

# CMDA Production Safety Handbook, Code of Conduct and Equipment Policies

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# NOTE

Filmmakers are responsible for ensuring the safety of their cast, crew and all equipment and properties involved with their productions.

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

## I. SAFETY

Activities that risk harm to humans or property, or risk unplanned interactions with police, firefighters, paramedics etc, have no place in LSU film productions. Special safety precautions are required if you are undertaking any hazardous activities while filming, including but not limited to:

- Simulated violence, crime or any activity that might result in police being called
- Prop weapons (no real weapons are ever allowed!)
- Filming in or around moving vehicles
- Filming at heights (such as rooftops, ladders, catwalks, etc.)
- Stunts or squibs
- Explosives/fire/pyrotechnics
- Sand, dust or mud
- In, on or around water
- Extreme weather forecasts or temperatures (heat, humidity, freezes etc)
- On or around horses, livestock or other animals

Students wishing to participate in the above or other risky scenarios must submit a request and proposed detailed safety plan (at least **10 days** in advance of their equipment reservation) to their course instructor and other relevant faculty. The proposals most likely to be approved will include a budget and evidence of communication with an expert or supervision (for example, police, stunt coordinator or process trailer company). Faculty reserve the right to deny approval for any project that cannot be safely achieved with the available resources and expertise.

## DRIVING SAFETY

Students should understand that driving while filming will be permitted only in strictly limited circumstances, such as on a private road or drive. In most circumstances, students who wish to

undertake driving shots will be required to arrange for a police escort and a city permit. Monitors inside the vehicle will **NOT** be allowed while filming in a vehicle. Filming from the back of trucks is not considered safe and is not permitted under any circumstances.

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

## WEAPONS POLICY

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

Law enforcement with jurisdiction in the location you are filming **must be informed** (with confirmation of receipt) in advance of use of any props resembling a firearm and/or sound effects of gunfire or explosions used in a rehearsal, performance, or film shoot. You may be required to hire a police escort.

**Any production wishing to use prop weapons must have a designated Props Master who has completed THTR 2135 (Props for the Entertainment Industry), be approved by instructor John Eddy (jeddy2@lsu.edu), and receive production-specific prop weapons training.** Priority should be given to current students for this position.

Weapons will only be handled by the Properties Master, Armorer/Weapons Specialist, and the actors who are to use them.

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

## INTIMACY, TRAUMA AND SELF-HARM

When reserving equipment, students must disclose content that deals with sensitive topics in order to develop a safety plan with faculty/staff and/or outside experts.

# INCIDENT REPORTING

All incidents, accidents, sudden illnesses (allergic reactions), emergencies, medical occurrences, etc., must be reported to department faculty and CMDA administration as soon as possible and recorded in an [Incident Report form](#). (pg. 21)

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

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

## II. USERS

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

1. Current student projects for class credit, including Geaux Films and Tiger Grants
2. Delta Rouge or other department-adjacent filming activities
3. In-class use or departmental business

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

**Only current LSU students can make reservations and pick up/return equipment to the Equipment Office.**

# III. EQUIPMENT RESERVATION

## CHECKOUT PROCESS

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

## IN-FIELD TRANSFERS

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

## LATE EQUIPMENT

- Users will be penalized for returning equipment late at the discretion of the EO staff and management, including possible suspension of checkout privileges and fines.
  - The late fine is \$0.25 per hour per item, calculated 24/7 even when the Equipment Office is closed.

- Equipment not returned within 48 hours will be assumed lost. After 48 hours, the cost of repair, replacement, and/or insurance deductible (\$1000) will be charged to the user's fee bill. The user may also be referred to Student Advocacy and Accountability.

