (solid, window, door, etc.), depending on availability, for use. Contact the Production Center Manager for access to these resources. When you are done, the flats must be neatly returned to their original location. You may ask permission to customize the flats. Should you choose to customize you may need to replace the front panel or dispose and replace the flats when you are finished.

Ensure that you reserve enough time for construction, production, and striking or removal of the set when done. At the end of your shoot all set pieces and props must be removed immediately and properly stored. If production runs longer than expected (which it frequently does) you may be tempted to leave the set striking for another day. This is unfair to others who may be scheduled to use the studio and you will forfeit your cleaning deposit.

Studio Rules

1. Clean up after yourself.
2. To reserve this space fill out a Studio Reservation form available in the Production Center Manual.
3. Studio must be returned to its proper configuration after use.
4. \$50.00 cleaning fee applies for all messes left in Studio by unreserved parties.
5. No set construction without a Studio Reservation form and a deposit on file with the Equipment Room.
6. Do not leave gear unattended in Studio. 2-week equipment checkout restriction will apply.
7. If damage is caused or found to lighting or electrical equipment, discontinue use immediately and notify Production Center staff.
8. 2000W max per dimmer.

9. Do not plug Production Lights to wall sockets. Always use overhead dimmer packs.

10. Lights with ballasts must not be dimmed

11. Lights must be hung neatly in grid or placed neatly on racks after use

12. Safety cables must be used when hanging lights overhead.

13. Inspect ladders prior to use and do not use if damaged

14. Do not use equipment unfamiliar to you. Ask Production Center staff for training.

15. Use of the Studio implies acceptance of all safety and use policies found in Production Center Manual.

Equipment Checkout Access

If you are a CMA/MJPR major or a non-major taking a CMA/MJPR production course, you will need to complete the following steps to set up a check out account:

- Read this manual,
- Sign the agreement,
- Take the ER quiz.

You will then be granted permission for free use of most equipment and facilities to complete required projects for the CMA/MJPR production courses in which you are enrolled. All reservations for equipment must be placed with ER staff during normal, operating hours. **Note that ER student workers are NOT allowed to offer preferential treatment to fellow students and friends under any circumstance at the risk of reprimand and further action. Also, any Production Center equipment left in the studio unattended will result in a loss of two weeks of checkout privileges to the student on the checkout paperwork.**

Reserving Equipment

Generally, studio facilities and equipment reservations are available on a first come, first serve basis. Reservations should be placed well in advance, especially if your project is large. **Note that equipment reservations may not be made on Mondays between 1 and 5pm and on Fridays due to a large volume of checkouts and check-ins. moving through the ER.** This is to give priority to projects that are required for classes. Learning Projects are considered extracurricular and do not have the same priority as class projects.

Reservations can be made in person or by phone. Please be advised that voicemail is not accepted for phone reservations. It is a good idea to ask for a copy of your reservation to confirm all details. **You may make one modification to your reservation once placed. After this modification is made, an entirely new reservation will need to be made.**

Reservations are non-transferable. Also, **Equipment cannot be transferred to another person without returning it to the Equipment Room first.** Consecutive reservations to extend equipment use

are NOT allowed. To receive permission for an extended checkout, fill out the Extended Checkout Form.

The person who reserves equipment must pick up and the return the equipment. If you are not able to pick up and return your reserved equipment, do not make the reservation. **The ER will not checkout or return equipment unless the student on the checkout form is present.**

On very rare occasions, equipment problems or scheduling problems may make it necessary to “bump” you from a previously reserved time. This rarely happens, but if it does please accept it gracefully. We will do everything we can to accommodate your schedule if you reserve in advance.

Advanced Equipment

Access to Production Center Advanced Equipment requires sophomore level classification and above, attendance at applicable in person or online training seminars (accessible through Canvas Course “Production Center Advanced Training”), a passing grade on the related advanced equipment quiz, and demonstration of advanced production skills.

Vehicles

The Production Center has two trucks and a trailer available for student use. All vehicle checkouts require students to fill out a Motor Vehicle Report (MVR) authorization and in person training. They also require special paperwork for each checkout. This paperwork and process may be completed through the Production Center Manager’s office during normal business hours. Please note that the deductible for damage to Biola Vehicles while covered under Biola’s insurance is \$1000.00

Learning Projects

The Production Center encourages students to work on extra-curricular projects to develop their production skills. Class projects have priority over personal projects however. Equipment used for projects other than a CMA/MJPR production class assignment (including class projects for other non-CMA/MJPR classes) must be approved in advance. To gain permission for extra-curricular projects, fill out a Learning Project Approval Form. Be specific about the exact facilities and equipment you need, the dates of the project and purpose of the project. Submit the completed form to the Production Center Manager. In general, Learning Projects are approved if:

1. There is reasonable educational purpose for the project,
2. It will not interfere with other students completing assignments,
3. There is no financial gain from the project.

Checking Equipment Out

Equipment for class projects can be reserved with the ER staff as far in advance as necessary during the semester. Equipment will only be checked out for class projects unless accompanied by additional approval from the Production Center Manager. The ER staff person may ask to see your ID card to confirm your identity and may also check the class roster to confirm your enrollment in a class. You must sign and date the completed checkout form. **You are financially responsible for the equipment**

that is checked out to you. In addition, checked out equipment may not be left in the Production Center unattended. Unattended equipment will result in a loss of 2 weeks of equipment checkout privileges.

Before you are allowed to check out equipment a signed Production Center Facilities and Equipment Use Agreement and a passed ER quiz must be on file. By using resources from the Equipment Room, you agree to pay equipment Loss and damage and late fees incurred as laid out below.

- Late Equipment Fine
 - A late fee will be billed to you if a late fine is incurred for returning equipment after the due date and time. **Failure to pick up reserved Equipment will also result in a late fee.** The purpose of this fee is to give provide an incentive to return equipment on time. Please see “Late Equipment Policy” below for additional details.
 - Late fines follow the sliding scale below:

Late Fee Scale	
Time After Due Date	Penalty
1 day late	\$15
2 days late (+ \$5)	\$20
3 days late (+ \$10)	\$30
4 days late (+ \$15)	\$45
5 days late (+ \$20)	\$65
6 days late	If student has not contacted Production Center detailing extenuating circumstances, Campus Safety will be notified.

- Loss and Damage Deductible - \$750.
 - Your Loss and Damage deductible is applied toward loss or damage of equipment when equipment is used according to the rules laid out in the Production Center Manual. This deposit will be used toward the cost of repairs if you return equipment that is damaged. You agree to be financially responsible for lost, stolen or damaged equipment in your care, as follows: (a) If you have exercised proper care and followed all rules and procedures in this Manual, you shall be liable for up to \$750 for any loss or damage incurred. (b) If the loss or damage is the result of your failure to exercise proper care, your failure to follow the rules and procedures in this Manual, or any intentional act on your part, you shall be liable for the full value of the loss or damage incurred. In either case, Biola University agrees to waive any right of subrogation by its insurance carrier against any student checking out equipment. If the loss or damage is deemed excessive and/or accidental, you may lose all access privileges.

The above fees will not be assessed unless there is an equipment infraction as denoted above. You will be notified by email of any ER infractions. This will give you a chance to respond, if you believe an error has been made, before you are required to pay.

Regular operating hours will be posted at the ER. Typically, but not always, the ER is open from 9:00 AM – 5:00 PM Monday and Friday, and 1:00 PM to 9:00 PM on Tuesday-Thursday. Equipment Checkouts are ready for checkout by 1:00 PM Monday and Friday and 5:00 PM on Tuesday - Thursday. Also, note that there will be no reservations of equipment from 9:00 AM to 1:00 PM on Monday and all day on Friday. Do not ask professors or secretaries to check equipment in or out for you. Do not ask ER employees to give you access when the ER is not open; they are not permitted to do so. In this case, an “Off Hours Checkout” request must be made through, and approved by, the Production Center Manager. See the “Off Hours” Checkout policy section for more information.

Be familiar with the proper operating procedures for any equipment you check out. Equipment must only be used only for its intended purpose. We are happy to help if you need instruction with equipment if time permits. Be sure to locate the information you need to properly operate equipment.

