This document is intended to provide an overview of the resources DePaul University, the College of Computing and Digital Media, and the School of Cinematic Arts offer students, and to serve as a guide to accessing those resources. The information contained in this handbook is updated annually. Processes, guidelines, and contact information may change between editions of the handbook. While we hope that this document is useful in obtaining the support and services you need as a student, it is not a binding contract and is not to be taken as professional legal advice.

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The Mission of the School of Cinematic Arts (SCA):

The School of Cinematic Arts trains, educates, and inspires the arts and entertainment industry leaders of tomorrow.

A Message from the Director of SCA:

Welcome to DePaul University’s School of Cinematic Arts, a place dedicated to training the next generation of visual storytellers. We offer the latest technology while also providing our students with a strong foundation in film theory and aesthetics. A successful filmmaker must know both.

When we started the film program in 2003, we asked ourselves a series of questions: If we were going to school today, what would we want that school to look like? What courses would be taught? What equipment and facilities would we have? Our answers have lead us to create what we truly believe is a film school for the 21st century. We ask those questions today in our quest to continue offering the best film education possible to our students.

A film school is more than faculty, coursework, and equipment. While we provide the tools, the knowledge, and the guidance, you provide the artistic vision. We believe that great films are personal films that come from talented individuals with a story that must be told. Your time spent here is an opportunity to make your films, tell your stories. Make as many movies as possible. The more movies you make the better filmmaker you will become.

Take advantage of what we have to offer. Look at each project as an opportunity to make something memorable, something that can become part of your portfolio, part of your filmography. Always go above and beyond in your creative work. Look at your classmates not as fellow students but as collaborators. The best networking you can do is with the talented people around you.

We look forward to seeing your films while you’re here at DePaul and in the years to come. The future of cinema is in your hands.

Gary Novak, Director
School of Cinematic Arts
DePaul University, College of Computing and Digital Media
# School of Cinematic Arts Staff/Faculty Directory

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Directory of all CDM Administration, Staff & Faculty:  www.cdm.depaul.edu/about/Pages/People/People.aspx
Following are a set of guidelines for making films while at DePaul SCA as well as resources you may find helpful. The requirements of every project will vary, so please consult your instructor, a DePaul SCA staff member, or the Production Office if you are unsure whether or not one these items applies.

PRE-PRODUCTION

A. On-Campus Filming for Academic Purposes: Policies and Procedure

1. Student Filming/Photographing Policy

   The following is a list of all policies for students who are filming/photographing as part of an academic project.

   a. Students who are filming/photographing as part of an academic project are permitted to do so on campus and in DePaul facilities, providing they adhere to this policy and its accompanying procedures. For the purpose of this policy, photography refers to a photo shoot or other larger scale projects with a cast and crew of more than 3 people.

   b. Students must request permission to film/photograph from the applicable space manager and/or event sponsor no less than 72 hours beforehand. Lack of proper notice could be reason to deny a request for filming/photographing.

   c. In the event the space requested is not available, the applicable space manager will work with the student to secure another date/time.

   d. If permission to film/photograph is granted, students are also required to notify Public Safety on that campus regarding the time, date and location of their scheduled filming/photographing. Students must also provide Public Safety with a list of crew members and their DePaul ID numbers, the cast, and any other members working on the film who may not be affiliated with DePaul. Public Safety must be notified no less than 24 hours before filming.

   e. Release forms are required for all student film/photography projects. Student film/photography crews shall honor the request of any students, faculty, or staff members who decline to be filmed/photographed while on campus. Copies of the signed release forms must be retained by the producer of the film/photography project for two years after completion of the project. A complete list of release forms required for all student film projects can be found on the CDM Production Resources webpage.

   f. Students do not need permission to film/photograph exterior common areas on campus. However, DePaul regulates the use of its name and corporate marks in film projects distributed outside the university. Filmmakers must receive approval of Public Relations and Communication and Enrollment Management and Marketing to use DePaul’s name or corporate marks in accordance with the Endorsements and University Logos and Signature policies.

   g. Signs must be posted in visible locations when filming crowd scenes notifying people they are being filmed. Student film/photography crews shall honor the request of any students, faculty or staff members who decline to be filmed/photographed while on campus. In addition, students must verify and concede to any filming restrictions specified in event contracts prior to filming.
h. Once filming has begun, the space manager and/or event sponsor may withdraw permission at any time if the filming is determined to be disruptive to campus activities or university business.

i. Filming/photographing should not interfere with the normal flow of traffic or campus safety. Exits cannot be obstructed; equipment and staging cannot create tripping hazards. There is an expectation that privacy be respected, and therefore, no filming/photography is allowed in bathrooms, exercise facilities, locker rooms or elevators.

j. Filming/photography in any area of the residence hall without prior permission of the Department of Residential Education is prohibited.

k. Student film/photography crews should carry their student IDs with them at all times during filming/photographing to ensure Public Safety and university administrators can confirm that they are DePaul students and not external entities filming/photographing commercially.

l. Filming/photographing on days/hours when buildings are closed will be prohibited without special permission from a faculty advisor and Public Safety (fees may apply).

m. Real gun, weapons and live ammunition are never permitted in any DePaul student film. Please see Production: Section A5 for more information on rules related to the use of prop firearms.

n. Any film requiring stunts must hire a certified stunt coordinator. You can find references via the Chicago Film Office.

o. Faculty members who assign student film/photography projects are responsible for making students aware of DePaul's policies for student filming/photographing on campus and ensuring students follow the rules and guidelines outlined in this and other appropriate university policies.

p. If, after complying with these requirements, students encounter unreasonable interference to their filming/photographing by DePaul employee(s) or fellow student(s), they should contact their faculty member for assistance.

2. Procedure

a. Students are required to complete a Student Filming/Photography Permission Form.

b. The following should be contacted for permission to film in common spaces, i.e. those open to the public.
   • CDM Building and other classrooms under CDM control: production@cdm.depaul.edu
   • Academic buildings on the Loop or Lincoln Park campuses (other than the CDM Building and CDM-controlled classrooms): academicspaces@depaul.edu
   • Lincoln Park and Loop Student Centers: studentcenters@depaul.edu.
   • Ray Meyer Fitness Center: Facility Rentals
   • DePaul University Library: Library Contact.
   • The Theatre School Building and Merle Reskin Theatre: Theatre School Space Request.

c. The following should be contacted for permission to film in classrooms or closed spaces, such as offices.
   • Lincoln Park Classrooms: https://rooms.depaul.edu/
   • Loop Classrooms (except those in the CDM Building or under CDM control): Conference Services
   • CDM Building and classrooms: production@cdm.depaul.edu.
   • Residential facilities: Student Housing
• DePaul University Library Room Reservations: Library Calendar
• Ray Meyer Fitness Center: Facility Rentals.
• Naperville Campus: Suburban Campuses Meetings and Events
• O’Hare Campus: Suburban Campuses Meetings and Events.

d. To film/photograph an event, students must get permission from the event sponsor, the Office of Public Relations and the applicable space manager.

e. Once the above permissions have been granted, Public Safety can be contacted.

If you are filming/photographing in the Loop, contact either:
Kevin Connolly (Assistant Director)
312/362-8344
kconnol8@depaul.edu
or
Latonia Carter (Support)
312/362-8631
lcarter@depaul.edu

If you are filming/photographing in Lincoln Park, contact either:
Mike Dohm (Assistant Director)
773/325-7771
mdohm@depaul.edu
or
Diane Moretti-Schmit (Support)
773/325-7761
dmoretti@depaul.edu

Specific contact information for individuals is given above. In the case that there are difficulties reaching individuals, please contact the following offices for assistance:
CDM Production Office: production@cdm.depaul.edu, 312-362-6862
CDM Office of the Dean: 312-362-5132

These policy and procedures as well as all forms referenced in this handbook can be found on the SCA website, Production Resources Section.

B. CDM Production Office

The CDM Production Office is the primary resource for current SCA students producing a film. The Production Office can assist with casting and talent, locations, insurance, and equipment.

Students can reserve rooms for auditions, rehearsals, and shoots, and theaters for screenings, via the Production Office. See Section F of this handbook for more information.

312-362-6862
production@cdm.depaul.edu
14 East Jackson Blvd., Lower Level 103A
Chicago, IL 60604

HOURS OF OPERATION
Fall, Winter, Spring Quarters:
   Monday-Friday: 12:00pm to 5:00pm
   Saturday-Sunday: CLOSED
December Intersession, Spring Break, and Summer:
Term hours vary. Please contact the Production Office for information.

C. Equipment Centers
SCA has two equipment centers from which students can reserve equipment: the CDM Equipment Center and DePaul Cinespace Studios. Specific contact information for each is below, and lists of equipment available can be found in Appendix C.

DePaul SCA equipment is intended for use by students for DePaul-related assignments only. Students may not use DePaul equipment for hired work or in the service of any other company, organization, or person whether for pay or otherwise. Students may not request financial compensation for work using DePaul SCA equipment.

Please see Appendix A for the full policies including penalties and fine schedules.

1. CDM Equipment Center
312-362-6281
CDMEquipment@cdm.depaul.edu
Daley LL103
14 E. Jackson Blvd.
Chicago, IL 60604

HOURS OF OPERATION
Fall, Winter, Spring Quarters:
   Monday – Thursday: 9:00am to 10:00pm
   Friday: 9:00am to 6:00pm
   Saturday – Sunday: CLOSED

Please note that no equipment transactions are conducted between 12:00 and 1:00pm, Monday through Friday, while the day’s returned equipment is processed.

December Intersession, Spring Break, and Summer:
   Term hours vary. Please contact the Equipment Center for information.