## MISSING, LOST OR BROKEN EQUIPMENT

- Users will be penalized on a per checkout basis (reservations returning at the same date & time) for returning equipment missing components or broken. Penalties are as follows:
  - 1<sup>st</sup> Offense – Suspended until paid
  - 2<sup>nd</sup> Offense – Semester-long suspension
- Users will be notified via email if any equipment is discovered to be missing or damaged equipment after return.
- Users are responsible for the FULL amount of repair or equivalent replacement (new, comparable model) of lost, damaged, or stolen items.
- The Equipment Office will be responsible for purchasing all replacement items and facilitating all repairs.
- Users who damage equipment while attempting repairs, upgrades or cleanings may be required to pay to replace the item.
- Damage includes concealed or unreported damage discovered after return.
- Users will be given 48 hours to return missing equipment, after which full replacement cost for missing items and applicable late fines will be billed to their fee bill.
- Refunds will not be given for lost/missing equipment, even if the item is later found.

## CANCELLATIONS/NO-SHOW POLICY

- Cancellations may be made via email the Cheqroom system.
- Users will be penalized on a per checkout basis for failure to cancel reservations.
  - Reservations under 10 items require notice of cancellation at least 1 hour ahead of reservation time.
  - Reservations over 10 items require notice of cancellation at least 24 hours ahead of reservation time.

## USER RESPONSIBILITIES

- **Count, inspect and test all equipment before leaving the Equipment Office. Once you leave the Equipment Office, you are financially responsible for any damage or missing pieces (even if you didn't use that piece of equipment).**



- Be sure that any damage or missing pieces are noted on your loan agreement form before you leave Equipment Office to avoid assuming responsibility for prior damage.
- Return the equipment in good condition: equipment should be clean and free of tape or other residue, cables should be properly coiled and secured with the fastener provided.
- You are responsible for any damage due to your use of generators.
- You must supply your own pad lock for Uhauls.

## SAFE SCHEDULING GUIDELINES

- **All productions must follow industry mandates for scheduled work:**
  - **A minimum of twelve hours of turnaround time between wrap and call the next day**
  - **A provided nutritious meal no more than six hours after call time**
  - **Meal breaks of at least thirty minutes every six hours of shooting time**
- **Failure to adhere to these guidelines while using any LSU equipment may result in the suspension of the project, suspension from using any LSU equipment, and/or referral to Student Advocacy and Accountability.**

## LOCATION AGREEMENTS AND RELEASES

- Producer must have location and talent releases signed before filming can commence. Releases may be collected by instructor or administrator before approval of checkout.

## EQUIPMENT INSURANCE

- Equipment Replacement
  - \$1000 deductible (amount you must pay before the insurance company will pay a claim).
  - If equipment is stolen from you, file a police report with the proper law enforcement agency within 24 hours. Also report the loss to the Equipment Office within 24 hours to begin the insurance claim process.
  - Equipment loss due to negligence or lack of due diligence will not be covered.

## TRAVEL WITH EQUIPMENT

- Any travel for LSU productions requiring an overnight stay must be approved in advance by instructor or administrator.
- If traveling via plane, equipment must be carried on, not checked.

- International travel with LSU equipment will be permitted by petition only.

## LIABILITY

- LSU, its governing board, officers, employees and representatives are not responsible for damages, injuries, losses, claims or liability of any kind or nature whatsoever, including legal expenses arising from the use or operation of the equipment.