Confirm that you have all the parts you need before you leave the ER. Before you leave the Production Center area, we recommend that you inspect the equipment. That way, you will discover any problems before it is too late.

Make sure you sign and date the checkout form. Signatures must be legible. It is a good habit to ask for a copy of your paperwork so that you can double-check everything and have a reference as you prepare to return your equipment.

Plan to pick up your equipment at least 30 minutes before closing. All transactions must be finished during normal, operating hours.

Equipment must be returned in the condition in which it was checked out. Cables must be properly wrapped, items boxed correctly and in the correct packages or the Equipment Room staff will ask you to step aside and repack your check in. It is a good practice to take a picture of your equipment properly packed before you remove it from its case for reference. If equipment is dirty or cosmetically damaged a \$50 fee may be assessed for cleaning/restocking.

“Off Hours” Checkout Policy

Special checkouts at times other than normal ER operating hours may be arranged a minimum of seven days in advance. Special checkouts are usually reserved for advanced students and large projects. There is a surcharge of \$40 for a special checkout. Special checkouts are also dependent on the schedules of Equipment Room staff.

Large checkouts

Students with large checkouts may be assigned a checkout date and time and must adhere to the scheduled time or the equipment checkout may be forfeit.

Extended Checkouts

Extended Checkout Forms are to be used for projects that cannot be finished within the normal one-day checkout (see “Equipment Returns” for more details). To request an extended checkout, fill out the

corresponding form and submit it to the Production Center Manager for approval. Once approved, take the form to the ER to reserve your equipment and confirm availability.

Blu-ray/DVD Checkouts

Normally, students are allowed to check out two Blu-ray/DVDs at a time for two days. (Three Blu-ray/DVDs for a weekend.) If additional Blu-ray/DVDs are needed, obtain approval from the Production Center Manager.

Equipment Returns

Equipment is due at the time written on your checkout form. This is normally by 1PM, Monday and Friday and by 5:00PM Tuesday-Thursday. **There is no grace period for late returns.** Checkouts are not made for a full 24 hours. Be aware of when your equipment is due to avoid unwanted late fines.

Late Equipment Policy

- First late return will result in a late fee billed by email and payable on the Production Center Payment Portal. (See late fee scale for details)
- Second late return will result in a 2-week restriction of equipment checkout.
- Third late return will result in equipment checkout restriction for the remainder of the academic year.

Note: Failure to pickup reserved equipment will result in late fine.

Late Fee Scale	
Time After Due Date	Penalty
1 day late	\$15
2 days late (+ \$5)	\$20
3 days late (+ \$10)	\$30
4 days late (+ \$15)	\$45
5 days late (+ \$20)	\$65
6 days late	If student has not contacted Production Center detailing extenuating circumstances, Campus Safety will be notified.

Late DVD Policy

- First late return will result in a written warning in email form from ER staff.
- Second late return will result in a 2-week restriction of DVD checkout privileges.
- Third late return will result in DVD checkout restriction for the remainder of the academic year.

Cleaning/Restocking Policy

- If equipment is returned dirty, cables are not wrapped properly (over under method), or is otherwise disheveled, a warning will be given to return the equipment to acceptable condition.
- To return the equipment to proper condition the student will need to step out of line, correct the condition of the equipment and wait in line once again.
- If the above warning is disregarded, a \$50 cleaning/restocking fee will be charged, and the checkout account will be disabled until the fee is paid.

Loss and Damage Policy

- Normal wear and tear does not qualify as “Damage”
- Students are financially responsible for lost, stolen or damaged equipment in their care, as follows: (a) If the student has exercised proper care and followed all rules and procedures in this Manual, the student shall be liable for up to \$750 for any loss or damage incurred. (b) If the loss or damage is the result of the student's failure to exercise proper care, the student's failure to follow the rules and procedures in this Manual, or any intentional act on the student's part, the student shall be liable for the full value of the loss or damage incurred. In either case, Biola University agrees to waive any right of subrogation by its insurance carrier against any student checking out equipment.
- The student will be notified of the damages and invoiced (by e-mail to their Biola University email address)
- The student retains the right to pay fees by cash or check by the date on the emailed Loss and Damage invoice (made payable to Biola University)
- The student also retains the right to purchase equipment of the exact make and model listed on the invoice, and transfer ownership of the aforementioned equipment to Biola as a means of payment.
- If there is no response on the part of the student responsible, the amount owed will be turned over to Biola Accounting for collections.

Note that equipment restriction strikes apply for the **remainder of the academic year**. Also, failure to pick up reserved equipment without cancellation of reservation will result in a strike on the Late Equipment Policy above.

You must return your own equipment. Do not leave it with anyone else. If you are unable to personally check out and check in equipment, you should not plan to use the equipment at that time. Do not leave any equipment by any of the ER doors; this does not count as a proper “check in.”

If you underestimated the amount of time you need equipment, you may call or come by the ER during normal hours of operation (before the equipment is due) and ask for a renewal. If the equipment in question is not reserved, a renewal will be granted. If equipment is reserved, you must return the equipment on time. Only two renewals are granted for a checkout. A voicemail requesting renewal of an equipment checkout will not be accepted.

Equipment must be returned in the proper place in its case. Ensure that you keep track of and return all parts. Small parts, like batteries, bulbs, microphones, meters, and cables, are easy to forget but can be expensive to replace.

Equipment Room Access

Access to the ER is only allowed during normal business hours. Under no circumstances do you have access to the ER at other times. If you find the door unlocked, or even open during normal business hours but no ER employee inside, you may not enter. Please notify Campus Safety. If you find that you have forgotten a vital piece of equipment and are tempted to break in after hours, do not! You will risk serious consequences. Do not ask Campus Safety, department administrative assistants, faculty, or other employees to give you access to the ER. Instead, plan ahead carefully so you can check out everything needed during normal ER hours.

If you are caught in the ER without authorization or are caught with equipment that was not officially checked out to you, the following penalties will apply:

1. You will be reported to Campus Safety. It will be treated as trespassing and burglary (if applicable), and a police report will be filed. You may be arrested. This is a serious crime. Biola will press charges to the fullest extent possible. It is not considered “borrowing” to take equipment without checking it out properly. It is considered theft.
2. In addition to any sanctions enacted through the criminal justice system and through Biola, you will lose, at minimum, all Production Center access privileges for the rest of the current semester and for all of the following semester. Depending on the infraction, you could lose access permanently.

Equipment Security

You are financially responsible for all equipment checked out in your name once it leaves the ER. When you are not using equipment, store it in a safe place. **Your car is not a safe place.** Student cars have been broken into and equipment has been stolen.

Beware of temperature-sensitive items, such as cameras, audio equipment, and meters in hot places. Lights and most grip equipment can stand heat just fine.

Take extreme caution at the beach. Sand and salt are enemies of camcorders and other equipment.

Do not take equipment where it may become wet. If you drop a piece of equipment into water, especially salt water, it will almost certainly be ruined.

Do not take Biola equipment out of the United States without prior arrangement with the Production Center Manager and the Biola University Risk Management Department. **Equipment is not covered by insurance if taken out of the country and you will be financially liable for all loss and damage.**

Quick Tip

If a battery-operated piece of equipment gets wet, remove the battery immediately. Otherwise, it may short out and cause an explosion or fire. Use a hair dryer on low setting to immediately dry any equipment.

Equipment Failures

Equipment failures are a normal part of production life, and they have a tendency to happen at the most inopportune times.

By way of advice, the most important thing you can do is to give yourself a little leeway and redundancy. Do not wait until the day before an assignment is due to begin work and you will give yourself time to recover in case of equipment failure. Plan ample time for your projects and give some extra “cushion” for equipment failure. Also, confirm that equipment is working before leaving the Production Center.

Here’s what to do in case of equipment failure:

1. Check to make sure that the equipment is in fact not working correctly. In many cases, equipment malfunction reports are “user error.” Carefully go over the instructions. Also, the online manual for the piece of equipment is priceless in helping you troubleshoot many basic problems.
2. If you are sure a piece of equipment does not function properly, notify the Production Center Manager, Engineering and Support Technician, or ER staff. Give as much detail as you can about what it did or did not do. If another piece of equipment is available, you may swap the non-working unit in the ER.