The CDM Equipment Center, also known as “the Cage,” houses most of our cinema production equipment, including our DSLR and video camera stock, lenses, tripods, monitors, field recorders, microphones, lighting kits and other accessories. This is the main hub of our production programs. Students are encouraged to use the Equipment Center staff as a resource for information about the programs, equipment, and student collaboration. The Equipment Center houses our complete Sound Effects library and video library, as well.

Students may also reserve the Lighting Stage and Motion Capture Studio at the Equipment Center.

For a complete list of equipment available in the CDM Equipment Center, see Appendix C.
2. DePaul Cinespace Studios
773-521-4595
Cinespace@cdm.depaul.edu
2415 W. 16th St, Stages 15, 16, & 17
Chicago, IL 60608

HOURS OF OPERATION
Fall, Winter, Spring Quarters:
  Monday – Friday: 8:30am to 5:30pm
  Saturday – Sunday: Must be reserved and for classes and shoots only.(No equipment pick-ups or returns)

A number of production and cinematography classes are held at DePaul Cinespace Studios. In addition, students may reserve time on the stage for their own productions on three different stages with over 17,500 square feet of shooting space. There are four standing sets on two of the stages including a complete 6-room apartment set a pub/restaurant set, an office, and a jail set. In order to reserve time on the stage or reserve equipment from Cinespace, students must first successfully complete the Cinespace Orientation and Set Safety Workshop. Please see section I.E. for more about the set safety workshop.

The Advanced Camera Check Out Center is also located at DePaul Cinespace Studios, and houses our Arri Alexa, Red Epic, Red One, Canon C300, and Sony FS7 cameras.

The DePaul CInespace Studios Scene Shop at DePaul Cinespace Studios is available for DePaul students to use Monday-Friday, 9am-4:30pm and on the weekends with prior approval. Students must have taken DC 321 or attended a Scene Shop Safety Workshop to be allowed to work with the power tools and use the shop. A full list of regulations and protocol is located at CInespace.

For a complete list of equipment available at DePaul Cinespace Studios, see Appendix C.

D. Equipment Reservation Approval Process
1. Students filming projects assigned by an instructor as part of a regular course or shooting MFA Thesis films do not require prior permission to reserve the equipment designated for that course.

2. However, prior authorization to reserve equipment is required for students who wish to do any of the following:
   - Reserve equipment not designated for courses in which they are enrolled.
   - Shoot a project for an Independent Study (DC/ANI 399 or 599)
   - Shoot a project not assigned by or attached to any course.

In order to receive approval, students must fill out a Special Equipment Request Form (see Appendix H). This form must be signed by a faculty member acting as an advisor to the project,
the course, or the Independent Study. The form must then be submitted to each Equipment Center from which the student wishes to take equipment.

Please note that submitting the form does not guarantee approval of the request. Approval is also dependent upon scheduling.

3. For projects not assigned by or attached to a course, current DePaul University students must occupy four of the five following key crew roles on set:

- Director
- Producer
- Director of Photography/Cinematographer
- Sound Mixer
- Gaffer/Key Grip

4. Students requesting equipment that requires certification or training, such as the advanced cameras or the grip truck, must also meet those requirements prior to making a reservation.

E. Technical Training and Support

DePaul SCA is pleased to provide a wide range of cinema and animation production equipment and facilities. In order to make sure that students get the most from the tools at their disposal, and to protect those resources from misuse, we require that students complete various trainings throughout the course of their education.

1. On-Set Safety and Cinespace Orientation

Students who wish to make use of any facilities at DePaul University Studios at Cinespace will be required to complete an Orientation and On-Set Safety workshop. This workshop will introduce students to the features of our Cinespace facilities, protocol for working in this mixed professional environment, and the principles of running a safe set. The On-Set Safety and Cinespace Orientation workshop will be held multiple times at the beginning of each quarter.

2. Equipment or Facility-Specific Training

DePaul SCA requires direct, hands-on training with certain pieces of specialized equipment and certain facilities. As with general training, the intention is to make sure that the students, get the most from the resource, and that DePaul SCA protects its physical investments.

Items requiring training prior to access:

- Advanced Cameras (Red One, Red Epic, Sony FS7, Canon C300, Arri Alexa)
- All Dollies and Jibs
- Generators and High-Wattage Lighting
- Mobile Sound Carts
- DIT Carts
- Tricaster
- Grip Truck

Facilities and rooms requiring training prior to access:

- Sound Recording Studio
- Sound Mixing Studio
• Scene Shop
• Editing Suites
• Color Correction Room
• Television Studio
• Motion Capture Studio
• Stop Motion Animation Lab

Training for all of the above will be scheduled on an as-needed basis. In some cases, a certain minimum number of students will be required in order to schedule the training. Please see below for the appropriate contact to schedule training.

• Advanced Camera inventory or DIT Cart: Eric Liberacki, eliberac@cdm.depaul.edu
• Dollies and Jibs, Generators and High-Wattage Lighting, Grip Truck, and Mobile Sound Carts: Joe Lyons, cinespace@cdm.depaul.edu
• Tricaster and Television Studio: Nick Schmidt, nschmid5@cdm.depaul.edu
• Sound Recording and Sound Mixing Studios: SCASoundStudio@cdm.depaul.edu
• Editing Studios and Color Correction Room: SCAPost@cdm.depaul.edu
• Motion Capture Studio: Joshua Jones, jjones@cdm.depaul.edu or Dustin Carroll, dcarro19@cdm.depaul.edu
• Stop Motion Animation Lab: Lisa Barcy, lbarcy@cdm.depaul.edu
• Scene Shop: John Corba, cinespace@cdm.depaul.edu

3. Further Support and Information
DePaul SCA wants students to feel encouraged to ask questions, expand their knowledge, and practice their skills. The checkout centers are great resources. The staff is knowledgeable and helpful, and, when not busy with equipment transactions, will be happy to demonstrate the use of a particular piece of equipment. There are also tutors available for many post-production programs.

For more information on tutoring, please visit the tutoring webpage.

DePaul SCA has also created a number of videos regarding equipment assembly and usage that students may find helpful. These videos can be found at the Equipment Center Youtube page.

F. Room Reservations
Certain rooms are available for auditions and rehearsals. Please note that room reservations are subject to availability. Students can view room availability on the CDM Production Resources page; classes and events like the Visiting Artist Series have priority access. Student must return rooms to their original configuration at the end of each reservation.

Reservation Policies
• Reservations for the upcoming weekend must be made by Thursday at 12pm.
• Weekday reservations must be requested a minimum of 24 hours in advance.
• The maximum reservation time is 3 hours unless approved by the CDM Production Office Manager.
• If you need to cancel a reservation, you must do so at least 24 hours in advance of reservation date.
• Consistent failure to meet the policies regarding reservations or damaged rooms will result in suspension of reservation privileges.

G. Locations

DePaul SCA offers its students a variety of production facilities and work spaces such as animation labs, sound stages, theaters and rehearsal spaces, each with state of the art equipment. A list of these facilities and their location can be found in Appendix B.

These spaces will not be appropriate for all shoots, however, and students will need to scout and secure locations for filming off-campus on many occasions. The Production Office can help with the necessary legal and insurance paperwork, but the work of identifying locations falls to the students.

1. Location Use Agreement

A Location Use Agreement is required when filming on a location other than DePaul property. The agreement states that the project is covered by DePaul insurance. The form must be signed by the property owner and an authorized faculty or staff member representing DePaul University. Copies of the signed forms must be retained by the producer of the film for two years after completion of the project. The Production Office staff will assist with obtaining a signature from an authorized staff member representing DePaul.

2. Location Certificate of Insurance

If the property owner is requesting a Certificate of Insurance in addition to the Location Use Agreement, please see the Locations & Insurance tab of the Production Resources website for instructions on how to request one.

3. Securing Permits for Off Campus Filming

If you are filming off campus, the City of Chicago and most surrounding municipalities require permits for filming. You’ll need to submit an application in advance and present a Certificate of Insurance (COI). To view the different types of Chicago film permits, please refer to the City of Chicago Film Office Permits.

To request a COI go to the Production Resources webpage, Location & Insurance Tab, click the link to the Insurance Request form. Review the information on the page of the Office of Risk Management, continue to the form and fill out all information. Then submit the form to the Office of Risk Management electronically. See Production Resources webpage, Location & Insurance Tab, for more information.

H. Insurance

DePaul's production insurance covers liability (responsibility) for damages incurred to non-DePaul property during the course of a film shoot. Damaging equipment belonging to the school may result in a fine varying by equipment.
1. Equipment Insurance
The Rental Equipment Request form is used to request insurance for equipment rented by students from an outside vendor, such as a camera rental house. Rental houses usually require that the renter take out insurance for the equipment, which most DePaul students would be unable to acquire. DePaul may be able to provide that insurance on the student(s) behalf.

Only an authorized staff member representing DePaul University may sign equipment rental contracts. The Production Office staff will assist with obtaining a signature. Please see the Production Resources webpage or contact the Production Office for more information.

2. Independent Contractor Insurance
Anyone working on a DePaul film who is not a DePaul employee or student must sign an Independent Contractor Agreement. Requests should be directed to the Production Office.

I. Casting
Like locations, casting is a vital part of the filmmaking process which students must undertake. The Production Office houses a large directory of local actors’ résumés and headshots, and can help with the necessary forms and agreements to secure talent.

1. Auditions and Rehearsals
The Production Office can help find a location for auditions and rehearsals for DePaul SCA student productions. See Section F for more information.

2. Screen Actors Guild (SAG)
DePaul University has a relationship with the Screen Actors Guild (SAG), which allows students to cast SAG actors in student films. SAG actors must be paid, however, so be sure to include this in budgets. Students who are using SAG actors must follow SAG guidelines and procedures, which can be found on SAG website. Contact the Production Office for more information or contact SAG at (312) 573-8081.

