

## Production Handbook

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Academic Year 2025-26  
(Fall 2025 Update)

**Sections updated Fall 2025 are highlighted **YELLOW****

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

All RTVF class students must pass with a grade of 80 or above the Production Handbook Quiz covering handbook rules and regulations before being allowed to check out equipment from The Cage. You will only need to pass this quiz once during your time at Northwestern, and you will be allowed to take it multiple times until you pass.

Quiz link: [https://commstudies.co1.qualtrics.com/jfe/form/SV\\_9uEK5j9wTHeJloK](https://commstudies.co1.qualtrics.com/jfe/form/SV_9uEK5j9wTHeJloK)

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## **Section 1: Introduction/Document Overview**

This document outlines the policies and procedures governing the use of equipment and facilities in the Department of Radio/Television/Film (“RTVF”) at the School of Communication (“SoC”) at Northwestern University. The Production Services team, a division of School of Communication Information Technology (“SoCIT”), manages the equipment and facilities used by RTVF. Department faculty and staff are responsible for crafting and updating these policies.

All students, faculty and staff are expected to abide by these rules so that our community can function safely, ethically, equitably, responsibly and efficiently to make the most of our creative abilities as media makers. All societies and organizations have rules of conduct by which members are expected to abide, and this handbook should be considered contractually in effect during your time at Northwestern while making any curricular or co-curricular work using department equipment or facilities. These rules are considered in addition to Northwestern’s Academic Integrity and Student Code of Conduct policies, and violating any of our departmental policies could also be considered a violation of these university policies. Failure to consistently abide by the policies laid out in this Handbook could result in fines, loss of access to equipment and facilities, and potential other consequences determined by the university.

Please READ this handbook, LEARN our rules, and INQUIRE of department and university faculty and staff whenever you have questions about our policies. Reach out to class instructors for curricular projects or faculty sponsors/advisors for co-curricular projects first when any handbook questions arise. WE’RE HERE TO HELP!

## Section 2: Contact Information/Job Descriptions

### Section 2.1 RTVF Department

Any questions, comments, or concerns regarding the policies, equipment or facilities listed in this Production Handbook should first be directed to your instructor!

If they can't answer your questions, then reach out to other appropriate parties using the contact list below. Refer to brief description of job responsibilities below for targeting your inquiry.

#### RTVF DEPARTMENTAL STAFF:

Departmental staff handle the day-to-day operations of the department.

##### **Business Administrator:**

Shannon Pritchard ([shannon.pritchard@northwestern.edu](mailto:shannon.pritchard@northwestern.edu); 847-491-7261)

*RTVF Student Production Award funding and financials*

Dawn Washington ([dawn.washington@northwestern.edu](mailto:dawn.washington@northwestern.edu); 847-491-7317)

*PhD financials*

##### **Financial Assistant:**

Granville Bowerbank ([gbank@northwestern.edu](mailto:gbank@northwestern.edu); 847-491-7315)

*Undergraduate individual grant financials and MFA graduate student grant financials*

##### **Department Program Assistants:**

Arshad Deen Baruti ([arshad.baruti@northwestern.edu](mailto:arshad.baruti@northwestern.edu); 847-467-4696)

*MFA Writing and Doc Media program financials*

Brad West ([bradley.west@northwestern.edu](mailto:bradley.west@northwestern.edu); 847 467 5267)

*MA in Sound Arts and Industries ("SAI") policies and SAI grad student grant financials*

Livia Lund ([livia.lund@northwestern.edu](mailto:livia.lund@northwestern.edu); 847-491-2255)

*Pritzker Pucker Studio Lab financials, RTVF Undergraduate Events*

## **RTVF FACULTY LEADERSHIP:**

Faculty leadership is ultimately responsible for policies and procedures within our department. Positions change when terms expire.

### **Chair:**

Thomas Bradshaw ([t-bradshaw@northwestern.edu](mailto:t-bradshaw@northwestern.edu))

*Department-wide planning and policy oversight, coordination with other departments and offices in the School of Communication, RTVF representative to the SOC Dean and to the University's central administration.*

### **Associate Chair:**

Eric Courtney ([erin.courtney@northwestern.edu](mailto:erin.courtney@northwestern.edu))

*Department-wide policy oversight and curricular implementation, RTVF student town hall facilitator, conflict resolution, student group funding, facilitates SOLC (Student Organization Leadership Committee)*

### **Production Area Head:**

Kyle Henry ([kyle-henry@northwestern.edu](mailto:kyle-henry@northwestern.edu)); 847-491-2244)

*Production area policy oversight and intermediary between faculty, students, and the Cage, MAG and other individual grants administration, conflict resolution, student group activity oversight.*

### **Director, MFA Documentary Media:**

Eric Patrick ([ericp@northwestern.edu](mailto:ericp@northwestern.edu) ; 847-491-4229)

*MFA Doc Media program oversight and administration, supervision of graduate student TAs for production courses.*

### **Director, MA Sound Arts and Industries:**

Neal Verma ([neil.verma@northwestern.edu](mailto:neil.verma@northwestern.edu))

*MA SAI grad program administration.*

### **Associate Director, Sound Arts and Industries:**

Elizabeth Mathis ([emathis@northwestern.edu](mailto:emathis@northwestern.edu); 847 491 3038)

*MA SAI grad program administration.*

### **Director, Pritzker Pucker Studio Lab:**

Ines Sommer ([ines.sommer@northwestern.edu](mailto:ines.sommer@northwestern.edu); 847 467 6092)

*Oversight and administration, supervision of projects made in the Pritzker Pucker Studio Lab for the Promotion of Mental Health via Cinematic Arts.*

### **Director of Undergraduate Services:**

Clayton Brown ([Clayton@northwestern.edu](mailto:Clayton@northwestern.edu))

*Co-facilitates RTVF student town hall meetings.*

## PRODUCTION SERVICES STAFF:

Production Services Staff manage the equipment and facilities used by the RTVF department.