Under no circumstances are you allowed to repair a piece of equipment on your own. If the defective piece of equipment cannot be fixed or replaced in time, try to find a “work around” solution. For example, if the camcorder battery you checked out does not work, can you plug the camcorder into AC power? Can you get another camcorder from somewhere else? Being able to find alternate solutions to equipment failures is a great skill to have as a working professional.

Computer Network Access

Production Center Computer Network Access

The Production Center maintains a computer network for media production. The following description briefly explains gaining access to Production Center computers and the Production Center network. All CMA/MJPR majors who are officially listed by the registrar and have completed registration on time by the start of the fall semester are assigned accounts in the Production Center computer system. The two most common reasons for students not finding their expected account are as follows:

1. You are not an official CMA/MJPR major.
2. You did not finish registration before the start of classes.

If you are not a CMA/MJPR major but you are enrolled in a CMA/MJPR production class, an account can be set up for the semester if you request it. Fill out a Production Center Access Request Form and turn it into the Production Center Manager or the Production Center Engineer and Support Technician.

Login Instructions

Each student’s login to the Production Center’s network is structured the same. Log in using your Biola NetID username and password. Note that this is not a private network; it is an

Did you know?

As a Biola Student you have access to an incredible software training library on Lynda.com. To login, visit login.biola.edu/lynda and use your Biola NetID and password.

educational, production network. Production Center staff have access to all student folders on the network.

The Production Center computer network can generally be accessed from any computer on the Biola network. To access it from another computer network—from home, for example—you must use SFTP.

Log in from a Mac

Go to the Finder application. When in the Finder, select **Go > Connect to Server...** from the menu (or use the **⌘K** keyboard shortcut). Enter the address of the server you would like to connect to into the **Server Address** field. Click the **Connect...** button. Supply your Biola NetID and password. Select the network share you would like to mount, and click **OK**.

Log in from a Windows PC

Click on the **Start** menu, and select **Computer**. Right-click anywhere in the folder, and select **Add a network location** from the menu; this opens up a setup wizard. Click the **Next** button, then select **Choose a custom network location** and click the **Next** button again. Enter the address you would like to connect to* in the **Internet or network address** field. Click on the **Browse...** button, then click on the appropriate address in the list. Supply your Biola NetID and password at the prompt. Select the network share that you would like to create a connection to, then click **Next**. Choose a name for the network location. Click **Next**, then click **Finish**.

Log in with SFTP (from Off-Campus)

To access the Production Center network from off-campus, you can use SFTP (*Secure File Transfer Protocol*), a network protocol used to transfer files. You can also use SFTP when on campus, but it is not recommended.

For transferring files over SFTP, we recommend using the free Cyberduck SFTP client (<http://cyberduck.ch/>) due to its ease of use. Your upload and download speeds will depend primarily on the speed of the Internet connection on the computer that you are using. When using an SFTP client, like Cyberduck, use **Server Address** as the “server name” or “host name” and use your Biola NetID and password to log in. By default, SFTP clients open your home folder when you log in.

Did you know?

As a Biola Student you have access to a music library hosted by Warner Chappell. To set up an account, visit <https://www.warnerchappellpm.com>. Click on “Register Now” in the upper right hand corner and register with your biola.edu email address. You will then be contacted by Warner Chappell with login information.

Features of the Production Center Computer Network

The following is brief summary of network features.

Summary of Share Points Available

When you log in to the server, several share points are visible:

Server Address	Available Share Point	Description
classes.cma.biola.edu	CNMA Classes	CMA Class

		storage space
productioncenter.biola.edu*	MJPR_Classes	MJPR Class storage space
	Users	Access to public, drop boxes of all users on the Production Center network
	CNMA_Scratch/MJPR_Scratch	Public, temporary storage
	Music_Library	Instructions for accessing the Warner Chappell music library
	SFX_Files	Royalty-free sound effects available for Biola class projects
	Home Folder	Personal storage space

* Alternate addresses: "mjpr.biola.edu" or "files.cma.biola.edu"

Home Directory Share Point

Your home directory is the folder designated by your login name. Do not store files at the root level of your home directory; they will be accessible by everyone. Store files only within folders such as "Documents", "Music", "Movies", and so on. You can also store files in other share points and folders.

SFX Files

The Production Center pays a royalty fee for the use of a library of around 10,000 sound effects (SFX). You can use the SFX in any production at no charge to you.

These Sound Ideas and Lucasfilm SFX are searchable using the Sound Ideas search engine available on the Sound Ideas Web site (<http://www.sound-ideas.com>). They also have a downloadable version of their search engine for you to download to your computer.

Quick Tip

The following is very important to understand; this is the single biggest reason students have editing problems. **Because we are using networked file sharing, do not edit files stored in your home folder, class folders or scratch space.** If you edit files stored in these locations, you are actually editing over the network and will run into technical difficulties. As more users do this, the network will slow down, and your editing will be reduced to a crawl. It may even crash the server.

To ensure that this doesn't happen, always edit media files stored on the **local** Media Drive or Users drive of the computer you are using. If you have files stored in network storage that you'd like to work with, copy them to the local Media Drive or Users drive first.

Warner Chappell Production Music

The Production Center also pays an annual royalty fee for the use of an extensive library of music. You can also use this music in any academic production for which you do not receive compensation at no additional charge to you.

This music library can be accessed directly from the Warner Chappell (<http://www.warnerchappellpm.com/>) Directions for accessing the library are stored in the Music Library share point.

The Warner Chappell Music License for 2018-2019 includes:

- Exports: Student projects for which there is no compensation received
- Streaming: Covers use for streaming student projects online. Please note that your stream will need to be whitelisted by Warner Chappell in order to not be flagged by
- Festivals: For an additional fee, a student can obtain a festival license from Warner Chappell. Please contact Production Center Manager for details.

Production Center Computer Use

Computers bring an incredible set of tools to student productions. It is also possible to destroy hours of work in almost an instant. The following are very important guidelines that will contribute to successful computing projects.

The Production Center maintains a file server where you can store work in progress. If the server storage space fills up, older files may be deleted. **Do not expect your files to remain on the server forever. You are responsible for backing up your work.** Usually, files older than a semester are deleted. If there is still no space available for new projects, files that are taking up the most space are deleted until there is space available for production.

VERY IMPORTANT HINTS

When editing a movie, the project file or edit decision list (EDL) is the most important file. This file stores all of your edits, all of your creative decisions. It is a text file, meaning that is usually very small in size making it ideal for backing up on a flash drive. Always make backups of this file! With this single file, you can automatically reconnect footage and completely restore your project if there is a computer catastrophe.

Keep all aspects of a media project saved in one folder. Media production on a computer can generate hundreds and even thousands of computer files. If these files are spread over several areas, your project will eventually fall apart.

Do not share your account with others.

The single, most common reason for a piece of software not to work properly in the Production Center is corrupted user preferences. If an application, such as Adobe Premiere will not open, go to **Library/Preferences** and delete the preference file for the application that will not launch or is behaving erratically.

Generally, Production Center computers are set up with two hard drives. The first hard drive is used for the operating system (OS) and computer programs. The second hard drive is name the “Media Drive” and is your work area.

Do not attempt to store projects or other files on the OS drive. There are several reasons for this. One is that your project will work better if the files are all stored on a dedicated hard drive. This will also help the software that you are working with to obtain optimal performance. If the OS drive fills up, software will begin to crash and you may experience other frustrating behavior. Any personal files left on the OS drive will be erased.

Quick Tip

The computers in the Production Center are set to automatically log out after 30 minutes of inactivity. **Keep in mind Anyone can erase anything from the Media Drive.**

The Media Drives on Production Center computers are to be used for projects that you are *currently* working on. Media Drives are not to be used for long term file storage.

For larger projects or projects that are worked on occasionally, your files must be stored off of the network. If your project is larger than what your network storage space can hold, use an external hard drive to store your project.

Before the beginning of a new semester, Media Drives and server scratch space are cleared to make room for projects for the next semester. Also, during the summer, personal home folders are cleared, along with other server share points, to ensure a clean start for the next school year.

If you need a special computer setup, please ask. We may be able to help.