3. Minors
All children under the age of 16 are considered minors in the state of Illinois and are required by law to obtain a Minor Employment Certificate prior to working on a motion picture, television show, commercial, music video, or any other film or video related production activity. Without exception, children who are residents of other states must obtain an Illinois Minor Employment Certificate while working in Illinois. The certificate must be obtained prior to the minor's employment and is valid for one year.

When working with actors under the age of 18 (except DePaul students who are under 18), students are also required to obtain a release and waiver form signed by a legal parent or guardian of the minor(s). This form is available on the Production Resources website, under the Casting and Crew tab.

A parent or legal guardian of any actor(s) under the age of 18 must be present during all auditions, rehearsals, and recording dates.
4. Quarterly Casting Session
Every academic quarter the Production Office holds a general casting call in which actors deliver a one minute monologue. The Production Office records these auditions and uploads the videos along with the actors’ headshots and resumes. Students can use this resource during their casting process. A link to these casting sessions can be found at the Production Resources webpage.

J. Production Grant Information
DePaul provides its students the opportunity to apply for financial support for the production and the post-production stages of their films through the form of grants. There are two types of grants:

**Undergraduate Production Grants:**
To apply for the Undergraduate Production Grant students must prepare production packages, which must be well organized and vetted, and must include (at least) the log line, statement of intent, brief synopsis, use of key crew members, shooting schedule and locations, post-production schedule, screenplay, and budget top sheet. A copy of the Undergraduate Production Grant application can be found in the Appendix. Students will prepare “pitches” for the Committee which will be capped at five minutes with five minutes following for questions/answers with the Committee.

**Undergraduate Post-Production Grants:**
To apply for the Undergraduate Post Production Grant students must prepare production packages, which must be well organized and vetted, and must contain (at least) the title of the film or project, name of the director/producer, link to rough cut, list of key crew members, brief synopsis of project, brief description of remaining work, detailed plan for distribution, budget top sheet. A copy of the Undergraduate Post Production Grant application can be found in the appendix.

K. Pre-Production Resources
DePaul SCA is pleased to offer these pre-production resources to our students:

- Movie Magic Budgeting and Scheduling software are installed in select computer labs. Please contact HelpDesk@cdm.depaul.edu to find out which labs in particular.
- Breakdown Express, an online casting tool, is available via the Production Resources webpage.
- Lynda.com – Need to learn how to use a new application as part of your production or post-production process? DePaul students have unlimited free access to a vast online library of instructional videos on Lynda.com. Log in with your Campus Connect credentials here.

L. Intellectual Property Issues for Student Filmmakers
If a student’s project contains any intellectual property belonging to another person or entity, full permission to use that property in the project must be obtained before the project can be screened in public. Screening in class only does not constitute a public screening.
Intellectual property is defined as “creations of the mind,” including literary, musical, and artistic works, designs, symbols, brand names, logos, and trademarks.

This section is not intended as professional legal advice. It is intended only as a general guide to what kinds of permissions may be necessary for your project.

1. **Branding**

   If an article of clothing or other piece of personal property that appears in your project contains an identifiable person or piece of branding (for example, a trademarked logo, slogan, or name), you may be required to obtain permission to use the image. Seek legal counsel if you are unsure.

   You may not photograph any trademark or logo that presents the company associated with that image in a detrimental or defamatory way. Doing so could expose you to a lawsuit for slander and/or libel. If the trademark or logo is non-distinctive background (for example, a company sign in the distance that receives no direct or implied reference in the project), permission is not required.

2. **Copyrighted Written Material**

   If a project contains copyrighted material, such as a source material for an adaptation or quotations from another work, written consent from the author and/or copyright holder must be obtained.

3. **Copyrighted Visual Material**

   If a project contains copyrighted visual materials like film clips, photos, or artwork, written consent to use the material must be obtained from owner. This can be quite difficult and expensive when using filmed material, as multiple creators and owners may be involved. Stock footage and photos are often used by professionals instead. There are many resources available online.

   In the case of photographs of identifiable individuals, consent must be obtained both from the owners of the copyright and the person(s) in the photo.

4. **Music**

   Music is the most common instance of copyrighted material used in student projects. We recommend using original music scored specifically for your film whenever possible. DePaul SCA has also secured access to royalty-free music for use in student films. Please see Post-Production Section A for more information.

   Consent must be obtained for all previously published or recorded music used in a project. This can be quite expensive and time consuming, as there are multiple rights involved in any piece of music: synchronization rights, performance rights, and master use license.

   Synchronization rights are the rights to record music as part of your project and allow a composition to be used in timed synchronization with a project. These rights are controlled by a music publisher.

   Performance rights are the rights to recite, play, sing, dance, or act out a piece of music.
Master use license is permission to use a specific recording in a visual work. This license must be obtained from the copyright owner of the recording, which is usually the record company.

You may also be required to obtain consent from the performers, writers, and/or composers of any given song.

5. Character Identity
In fictional works, the names and identifying information of all characters must be fictional. No character may match a real person with identical demographics. So, while there are quite a few Joe Johnsons in the world, if your character is named Joe Johnson, there must not be a real Joe Johnson with the same age, address, ethnicity, occupation, etc.

You may not use real phone numbers or other contact information in your film. The phone numbers 555-0100 through 555-0199 are designated specifically for fictional use, and will never be assigned to real people or businesses. You may use a number in that range freely.

Prop license plates, or written consent from the owner of a real license plate, must be obtained for any image involving a legible license plate.

6. Copyrighting Your Work
Copyrighting is secured automatically when the work is created and fixed in a tangible form that is perceptible either directly or with the aid of a machine or device. For filmed work, this means that a screenplay is copyrighted once it is set down on paper, and footage is copyrighted once it is recorded.

A copyright mark is not required by law, nor is registration with the US Copyright Office. Registration may be advisable in some circumstances. Seek legal counsel.

M. Additional Pre-Production Resources for Animation Projects
In addition to the Pre-Production resources already listed above, animation students can find Adobe Creative Suite and Autodesk Suite on all computers controlled by the College of Computing and Digital Media. Students may want to check-out the Animation computer labs in CDM 527 and CDM 722 and the free-standing PC Wacom drawing tablet stations on the 9th floor of the CDM building.
PRODUCTION

The following are required policies and procedures which all students are expected to adhere to when filming, preparing, and/or rehearsing a project.

A. Set Protocol

Set protocol encompasses all aspects of working on a set. The following are industry standard guidelines for running a safe and efficient set.

1. Safety

Safety of our students, collaborators, and hired professionals is important to DePaul University SCA. It is the responsibility of each crew member to know set safety protocol, and to take seriously the safety of others. The equipment used in cinema production can be dangerous, as it is often heavy, precarious, and involves high-voltage electricity. When working around cinema production equipment, even on a small crew, students must observe all set safety protocols.

On a large crew, it is the responsibility of the 1st A.D. to monitor safety conditions and hold daily safety briefings with crew. On small crews without an A.D., the responsibility must be taken up by the Producer. In any case, all SCA students have the right to approach the A.D. or Producer with safety concerns, and to opt-out of any activity or situation that the student feels is unsafe. Safety concerns can be reported to any DePaul SCA faculty member, the Production Office, or an Equipment Center manager.

Failure to observe proper safety protocol can result in expulsion from a set, firing from a crew, revocation of access to SCA equipment, or further disciplinary actions from SCA.

2. Meal Breaks

A meal must always be served no more than six hours after crew call. All meals should be nutritionally balanced, and enough must be provided for the entire crew and cast. A separate space should be designated where everyone can sit down and have at least 45 minutes to eat.

3. Nutrition and Hydration

Food and drinks, also known as craft services, should be available to crew members throughout the entire work day. A variety of healthy snacks should be offered. Water must be a staple on every set.

4. Holding Areas

A safe and comfortable holding area for inactive cast and crew must be provided as close to the shooting set as possible. The space must offer protection from the elements, such as heat, cold, rain or wind.

5. Weapons

a. A film shoot using weapons without proper notification to authorities could be mistaken for a real crime in progress. Therefore, if you intend to use prop weapons of any kind, including prop guns, swords, and knives, please read the rules and regulations regarding
the use of prop firearms. An instructor must approve the appearance of a prop gun in a student film. A copy of the approved and signed Prop Firearm Request form must be submitted to the Production Office prior to filming.

b. A prop weapon is any prop that appears to be a real weapon or a prop that can be mistaken for a real weapon at a distance. Prop weapons range from nonfunctioning toys that make no noise, to functioning props that make noise and emit sparks or light.

c. Real guns/ weapons are never permitted in any DePaul student film. Live ammunition is never permitted in any DePaul student film.

d. The Prop Master or dedicated Weapons Coordinator is responsible for the handling of all weapons for the production, working with the 1st Assistant Director and actors who will use the weapons on set. A safety meeting must be held prior to any use of weapons during rehearsal or filming. Do not play with prop weapons and never point one at anyone, including yourself. Treat all prop weapons as though they are loaded and/or ready to use. Keep all prop weapons on a secure place when not in use and take them out only for rehearsal and filming. Prop weapons must be locked in specified containers in the trunk of a vehicle during transportation. Never leave prop weapons unattended or visible in a vehicle or on set.

e. If you are filming on campus, in addition to notifying DePaul Public Safety of your film shoot, you must also inform them of the prop weapons involved in your shoot. The use of a prop gun always requires a filming permit from the city or town where you are filming.

f. Police supervision is necessary for any traffic control, parking enforcement, and/or use of pyrotechnics or firearms. City of Chicago police personnel can be arranged through the Chicago Film Office

   Rates: Police Personnel
   Sergeants - $35 per hr.
   Officers - $30 per hr.
   Guaranteed 6 hours. Time & 1/2 after 8 hours.