### **Manager of Production Services:**

Brian Perkinson ([b-perkinson@northwestern.edu](mailto:b-perkinson@northwestern.edu); 847-467-1710)  
Louis 106 Studio and Louis 105 Sound Stage issues.

### **Production Equipment Specialist: (TBA after Sept 30th)**

Jankhna Sura ([jankhna.sura@northwestern.edu](mailto:jankhna.sura@northwestern.edu); 847-491-5226)  
Equipment checkout/usage, RTVF-owned equipment breakage.

## Section 2.2 Northwestern Risk Management Office

The Office of Risk Management is a resource for Northwestern University students to identify and manage risks associated with their activities being performed on behalf of or at the direction of the University. Various types of coverage in the University's liability program for film productions include automobile liability, student film equipment and general liability insurance. For information and forms: <https://www.northwestern.edu/risk/risk-insurance/student-insurance-programs/student-films.html>

To report physical harm to an individual on an RTVF film set OR an accident involving a non-NU third-party vendor location OR breakage of rented equipment or rented vehicles not owned by NU but covered under NU insurance, please use: <https://www.northwestern.edu/risk/secure/report-an-incident.html><https://www.northwestern.edu/risk/secure/report-an-incident.html>

**Main Office** ([risk@northwestern.edu](mailto:risk@northwestern.edu); 847-467-7795)

General questions about insurance, liability waivers, contracting with non-NU entities (e.g. locations, film equipment rental houses), et al.

**Assistant Director, Risk Management - Angela J. Piersanti**  
([angela.piersanti@northwestern.edu](mailto:angela.piersanti@northwestern.edu))

**Administrator, Risk Management - Juan-Carlos Pérez**  
([juan.perez2@northwestern.edu](mailto:juan.perez2@northwestern.edu))

Risk management plan submission and administration, insurance claims, et al. for RTVF projects.

### Section 2.3 Undergraduate RTVF Student Association (“URSA”)

The Undergraduate RTVF Student Association (“URSA”) is the student organization that officially represents the undergraduate RTVF population for concerns relating to department rules, regulations, and student life. URSA representatives can be reached at [ursa@u.northwestern.edu](mailto:ursa@u.northwestern.edu).

URSA also independently manages an unofficial undergraduate email list-serv ([rtvf@listserv.it.northwestern.edu](mailto:rtvf@listserv.it.northwestern.edu)) for RTVF students to use for peer-to-peer communication. These messages include calls for crew, audition/casting announcements, fundraising events, student group events, end-of-year screenings, casting announcements, and more.

To be added to this list-serv, see instructions regarding “Subscribing to a List-Serv” at:

<https://services.northwestern.edu/TDClient/30/Portal/KB/ArticleDet?ID=433>

## Section 3: Facilities Overview

RTVF student media productions MUST obtain emailed written permission from a building manager for filming in any space on Northwestern's campuses. Just because you reserve a space on 25Live does not mean you have obtained proper permission, especially when you have not indicated that you will be filming in that space. A building manager might be a department administrative assistant in that building. When reserving on 25Live, add to the 'Event Description' and 'Event Notes' that you'd like to receive official permission to film in the space. Also indicate any special load in/load out questions, for example special precautions or doors to use.

RTVF's administrative offices, teaching spaces, production and post-production facilities are distributed across four buildings on the south end of Northwestern's Evanston campus and one building on Northwestern's Chicago campus. Rules pertaining to these spaces are as follows and in Section 4:

### **Abbott Hall** (710 N Lake Shore Dr., Chicago, IL 60611)

Abbott Hall ("Abbott") is home to the Wirtz Center Chicago, which has 7 rooms that students may reserve using 25Live if they have a class in those spaces. Abbott hosts RTVF and SAI classes and includes a seminar room, design studio, theater spaces and a computer lab.

### **Annie May Swift Hall** (1920 Campus Dr., Evanston, IL 60208)

Annie May Swift Hall ("AMS") contains the main RTVF administrative office, located on the second floor. AMS also contains seminar rooms and a 120-seat projection auditorium, all used primarily for RTVF classes. Additionally, the MFA in Documentary Media program operates a 12-station graduate student post-production lab space located on the ground floor. Student film production is prohibited in Annie May Swift!

### **Fisk Hall** (1845 Campus Drive, Evanston, IL 60208)

Fisk Hall ("Fisk") contains a post-production computer lab and teaching space in the basement (room B-1). This lab is equipped with an instructor station, projector, 10 workstations outfitted for basic high-definition post-production, 6 monitors for personal laptop hookup. Fisk B-1 is used for numerous RTVF courses, including RTVF 190.

### **John J. Louis Hall** (1877 Campus Dr., Evanston, IL 60208)

John J. Louis Hall ("Louis") is home to the RTVF Equipment Cage ("The Cage") and Production Services staff offices. Louis also contains: one production studio ("Louis 106 Studio"); the Hobson/Lucas Family Foundation Sound Stage recording ("Louis 105 Sound Stage") and mixing facility ("Louis 109"); a flexible seminar/post-production/interactive media teaching/lab space ("Louis 118"); a 60-seat projection auditorium ("Louis 119"); and multiple



editing/color correction/sound mixing suites. Finally, Louis is also home to WNUR, Northwestern's student-run radio station.