## CREDITING OF CO-PRODUCTION

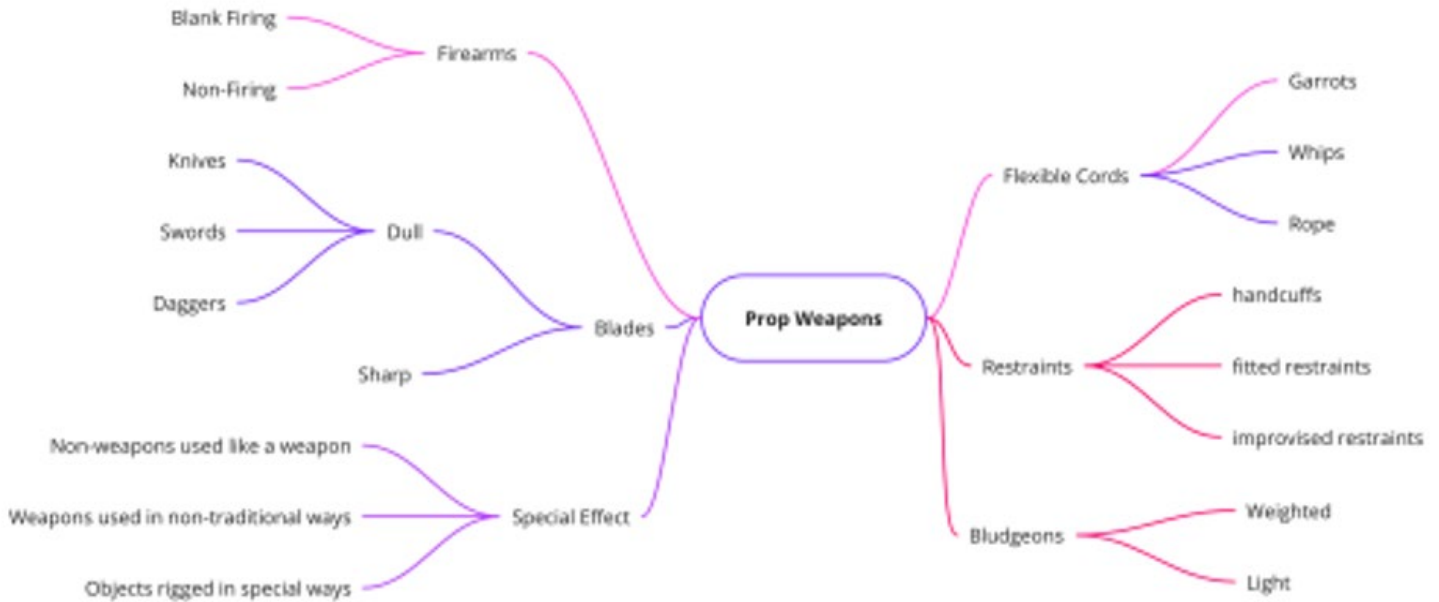
- Films made using LSU School of Theatre equipment and/or facilities are co-productions of LSU. Students must obtain the official LSU School of Theatre logo from Vastine Stabler ([stabler1@lsu.edu](mailto:stabler1@lsu.edu)) and use in end credits for all final film projects, even those made independently with LSU equipment.

## VIOLATION OF POLICIES

- Violation of any of these policies may result in permanent suspension and/or referral to Student Advocacy and Accountability.

## IV. SAFE HANDLING OF PROP WEAPONS

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



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

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

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

- LSU Campus police must be informed in advance of use of any on-campus use of props resembling a firearm and/or sound effects of gunfire or explosions used in a rehearsal, performance, or film shoot.

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

## SAFE USE OF PROP FIREARMS, REPLICAS AND BLANK FIRING DEVICES

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

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

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

- Only props that have been built for the express purpose of firing a blank can be used. Under no circumstance will an actual firearm, capable of firing a projectile, be used in any

production, film, or photoshoot. No real firearms or live ammunition is ever allowed in any LSU facilities, on campus or while on location – period. No exceptions.

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

## ONSITE/STAGE - HANDOFF PROCEDURE FOR ALL WEAPONS

The redundancy of this ritual is a key safety failsafe.

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

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

## SAFE USE OF BLADED WEAPONS

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

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

## TRANSPORTATION OF WEAPONS OUTSIDE BUILDINGS

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

## STORAGE OF WEAPONS

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





## V. FORMS & RESOURCES

# IN-FIELD TRANSFER FORM

Notify [cmdaequipment@lsu.edu](mailto:cmdaequipment@lsu.edu) in advance of making an in-field transfer.