   Contact the municipal government of other towns for local information and rates.

g. All productions must contact the local police jurisdiction notifying them of what you are filming, the location and time of the shoot, and the film permit number. Make certain the neighbors surrounding the location are aware of the use of prop guns in your filming. Posting signs “Student Filming in Progress” may be required.

h. If you are using prop guns that make noise, a Property Master or Prop Guns Handler with a Federal Firearms License (issued by the Bureau of Alcohol, Tobacco and Firearms) is required. Follow the directions of the Property Master and/or Prop Guns Handler regarding all prop guns. The use of firearms and other prop guns may require special permits and/or operator certifications. Anyone handling a prop gun shall know all the operating features and safety devices. All prop guns must undergo thorough safety inspection, testing and cleaning on a daily basis by qualified personnel. If prop guns are used in filming, the Property Master and/or Prop Guns Handler must meet with cast and crew and inform them of the safety precautions, as well as answer any questions. This meeting must take place prior to production.

i. Students who do not file a completed and signed Prop Firearm Request with the Production Office prior to shooting risk immediate failure of the course for which the production is being undertaken.

6. Stunts
Any film requiring stunts must hire a certified stunt coordinator. You can find references via the Chicago Film Office.

B. Using Cinespace Studios

1. Pre-Production and Preparation
   a. For MFA Thesis projects and independent projects (class projects are excluded) students must submit a script and/or treatment and a crew list to cinespace@cdm.depaul.edu.
   b. Students must schedule a meeting with DCS management by emailing cinespace@cdm.depaul.edu. At this meeting, you will discuss your plans, schedule, and equipment needs. Please note that your reservations for space or equipment may not be final at this point. Follow any further instructions given to you by DCS management.
   c. Pitch Meetings will be scheduled on Tuesday and Wednesday mornings and will focus on logistics, not the artistic merits of the project.
   d. Lighting and grip gear for use on the stage can be reserved at the same time. All camera packages and other equipment must be procured via the CDM Equipment Center, the Advanced Camera Check Out, or outside vendors.
   e. Reservations for studio time at DCS can only be made for the current quarter. Certain exceptions will be considered for MFA Thesis productions and Project Bluelight productions.
   f. If you intend to request use of DePaul SCA Grip Truck, please contact cinespace@cdm.depaul.edu for information.
   g. Craft services, working meals, and garbage removal are the responsibility of the production, not of DePaul SCA or DCS. Some equipment is available for checkout from DCS, such as large coffee makers, tables, and serving ware. These items must be reserved, checked out, and returned like other equipment.

2. Picking Up Equipment and Shooting
   a. The gaffer or key grip on the production, as well as the individual who reserved the equipment, must be present for all lighting and grip pick up.
   b. Perishable craft service food may be stored in the refrigerator in DCS office space. Please limit space used to one shelf as this refrigerator also serves our working staff. Non-perishables can be stored on the shelving next to the fridge.
   c. All cast and crew must remain within DePaul’s stages and related areas only. Visiting other stages or buildings is not allowed.
   d. Call sheets are mandatory while shooting at Cinespace and must be submitted daily to cinespace@cdm.depaul.edu. A physical copy must also be delivered to the stage manager. All call sheets must have the following information:
      • Names and contact info for all cast and crew
      • Rough schedule of the shooting day
      • Nearest hospital
      • Parking information
      • DCS contact information
   Contact DCS management at cinespace@cdm.depaul.edu for hospital and parking information.
e. The call sheet for your first day of shooting must be submitted before 5pm the day prior. All successive call sheets must be submitted before 8pm the previous night.

f. All crew members must have their student ID at all times. All cast and crew who drive must have a parking pass if they wish to park on the studio grounds. Parking passes can be obtained from the DePaul Cinespace office. DePaul's parking area is the red lot and is located on 16th St., just west of Rockwell Ave.

g. The Assistant Director of each shoot must host mandatory safety meetings for all crew at the beginning of each shoot day. Please see page 16 for more information on these meetings and other safety concerns.

h. A four-foot fire lane is marked by a yellow line around the perimeter of the stage. This fire lane must be kept clear at all times. Nothing can be staged or placed in this area.

i. All power usage on set is to be overseen by the gaffer and it is his or her responsibility to ensure everything is used safely. DCS staff and management have the right to demand changes.

j. All overhead rigging on set is to be overseen by the gaffer and it is his or her responsibility to ensure everything is used safely. DCS staff and management have the right to demand changes.

k. Production crew are responsible for removing any trash generated by the production. Trash must be disposed of at the end of each shooting day in the yellow dumpster on DCS’s loading dock.

l. Any set ups that need to be left up overnight require approval from the DCS stage manager. This includes lighting, camera, grips, and props.

m. There is no smoking or open flame allowed anywhere in the building.

n. Live animals will be considered only on a case-by-case basis. Prior approval from DCS management is required. The production will be responsible for the proper environment and care of the animals. Please see American Humane Association’s guidelines for more information.

o. House lights will be turned on no later than 30 minutes before the approved wrap time for your shoot each day. Please plan your day accordingly. All cast and crew members must be prepared to leave the premises at wrap time, not continuing to finish work.

3. Wrap

a. Wrap days are part of the production’s scheduled time. All efforts should be made to wrap as much as possible during the shoot, which means returning props and set dressing, striking gear, and removing trash prior to wrap time on the final day. If any items are not wrapped by then, the production must schedule an additional wrap day with DCS management so as not to interfere with other classes or productions.

b. The production is responsible for removing any and all materials and sets that have been constructed and the responsible student(s) may be required to hire a dumpster for the removal of any large set materials that DCS does not wish to keep. Arrangement for a dumpster can be made through DCS management.

C. The production must supply crew for all wrap responsibilities.

d. DCS management will inspect the stage and prep areas before wrap crew is released.
C. Using DePaul SCA Vehicles
To reserve, check out, and drive the DePaul SCA Grip Truck, students must meet the following requirements:

- a. Possess a non-CDL Class C driver’s license.
- b. Successfully complete training with DCS staff.
- c. Receive certification from the University to drive DePaul vehicles. Please see the [Department of Environmental Health and Safety website](mailto:departmentofenvironmentalhealthandsafetysite) for complete requirements and instructions.
- d. In order to reserve the griptruck, or to schedule training with DCS staff, please email cinespace@cdm.depaul.edu.

D. Additional Production Resources for Animation Projects
Animation students can find Adobe Creative Suite and Autodesk Suite on all computers controlled by the College of Computing and Digital Media.

CDM 527 and CDM 722 computer labs are optimized specifically for animation production; student PC stations include Wacom drawing tablets.

Additional free-standing PC Wacom drawing tablet stations can be found on the 9th floor of the CDM building.

TV Paint can be found in CDM 527.

Stop Motion Animation Lab: CDM 818.
Motion Capture Lab Daley: LL104.
POST PRODUCTION

The following information may come in handy throughout the various post-production processes.

A. Music and Sound Effects
DePaul SCA offers free, royalty-free music to its students through First Com. FirstCom.com has over 190,000 unique tracks available to students. Please visit their website for more information, and ask the Production Office for login information.

DePaul SCA also offers a large selection of Sound Effects. The most commonly used of these are loaded onto the computers in most DePaul College of Computing and Digital Media labs. The full selection is available at the CDM Equipment Center on hard drives, which students can borrow for a short period of time, and in the Recording Studio, CDM 724, and the Mixing Studio, CDM 600A.

B. Specialized Post-Production Labs
DePaul SCA has a number of computer labs with specialized hardware and software for various post-production processes, including ADR, Foley recording, audio mixing, color correction, and digital compositing. Please refer to Appendix B for a complete list.

Food and beverages are not allowed in any SCA post-production labs.

C. Distribution and Exhibition
Students retain all intellectual property rights to the media they create as part of the DePaul SCA curriculum, except any rights retained for others via contracts the student filmmakers may have signed. If the School would like to use a student’s project in promotional materials, we will seek the student’s permission.

Please note, however, that part of the submission contract for projects submitted to Premiere states that we may use the project for promotional purposes.
Get Involved and Keep Learning

A. Student Organizations

DePaul SCA is home to a variety of student organizations that can connect you with fellow students, deepen your connections to Chicago’s cinema community, and enhance your experience at DePaul.

1. Digital Cinema Collaborative (DCC)

The Digital Cinema Collaborative fosters new collaborations, arming students with focused information, industry opportunities, closer proximity to guest lecturers and a better sense of what it takes to succeed in the industry. The DCC is open to DePaul SCA students (graduate and undergraduate alike) who have shown great skill, desire, and/or commitment to produce exceptional work.

Note: The DCC is not a “film club.” The organization will meet officially only once per quarter with a focus on establishing the philosophy of the group, informing members of upcoming opportunities/events, and providing access to various special guest speakers.

2. Animation Lodge

The purpose of the Animation Lodge is to create a network among students that will better prepare them for their future careers in graphics and animation. We encourage every student to bring knowledge from various fields and share them with other group members. We also provide students with access to learning materials such as DVDs and tutorials. Moreover, we hold competitions and critiques for students’ animations, 3D models, or any other computer graphics related projects. Group projects, workshops, animation showings, and previews are held on a weekly basis. Speakers from the industry give valuable information to guide students through their education. Contact Joshua Jones or Scott Roberts for more information.

3. HerCDM

HerCDM is a student organization targeting women in DePaul University’s College of Computing & Digital Media (CDM). The organization supports student success by connecting its members to experiences designed to foster a safe and welcoming environment in which meaningful networking, service, and leadership development can occur. The goal of HerCDM is to promote the retention, graduation, and future success of its members in hopes of creating a larger impact of women leaders in historically underrepresented industries. Find additional information on the HerCDM Facebook page.