**Frances Searle Building** (2240 Campus Dr., Evanston, IL 60208)

Frances Searle ("Frances Searle" or "FSB") is home to our MA in Sound Arts and Industries program. Their space, known as the SoundTank, includes administrative offices as well as a computer lab (the "SoundTank lab," FSB 1-101) and conference room (the "SoundTank conference room," FSB 1-111) used by faculty and students in the program.

## **Section 4: General Production Rules and Regulations**

This section outlines the policies and procedures governing all film and video production in the School of Communication. Significant policies discussed in this section include rules governing rental of equipment from The Cage, access to the Louis Hall spaces, deposit fees and liability requirements for all student productions.

### **Section 4.1: Access to Facilities and Deposit Fees for Equipment, Studio, Key, and Locker**

#### **Access and Deposit Fee Processes**

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

All deposits may remain on file for the duration of a student's academic career with RTVF. Even with an equipment deposit on file, a student must be currently enrolled in a class, a member of an authorized student group, or a recipient of a department grant in order to check out equipment from The Cage.

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

Deposit refunds happen the last two weeks of the quarter. At the time of the deposit refund(s), a student must have returned all equipment, keys, and cleaned out the contents of their locker. Any items left in lockers after this time will be discarded.

#### **Production Handbook Quiz**

Starting Fall 2024, ALL students taking taking RTVF courses and checking out Cage equipment must pass the Production Handbook Quiz to be granted initial access to the Cage web-checkout reservation system. See quiz link on title page of this handbook. You will only need to pass this quiz once during your time at Northwestern, and you will be allowed to take it multiple times until you pass.

#### **Denial of Access**

Applicable deposits may be forfeited if a student's negligence and/or failure to follow the rules outlined in this Handbook leads to damage of classrooms, studios, or lockers or damage, loss, or theft of equipment or keys. Students who commit a second offense may lose their applicable deposit card and privileges to use equipment or facilities.

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

### **Wildcard Use for Building/Space Access**

When classes are in session (excluding Summer), Louis Hall is open M-F 8:30-11p, Sa and Su 10-8p. The building schedule is subject to change on a quarterly basis and during breaks. For more detailed information on Louis Hall hours, please refer to the calendars posted in the vestibule of Louis Hall.

All enrolled RTVF students have access to Louis 24/7 during term time using their Wildcard. Wildcards should allow access on the outside of the building, in the lobby, and in the editing rooms. The Louis 105 Sound Stage and Louis 106 Studio require additional deposits for Wildcard access. Enrollment access is updated quarterly.

### **Equipment Checkout**

Only students currently enrolled in an RTVF production course with an equipment deposit on file with the Cage may check out equipment. The Production Equipment Specialist will send the student an invoice to pay the \$50 refundable deposit when the student enrolls in their first production course.

### **SoundTank Lab and SoundTank Conference Room – Key Access**

SAI students need to pay a \$50 refundable key deposit in order to acquire a key to the SoundTank lab and SoundTank conference room. The Production Equipment Specialist will send the student an invoice to pay the \$50 refundable deposit during SAI orientation.

### **Louis 106 Studio**

Students seeking to use Louis 106 Studio outside of scheduled class time must pay a \$100 refundable studio deposit. The student will need to request this invoice from the Production Equipment Specialist, who will program their Wildcard to then open the studio door.

### **Louis 105 Sound Stage**

Students seeking to use Louis 105 Sound Stage outside of scheduled class time must pay a \$100 refundable deposit. Only SAI students or undergraduates who have taken or are currently taking a course in the space may request this access. The student will need to request this invoice from the Production Equipment Specialist, who will program their Wildcard to then open the Sound Stage door.

### **Lockers**

Lockers are available to rent in Louis Hall for \$10. Please let the Production Equipment Specialist know if you would like to rent one. You must use a lock provided by the Cage. A student will receive this lock when they place their refundable locker deposit with the Production Equipment Specialist. Any unauthorized lock found on a Louis Hall locker will be removed and the locker's contents will be confiscated. Lockers are assigned on a first-come, first-issued basis and only one locker is allowed per person.

### **List of Fees**

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

### **Financial Hardship Fee Waiver**

If any of the above deposit fees present a substantial financial hardship, please contact your instructor for information on how to request a fee waiver. Students who receive a waiver are still subject to all of the rules set forth in this Handbook.

### **Hard Drive Loans**

Undergraduate students with demonstrated financial need may contact their instructors to request information about how to rent a hard drive from The Cage for the length of the quarter.

Applications will be reviewed on a rolling basis, but students are encouraged to apply during the first week of the quarter. Students will be notified within two business days of application whether they qualify for the program.

Once approved for this program, students can check out an external drive through the Cage's WebCheckOut system as they would any other equipment: <http://webcheckout.northwestern.edu>.

The checkout period for a hard drive is a maximum of 10 weeks, beginning the first week of the quarter and ending on the last day of the quarter.

### **Room Reservations**

Any room in an RTVF space that a student can reserve will appear in the NU 25Live room reservation system. This system is available both on- and off-campus online to those with a NetID and password via:

<https://25live.collegenet.com/pro/northwestern#!/home/dash>

Students are required to enter the purpose of their reservation request, along with the name of their project and associated class number (or student group), at the time of reservation.

All reservations will be approved and considered confirmed **ONLY** after you have received an emailed confirmation of your booking! Additional rules apply to Louis 105 Sound Stage and Louis 106 Studio Reservations (see also Section 4.5.2 of this handbook).