TRANSFER DATE: \_\_\_\_\_

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

Example:

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

Original Reservation Holder Name: \_\_\_\_\_

Original Reservation Holder Signature: \_\_\_\_\_

New Borrower Name: \_\_\_\_\_

New Borrower 89 Number: \_\_\_\_\_

New Borrower Signature: \_\_\_\_\_

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

# CREW RELEASE FORM (UNPAID)

PARTICIPANT'S NAME: \_\_\_\_\_

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

Filmmaker(s) (Hereinafter referred to as "Filmmaker (s)"): \_\_\_\_\_

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

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

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

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

_____ Participant's Signature		_____ Date
_____ Street Address		_____ City, State, Zip
_____ Phone Number	_____ Emergency Phone Number	_____ Date of Birth
_____ Filmmaker(s)' (Student) Signature		_____ Date

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

# INDEPENDENT CONTRACTOR AGREEMENT

## (deal memo)

This Agreement shall confirm the agreement between \_\_ \_\_\_\_\_ (“Contractor”) and LSU School of Theatre (“Company”) in connection with film \_\_\_\_\_ currently in development at the Company. For good and valuable consideration, the receipt and adequacy of which is hereby acknowledged, the parties agree as follows:

1. Term. The term of this Agreement shall begin on \_\_\_\_\_. This contract may be renewed upon mutual agreement in writing.
2. Services. Contractor agrees to provide non-exclusive professional services to the Company; including, but not limited to, Editing. Contractor shall render such services to the best of Contractor’s ability, subject to the management, control and direction of Company in all matters and Company’s judgment will be final in all such matters, including matters of artistic taste.
3. Payment and Expenses. Contractor will be paid the sum of \$ \_\_\_\_\_ per day and is expected to work 8 hours per day, on days specified by Company, for the duration of the Term. Contractor will be responsible for out-of-pocket expenses related to the services specified above, and the Company shall only reimburse those expenses that have been approved in advance.
4. Grant of Rights. Contractor’s contributions in the performance of services hereunder are as a “work made for hire” (as such term is understood under the United States copyright laws) specially commissioned by the Company for inclusion in a motion picture. Company shall be deemed to be the “author” and own all rights in and to Contractor’s services including, without limitation, all now or hereafter existing rights of every kind and character in and to all results and proceeds thereof, exclusively, in perpetuity for use in any and all media know or hereafter known, throughout the universe. In the event that Contractor’s contributions are for any reason deemed not to be “work made for hire”, then Contractor hereby assigns to Company all right, title and interest in and to Contractor’s contributions, services and the results and proceeds thereof. Company shall have the full perpetual right to exploit the same and to use Contractor’s name, voice, likeness and biographical material in and in connection with the Company, all advertising and publicity therefor and subsidiary and ancillary uses thereof, including “behind the scenes” films, “electronic press kit” video releases, merchandising and commercial tie-ins (but not product endorsements). Contractor expressly waives any rights of droit moral that may be afforded Contractor under the laws of any country in connection with the Picture.
5. Vehicles. If Contractor will be operating any vehicles in connection with Contractor’s services hereunder, Contractor must present Company with a valid U.S. driver’s license. Automobiles owned or rented by Contractor utilized in connection with Contractor’s services hereunder must be insured by Contractor. Contractor shall be solely responsible for parking and speeding tickets and fines incurred by Contractor.
6. Confidentiality/Product Placement. Contractor agrees not to disclose any creative and/or other information whatsoever about this Agreement or the Picture without Company’s prior written approval in each instance, and Contractor shall maintain all such information and/or materials containing such information in a manner that will preserve the confidentiality and secrecy of such information and/or materials. Should Contractor’s services in connection with the Picture cease (either voluntarily or involuntarily), Contractor shall promptly deliver to Company all confidential materials and all other

property belonging to Company that exists in written, digital, or other physical form (and all copies thereof) that are in Intern's possession. Contractor further agrees Contractor shall not disclose any trade secrets or business affairs of Company to any individual or entity at any time. Contractor agrees to not take any photographs or copy any material for any use whatsoever. Contractor may not release to third parties any scripts or outlines without prior written permission from Company. Contractor agrees not to give any interviews, authorize any publicity, or make any statements or postings (including, without limitation, on social media sites such as Twitter and Facebook) relating to the Picture or Contractor's services thereon or any crew or cast members without Company's written approval. Contractor agrees that Contractor shall not sell any life rights or stories to any third party to the extent that they relate to or include any information concerning the Picture, and further agrees not to participate in any manner in the preparation, production or drafting of any materials produced by third parties that relate to the Picture, including without limitation, books, magazine articles, newspaper articles, television shows, Internet websites and any other form of media, without the express prior written consent of Company.