4. Film Fatales

Film Fatales is a part of the Digital Cinema Collaborative formed in the Spring of 2014 by five Digital Cinema filmmakers under the faculty guidance of Shayna Connelly. Their mission is to support the academic and creative needs unique to women in Digital Cinema, to foster a network of support among women in all areas of film production and to increase the number of films by, for, and about women. Film Fatales meets weekly (time and day vary from quarter to quarter). Members can also stay updated by joining the Film Fatale private Facebook group.
B. Special Programs

The following extra-curricular and special programs are designed to give students additional experience and opportunities. All are led by our dedicated faculty.

1. Visiting Artist Series (VAS)

The Visiting Artist Series (VAS) was founded in 2008 as an education and community outreach program with the goal of bringing innovative practitioners and industry leaders to the DePaul campus. The mission is threefold: to provide students with opportunities to have direct and meaningful contact with established and emerging innovators and professionals in the field; to raise the national and international profile of the School of Cinematic Arts; and to foster a sense of community among DePaul students, faculty, staff, and the professional digital media community at large.

2. TV Project

The TV project is a student group in which students can practice television production through both student and professional projects. Past projects include an award winning game show, broadcasted PSAs, and a miniseries. Meetings are typically held on Fridays in the CDM building.

3. Television Incubator

The television incubator is a student group developing television content over the course of 10 weeks. Once developed, content is then sent out to producers and networks. The Incubator currently has a first-look deal with a network. Meetings are typically held on Fridays in the CDM building.

4. Project Bluelight

Project Bluelight is a professional motion picture production company within the DePaul Digital Cinema program through which students can get hands-on experience in motion picture production. Project Bluelight was founded in 2004 as a professional, educational, and community outreach program with a dual goal of creating high-quality independent films and providing an intensive and practical film production experience for DePaul students.

5. LA Quarter

The DePaul LA Quarter offers a unique opportunity for students to experience the inner workings of Hollywood first hand. This ten-week immersion program is structured around living in Los Angeles, taking classes on a historic studio lot, and interning at high profile companies that align with students' professional aspirations. Through this experience, students learn how to navigate the studio system and build a network of professional contacts that will help them leave an indomitable mark on the entertainment industry.

6. May Day

Mayday is a fun, exhausting endurance test that gives everyone a chance to hang out and get to know each other. This is a forty-eight-hour event with animators working on a common theme at CDM for as long as they want from 6pm Friday night through 2pm Sunday afternoon. Students, alumni and faculty are welcome to participate!
7. Courier 12

Courier 12 is a day-long forum designed to highlight the works of leading writers and to offer insight into the many aspects of entertainment writing, from breaking into the business, to the business of writing the Hollywood blockbuster. Associated workshops aim to help students, local artists, and writers become better at their craft to further cultivate the film and television community in Chicago and Illinois.
Further Information

For more information regarding equipment lists and locations or for labs, classrooms, and production spaces; please see the CDM Production Resources website or contact the Production Office.

The following forms are available at the Production Office:
- Scriptwriter-Director License Agreement
- Production Grant Application
- Special Equipment Request (also available via all checkout locations)
- Location Use Agreement
- Independent Contractor Agreements
- Cast and Crew Deal Memos
- Prop Firearm Permission Request
Appendix A: Equipment Use Policies

The policies governing the use of CDM production equipment are not designed to penalize students, but to encourage the proper care of the equipment and conscientiousness of the needs of fellow students.

DePaul College of Computing and Digital Media (CDM) production equipment is intended for use in CDM related assignments. Students may not use DePaul CDM equipment for hired work, or in the service of any other company, organization, or person, whether for pay or otherwise. Students may not request financial compensation for work using DePaul CDM production equipment.

Access to General Equipment Inventory (“non-advanced” cameras, general audio, all general grip and electric)

A. Equipment is available to DePaul CDM students for CDM-related assignments, coursework, or approved independent projects only.
B. Designated equipment is available to College of Communication students, staff, and faculty.
C. Most cameras and some specialized items are assigned to particular classes, and only students enrolled in those classes will be able to reserve those items in advance.
D. All items unreserved as of Thursday, 5pm will be made available for check out on a first-come basis.
E. An open stock of Canon DSLRs and JVC GY-HM700 camcorders are available for reservation for all students at all times.
F. Students wishing to reserve equipment other than the open stock or the equipment designated for the classes in which they are enrolled must fill out an Equipment Request Form. The form must be signed by a DePaul SCA faculty member who is familiar with the equipment requirements of the project. It must be submitted to the appropriate equipment center manager(s) at least 48 hours before making the reservation. Submission of the request does not guarantee approval.

Access to Advanced Equipment Inventory (Items include: Canon C300, Sony FS7, Red One, Red Epic, Arri Alexa, Grip Truck, Chapman Dolly, Advanced Sound Package, Honda Generator)

G. Equipment is available to DePaul CDM students for CDM-related assignments, coursework, or approved independent projects only.
H. Students shooting projects assigned by an instructor as part of a regular course, or green lit MFA Thesis projects (including equipment approval by all three thesis committee members), do not require prior permission to reserve the equipment.
I. Prior permission to reserve equipment is required for students who wish to do any of the following:
   - Reserve equipment not in the open stock or designated for courses in which they are enrolled.
   - Shoot a project for an Independent Study (DC/ANI 399 or 599)
   - Shoot a project not assigned by or attached to any course.
J. In order to receive permission, students must fill out an Equipment Request Form. This form must be signed by a faculty member who is serving as the project advisor. The faculty member must be familiar with the equipment requirements of the project. The form must then be submitted to each Equipment Center from which the student wishes to take equipment.

K. Please note that submitting the form does not guarantee approval of the request. The equipment center managers will take into account many other factors, including demand on the particular items requested, timing of the request, and duration of the shoot.

L. For projects not assigned by or attached to a course, current DePaul University students must occupy 4 of the 5 following key crew roles on set:
   - Director
   - Producer
   - Director of Photography/Cinematographer
   - Sound Mixer
   - Gaffer/Key Grip

M. Students requesting equipment that requires certification or training, such as the advanced cameras or the grip truck, must also meet those requirements.

N. To reserve an advanced camera package (Arri Alexa, Red Epic, Red One, Canon C300, Sony FS7), the Director of Photography and 1st Assistant Camera must successfully complete a training session for the requested camera with Camera Vault staff.

O. To reserve the grip truck, the student must possess a non-CDL Class C Drivers License (in Illinois or equivalent from another state) and successfully complete training with DePaul Cinespace Studios staff.

P. To reserve a Chapman Hybrid or PeeWee dolly, the student must successfully complete a training session with DePaul Cinespace Studios staff.

Q. To reserve the Honda generators, the student must successfully complete a training session with the DePaul Cinespace Studios staff.

R. To reserve the advanced sound cart, the student must successfully complete a training session with DePaul Cinespace Studios staff.

S. To reserve the DIT cart, the student must successfully complete a training session with DePaul Cinespace Studios staff.

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**Equipment Reservation**

A. Equipment reservations for equipment housed at the CDM Equipment Center and at the Camera Vault may be done by phone or in person. Equipment reservations for equipment and space at DePaul Cinespace Studios should be done via email. Please see the Production Handbook for more information.

B. Undergraduate students, faculty not filming Project Bluelight projects, and graduate students not filming MFA Thesis projects may reserve equipment up to 30 days prior to the first shooting date.

C. Graduate students filming MFA thesis projects and faculty filming Project Bluelight projects may reserve equipment up to 60 days prior to the first shooting date.

D. Students may only have 2 open transactions (reservations or active check outs) simultaneously.

E. Students are suspended from reservation and check out of all equipment and space until any outstanding fines are paid.
Period of Loan

A. The standard period of loan from the CDM Equipment Center and the Camera Vault is 3 days/2 nights. Equipment checked out on a Monday is due Wednesday. Equipment checked out on Tuesday is due Thursday. Equipment checked out on Wednesday is due Friday.

B. The equipment centers are closed on Saturdays and Sundays. Therefore, equipment checked out on Thursday or Friday will be due the following week.
   - CDM Equipment Center check outs on Thursday are due Monday.
   - CDM Equipment Center check outs on Friday are due Tuesday.
   - DePaul Cinespace Studios/Camera Vault check outs on Thursday or Friday are due Monday.

C. Hours may vary for DePaul Cinespace Studios.

D. In all cases, the due date and time listed on the check out record is considered official.

E. Longer periods of loan may be accommodated by special request. Decisions will be made based on classroom needs, equipment needs, scheduling needs, equipment requested, and length of request.

F. During Autumn, Winter, and Spring Quarters, no period of loan can be longer than 11 calendar days (one week, bookended by two weekends).
   - During December Intersession and Summer Session, no period of loan can be longer than 18 calendar days (two weeks, bookended by two weekends).

Reservation Cancellations

T. Students must call the appropriate check out center in advance to cancel reservations.

U. If an individual does not cancel a reservation for equipment by noon the day before the scheduled pickup date, they will be fined $25.00.