## Section 4.2 RTVF Equipment Cage Policies and Procedures

The Cage is located in Room 121 at the entrance of Louis Hall. Only Production Services staff are allowed in the Cage.

Checked-out equipment cannot be stored in the Cage or in the lobby of Louis Hall. When equipment is checked out, it must be taken with you.

Equipment checked out from the Cage must be returned in the state in which it was received. Equipment must be clean and stored neatly in the cases provided upon return. If any piece of equipment is broken, lost, or damaged while checked out, the person responsible for the equipment must inform a member of The Cage staff upon its return. See also sections 4.2.5-4.2.9 of this Handbook.

Separate hours of operation are in effect for the SoundTank equipment checkout in Frances Searle, and use/checkout of that space is governed by policies and procedures outlined in a separate MASAI Handbook.

The Cage's resources are restricted to current members of the Northwestern community. Alumni and external (e.g. non-student) artists are not permitted to reserve or check out equipment from The Cage.

### Section 4.2.1 Cage Hours and Phone Number

The Cage operates:

**Monday-Thursday: 9:00AM – 9:00PM and Friday: 9:00AM – 6:00PM**

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

The Cage is open for equipment checkout from 2:00PM-6:00PM, Monday through Friday. **All equipment must be completely checked out by 6:00PM**, so students must plan accordingly depending on the amount of equipment they are renting.

The Cage is open for equipment return (check-in) from 9:00AM-1:00PM, Monday through Friday. **All equipment must be completely returned by 1:00PM**, so

students must plan accordingly depending on the amount of equipment they are returning.

The Cage is open for RTVF class and laboratory instructor support from 6:00PM – 9:00PM, Monday through Thursday. **No equipment circulation is allowed for individual students or student groups during this time.**

Cage staff can be contacted by phone at 847-467-1706.

#### Section 4.2.2 Equipment Reservations

**Equipment reservations must be made online via the School's Webcheckout system:**

<https://webcheckout.northwestern.edu/patron>

The Cage does not accept phone reservations.

A student may cancel an existing reservation via the Webcheckout system up to 15 minutes before the scheduled checkout time.

Equipment reservations must be made at LEAST 24 hours in advance of equipment checkout. In general, equipment reservations can be made up to 30 days in advance; however, students in certain courses or programs may have increased advanced reservation capability.

#### Section 4.2.3 RTVF Equipment Cage Check-in and Checkout Procedures

The following schedule details all possible checkout days and the corresponding possible days for equipment return:

Equipment Checkout Day	Equipment Check-In Day (1-Day Reservation)	Equipment Check-In Day (2-Day Reservation)
Sunday – No Checkout	N/A	N/A
Monday	Tuesday	Wednesday
Tuesday	Wednesday	Thursday
Wednesday	Thursday	Friday
Thursday	Friday	Monday – ONLY graduate students, senior directing, co-curricular organizations, and MAG grants winners
Friday	Monday	Tuesday, only graduate students
Saturday – No Checkout	N/A	N/A

#### Section 4.2.4 Equipment Availability

Students have access to all equipment specified for their current production class.

Equipment privileges are additive; as students complete more courses, they will have access to more equipment. Students may also become trained on advanced cameras, grip and electric gear through department-led workshops. Students must attend one of these workshops in order to check out certain items from the Cage if instruction is not provided in a class. Students can learn about and register for upcoming workshops on the RTVF “For Current Students” webpage:

<https://communication.northwestern.edu/radio-television-film/for-current-rtvf-students>

Students may only check out equipment on which they have been trained in either a production class or RTVF workshop. If a student has not been trained on a specific piece of equipment, Production Services staff will deny the reservation request until the student has begun the relevant course or attended the relevant RTVF workshop.

Students cannot check out two cameras for any project without providing a compelling reason for the use and the approval of a supervising faculty member. Even then, use of a second camera is only guaranteed if use does not conflict with another curricular project.

Equipment reservations for curricular purposes ALWAYS take priority over other types of requests.

Equipment may not be checked out for independent projects of any kind. Both the student using the equipment and any assistants MUST be qualified and trained on the equipment.

The Production Equipment Specialist maintains an updated list of all students qualified to access and use specific pieces of equipment. This list is updated quarterly after completion of classes and workshops.

#### Section 4.2.5 Responsibility for Equipment

The Cage checks out equipment ONLY to the Director of Photography (“DP”) and the Principal Sound Recordist (“Sound Recordist”) of a project. Both the DP and Sound Recordist must be enrolled students to check out or reserve equipment, and the Director of the project must also be a currently enrolled student.

**Whoever signs a checkout form is the “Responsible Party” for any damage or equipment loss fees**

#### Section 4.2.6 Failure to Return Equipment on Time or in Satisfactory Condition

Failure to return equipment on time or to return equipment in satisfactory condition may result in the loss of a student's equipment deposit card and/potential loss of equipment reservation privileges for the remainder of the academic quarter.

For the purpose of this Handbook, "satisfactory condition" is defined as the condition in which you received it. ALWAYS make sure to carefully inspect ALL equipment at the time of each checkout (e.g. setting up stands/tripods, turning on all electronic equipment, inspecting lenses for scratches), as any damage to the equipment after you sign off on checkout forms will be assumed by the Responsible Party. You can ALWAYS swap out equipment if damage is found during the checkout inspection process.

#### **Return of all checked out equipment is a graduation requirement**

All equipment checked out by students must be returned by any program's Convocation date. If the equipment is not returned, the student will be charged the full replacement cost of the item(s). This charge will be applied directly to the student's account. The outstanding charge must be settled before the student can participate in any graduation-related activities, including but not limited to receiving their diploma, attending the graduation ceremony, and obtaining final transcripts.