7. No Authority. Contractor acknowledges and agrees that Contractor has no right or authority to and that Contractor will not enter into any agreements for Company or on Company's behalf whereby Company may be required to perform any obligations or to pay any monies or other consideration.

8. No Union. This Agreement shall not be subject to the jurisdiction of any union or guild, and no additional payments or consents of any party are required in connection with Company's use of any of Contractor's services granted herein.

9. Representations and Warranties. Contractor hereby represents and warrants that: (i) Contractor has the full right and authority to enter into this Agreement and to grant the rights herein granted; and (ii) the results and proceeds of Contractor's services hereunder shall be wholly original with Contractor and shall not violate, conflict with or infringe upon the rights of any third party whatsoever. Contractor shall indemnify and hold harmless Company, its employees, associates (including, but not limited to, any financiers or distributors), successors, designees, licensees and assigns, from any and all claims, demands, suits, losses, costs, fines, expenses (including, without limitation, reasonable outside counsel fees), damages or recoveries which may be obtained against, imposed upon or suffered by Company, its employees, associates, successors, designees, licensees and assigns, arising from or in connection with any breach by Contractor of any representation, warranty or agreement made by Contractor under this Agreement.

10. Remedies. Contractor acknowledges and agrees that the sole remedy available to Contractor for Company's breach of or non-compliance with any of the provisions of this Agreement shall be an action at law for damages and in no event shall Contractor be entitled to terminate this Agreement or to seek or be entitled to injunctive or other equitable relief for any such breach or non-compliance of this Agreement, including, without limitation, injunctive relief or any other equitable remedy which would enjoin, restrain or otherwise hinder the production, distribution, exhibition, advertising or any other means of exploitation of the Picture or any subsidiary or ancillary rights in connection therewith.

11. Miscellaneous. Company shall have the right to transfer or assign its rights and/or obligations pursuant to this Agreement to any other person, corporation or entity and upon such assignment shall be relieved of its obligations to Contractor. Contractor may not assign this Agreement or any rights hereunder, in whole or in part, without Company's prior written approval, and any such purported assignment shall be null and void. This Agreement shall be construed in accordance with the laws of and shall be deemed to have been executed and fully performed in the State of New York, exclusive of conflicts-of-laws principles. This Agreement sets forth the entire understanding of the parties regarding the subject matter and may not be amended except by a written instrument signed by the parties.

12. Screen Credit. Unless subject to any other applicable written agreement, screen credit is at the producing company's sole discretion. If credit is granted, the name should read: \_\_\_\_\_.

This Agreement dated as of \_\_\_\_\_ shall be effective upon the signature of Contractor and an authorized representative of Company.

Contractor:

LSU SCHOOL OF THEATRE

\_\_\_\_\_

By: \_\_\_\_\_  
Authorized Representative

Print Name: \_\_\_\_\_

# INCIDENT/ACCIDENT/INJURY REPORT

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

Date of accident: \_\_\_\_\_

Name of Injured Party: \_\_\_\_\_ Phone: \_\_\_\_\_

Incident Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Production Title: \_\_\_\_\_

Producer: \_\_\_\_\_ EP: \_\_\_\_\_

Director: \_\_\_\_\_

Witness

Address

Phone

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Signed: \_\_\_\_\_





# LOCATION RELEASE AGREEMENT

SET ADDRESS: \_\_\_\_\_

PRODUCTION TITLE. \_\_\_\_\_

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

\_\_\_\_\_

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

The permission herein granted shall commence \_\_\_\_\_ and conclude \_\_\_\_\_.