V. If an individual does not cancel a reservation for space 72 hours before scheduled pickup, they will be fined $50.00.

Pick Up and Responsibility for Equipment

- Reserved equipment must be picked up on the first day of the reservation period. Any equipment not picked up on the first day will be made available to other students.
- The individual listed on the reservation must be present to pick up and return equipment. Equipment will not be released to or accepted from others.
- The individual listed on the reservation will be the only person held responsible for any late fines or repair and replacement fees, with one exception:
  - For MFA Thesis projects, the MFA candidate will be the only person held responsible for any late fines or repair and replacement fees.
- The individual checking out equipment must inspect all packages to confirm that all items and parts are present and in working condition. Please allow ample time. Any issues must be reported to checkout center staff immediately.
- The individual will be responsible for any damage discovered after equipment is removed from the checkout center premises.
Equipment Return and Penalties for Late Return

- Equipment must be returned in its entirety at the return time listed on the check out record.
- Equipment must be returned clean, well packed, and fully functional. Checkout center staff will inspect and test equipment. Inspection may take several hours on busy days. Any missing or damaged items will be reported via email to the individual listed on the check out record.
- Any items or component parts missing upon return will be billed to the student. Please see heading below, Missing and Damaged Equipment, for details.
- The repair costs for any item found damaged will be billed to the student. Please see heading below, Missing and Damaged Equipment, for details.
- At the discretion of the checkout center managers, individuals may be assessed a $25 cleaning fee for equipment returned dirty or so poorly packed as to be dangerous to the equipment.
- Extension requests will not be accepted.
- Fines for overdue equipment are billed at $50 per day.
  - A $25 discount will be applied if the equipment is returned within 1 hour of the deadline.
  - Fines are incurred immediately at the time due. Individuals not in line to return equipment at the designated time will be considered late, without exception. A minute past the due time is late.
- At 14 days overdue, outstanding equipment will be treated as a theft and both DePaul Public Safety and the Chicago Police Department will be notified.
- The maximum penalty for late return is $700 (14-day late fine), or the current cost of the item plus a 25% restocking fee, whichever is less.
- If an individual is more than 1 day late more than twice in a quarter, access to equipment is suspended for the duration of the quarter.
- Access to equipment will be suspended until all outstanding fines are paid.

Missing and Damaged Equipment

- If an item or part of an item is not in the package at the time of return, the individual listed on the checkout record will be held responsible for its replacement.
  1. The individual will be given 7 days to find and return the missing item(s). Late penalties will apply to individuals who return missing items within the 7-day period.
  2. After 7 days, the individual will be billed by the Equipment Center Manager for the replacement cost of the item(s). The individual will have 14 days from the date of billing to make payment.
  3. Failure to make payment within 14 days of billing will result in the suspension of the individual’s equipment access until the debt is paid in full.
- If an item is damaged while in the individual’s possession for any reason, the individual will be held responsible for the repair costs. The repair provider will be selected solely at the discretion of the checkout center manager.
  1. The individual will be notified of the repair costs as soon as an estimate is acquired from the repair provider. The individual must make payment within 14 days of notification. Failure to do so will result in the suspension of the individual’s equipment access until the debt is paid in full.
- If the total amount of the replacement or repair costs is greater than $100, the individual may request an installment-based repayment plan. Terms of the repayment plans will be determined by the checkout center manager on a case-by-case basis, based upon the amount, the individual's expected graduate date, and previous record of mistreatment of equipment.

Repeated violation of the above rules and regulations or repeated mistreatment of equipment may result in penalization up to and including temporary or permanent suspensions of checkout privileges as determined by CDM Staff and Faculty.
Fines for Mistreatment of Equipment and Facilities

It is not the intention of DePaul University SCA to use the system of fines as a significant source of revenue. These fines exist as encouragement to students to abide by the rules and policies laid out in the Equipment Check Out Policies. For the sake of transparency, below is a list of all fines that may be assessed to a student for reasons relating to SCA equipment or facilities.

**Late Return of Equipment**
- Less than 1 hour late: $25
- 1 to 24 hours late: $50
- 24+ hours: $50 per day
  - maximum: $700

**Repair of Damaged Equipment or Facility**
- Total repair and shipping charges

**Replacement of Missing Equipment**
- Replacement costs and shipping charges, plus $50
- Students will be charged a minimum of $25 replacement cost

**Unclaimed Reservation**
- Equipment: $25
- Facility: $50

**Cleaning fee for equipment returned in improper condition**
- $25 minimum, more at the discretion of equipment center managers

**Classroom, Stage, or other Facility not returned to proper condition**
- $25 minimum, more at the discretion of equipment center managers
This page must be printed by the student, signed and dated, and delivered to staff at any of DePaul SCA's equipment centers. Students will not be allowed to reserve or checkout equipment or facilities until this is completed. Activating a student’s access may take up to 24 hours after submission of this form to the Manager of Production Operations.

Acceptance of Policies and Procedures

I hereby attest that I have read and that I understand the policies and procedures of DePaul University’s School of Cinematic Arts as stated in the Equipment Access Policies. I am also aware that the policies and procedures are subject to change throughout the year and while DePaul SCA will make reasonable efforts to communicate those updates, it is my responsibility to stay informed of those changes.

I agree to abide by all policies stated in the Equipment Access Policies.

Printed Name:

Student ID #:

Signature:

Date:
Appendix B: Production Facilities and Computer Labs

SCA Production Spaces

DePaul SCA offers its students a variety of production facilities and work spaces such as animation labs, sound stages, theaters and rehearsal spaces, each with state of the art equipment.

<table>
<thead>
<tr>
<th>CDM building</th>
<th>Room Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Cinema Theater</td>
<td>708</td>
</tr>
<tr>
<td>Stop-Motion Animation Lab</td>
<td>818</td>
</tr>
<tr>
<td>Digital Cinema Studio</td>
<td>924</td>
</tr>
<tr>
<td>Recording Sound Studio</td>
<td>724</td>
</tr>
<tr>
<td>Mixing Sound Studio</td>
<td>600A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Daley Building</th>
<th>Room Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motion Capture Studio</td>
<td>LL104</td>
</tr>
<tr>
<td>CDM Theater</td>
<td>LL105</td>
</tr>
<tr>
<td>CDM Lighting Stage</td>
<td>LL107</td>
</tr>
<tr>
<td>CDM Theater 2</td>
<td>214</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cinespace Studios</th>
<th>Room Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sceneshop</td>
<td>Cinespace Stage 15</td>
</tr>
<tr>
<td>Prop lock-up</td>
<td>Cinespace Stage 15</td>
</tr>
<tr>
<td>Stage 15 Sets</td>
<td>Cinespace Stage 15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DePaul Center</th>
<th>Room Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Television Studio</td>
<td>C106-D</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LPC Student Center</th>
<th>Room Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>DC Theater</td>
<td>330</td>
</tr>
</tbody>
</table>

Keep in mind that many of these spaces are used as classrooms. Availability will vary quarter-to-quarter. Please check with the appropriate contact person (listed below) for current calendars.

Digital Cinema Theater, CDM 708

This 41-capacity theater is used primarily as a classroom. It can be used by students for rehearsals, auditions, and the required public exhibition of MFA thesis films. To book this space, please contact the Production Office at production@cdm.depaul.edu.

Stop Motion Animation Lab, CDM 818

Features 3 work stations and capture equipment for building stop-motion sets. To book this space, please contact Prof. Lisa Barcy at lbarcy@cdm.depaul.edu. Food and beverages are prohibited in the Stop Motion Lab.

Digital Cinema Studio, CDM 924

This multipurpose room is used as a classroom, a meeting room, and a flexible work space. It has a capacity of 75, with movable tables and chairs, and black walls. It can be used for auditions and rehearsals. To book this space, please contact the Production Office at production@cdm.depaul.edu.
## Recording Sound Studio, CDM 724

The Recording Studio is equipped with an Avid S3 control surface, ProTools HD software, and numerous industry standard microphones. The studio is great for recording ADR, voiceovers, foley, and other sound effects, and can be used to work on stereo mixing projects. The studio is reserved for students enrolled in DC 215 or that have completed DC 215 and satisfied training requirements. To schedule training or to reserve the studio, students may contact the Studio Manager at SCASoundStudio@cdm.depaul.edu. Food and beverages are prohibited in the Sound Studio.

### Studio Equipment:

<table>
<thead>
<tr>
<th>Equipment</th>
<th>2 Samsung SyncMaster 2494 24&quot; Video Monitor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple Mac Pro mid 2010</td>
<td>AKG c1000s microphone</td>
</tr>
<tr>
<td>Pop Filters</td>
<td>AKG D112 microphone</td>
</tr>
<tr>
<td>Mic Boom stand</td>
<td>Sennheiser MKH416 microphone</td>
</tr>
<tr>
<td>Sheet- Music stands</td>
<td>Sennheiser MD412II microphone</td>
</tr>
<tr>
<td>Avid D-Command Surface Controller</td>
<td>Shure BETA 87C microphone</td>
</tr>
<tr>
<td>Avid Pre Microphone Preamp</td>
<td>Shure KSM-27 microphone</td>
</tr>
<tr>
<td>Avid 192 A to D Convertor</td>
<td>Shure SM7B microphone</td>
</tr>
<tr>
<td>Avid Xmon Monitor Matrix Speaker</td>
<td>Samsung Blu-Ray Player</td>
</tr>
<tr>
<td>Crown D75a Head phone Amp</td>
<td>Protools HD3 1 HD Core card and 2 HD Accel cards (PCI)</td>
</tr>
<tr>
<td>Magma PCI Extender</td>
<td>Apple Track Pad</td>
</tr>
<tr>
<td>Sharp LC-E4677u 46&quot; HD Television</td>
<td>Black Magic Intensity Pro video card</td>
</tr>
<tr>
<td>JBL 4412a Passive Far-field Studio Monitors</td>
<td>Samson s500 Power Amp</td>
</tr>
<tr>
<td>Yamaha HS50 Near-field monitors</td>
<td>Vocal Booth</td>
</tr>
<tr>
<td>Yamaha HS10W Sub Woofer</td>
<td>Foley Pits</td>
</tr>
<tr>
<td>Genelec 1030a Near-field monitors</td>
<td>Se Electronics Reflection filter Pro</td>
</tr>
<tr>
<td>JL Cooper Sound Panner Controller</td>
<td>Auralex Sound Foam Wall Flat Foam treatment</td>
</tr>
<tr>
<td></td>
<td>Auralex bass Traps Wall Flat Foam treatment</td>
</tr>
<tr>
<td></td>
<td>AMX RF-Radio Receiver</td>
</tr>
</tbody>
</table>

### Studio Software:
This studio features 4 Avid Artist Mix control surfaces, ProTools HD software, and a Genelec 5.1 monitoring setup. Students can use this studio to mix, perfect, and deliver both stereo and 5.1 mixes. The studio is reserved for students enrolled in DC 215 or that have completed DC 215 and satisfied training requirements. To schedule training or to reserve the studio, students may contact the Studio Manager at SCASoundStudio@cdm.depaul.edu. Food and beverages are prohibited in the Mixing Studio.