Legal Issues

There are a number of legal issues of which you must be aware. Read the following section carefully.

Copyright Notice

All projects using any Biola University equipment, other than rental equipment, must have a Biola University copyright. We cannot legally and ethically provide free equipment for use on projects that receive monetary gain. In that case, you will need to rent equipment and facilities. Equipment and facilities rental are handled through the Production Center Manager.

Financial Gain from Productions

Because Biola is a not-for-profit educational institution, persons who give gifts to Biola are allowed to deduct the gift from their taxable income. It is inappropriate for anyone to ask for donations to Biola (for which donors receive a tax deduction) and attempt to make a profit using the donations. In addition, under IRS law it is illegal for anyone to personally profit financially from using facilities and equipment belonging to a nonprofit organization unless they have paid a fair, market value rental fee

for the use of the facilities. This means as long as you are using the facilities for educational purposes you are safe. If you attempt to use facilities or equipment for commercial purposes you are violating our non-profit status and have broken the law.

Students and faculty, are not allowed to produce commercial content using Biola's equipment for free, and receive money as a result. Therefore, if you create content using Biola's equipment or facilities without paying for its use, the content becomes the property of Biola and any money from its sale belongs to Biola. This can be as simple as checking out a camera to record a friend's sporting event, or shooting wedding photography with compensation.

In order to demonstrate good faith with our non-profit status, **all creative content made with free use of Biola equipment and facilities, must bear the copyright notice: "Copyright [year] Biola University."** Since you do not own the copyright, you may not make copies and sell them, put them on the Internet or distribute them in any way without permission from the CMA/JIM Departments of Biola University. You may make copies of projects for yourself for personal use, to use in a résumé reel and for other non-commercial aspects. Biola's equipment insurance covers non-profit use only.

Equipment Rental

If you are being paid to do production work, even if the work is for a friend's wedding or another department of Biola University, it is considered commercial work. You must pay rent for any equipment and facilities you use. We offer students and alumni attractive rental rates for equipment and facilities. Contact the Production Center Manager for rates, reservations and use policy. The ER does not handle equipment rentals or reservations for rentals.

When equipment is rented, Biola insurance no longer covers the equipment. Therefore, equipment will not be rented until the renter provides proof of insurance for the full retail value of the equipment being rented. Rentals must provide insurance for full replacement value of gear rented with Biola named as the "Loss Payee and Additional Insured." Facilities rentals also require a liability policy. This insurance can be obtained through commercial insurance brokers. Contact the Production Center Manager for details.

Be aware that if you are going into the production business, and particularly if you plan to hire others to help you, there are many legal issues you need to consider, such as paying payroll taxes for your employees and having liability insurance.

Fund Raising

While Biola will provide free use of equipment and facilities for approved projects, we do not have the budget to pay other production costs. However, if you or someone you know is willing to give a gift to Biola to be used for your production, follow these steps:

If the project is not a class assignment, get the project approved using the Learning Project Approval Form, discussed above.

Have your donor(s) write their check(s) to **Biola University**, and designate it "Biola Film Projects" or "Journalism Department." Your name cannot appear on the "note" or "memo" line of the check. Donors should be friends or family. Do not solicit gifts from your place of internship. You can bring the donation check, or have your donor send it to either the CMA or the MJPR Department office, to make sure it gets credited correctly. Do not send it directly to Biola University Accounting. The donor will be sent a letter acknowledging his/her gift. However, a gift specifically designated toward a specific

project or a specific person given by you or a family member does not qualify as a tax-deductible donation. Donations must be made generically to the CMA/MJPR Department.

All film project donations are deposited in the Biola Film Projects account, and all Journalism projects are deposited in the “Journalism Department” account. The CMA/MJPR Department will keep track of the money you raise and the amount you spend. Our records are the final authority on accounting. Reimbursements can be made against deposited funds one week after the deposit. This allows time to confirm that Biola has actually received the funds. (The check has cleared). If any money you raised is not spent by the time you graduate any balance will remain in the Biola Film Projects account to be used on other student film projects. If you spend more than you raised, you will only be reimbursed for the amount you raised and deposited. If additional expenses beyond the amount raised are charged to Biola, this amount will then be charged to your student account. Under no circumstances are you allowed to make Biola responsible for costs involved in a production. Please see the contract section.

If Biola receives a gift for expenses toward producing a student media or film project, the disbursement of that money will be subject to all of Biola’s accounting procedures, as required by law. That is, Biola cannot give you the money, even though you, your family or friends may have donated it. The donated money now belongs to Biola. You will only be reimbursed for reasonable expenses associated with your production. **This means you will need to keep receipts for anything you spend and wish to be reimbursed for.** If the reimbursement is for food, all who participated in the meal must be listed with Biola ID numbers if applicable. Both the itemized and charge receipt must be included. Before spending money on a project, it would be best to check with your advisor as to whether or not it is reimbursable. Remember that the project will belong to Biola. Biola will have distribution rights if you use Biola’s equipment for free or if Biola receives tax-deductible donations to help with it.

Of course, you are welcome to raise money entirely apart from Biola. However, the investors in your project would not be able to receive a tax deduction from Biola for the investment.

Insurance

Although it is the policy of the CMA and MJPR Departments that our students need not spend additional money (beyond Biola’s normal fees) to complete any course assignment, from time to time students may desire to borrow or rent equipment or facilities not available through Biola. In most cases, even if the rental fee is minimal or even entirely waived, the renting agency will still require that insurance be provided.

Understand that Biola cannot provide insurance coverage through our insurance carriers unless the equipment or facilities are rented or borrowed through Biola. That means that you cannot pay for a rental directly, then have Biola provide insurance. Even if Biola did provide insurance, our insurance would protect Biola—not you! **If you rent or borrow equipment in your own name, you alone are responsible for it!**

If you are proposing to rent equipment or facilities outside of Biola, list this information on the Learning Project Approval Form, along with the price, dates, etc. Biola does not have funds to pay for this extra insurance. If your project is approved, you may contribute or raise money for the rental, insurance, etc. The donations will be placed into our “Biola Film Projects” or “Journalism Department” fund, and any money not spent on your project in a reasonable time will be used for other student projects. It usually takes at least three weeks to provide proof of insurance for equipment rental.

If you are raising funds to produce a non-class related independent film or journalism project you will work under the guidance of the CMA or MJPR department. Any funds raised for your project will be processed through the department overseeing your work. These departments will have discretionary authority over use of funds raised, under the ultimate authority of the University.

Many locations that you might wish to film (a city park, for example) will require proof of liability insurance. If the insurance required is not more than the coverage Biola already has, then there is only a charge for preparing a certificate proving insurance coverage.

Allow three weeks for the paper work to be processed. See your advisor to initiate the paper work for the purchase order, the rental and the insurance. Do not contact Biola's Purchasing Department or Risk Management Department directly.

Requirements for Media Production from the Risk Management Office

The following requirements are subject to being changed at any time by Risk Management.

1. The use of Biola University's insurance for media production is a privilege. The use of insurance increases Biola's liability. Productions that incur excessive risk or liability will not be supported. Pyrotechnics are not allowed.
2. A CMA/MJPR professor must notify Risk Management that a film is approved for Biola insurance; they should also indicate the approved student liaison at that time (e-mail notification is sufficient). This professor is responsible for all insurance charges associated with the media production and must provide the Biola account to which related insurance costs will be charged. If Biola University insurance policies are used to insure the film's activities and rentals, then Biola University must own the copyright and all distribution rights to the product.
3. According to Employee Handbook Section 6.71, a student or staff person cannot sign contracts obligating Biola University. Contracts must be submitted to Purchasing for signature, and a list of anticipated insurance certificates must be submitted to Risk Management one month prior to the start of the film project to provide adequate time for processing and approval. Occasionally, Biola needs to negotiate both contract and insurance requirements, which takes time. The CMA/MJPR Department should keep a copy of all items submitted, for their records.
4. Providing proof of Liability Insurance to an organization involves obtaining an insurance certificate. Insurance certificates naming the other party as an additional insured cost \$60 per certificate. ("Additional insured" means that the other entity is being added to our policy coverage). The certificate will name the other party for a one-month period, beginning with the first date their services or location is being used. If a film shoot is delayed (and Risk Management is notified) before the effective start date of a certificate, we can cancel the certificate without any charges. If Risk Management does not receive a cancellation notice prior to the effective date, the \$60 will be charged. Information needed for a certificate includes the following: the name of the organization to be added, the full address including the ZIP code, phone and fax numbers, the contact person's name, dates the insurance is needed, and the name of the media production.
5. In addition, if the insurance certificate is needed for a rental agency, there will be an additional insurance charge of \$1 per \$100 of value of the rented item. For example, if an item valued at \$5,000 is rented, it will cost an additional \$50 to insure the item being used. This is in addition to

the \$60 additional insured charge. Charges may change without notice. If your film project is renting equipment, Risk Management will need to have the full replacement value information so that your rental is added to our policy. You must provide a written list of all equipment to be rented with the insurance value needed for each piece of equipment. The list must be on official stationery from the rental agency.