#### Section 4.2.7 Failure to Pick Up Reserved Equipment

Failure to pick up reserved equipment may result in the loss of a student's equipment deposit card and may result in loss of equipment reservation privileges for the remainder of the academic quarter.

#### Section 4.2.8 Damage to Equipment

During equipment check-in, any damage or operational problems with RTVF-owned equipment should be reported immediately to the Production Equipment Specialist. Documentation about the damage or operational problem should also be submitted at check-in.

The student responsible for the damage will have their Cage equipment privileges suspended until the Production Equipment Specialist decides on the damage. The Production Equipment Specialist will determine the extent of damage, the financial liability of the student, and loss of any applicable privileges.

Privileges to check out equipment will be restored once the student responsible has made payment for the damaged equipment and/or has agreed to a payment schedule and submitted the first required payment to the Production Equipment Specialist.

#### Section 4.2.9 Total Loss or Theft of Equipment

Any loss or theft of RTVF equipment should be immediately reported to the Production Equipment Specialist.



The student(s) responsible for the loss will have their equipment privileges suspended until the Production Equipment Specialist makes a decision regarding the loss.

If RTVF equipment is stolen, students must file a police report with the appropriate agency. If the theft occurred on campus, students should notify Northwestern police; if the theft occurred off campus, students should notify the local law enforcement agency (e.g. Evanston or Chicago police).

A copy of all police reports, including any case or report numbers, must be provided to both the Production Equipment Specialist and the Office of Risk Management. The Production Equipment Specialist, in conjunction with the Office of Risk Management, will determine the extent of the loss and the financial liability of the Responsible Party, including applicable insurance deductibles.

Privileges to check out equipment will be restored once the Responsible Party has made payment for the lost or stolen equipment or has agreed to a payment schedule and submitted the first required payment to the Production Equipment Specialist.

#### 4.2.10 Priority of Equipment Reservations

Faculty and Teaching Assistant use of RTVF equipment for classroom instruction has priority over ANY equipment reservations or usage.

Faculty will schedule equipment needs for their courses in advance of each quarter with the Production Equipment Specialist, at the prompting of the Production Area Head.

Use of equipment outside classroom instruction is based on the following priority system:

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

**Second Priority:** Students finishing incomplete projects. Such reservations are subject to modification or cancellation by the Production Equipment Specialist should a curricular need arise for a student or faculty member with First Priority access. The Production Equipment Specialist will notify the student of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

**Third Priority:** Students participating in a co-curricular project authorized to rent equipment from the Cage (e.g. a Media Arts Grant, RTVF student

group) have the lowest priority access, and only have access to check out equipment for the FIRST FIVE WEEKS of any academic quarter. Such reservations are subject to modification or cancellation by the Production Equipment Specialist should a need arise for a first or second priority projects. The Production Equipment Specialist will notify the student (or student group) of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

#### 4.2.11 Access to Equipment Over Term Breaks

Access to Cage equipment over term breaks is limited to RTVF faculty and graduate students (with DGS program-granted access).

### Section 4.3 Scheduling Policies for Student Production

The following are a list of scheduling policies required to maintain the safety and health of all undergraduate students working on film production sets, as well as the academic wellbeing of the RTVF department:

1. Turnaround time on any shoot (from the time the last person wraps out, to the time when the first person needs to arrive on set the next day) must be a minimum of 10 hours.
2. All night shoots must be fully wrapped by 12:00 midnight, except Friday and Saturday; students must attend all morning classes.
3. Students may not miss any classes or receive extensions and/or incompletes due to participation in film production.

### Section 4.4 On Set Safety Policies for Student Productions

#### Section 4.4.1 Northwestern Student Code of Conduct Policies

On any film shoot or set that is Northwestern-affiliated (curricular, co-curricular, or extra-curricular), students must adhere to the Student Code of Conduct as outlined in the Northwestern Student Handbook:

<https://www.northwestern.edu/communitystandards/student-handbook/>

This includes, but is not limited to, strict policies concerning drugs, alcohol, discrimination, and sexual harassment.

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

#### Section 4.4.2 Title IX: Prohibiting Discrimination/Sexual Harassment based on Sex

All student film productions must adhere to NU Title IX policies. Title IX states:

*No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.*

Title IX prohibits sex discrimination in all university programs and activities, including, but not limited to, admissions, recruiting, financial aid, academic programs, student services, counseling and guidance, discipline, class assignment, grading, recreation, athletics, housing, and employment. Sexual harassment and sexual violence are forms of sex discrimination prohibited by Title IX. Title IX also prohibits retaliation against people for making or participating in complaints of sex discrimination. For more information:

<https://www.northwestern.edu/sexual-misconduct/title-ix/>

#### Section 4.4.3 NU Anti-Discrimination Policy

Northwestern University does not discriminate or permit discrimination by any member of its community against any individual on the basis of race, color, religion, national origin, sex, pregnancy, sexual orientation, gender identity, gender expression, parental status, marital status, age, disability, citizenship status, veteran status, genetic information, reproductive health decision making, or any other classification protected by law in matters of admissions, employment, housing, or services or in the educational programs or activities it operates. Harassment, whether verbal, physical, or visual, that is based on any of these characteristics is a form of discrimination. Further prohibited by law is discrimination against any employee and/or job applicant who chooses to inquire about, discuss, or disclose their own compensation or the compensation of another employee or applicant.