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

Property owner/manager shall relinquish all rights of every kind in, for, and to the motion picture/video and other photography made hereunder, including the right to utilize the same in connection with the production titled

and in connection with any other productions or any manner whatsoever, whether now known or hereafter known, in any and all media now known or hereafter devised in perpetuity and throughout the universe. If there is any breach by Producer, Owner shall be limited to an action at law for damages and shall not be entitled to terminate this Agent or rescind the rights granted or to enjoin or restrain the development, production, or exploitation of the picture.

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

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

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

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

**AGREED:**

**AND:**

BY \_\_\_\_\_

PRODUCER

DATE \_\_\_\_\_

\_\_\_\_\_  
OWNER/MANAGER

\_\_\_\_\_

# ACTOR RELEASE FORM

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

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

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

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

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

Name: \_\_\_\_\_ Character Name: \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

ACCEPTED AND AGREED BY:

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Filmmaker Signature: \_\_\_\_\_ Date: \_\_\_\_\_

# MINOR RELEASE FORM

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

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

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

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

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

Name: \_\_\_\_\_ Character Name: \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: \_\_\_\_\_

ACCEPTED AND AGREED BY:

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Filmmaker Signature: \_\_\_\_\_ Date: \_\_\_\_\_

# PRODUCTION REPORT

**Production Company**

123 Evergreen Terrace, #126

Beverly Hills, CA 90210

P: (555) 555-5555

F: (555) 555-5555

*Production Title***Day of X of X****START DATE:****END DATE:****TIMES:**

<b>CREW CALL:</b>		<b>MEAL 2 / BREAK IN:</b>	
<b>SHOOT CALL</b>		<b>MEAL 2 / BREAK OUT:</b>	
<b>FIRST SHOT:</b>		<b>CAMERA WRAP:</b>	
<b>MEAL 1 IN:</b>		<b>CREW WRAP:</b>	
<b>MEAL 1 OUT:</b>		<b>LAST MAN:</b>	

<b>LOCATIONS:</b>	<b>LEAD PRODUCTION CREW:</b>	
1.	<b>Executive Producer:</b>	
2.	<b>Producer:</b>	
3.	<b>Director:</b>	
4.	<b>Production Manager</b>	
5.	<b>Production Coordinator:</b>	
6.	<b>1<sup>st</sup> Assistant Director:</b>	

**CREW / TALENT TIMESHEET:**

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR						
PRODUCER						
PM						
PC						
1 <sup>st</sup> AD						
2 <sup>nd</sup> AD						
SCRIPT SUPERVISOR						
DOP						
CAM ASSIST						
SOUND						
GAFFER						
KEY GRIP						
BEST BOY ELECTRIC						
GRIP						
MAKEUP						
WARDROBE						
SET DESIGN						
CRAFT SERVICES						

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
PA						
TALENT						
TALENT						
TALENT						
TALENT						
WEAPONS MASTER						
BTS PHOTOGRAPHER						
LOCATIONS MANAGER						

#### MEDIA USAGE:

# OF CARDS USED		SHOT TODAY (GB)	
PREVIOUSLY SHOT (GB)		TOTAL TO DATE (GB)	

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES

#### EQUIPMENT / TECH NOTES:


**TALENT RELEASES LOG:**

NUMBER	NAME	LOCATION	DESCRIPTION
ANY RELEASES MISSING? WHY?			

**LOCATION RELEASES LOG:**

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
ANY RELEASES MISSING? WHY?			

**PAYMENTS** (if applicable):

TO WHOM	FOR WHAT	AMOUNT
		\$0.00
		\$0.00
TOTAL		\$0.00

**CATERING** (if applicable):

	IN	OUT	MEALS ORDERED:	
FIRST MEAL			PLATE COUNT:	
SECOND MEAL / BREAK			CATERER:	
SUBSTANTIALS				

**COMMENTS** (absences, delays, pick up shots, etc):


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 ON SET REPRESENTATIVE

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 PRODUCTION MANAGER