6. One member of the project should be appointed as liaison with the Risk Management office to arrange for appropriate insurance coverage. Requests from any other person will not be accepted. This streamlines the approach and ensures that the changes are approved for the film project.
7. Students are financially responsible for lost, stolen or damaged equipment in their care, as follows: (a) If the student has exercised proper care and followed all rules and procedures in this Manual, the student shall be liable for up to \$750 for any loss or damage incurred. (b) If the loss or damage is the result of the student's failure to exercise proper care, the student's failure to follow the rules and procedures in this Manual, or any intentional act on the student's part, the student shall be liable for the full value of the loss or damage incurred. In either case, Biola University agrees to waive any right of subrogation by its insurance carrier against any student checking out equipment.

Use of Copyrighted Material

You may not use copyrighted material in any production without permission of the copyright holder. To do so is a violation of law. If you are caught, you could be subject to a lawsuit. Biola University will not knowingly allow anyone to use our facilities or equipment to produce material that violates copyright law.

No project will be accepted for course credit if it contains copyrighted material unless you have **written** permission from the copyright owner. No projects will be accepted into the Biola Film Festival if they violate copyright laws.

You are not allowed to store any copyrighted material without permission on Biola's computer network.

You may be tempted to try to cheat on this rule thinking no one will ever know, and the project will only be shown in class. However, it is beneficial for you to obey this rule, because:

- As a Christian you must obey the civil authorities, and copyright infringement is against the law.
- Copyright is a real-world issue. You need to create within the legal structure.
- Copyright violations cheat copyright owners out of income that is rightfully theirs. It's stealing.
- If you want to enter your project into a film festival or some other contest, you will not be able to do so if it contains copyrighted material.
- If you get caught violating copyright law the copyright owner could sue you.
- If Biola finds you have included copyrighted material in projects turned in for a grade, you will receive a failing grade for the project.

If you do use copyrighted material in any project, you must turn in paperwork that does the following:

- List all items (such as music, graphics, pictures, etc.) included in the project that were not created by you. The list must include the name of the item, and the name and address (if possible) of the owner of the copyright.
- Give the basis for its use, such as permission of copyright owner, Biola's license, etc.
- Provide a copy of a letter from the copyright owner granting permission to you to use the material in your film or video. The exception would be the use of public domain material, or copyrighted material for which Biola has already paid a license fee, such as our music libraries.

For background music or soundtracks, Biola subscribes to music libraries for which we have paid a license fee. You may use this library free of charge for any class project or other project owned by Biola. We are not licensed to allow you to use library music in productions that you personally own or those from which a profit is made.

Other music, such as music from tracks you may own, is copyrighted and may not be used without permission. You would usually need permission from the owner of the music and the lyrics (the writer or the publisher), the recording company, the recording artists, and the musician's union.

As you can imagine, it is usually very cumbersome and expensive to get permission to use recorded music. You may use music which you personally own (because you wrote it and recorded it) or which a friend or acquaintance owns and gives you permission (in writing) to use. If you receive permission to use someone else's music, be sure you get permission **on paper**. Turn in a copy of your permission letter with the assignment. For your convenience, a sample "music license" form is included at the end of this manual.

Also, do not use visual materials without permission. This includes copyrighted photographs, posters, paintings, advertisements, trademarks etc.

Do not adapt a copyrighted story for your script. You can use an idea or premise others have used, but the details need to be original. Things that are public knowledge (news happenings) are not copyrighted, but a particular viewpoint or telling of the story may be.

If you write a script for class, you own the copyright on the script, even if you don't register it. That would be true about anything you write or create, unless you are creating it for pay as "work for hire." In that case, the company who hires you owns the rights.

By allowing your script to be produced as a student project you are giving Biola University a license to use your copyrighted material. If you don't want to allow Biola to use the material you wrote, do not permit it to be produced using Biola equipment or facilities. If you do permit its use, you are implicitly granting a license for its use, but you may make other use of it in the future. In other words, you are granting a non-exclusive license for the use of your work.

Privacy

Do not use recognizable images of people without their permission. This violates privacy laws. You may record a large group of people in a public place (people in chapel or walking across campus, for example), but don't use close ups of people without their permission **in writing**. A release form is provided at the end of this manual. All release forms must be turned in with the assignment.

You may record from public streets, sidewalks, parks, etc., without violating privacy laws as long as you do not record people close up. People give up some of their right to privacy by being in a public place. However, it is illegal to photograph on private property without permission. If you shoot on private property, be sure to get permission **in writing**. A form is provided at the end of this document.

Public Location Permits

If you plan to record on public property (streets, parks, etc.) you will need a permit from the appropriate city or county agency. If you don't have a permit, police may stop your project. For students, permits are often free. Fill out the paper work at the appropriate office a minimum of one week before you plan to shoot. If your project requires traffic control or police officers on duty for safety reasons, you will be required to hire them and pay for them.

Private residences do not need permits but you must obtain a release form from the owner of the property.

Libel and Defamation

It is against the law to publish or broadcast something about another person (or company) that is not true, especially if it defames their character. If you record or broadcast a story, you should have convincing evidence that it is true. You might have to defend yourself in court.

That means you have a responsibility to check your facts, especially if what you say would libel or defame someone. If a person is accused of doing something wrong (but not convicted) you should make sure you do not represent the accusation as being fact. You may say (if it is true) that the person is accused of the deed, or you can use the word "alleged" when referring to the misdeed.

Safety

Film, television and audio recording production can be hazardous if not done properly. You will need to form the habit of good safety practices.

Ladders

Do not stand on the top or second step down. Do not reach so far from a ladder that the bulk of your weight is over the side. This could cause the ladder to fall. Check the condition of the ladder before climbing. Do not climb rickety, shaky or broken ladders. Wear rubber, not leather-soled shoes when climbing a ladder. Never attempt to climb a ladder in high-heel shoes. As a general practice, designate someone to hold the ladder securely for you.

When using an extension ladder, make sure the base of the ladder is on solid ground. Also, make sure the base cannot slide out. Aluminum ladders are excellent electrical conductors. Touching electrical lines with aluminum ladders could kill you.

Electrical

Electric shock can kill you. Be very careful in using electricity. Always verify electrical equipment is grounded (except for battery operated equipment). If a piece of equipment has a grounding prong,



Ungrounded and grounded power plugs

it is to be plugged into an outlet that will accept it. Do not use ungrounded wiring.

Only a qualified electrician can “tie in” to a power system. Do not attempt this on your own. If done improperly, it is potentially lethal for you and anyone who touches any of the equipment connected.

If an extension cord is used, confirm that it also has a grounding prong. Inspect extension cords before using. If they are worn (especially if any bare wire shows) DO NOT USE THEM. Tie a knot in the cord at the trouble spot, and return it to the ER to be repaired or replaced. If you find an extension cord or piece of equipment with the grounding prong missing, do not use it. Return it for repair or replacement.