#### Section 4.4.4 Nudity and Intimacy on Film

For any student production where an actor will be nude or sexual intimacy will be performed, students are required to abide by the same code of conduct as outlined by the Screen Actors Guild. See:

<https://www.sagaftra.org/quick-guide-scenes-involving-nudity-and-simulated-sex-0>

All scenes requiring nudity or sexual intimacy should detail on-set procedures in their risk management proposal to the NU Office of Risk Management. The RTVF department strongly encourages students to hire a trained intimacy coordinator when filming any scene requiring nudity or sexual intimacy. Additional resources and information can be found at EDIT Media's Intimacy Coordination guide

<https://editmedia.org/intimacy-coordination-guide/>

To find an intimacy coordinator, see: <https://www.idcprofessionals.com/find>

#### Section 4.4.5 Weapon-Use Policies and Procedures

The University prohibits the possession, use, or storage of the following on any property owned, leased, or controlled by the University:

- Firearms (regardless of the existence of a valid concealed carry permit)
- Other lethal or non-lethal weapons
- Fireworks/explosive devices
- Other dangerous objects or materials

The possession or use, for any reason (including class or student organization productions or projects), of any imitation, prop, or replica weapon on university property is prohibited unless authorized in advance by University Police.

If the University Police grant permission for the use of prop weapons in a student film, students are responsible for the hiring of any safety officers as advised by University Police. Any group wanting to use prop weapons on campus is required to complete an online form for University Police (UP) a minimum of two weeks prior to the event. If UP deems that a police presence is required on set, they must be paid by the requesting student. Requests for use of imitation/prop weapons or for further information may be found at the University Police website:

<https://www.northwestern.edu/up/your-safety/prohibition-of-weapons.html>

Campus Use Permitting:

- All requests must be received by NUPD no later than 14 days prior to the scheduled activity to receive consideration.
- Completion of the form will trigger a review and authorization process involving several campus administrators. If additional information is necessary, you will be contacted.
- Contact the Office of Risk Management to determine any additional liability, insurance, and risk management plan requirements.
- For questions, contact the University Deputy Chief of Police.

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

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

- Students **MUST** contact the local police department in the jurisdiction where you are shooting and comply with whatever restrictions or practices they require.

- Once permission from the local law enforcement agency is obtained, students must complete the required Risk Management Plan forms, advising that prop guns will be in use and follow any guidelines given by the Office of Risk Management.

#### Section 4.4.6 Accommodations for Students with Disabilities

Northwestern University and the RTVF department are committed to providing the most accessible learning environment possible for students with disabilities. Should you anticipate or experience disability-related barriers in the academic setting, please contact AccessibleNU to move forward with the university's established accommodation process (e: [accessiblenu@northwestern.edu](mailto:accessiblenu@northwestern.edu); p: 847-467-5530). Disability information, including academic accommodations, is confidential under the Family Educational Rights and Privacy Act.

#### Section 4.5 Louis Hall Studio Policies and Procedure

Louis Hall contains two production studios: 105 Sound Stage and 106 Studio.

106 Studio is the primary production studio, with an extensive lighting grid, dimmer system, a permanent apartment set with both a white and Chroma key green hard cyclorama with black curtains. Student groups are not allowed to reserve any Louis studio space after the Week #5 of any quarter, as their equipment access is limited to the first five weeks of each quarter.

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

##### Section 4.5.1 Access to Louis 105 Sound Stage and 106 Studio

No student is allowed to use either studio space without curricular or workshop-supervised training.

105 Sound Stage is used exclusively by SAI students OR students who are currently enrolled in SAI classes. All SAI students have access to Louis 105 and 109. Undergraduate students can use 105 and 109 if they are currently enrolled in a SAI class held in 105 or 109, OR if they have previously taken an SAI class held in 105 or 109.

Once a student has paid their \$100 refundable deposit to The Cage for access to a studio, Production Services staff will then grant the student access via the Wildcard reader on the door. In the case of an undergraduate student using 105

and/or 109, the student's Wildcard is activated after they have enrolled in an SAI course AND paid the \$100 refundable deposit with The Cage.

Students using the studios in Louis Hall are responsible for the security of the facility and its contents while they are using it. Students should not prop open doors and leave rooms unattended.

The building schedule is subject to change on a quarterly basis.

#### Section 4.5.2 Reserving Louis 105 Sound Stage and 106 Studio

The Louis Hall studios must be reserved using 25Live. This system is available both on- and off-campus online:

<https://25live.collegenet.com/pro/northwestern#!/home/dash>

Students are required to enter the purpose of their reservation request, along with the name of their project and associated class number, grant, or student group. Requests for either studio must meet at least one of the following conditions:

1. Reservation request is made by a student enrolled in a class;
2. Reservation request is made by an RTVF faculty or staff member; or
3. Reservation request is made by a student group advised by an RTVF faculty member.

Before a reservation request for the studios will be confirmed, the requesting student must have a studio deposit on file with the Production Equipment Specialist (see section 4.1). Wildcard access can take a few days, so please plan ahead!

Reservation requests for the studios can be made for the current academic quarter only and must be made a minimum of 2 business days (Monday-Friday) in advance to allow time for approval by Production Services staff. Reservation requests must not span outside of normal building hours and a single student (or student group) may not request to use the studio more than two consecutive days or more than 20 hours total per week. Student groups are not allowed to reserve any Louis studio space after the Week #5 of any quarter, as their equipment access is limited to the first five weeks of each quarter.

Student co-curricular groups and independent MAG projects are only guaranteed reservations for these facilities during the first five weeks of a quarter, as with equipment access. MAG projects being completed as coursework in an RTVF class may use these facilities at any time under supervision of the course instructor.