### Studio Equipment:

<table>
<thead>
<tr>
<th>Apple Mac Pro Mid-2010</th>
<th>Panasonic Tc-L32u3 32” television</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple iMac Mid-2009</td>
<td>Asus VW246 24” video monitor Acer</td>
</tr>
<tr>
<td>Avid HD Omni sound card</td>
<td>H274HI 27” video monitor</td>
</tr>
<tr>
<td>Avid Artist Mix</td>
<td>Auralex Sound Foam</td>
</tr>
<tr>
<td>Focal CMS 50</td>
<td>Auralex bass Traps</td>
</tr>
<tr>
<td>Focal CMS SUB</td>
<td>Panasonic SC-BTT770 BluRay Player</td>
</tr>
<tr>
<td>Avid Mix Control</td>
<td>Auralex Tube Tap Pro</td>
</tr>
<tr>
<td>Furman M8Lx</td>
<td>Universal Audio UAD-2</td>
</tr>
</tbody>
</table>

### Studio Software:

<table>
<thead>
<tr>
<th>Adobe CS6</th>
<th>Maggot Conformilizer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antares Audio Technology</td>
<td>Maggot Renamerator</td>
</tr>
<tr>
<td>Avid ProTools 11 HD</td>
<td>Maggot Sibiliminator</td>
</tr>
<tr>
<td>Dolby Media Meter</td>
<td>Maggot Spanner</td>
</tr>
<tr>
<td>Euphonix (EuControl)</td>
<td>Max 6.1</td>
</tr>
<tr>
<td>Final Cut Pro</td>
<td>NI Komplete Ultimate</td>
</tr>
<tr>
<td>Gobbler</td>
<td>Neyrinck SoundCode</td>
</tr>
<tr>
<td>iZotope RX 2</td>
<td>Pando</td>
</tr>
<tr>
<td>iZotope RX 3</td>
<td>PluralEyes</td>
</tr>
<tr>
<td>iZotope RX 4</td>
<td>QuickTime Player</td>
</tr>
<tr>
<td>Advanced</td>
<td>Secondbar</td>
</tr>
<tr>
<td>Logic Pro X</td>
<td>Soundminer</td>
</tr>
<tr>
<td></td>
<td>Soundtrack Pro</td>
</tr>
<tr>
<td></td>
<td>Toast 11 Titanium</td>
</tr>
<tr>
<td></td>
<td>WaveBurner</td>
</tr>
<tr>
<td></td>
<td>Waves</td>
</tr>
<tr>
<td></td>
<td>Zynaptiq Plug-Ins</td>
</tr>
</tbody>
</table>
Motion Capture Studio, Daley LL 104
This 600+ square-foot motion capture stage features a 20-camera Optitrack Motion Capture system. Students can reserve the space with the SCA Production Office; however, priority will be given to staff and students in the Motion Capture-oriented classes. Any questions about scheduling should go to Prof. Joshua Jones at jjones@cdm.depaul.edu and/or Prof. Dustin Carrol at dcarro19@cdm.depaul.edu. Food and beverages are prohibited in the Motion Capture Studio.

CDM Theater, Daley LL 105
This 150-capacity theater is used as a classroom and as a venue for special events like film screenings and the Visiting Artist Series. Equipped with state of the art projection, including DCP technology, this room can be used by students for rehearsals, auditions, and the required public exhibition of MFA thesis films. To book this space, please contact the Production Office at production@cdm.depaul.edu.

CDM Lighting Stage Daley LL 107
The Stage is a 1,200 square foot production facility in our Loop campus. It features a partial lighting grid, a pre-built alleyway set, and a variety of lighting and grip equipment. For more information or to book time, contact the Equipment Center at cdmequipment@cdm.depaul.edu.

CDM Theater 2, Daley 214
This 55-capacity theater is used primarily as a classroom. It can be used by students for rehearsals, auditions, and the required public exhibition of MFA thesis films. To book this space, please contact the Production Office at production@cdm.depaul.edu.

DePaul Cinespace Studios- Stage 15
Located just west of the Loop and nestled in the heart of Chicago’s new destination for film and television, DePaul Cinespace Studios is a one of a kind, 20,000 square foot cinematic learning environment and production facility formed in alliance with Cinespace Studios Chicago. With 10,000 square feet of shooting space and support offices, free standing pub/bar and 6-room apartment sets, extensive lighting and grip equipment, hair & makeup stations, a 1,500 square foot scenic shop, a seminar room with projector and iMac stations, and ample storage and work areas to support any project, no other school in the country has a facility like it. Additionally, for location shooting, we also have a 3-ton grip truck and "on-location" supplies all conveniently located in our indoor loading dock located directly next to stages housing major motion picture and network television shows.

DePaul Cinema students looking to take a class, reserve gear, use any part of the DePaul Cinespace facility or be part of a crew using the facility are required to complete the Cinespace and Set Safety Workshop. This workshop will be offered frequently during the first two weeks of each quarter, and on an as-needed basis after that. Students will learn standard film industry safety methods and on-set protocols. This includes safety meetings, call sheets, electrical and rigging safety, equipment use, power tool use, and set organization. Students must have successfully completed this workshop before they will be allowed to book time on DePaul Cinespace Studios production facilities.
2558 West 16th St.
Chicago, IL 60608

To Reserve a Facility or Space:
E-mail cinespace@cdm.depaul.edu Please indicate your name, the production you are working on and the day/time you are requesting. Include a detailed proposal identifying production team and crew, a list of equipment you will be utilizing, and a shooting schedule.

**Television Studio/ Green Screen, DePaul Center C106-D**

DePaul SCA, in collaboration with the College of Communication, maintains a two-camera broadcast-style TV Studio and Green Screen stage. This facility features a broadcast control room for live switching and graphics, teleprompters, and Chroma key.

Food and beverages are prohibited in the Television Studio.

Hours of Operation: (during the academic quarter) Mon-Fri: 09:00AM-5:00PM, can be opened early or late with special arrangement, Saturday and Sunday: by appointment only.
Access: This lab is open to students registered in Journalism and Digital Cinema classes or by special arrangement.

For questions or to reserve the TV Studio/Green Screen, contact Nick Schmidt, Equipment Center Manager, at nschmid5@cdm.depaul.edu.

**Studio Equipment:**

<table>
<thead>
<tr>
<th>Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atem 1 M/E Production Switcher</td>
</tr>
<tr>
<td>and Broadcast Panel</td>
</tr>
<tr>
<td>Mackie CFX 16 channel sound mixer</td>
</tr>
<tr>
<td>Studio monitors</td>
</tr>
<tr>
<td>3 JVC GY-HD110 cameras</td>
</tr>
<tr>
<td>2 Libel pedestals</td>
</tr>
<tr>
<td>2 Prompter People Teleprompters</td>
</tr>
</tbody>
</table>

**Lincoln Park Campus Student Center Theater, SC 330**

This theater is used primarily as a classroom. It can be used by students for rehearsals, auditions, and the required public exhibition of MFA thesis films. To book this space, please contact the Production Office at production@cdm.depaul.edu.

**CDM Computer Labs**

DePaul CDM also has quite a few general-use computer labs equipped with the latest versions of industry-standard software like Avid Media Composer, the Adobe Creative Cloud suite, Maya, and others, on both Mac and PC computers.
Please note that some of these labs also function as classrooms. Availability will vary from quarter-to-quarter. Please refer to the CDM Website for current scheduling and for lab hardware listings.

Note that all rooms have the same hours of operation as the building in which they are located unless noted otherwise.

Food and beverages are prohibited in all CDM computer labs.

**CDM Building**

**Helmut P. Epp Collaboration Lab- 1st Floor**
Lab Access: This lab is open to all students registered in at least one CDM course. Students must activate their accounts every quarter to access the lab.

- 21 Dell Optiplex 7010 PC, 4 with Wacom Cintiq Displays

**Tutoring Lab, 2nd Floor, Room 208**
Lab Access: This lab is for tutoring only. All students registered in at least one CDM course are welcome to meet with a tutor in this lab. Students must activate their accounts every quarter to access a computer in the lab.

**CDM Student Computer Lab, 4th Floor, Room 400**
Lab Access: This lab is open to all students registered in at least one CDM course. Students must activate their accounts every quarter to access the lab.

- 11 Dell Optiplex 790 PCs
- 19 Dell Optiplex 7010 PCs

**5th Floor Hallway Workstations**

- 5 iMacs
  Adobe Creative Cloud

**Mac Lab Classroom, 5th Floor, Room 526**
Lab Access: This lab is open to all students registered in select courses.

- 26 iMacs
  - Epson Stylus Pro 4900 Printer
  - Adobe Creative Cloud, Post-Production Video and Audio Software (incl. Avid ProTools)

**Mac Lab Classroom, 6th Floor, Room 632**
Lab Access: This lab is open to all students registered in select courses.

- 31 iMacs
  - Epson Stylus 4900 Printer
  - Adobe Creative Cloud, Post-Production Video and Audio Software (incl. Avid Media Composer)
Collaboration Lab & Editing Workspace, 9th Floor, Room 920
Lab Access: This lab is open to all students registered in select courses. Students must activate their accounts every quarter to access the lab.