Water and electricity can be a deadly combination. Do not let electrical equipment get wet. If a piece of equipment gets wet, let it dry out thoroughly before trying to power it up. If you must work in a potentially hazardous environment (such as shooting near a swimming pool or other standing water), take extra precautions so that no one can come into contact with water and electrical equipment at the same time. If you are working near water or on damp soil (such as on grass), use an extension cord with a ground fault circuit interrupter (GFCI). This device senses a bad ground situation and cuts off power. If a light or other electrical device falls into water, unplug the power cord before reaching for the device. If you are using lights or other electrical equipment outdoors and it looks like it may rain, unplug the equipment and quickly move it to shelter. If it actually starts raining, the most important thing is to quickly unplug all the equipment, then cover or move it.

When working with electrical equipment, ensure that you do not create a ground path through your body. For example, do not touch an electrical device with one hand and a water faucet with another. Do not touch a light (or anything else that is plugged in) if you are standing on the ground (or wet floor) with bare feet. Never touch two lights at the same time. When working with electricity wear rubber-soled shoes.

Remember, if you should come into contact with a live wire or faulty piece of equipment, you will get an unpleasant shock, but it won't kill you unless some other part of your body is in contact with a ground. This ground could be a pipe, a grounded piece of equipment, damp soil, or many other things.

In case of a downed power line, the voltage is much higher. Even walking across ground near the wire can kill you. Stay entirely away. If a person is in contact with a downed power line do not attempt to move them or the wire. You will not help them and may kill yourself. Call 911.

In private residences the highest concentration of electrical power is in the kitchen and laundry room. Often the washer, dryer, garbage disposal, dishwasher, microwave, and refrigerator are on separate circuits. Use these outlets to power your lights. On the other hand, all bedrooms may be on one circuit. Consider what other equipment may be drawing power from the source when calculating total load. To calculate capacity, use the formula: Volts x Amps = Watts. Thus, a typical 15-amp circuit at 120 volts will support 1,800 watts of lights. Also, a 20-amp circuit can support 2,400 watts. Don't blow circuits by connecting too much lighting equipment.

Quick Tip

Many breakers trip at 80% of their full capacity. Consider this when calculating the total load that can be drawn from a source.

Burns

Lights get very hot. Do not try to adjust barn doors or change bulbs with your bare hands. Use gloves. Always unplug a lamp before changing the bulb. Never put anything that will melt in contact with the hot parts of a light fixture. Usually, only the extreme ends of a barn door are cool enough to

have gels attached. If you do suffer a burn, get cool (not cold) water on it as quickly as possible. For severe burns, seek medical attention as soon as possible.

Fire

The greatest danger from fire on a movie shoot is from lights. The most dangerous are small, open-faced lights, often used on location. They can easily set drapes and ceilings on fire. Do not put them near flammable material.

Tripping

Never step on cables. Doing so will damage the wire inside of them. All cables (including microphone cables) should be laid out in an orderly fashion and taped down with gaffers tape or covered up with rubber mats if they must be in an area with traffic. This is particularly true when filming in a public area where you cannot control traffic. If tripping over your cable injures someone, you may be legally liable.

Moving Vehicles

Filmmakers are tempted to do really unwise things with vehicles to get a shot. Remember, the laws of physics, as well as traffic laws, apply to you. Do not ride or permit anyone to ride on a car's hood (even if strapped down), or stand up in a moving convertible or lean out a car window, etc., to get a shot. Do not attempt to film cars driving dangerously, sliding sideways etc. Do not use lights or cameras mounted to the exterior of a moving car unless using proper equipment. These kinds of shots should only be done under very controlled conditions and by experienced stunt drivers. Shots like these may not be used in student films.

Traffic Control

You are not authorized to stop or interrupt traffic on public streets. If your project requires traffic control you will need to get a permit (from the city or county involved) and pay for police officers to control traffic.

Firearms and Knives

No guns, even fake or toy ones, are permitted on campus. Do not use real guns even off campus. Blanks can injure or even kill people. Do not bring switchblades, butterfly knives or other illegal and dangerous kinds of knives on campus. Do not attempt to use squibs to simulate gunfire.

If you are using fake guns and/or knives off campus, make sure that the situation is carefully controlled. For example, if you are using a fake gun on a public street, gang members or police officers using real guns may join the "fight." If fake guns or knives are to be used in any public place (a street, for example) you must secure a permit from the county or city involved. This will usually involve considerable costs for traffic re-routing, security, notification of neighbors, and so on.

If you plan to use a fake gun indoors at a private residence, local authorities (such as the city police or county sheriff) must be notified in advance. This reduces the likelihood of trouble if a neighbor calls the police. The person to contact is the watch commander with time of day and location of shoot.

Fire, Explosions, and Pyrotechnics

Do not use explosives or smoke effects that require burning anything. Do not use flammable liquids or gas, such as gasoline or propane. Do not use any effect that requires open flames or the burning of any substance. Do not use explosions or other means to simulate explosions (such as compressed air), which cause things (such as rocks, dirt, dust, etc.) to fly through the air. All of these are potentially dangerous and require trained and licensed specialists.

Breakage

Do not film scenes that require breaking glass (even sugar glass or breakaway bottles), furniture, or other items that could be potentially dangerous.

Booms for Microphone or Camera

Be very careful when operating a boom- or fish-pole that you don't hit someone. Look around carefully to make sure that no one is in the path of the boom. If using a large boom, know that it cannot touch an overhead electrical wire; this is common cause of death in film and video production.

Falling Hazards

Do not use rigging to support people, or heavy objects (such as lights) over people's heads. Always use safety chains on studio lights. Lighting stands and C-stands can do considerable damage if they fall over. Weight their bases well with sand bags so that they won't fall. If you are using reflectors on a windy day, you will probably need to station a grip at each reflector. For lights, make sure the power cord comes straight down to the ground from the light and then lies flat on the ground. A cord making a diagonal from the light to the ground is likely to be tripped over and could be pull the stand down.

Lifting

Improper lifting can cause permanent back injury. If you are lifting a heavy object from the ground, squat beside it rather than bending over. Let your legs, not your back muscles, do most of the lifting. Get help lifting if needed so you will not risk back injury.

Accidents

In case of a serious accident: If on campus, call 5111. If you are off campus, call 911. If in doubt, make the call. If an injured person may have neck or back injuries, do not attempt to move him or her unless it is absolutely necessary. If a person is bleeding heavily, apply pressure to the bleeding wound with a clean cloth (or the cleanest cloth you have). Your shirt will do if nothing cleaner is available.

Think through in advance what you will do in case of an accident. For example, know how to reach medical assistance, and have a charged cell phone with you.

Personal Security

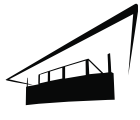
Do not film in dangerous places, such as on busy streets, in known gang areas, and so on. Students should not walk alone late at night almost anywhere, including on campus. If filming in remote desert or wilderness areas, be aware of dangers such as getting lost, getting dehydrated, snake bites, being

injured in a fall, turning an ankle, and so on. Make sure you are well prepared with a plan for any such dangers

Schedule of Fees and Deposits*

Description	Amount	Section Title	Page
Loss and Damage	Billed	Loss and Damage Policy	13
Late Equipment	\$15 w/daily increase	Checking Equipment Out Late Equipment Policy	10-11 13
Equipment Room Off Hours Fee	\$40	"Off Hours" Checkout Policy	12
Equipment Room Cleaning/Restocking Fee	\$50	Checking Equipment Out	13
Studio A/B Cleaning Deposit (additional dumpster fees assessed as necessary)	\$250	Reserving Studio A or B	7-9
Production Center Cleaning Fee	\$50	Production Center Etiquette	7
		Checking Equipment Out	10-13
Student Liability for Equipment Loss and Damage	\$750	Requirements for Media Production from the Risk Management Office	22-23
Student Liability for Vehicle Damage	\$1000	Vehicles	10

* Note: A hold will be placed on equipment checkout account until outstanding fees are paid in full. If excessive or grossly negligent damage or loss takes place to Biola owned equipment a restriction for the remainder of the semester will apply. Fees must be paid on the Production Center Payment Portal. A link to this portal may be found at productioncenter.biola.edu.



Biola University Production Center Film/Video Consent and Release Form

Program Title

Location

Date(s) of Recording

For consideration which I acknowledge of my appearance in the above referenced program (“Program”) produced by Biola University I hereby agree to participate in Program and to authorize Biola University to record and re-record my name, likeness, image, voice and performance on film, tape or otherwise for that purpose. I understand that my participation may be edited and adapted as is deemed appropriate for Program and that Biola University is under no obligation to use either my likeness or voice in Program.