#### Section 4.5.3 Louis 105/109 Sound Stage Policies and Procedures

Smoking, smoke guns, fog machines, or any prop that emits exhaust are strictly prohibited in Louis Hall, including the 105 Sound Stage.

Firearms and/or pyrotechnics of any kind are strictly prohibited throughout Louis Hall, including the 105 Sound Stage.

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

The floor of the Sound Stage is made of natural hardwood. Dragging equipment along the floor will cause significant damage, so please use caution when moving heavy objects.

Similarly, the walls are treated with acoustic panels that are easily damaged. Under no circumstances are any signs, notices, or equipment to be mounted to the walls in Louis 109 or 105.

**Any damage will be attributed to the responsible party, aka the student who reserved the space.**

#### Section 4.5.3 Louis 105 Sound Stage Equipment

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

Missing equipment, along with photographic documentation (if possible) should be reported as soon as it is noticed to the Manager of Production Services. Damage, loss, or theft of any equipment in the Sound Stage will result in the revocation of a student's studio deposit, equipment deposit, and additional fines for replacement of any damaged/missing equipment (See Section 4.1).

#### Section 4.5.3 Louis 106 Studio Policies and Procedures

Any scenery constructed must be entirely removed from the studio and Louis Hall premises and/or properly disposed of at the end of the production reservation period. No Cage gear, personal equipment, props, costumes, or other property of a student production may be stored in Louis Hall overnight, before the approved start or after the approved end of a reservation for any shoot.

Under no circumstances should any scenery, props, or other materials block either studio door or the doors leading to the loading dock.

Furthermore, the fire alarm and fire extinguisher on the north wall of each studio must never be blocked.



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

Real firearms and/or pyrotechnics of any kind are strictly prohibited in Louis Hall, including the studio spaces. Projects using replica and toy weapons as props MUST follow and receive permission according to the guidelines laid forth in Section 12.1 of this handbook.

The walls and floor of the cyclorama in 106 Studio may be painted with permission from the Production Equipment Specialist with flat latex paint only. If any part of the wall or floor is painted, it must be repainted to flat white at the end of production. The only approved stage paint is Ace Hardware Royal Flat Latex, Ultra White # 1965003, available at Lemoi Ace Hardware on Davis Street in Evanston.

NEVER walk on the curved section of the cyclorama! It will break and the responsible party (the student who made the room reservation) will be responsible for any damage to the space.

You may be liable for damage and your \$100 Studio/Soundstage deposit may be revoked for violating any of the above policies.

#### Section 4.5.4 Louis 106 Studio Lighting Grid/Control Board

Student may not move lights in the lighting grid in 106 Studio under any circumstances. We do not train students or allow students to use the scissor lift.

Altering lights in grid from the floor, or using the lightboard controls, also requires proper curricular or workshop training.

Students should contact the Production Equipment Specialist with any questions regarding the lighting grid and control board.

#### Section 4.5.5 Priority of Access to Louis 105 Sound Stage and 106 Studio

RTVF Faculty and Teaching Assistant use of 105 Sound Stage and 106 Studio has priority over any reservations or usage. Faculty will make every effort to schedule reservations in advance. SoCIT staff will notify the student (or student group) of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

Non-instructional use of the 105 Sound Stage is based on the following priority system:

**First Priority:** During regular academic quarters, SAI students and current undergraduate students in SAI classes doing work for their production courses have priority over all other non-instructional reservations.



**Second Priority:** On Saturdays, WNUR may use the space for live broadcasts and/or recordings.

Non-instructional use of the 106 Studio is based on the following priority system:

**First Priority:** If a professor/instructor/TA needs to utilize the studio for instructional use/workshops that is outside of their class or lab time, they have priority to the space.

**Second Priority:** Current students in the RTVF program that are using the studio for curricular work.

**Third Priority:** Approved co-curricular groups in RTVF during the first 5 weeks of any quarter.

## Section 5: Classroom and Lab Rules and Regulations

### Section 5.1 Overview and Technical Support

Several classrooms in Louis Hall, Frances Searle, Abbott Hall, and Annie May Swift Hall are available to RTVF students for meetings, screenings, auditions, and rehearsals. In general, use of RTVF facilities in Louis Hall, Abbott Hall, and Annie May Swift Hall is restricted to events related to projects for RTVF classes and departmentally sponsored student groups.

Building hours are updated quarterly. Generally, registered students have 24/7 access with WildCard key access to Louis.

Individual classroom, studio, Sound Stage, screening, and computer lab spaces within Louis and AMS may require additional permissions for access (e.g. specific class enrollment, studio/Sound Stage deposit fee paid, faculty/staff access only).

Access is limited over quarter break and summer sessions. RTVF and/or SoCIT staff will update students about any special building or lab closings.

No film shoots can occur in Annie May Swift.

#### Technical Support

If there is a problem with ANY tech equipment in any RTVF space, please put in a ticket with SoCIT using this link:

<https://rb.gy/mn2eg>

or use:



Privileges to use any lab or studio space are dependent on an active equipment deposit (see Section 4.1). Failure to follow the policies for any RTVF-managed space will result in the revocation of any applicable deposit(s).

### Section 5.2 Louis Hall Classroom Policies and Procedures

Louis Hall has one seminar-style classroom and one 60-seat screening room that are available for students in the Department of Radio/Television/Film. Reservation requests for both rooms must be made through 25Live.

Reservation requests for spaces in Louis Hall must be placed into the 25Live system a minimum of 24 hours in advance of the event start time.

For Louis 106 Studio space rules and regulations, see Section 4.5. Reservation requests must be made for times during regular building hours for Louis Hall. Louis Hall is closed on all university holidays. Please refer to the separate SAI handbook for SoundTank hours and availability.