- 8 Dell Optiplex 7010 PCs
- 4 Mac Pros
- Adobe Creative Cloud, Autodesk Suite, Unity Pro, Unreal Dev Kit, Post-Production Video and Audio Software (incl. Avid Media Composer)

Advanced Editing Lab, 9th Floor, Room 922
Lab Access: This lab is open to all students registered in select courses.

- 22 iMacs
- Adobe Creative Cloud, Post-Production Video and Audio Software (incl. Avid Media Composer and ProTools)

9th Floor Hallway Workstations

- 7 iMacs
- 6 Dell Precision T7810 PCs with Wacom Cintiq Displays
- Adobe Creative Cloud, Post-Production Video and Audio Software

DePaul Center Labs
PC Lab, Concourse Level, Room C106B
Lab Access: This lab is open to all students registered in at least one CDM or College of Communication course. Students must activate their accounts every quarter to access the lab.

- 20 Dell Precision T3500 PCs
- Adobe Creative Cloud
- Autodesk Suite

Mac Lab, Concourse Level, Room C106C
Lab Access: This lab is open to all students registered in at least one CDM or College of Communication course.

- 30 iMacs
- Adobe Creative Cloud, Post-Production Video and Audio Software (incl. Avid ProTools)

Richard & Maggie Daley Building Labs
Mac Lab, 2nd Floor, Room 210
Lab Access: This lab is open to all students registered in at least one CDM or College of Communication course.

- 30 iMacs
- Adobe Creative Cloud, Post-Production Video and Audio Software (incl. Avid ProTools)

Mac Lab, 5th Floor, Room 506

- 30 iMacs
- Adobe Creative Cloud, Post-Production Video and Audio Software
Epson Stylus Pro 4900 printer

Mac Lab, 5th Floor, Room 513
Lab Access: This lab is open to students registered in select courses. Students must activate their accounts every quarter to access the lab.

30 iMacs
Adobe Creative Cloud, Post-Production Video and Audio Software

Lincoln Park Student Center Labs
Student Center Mac Lab, Room 331
31 iMacs
Adobe Creative Cloud, Post-Production Video and Audio Software (incl. Avid ProTools)
Lab Access: This lab is open to all students registered in at least one CDM course.

Animation Lab, 5th Floor, Room 527
25 Dell Precision T3500 PCs
Wacom Cintiq Displays
Adobe Creative Cloud, Autodesk Suite, ToomBoom, MS Visual Studio

Animation Lab, 7th Floor, Room 722
30 Dell Precision T3500 PCs
Wacom Cintiq Displays
Adobe Creative Cloud, Autodesk Suite, ToomBoom, MS Visual Studio

HD Editing Suite, CDM 9th Floor, Room 928
1 Mac Pro
Adobe Creative Cloud, Post-Production Video and Audio Software
Appendix C: Local Vendors

DePaul SCA has established relationships with a number of Chicago-area vendors of cinema production equipment and supplies. Many of these companies offer student discounts, so be sure to ask. Please note that this list is not to be considered an endorsement.

### I. Production Equipment Rental

<table>
<thead>
<tr>
<th>Vendor Name</th>
<th>Address</th>
<th>Phone</th>
<th>Website</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomasson Lighting aka Filmgear</td>
<td>333 N. Western Ave</td>
<td>312-666-4300</td>
<td><a href="http://www.thomassonlighting.com">www.thomassonlighting.com</a></td>
<td>Lighting, generators, dollies, trucks, and grip equipment.</td>
</tr>
<tr>
<td>Essanay Studio and Lighting Co.</td>
<td>1346 N. Branch St</td>
<td>312-664-4400</td>
<td><a href="http://www.essanay.com">www.essanay.com</a></td>
<td>Lighting, generators, dollies, grip, and sound stages.</td>
</tr>
<tr>
<td>Second Cine</td>
<td>8187 Starwood Dr.</td>
<td>773-398-1452</td>
<td><a href="http://www.2ndcine.com">www.2ndcine.com</a></td>
<td>Camera, lenses, lighting, microphones and audio recorders, dollies, and camera accessories.</td>
</tr>
<tr>
<td>Keslow Camera</td>
<td>2602 W. 16th St, suite 102</td>
<td>773-521-1301</td>
<td><a href="http://www.keslowcamera.com">www.keslowcamera.com</a></td>
<td>Camera, lenses, support, and camera accessories.</td>
</tr>
<tr>
<td>Magnanimous Media</td>
<td>600 W. Cermak Rd.</td>
<td>312-465-2366</td>
<td><a href="http://www.magnanimous.biz">www.magnanimous.biz</a></td>
<td>Camera, lenses, support, camera accessories, lighting, microphones and audio recorders, and grip equipment.</td>
</tr>
<tr>
<td>Second City Sound</td>
<td>2558 16th St, second floor</td>
<td>773-277-9320</td>
<td><a href="http://www.secondcitysound.com">www.secondcitysound.com</a></td>
<td>Microphones, audio recorders, and related items.</td>
</tr>
</tbody>
</table>

### II. Production Equipment Sales
Abel Cine  
2602 W. 16th St, fourth floor  
Chicago, IL 60608  
877-880-4267  
www.abelcine.com  
Camera, lenses, support, lighting, microphone and audio recorders, and grip equipment.

Barbizon Lighting Co.  
2525 N. Elston Ave.  
Chicago, IL 60647  
773-276-8500  
www.barbizon.com  
Lighting, grip, and expendables.

III. Production Design Supplies

Propabilities  
1517 N. Elston Ave  
Chicago, IL 60642  
773-278-2384  
www.propabilitiesonline.com  
Prop and Set Dressing Rental

Zap Props  
6311 S. Loomis Pl  
Chicago, IL 60609  
773-376-2278  
www.zapprops.com  
Prop and Set Dressing Rental

Petersen Bros. Plastics  
2929 N. Pulaski Rd.  
Chicago, IL 60641  
773-286-5666  
petersenplastics.com  
Plexi-Glass Fabrication

IV. Other Useful Rental Facilities

A to B Rentals  
310 N. Leavitt St  
Chicago, IL 60612  
312-492-8411  
www.atobrentals.com  
Rentals: tables, chairs, directors chairs, wardrobe racks, tents, expendables.

Chicagoland Truck Rental  
3939 W. Montrose Ave  
Chicago, IL 60618  
733-588-3939  
www.chicagolandtruckrental.com  
Truck and van rental with student discounts available.
Technical Reference: Transcoding from Camera Raw to ProRes Codec

A major benefit of 4K footage is the ability to zoom or re-frame any clip that needs major resizing and still maintain quality. ProRes 4444 will almost always work fine without quality loss and known workflow issues.

Instead of using the large raw files in editing, sound, VFX and color, the files should be transcoded to ProRes right after the shoot and put away for safe keeping, like camera negative.

Step 1:
After the shoot, the raw files need to go through the "dailies" process. During this process, any zooming or re-framing can be done. Syncing can be accomplished at this time as well. During editing, if a decision is made to do an extreme blow up on any clip, that can be accomplished during the final color process using the Red Raw file for that clip.

Step 2:
Using the Camera Raw room in DaVinci Resolve, color each scene using only the Camera Raw controls being careful to not clip the image video levels.

Step 3:
After color and syncing is complete in Resolve, render to ProRes 4444 for final color and ProRes LT with Burn in timecode for editing simultaneously.

Step 4:
Edit project with the ProRes LT with TC Burn in timecode. Export reference movie for sound and color finishing.

Step 5:
Finish audio using the ProRes LT with TC Burn in timecode reference movie.

Step 6:
Color conform ProRes 4444 media with the TC Burn in timecode reference movie. Link to any Camera Raw files for blowups if needed.

Step 7:
Color ProRes 4444 media and render to codec of choice, probably ProRes HQ for final editorial conform.

Step 8:
Final edit conform using new color media, adding titles or VFX and final audio Mix.

Step 9:
Create deliverables. This could be a DCP file or an HD file, possibly both.

Author – Bob Sliga
Technical Reference: Changing Frame Rates in ProTools

Changing the frame rate of the session does just that - it only changes the session. No audio frame rate conversion takes place. The way to do this is to use the (somewhat) hidden conversion feature in the Pro Tools Import Audio window to convert to the specified / desired frame rate. I'm including screenshots below. The important key here is to remember that you have to create a new ac3 after you do the frame rate conversion or the file will never be in sync.

Source below is 24fps, changed to 23.976fps

1. Create a new session and set session frame rate to destination frame rate (ie. where you want to end up)
2. Create 2 new tracks (they should be stereo here - more coffee for me)

3. Use the normal "Import Audio" dialogue to import your source frame rate file (in this case, 24fps)
4. Make sure you select "Copy", **not** "Add" and then check the "Apply SRC" box

5. Then under "Source sample rate:" select the "48kHz Pull Up/ Down" section and then select "47,952 - 0.1% down (Film to NTSC). In Pro Tools land, Film generally refers to 24fps and NTSC refers to 23.976fps or 29.97fps
6. Let Pro Tools work its magic and then import your audio file into a new track or the clip list. Then open up Neyrinck and create your ac3 - which will now be at 23.976fps because in this case the source for the new ac3 is the new 23.976 wav file you created. I generally decode to the second track and compare just as a sanity check (hence the 2 tracks when making the session)

7. Import your new video file (destination frame rate) and check your ac3 and wav at the new frame rate against the picture to ensure sync has been maintained and that the conversion was successful.

This works regardless of if it's mono, stereo, 5.1, 7.1, etc. The trick to remember is that you have to set the session to the destination frame rate and make sure you select the correct pull up/ down when importing the audio.

Author: Travis Duffield