I further agree that Program, all portions and elements thereof, belongs solely and completely to Biola University and I understand that I have no rights to Program or any benefits derived there from. Program may be edited and otherwise altered at the sole discretion of Biola University and Program may be duplicated and distributed for broadcast, exhibition, and any other use, in whole or in part, in any and all manner and media, now known or hereinafter devised, throughout the universe in perpetuity without limitation or restriction.

I hereby voluntarily assume any and all reasonable risks, known or unknown, associated with my participation in Program. I hereby agree to defend, indemnify and hold harmless, and to voluntarily release, discharge, waive, and relinquish any and all actions or causes of action against Biola University its’ successors, officers, agents, servants, employees, or students from any and all claims, demands, or liabilities (including but not limited to personal injury, property damage, and wrongful death) resulting in any manner from my participation in Program and its use in Program, whether caused by negligence or otherwise.

I represent that I have the right to enter into this agreement (the “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 further authorize the use of my name, likeness, voice, and biography for all Program information, institutional promotion, merchandising, and any other purposes in connection with Program deemed appropriate and necessary by Biola University.

This Agreement represents the entire understanding of the parties and may not be amended unless mutually agreed to by both parties in writing.

Participant Printed Name

Participant Signature

Date

Parent Printed Name, if Participant is under 18

Parent Signature, if Participant is under 18

Date

Address

Phone

E-mail



Biola University Production Center Location Release Form

PROJECT TITLE: _____

PRODUCER: Biola University, Inc.—student film project of: _____

Permission is hereby granted to the aforementioned producer(s) to use the property located at the following address:

on the following dates and times:

for the purpose of photographing and recording on film, audiotape, videotape or other recording device scenes for the aforementioned project.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the project.

The **undersigned** hereby gives to the aforementioned producer(s) the right and permission to copyright, use, exhibit, display, print, reproduce, televise, broadcast and distribute, for any lawful purpose, in whole or in part, through any means without limitation, any scenes containing the above described premises, all without inspection or further consent or approval by the undersigned of the finished product or of the use to which it may be applied.

The aforementioned **producer(s)** hereby agree to hold the undersigned harmless of and free from any and all liability and loss which the aforementioned producer(s) and/or their agents may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

The **undersigned** hereby warrants and represents that the undersigned has full right and authority to solely enter into this agreement concerning the above described premises, and that the undersigned hereby indemnifies and holds the aforementioned producer(s) and/or their agents harmless from any and all loss, liability, costs, damages or claims of any nature arising from or concerning the use of the above described premises except those directly caused by the negligent acts or deliberate misconduct of the aforementioned producer(s) and their agents.

By: _____

Print Name and Title of Authorized Property Representative

Signature of Authorized Property Representative

Date



Biola University Production Center Music License Form

In consideration for the valuable experience and exposure I may receive, I hereby give Biola University, its students, faculty, and/or staff, permission to incorporate music which I have composed without restriction into the film tentatively titled:

Tentative Title of Film

The music selection(s) is/are titled:

Title of Music Selection

Title of Music Selection

Title of Music Selection

I represent that I am authorized to grant these non-exclusive rights. (That is, granting rights to incorporate your music into our film does not limit you from using it in other ways.) I understand that I will not be paid any royalty or other compensation for the use of my musical composition(s) and that this non-exclusive license to use my composition(s) is granted world-wide and in perpetuity.

In giving this consent I release Biola University, its officers, directors, agents, employees, students and assigns from any liability for any violation of any personal or property rights which I might have in connection with such materials, and waive any right to approve accompanying written or narrative material.

I am at least 18 years old, or my parent or guardian has given permission by signing below.

Name (Please Print)

Address

City

State

ZIP

Phone

E-mail

Signature

Date

Parent or Guardian Signature, if above is under 18

Date



Biola University Production Center Third-Party Rental Insurance Form

The primary use of the Production Center and its equipment is to enhance the educational experience for the Cinema and Media Arts and Media Journalism and Public Relations students of Biola University. While not a public-use facility, the Production Center will occasionally make its equipment and facilities available for rental use by a third party. The rental locations, times, and days are subject to approval by the Production Center Manager. Rental approvals depend upon the level of student use and availability of facilities for the time period requested and are subject to change.

REQUESTED STUDIO SPACE:

- Studio A
- Studio B
- Control Room
- Audio 1
- Audio 2
- Edit Bay
- Other: _____

REQUESTED EQUIPMENT:

- _____
- _____
- _____
- _____
- _____
- _____
- _____

CONTACT INFORMATION:

Name (Please Print)

Address

Address of Project Location

Phone

E-mail

INSURANCE INFORMATION:

Insurance Carrier

Policy Number

NOTE: The renter must provide a copy of the proof-of-insurance certificate naming Biola University as both the "Loss Payee" and "Additional Insured-Lessor" of Leased Equipment. All equipment rented from Biola University must be insured for full replacement value.



Biola University Production Center Insurance Approval Form

The Production Center and its resources are a great privilege. We (Production Center staff) desire to make our facilities as open and available as possible to you and to your peers. To accomplish this goal, you, and every other member of our community, must exercise your privileges responsibly.

To this end, this insurance approval form seeks to ensure that equipment will be properly transported, used in appropriate locations, and adequately maintained. If your project plans to use gear beyond a 100-mile radius from Biola's La Mirada campus, this form is a requirement to properly assess and manage insurance risk.

PERSONAL INFORMATION

Name

Student ID Number

Contact Cell Phone

E-mail

PROJECT INFORMATION

Greenlight Number (If applicable)

Working Title or Class

Instructor

Number of CMA/MJPR Majors Involved

Number of Other Crew Members

Requested Check Out (Day of the Week, Date, Time)

Requested Check In (Day of the Week, Date, Time)

LOCATION DETAILS

My project will be conducted in the State of California:

County

City

ZIP Code

Miles from Biola

My project will be conducted outside the State of California:

Country/Territory

State/Province/Region/District/Prefecture

County (If applicable)

City/Town/Municipality

Postal Code

CONDITIONS

- Desert Beach Snow Remote Locale
- Other known extreme condition: _____

EQUIPMENT TRANSPORTATION DETAILS

Please include details about packaging material, and transport vehicle. If item will be flown, please detail if the item will be checked or carried on-board.

Equipment will be:

- Driven Flown Shipped (Carrier): _____
- Other: _____

Transport details:

EQUIPMENT VALUE

Please attach printout from the Production Center Equipment Room listing all items and corresponding replacement values.

Signature

Date

OFFICE USE ONLY

- Approved
 Denied



Biola University Production Center Studio Reservation Form

1. Studio A and Studio B are available for use by CMA/MJPR faculty and students at no charge for the completion of class projects. For projects not directly related to a class assignment, this form will need to be accompanied by a Learning Project Authorization form. All other uses are charged at the current rental rate. See Production Center Manager for a rate card.
2. The Production Center Manager maintains the master reservation calendar for the studios. Any conflicts in the scheduling are resolved by the master calendar.
3. Students may reserve Studio A or Studio B by completing the form below and submitting it to the Production Center Manager for approval. Once a request is approved, it will be added to the Production Center master calendar.
4. If you are assembling a set, a deposit of \$250 is required. I agree I will be charged throw away all items left in the studio after exit date. **All items left in studio after Exit Date on this form will be thrown away and dumpster fees will be assessed.** Dumpster fees are set at an additional \$30/3yd.
5. No dust-creating construction or spray painting is allowed in the Production Center.
6. Studio space must be cleaned and restored to its standard configuration when you are finished. Your deposit will be returned after an inspection by the Production Center Manager.

Requested Studio: Studio A Studio B

Name

Date and Time Needed (Include setup and strike time)

Class for which the studio is required

Professor's Name

Description of studio use: _____

Set Construction? Yes (\$250 deposit required) No

Exit Date

Estimated Dumpster QTY

CMA Greenlight Number (If Applicable)

Project Account Number

OFFICE USE ONLY	
<input type="checkbox"/> Approved	_____
<input type="checkbox"/> Denied	_____
Signature of Production Center Manager for Approval	Date



Biola University Production Center Graphics Lab Reservation Form

1. The Graphics Lab carries a priority of use for JIM Students for the completion of class projects. CMA projects will be considered on a case-by-case basis. For projects not directly related to a class assignment, this form will need to be accompanied by a Learning Project Authorization form. All other uses are charged at the current rental rate. See Production Center Manager for a rate card.
2. The Production Center Manager maintains the master reservation calendar for the Graphics Production Lab. Any conflicts in the scheduling are resolved by the master calendar.
3. Students may reserve the Graphics Production Lab by completing the form below and submitting it to the Production Center Manager for approval. Once a request is approved, it will be added to the Production Center master calendar.
4. Reservations require a cleaning deposit of \$100 I agree I will be charged throw away all items left in the studio after exit date. **All items left in studio after Exit Date on this form will be thrown away and dumpster fees will be assessed if necessary.** Dumpster fees are set at an additional \$30/3yd.
5. Temporary card access requires a minimum of 2 days for activation.
6. Studio space must be cleaned and restored to its standard configuration when you are finished. Your deposit will be returned after an inspection by the Production Center Manager.

Name

Date and Time Needed (Include setup and strike time)

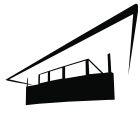
Class for which the studio is required

Professor's Name

Description of studio use: _____

Exit Date

OFFICE USE ONLY	
<input type="checkbox"/> Approved	
<input type="checkbox"/> Denied	
_____ Signature of Production Center Manager for Approval	_____ Date



Biola University Production Center Learning Project Authorization Form

Use this form to request free use of Production Center equipment for a project that is not for a course requirement but that you believe will be a worthwhile learning experience for you. It will be granted if (1) the learning experience will outweigh the wear and tear on equipment and facilities, (2) you are not receiving money for the project, (3) you are a current CMA or MJPR major, (4) the subject matter is consistent with Biola’s policies, and (5) you **include a list of all items you wish to checkout for your project** with this form. Please include a full equipment list with this form.

Name Student ID Number

Phone E-mail

Dates you expect to begin and complete the project Are you currently a CMA or MJPR major? Yes No

List other students who will be involved

Project description: _____

What do you expect to learn?: _____

I certify that the above is true. I further realize that because Biola is supported by donations, it would be illegal for me to profit financially from the project and that it will therefore become the property of Biola University. I will place a Biola copyright notice—*Copyright [year] Biola University*—on the project.

Signature Date

OFFICE USE ONLY

Approved
 Denied

Signature of Production Center Manager for Approval Date



Biola University Production Center

Production Center Access Request Form

The standard practice of the Production Center is to grant access to facilities, Equipment Room, Production Center computer network and e-mail lists to all official CMA/MJPR majors who complete registration before the start of classes in the Fall.

If you currently do not have access, use this form to request access to the Production Center. If requesting Equipment Room access, please see the Equipment Checkout Access section of the Production Center Manual.

I am requesting access to:

- | | |
|---|--|
| <input type="checkbox"/> Production Center building | <input type="checkbox"/> Production Center network and e-mail lists |
| <input type="checkbox"/> Graphics Lab
(For Photojournalism students or by special request) | <input type="checkbox"/> Equipment Room account
(Must also fill out <i>Facilities and Equipment Use Agreement</i> form) |

For the following reason:

- I am a CMA/MJPR major, but I did not complete registration before classes began. I have now finished registration and should be granted access.
- I am a CMA/MJPR major and I did complete registration before classes began, but I still don't have access.
- I am NOT a CMA/MJPR major, but I am enrolled in a CMA/MJPR course that requires access to the Production Center.

Which course(s) are you enrolled in? _____

Name Student ID Number

Local Address

Phone E-mail

Major Emphasis

Signature Date

OFFICE USE ONLY	
<input type="checkbox"/> Approved <input type="checkbox"/> Denied	Added to: <input type="checkbox"/> PC <input type="checkbox"/> ER <input type="checkbox"/> Net <input type="checkbox"/> E-mail
_____ Signature of Production Center Manager for Approval	_____ Date



Biola University Production Center Equipment Checkout Extension Request Form

The standard practice of the Production Center is to allow students to check out equipment for one working day. Normally equipment checked out Monday-Thursday evening is due the next afternoon and equipment checked out on Friday is due Monday afternoon. This arrangement supports the vast majority of equipment access needs for student projects. In addition, students have the option of renewing equipment on a day-to-day basis if no other student has the equipment reserved.

Occasionally, a student has a compelling situation that requires having equipment longer than a one working-day checkout. Use this form to request a checkout extension. Extensions are granted for extensive travel, unique shooting schedules, large-scale productions, etc. They are not granted for reasons of personal convenience or for small productions. Describe the project by completing the following information:

Working Title or Class

Instructor

Number of CMA/JIM Majors Involved

Number of Other Crew Members

Requested Checkout (Day of the Week, Date, Time)

Requested Check In (Day of the Week, Date, Time)

I am requesting an equipment extension for the following reason:

- The location is out-of-town, and it is not possible to travel there and back in one day.

Location: _____ Miles from Biola: _____

- The scheduled shooting time will not allow the return of equipment by the time it is normally due.

Location: _____ Strike time: _____

- This is a large-scale production. Setup, shooting, and striking will take longer than one working day.

Other: _____

Name

Student ID Number

Phone

E-mail

Signature

Date

OFFICE USE ONLY

Approved

Denied

Signature of Production Center Manager for Approval

Date



Biola University Production Center

Advanced Equipment Training: Freshman Request Form

The standard practice of the Production Center is to make as much of the field equipment available to as many students as possible. However, some equipment is reserved for advanced students only. To protect the high value of the equipment, it is necessary that students be well trained before its use.

Advanced student status is earned by a history of professionalism and an outstanding reputation for trust and reliability. It also requires attending specific training seminars. Advanced status has nothing to do with academic class standing or the class assignment you are working on.

As a freshman, use this form to request admission to Advanced Equipment Training seminars. A faculty recommendation is necessary to complete this form.

Requested Seminar

Student Name

Student ID Number

Phone

E-mail

Student Signature

Date

FACULTY RECOMMENDATION:

Faculty Signature

Date

OFFICE USE ONLY	
<input type="checkbox"/> Approved	
<input type="checkbox"/> Denied	
_____ Signature of Production Center Manager for Approval	_____ Date



Biola University Production Center Facilities and Equipment Use Agreement

- I have read the Production Center Manual. In exchange for the privilege of using Production Center equipment and facilities, I agree to be bound by the terms stated in the Production Center Manual.
- Specifically, I agree that any unauthorized presence in the facilities, and especially the Equipment Room, and/or any unauthorized use of equipment or facilities will be dealt with severely, including revoking my privileges.
- I agree to exercise proper care and abide by all rules and procedures in the Production Center Policy & Procedures Manual when using Production Center equipment. I agree to be financially responsible for lost, stolen or damaged equipment in my care, as follows:
 - (a) If I have exercised proper care and followed all rules and procedures in the Manual, I shall be liable for up to \$750 for any loss or damage incurred.
 - (b) If the loss or damage is the result of my failure to exercise proper care, my failure to follow the rules and procedures in the Manual, or any intentional act on my part, I shall be liable for the full value of the loss or damage incurred.
 - In either case, Biola University agrees to waive any right of subrogation by its insurance carrier against any student checking out equipment under this Facilities and Equipment Use Agreement.
- I agree that it is my responsibility to return equipment at the time I agree to, and should I fail to do that, I understand that I will forfeit my deposit. If the fine is greater than the deposit, I promise to pay the balance in full.
- I understand and agree that all rights, title, and interest in the productions made with the use of Biola equipment, insurance, and facilities shall be the sole property of Biola University.
- I agree that I will use Biola equipment according to Biblical standards and Biola's standards of conduct.
- ***I have fully read, understand, and agree to abide by this Biola University Production Center Policy and Procedures Manual in its entirety.***

_____ Date

Student Signature

_____ Major

Name (Please Print) Student ID Number

Address

_____ ZIP

City State

_____ E-mail

Phone

OFFICE USE ONLY

_____ Date

Biola Signature