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

#### Section 5.2.1 Louis 118 Classroom/Lab

Louis 118 is a seminar-style classroom with flexible furniture that can hold a maximum of 25 people. The space includes a DVD/Blu-Ray player, projector and screen, as well as laptop hookup.

At the conclusion of any event in Louis 118, the furniture must be moved back to its original position for the next reservation or class.

No food or drink is allowed in Louis 118 at any time. There are no exceptions to this rule!

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

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

When this space is not reserved or in use for classes, it serves as a general-purpose computer lab for curricular work on a first come/first served basis.

#### Section 5.2.2 Louis 119 Auditorium

Louis 119 is an auditorium-style tiered row screening room that has a maximum capacity of 60 people. The space includes a DVD/Blu-Ray player, projector and screen, as well as laptop hookup.

General use of Louis 119 is available to students in the RTVF department. For events that require use of any equipment located in the rear projection booth, students must contact the Production Equipment Specialist or Manager of Production Services to arrange for access to the projection booth, training as a projectionist, or to get a list of trained projectionists who are allowed to use the advanced projection equipment. Depending on the time of the event, a student may need to place a key deposit in order to gain access to the projection booth.

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

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

### Section 5.3 Annie May Swift Hall Policies and Procedures

RTVF manages three spaces in Annie May Swift Hall: a 25-seat seminar room (Room 109), a 12-seat seminar room (Room 219) and a 120-seat auditorium-style projection theater (the Peggy Dow Helmerich Auditorium or “Helmerich Auditorium”). In limited circumstances, student groups may seek to reserve Helmerich Auditorium.

#### Section 5.3.1 Reserving Space in Annie May Swift Hall

Students seeking to reserve Helmerich Auditorium should make a reservation through the 25 Live Reservation System:

<https://25live.collegenet.com/pro/northwestern#!/home/dash>

The RTVF department maintains the following list of rules and procedures for using RTVF space in Annie May Swift Hall. Please attend to the important instructions below:

- A. Acceptance, revision, or rejection of reservations for the AMS Helmerich Auditorium will be made by the RTVF Business Administrator in consultation with the Department Chair/Associate Chair.
- B. Reservation of the Helmerich Auditorium requires payment of the appropriate reservation fee via 25Live, especially when a projectionist is required and when students and student groups won't have a faculty member present during their event.
- C. The time requested for all reservations must include enough time for all deliveries and setup, as well as cleanup after the event. AMS rooms are frequently used for different purposes; often, there is more than one event per day. AMS rooms cannot be used to store equipment for a future event (or from a past event) while another event is being held in the room. Deliveries and pickups that occur outside the reserved time for an event or in the absence of the designated responsible person are subject to refusal by the Radio/Television/Film Department.
- D. All rooms in AMS are locked and require Wildcard access. If someone without a Wildcard will require access to the room you are reserving or if

you will need access to the building over the weekend, please email one of the RTVF Business Administrators.

- E. We recommend that you familiarize yourself with all tech and equipment (e.g. podium DVD/Blu-Ray deck, Crestron screen/light controller) in the room ahead of your event to ensure smooth function. One-page instruction guides are provided on the podium.
- F. Any group using the Helmerich Auditorium must exercise care for the room and its furnishings. Any damage to a room found during the course of a group's event will be charged to that group.
- G. Only trained, department-approved projectionists are allowed in the Helmerich Auditorium A/V booth. Primary lighting can be controlled outside of the booth. If your event requires the use of the A/V equipment, a projectionist must be requested. No exceptions.
- H. The tables in AMS 109 and 219 are arranged in a large rectangle and are electronically wired to the floor. NO ONE may reconfigure or move these tables, as damage to wiring will occur! Any damage that occurs will be billed to the reserving department or organization.
- I. For any catered event where food and beverages will be provided for AMS 109 or 219, trash must be disposed of in the large bins located in the hallways of each floor. If a larger trash bin is needed, please dump your trash in the barrel located on the ground floor near the exit/entrance. Please ensure that all garbage is properly disposed of to avoid charges.
- J. Food, beverages, catering equipment, and all other items belonging to an organization and/or group must be removed from the room at the end of the event to avoid cleaning charges. Please note that there is no freezer or refrigerator available for storing food items or ice.
- K. Food and drink are not allowed in Helmerich Auditorium. No exceptions.
- L. Please make sure to close the door to the room after your event so that the door can lock and remain secure after you leave.
- M. Under no circumstances can AMS facilities be used for film production purposes (shooting location, audition rooms, etc.).

**Priority for reservations will be as follows:**

1. RTVF Department meetings and other department functions
2. School of Communication functions
3. Northwestern University administration/Alumnae Board functions

4. Other Northwestern University departments
5. Student and student groups

#### Section 5.3.2 Annie May Swift 109 and 219 Technology

AMS 109 and 219 contain a high-definition 65" plasma monitor for presentations and screenings. They also have a laptop HDMI connection for use with TV, DVD/BluRay, and camera for remote lectures. Please note that AMS 109 and 219 do not have resident computers.

#### Section 5.3.3 Annie May Swift Helmerich Auditorium Technology

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

### **Section 5.4 Abbott Hall Policies and Procedures**

Abbott Hall located at 710 N Lake Shore Dr, Chicago, IL 60611 hosts RTVF and SAI classes.

Inside Abbott Hall is the Wirtz Center Chicago, which has 7 rooms that students may reserve using [25Live](#) if they are enrolled in a class in those spaces.

104 – Seminar Room – In this room you will find video conferencing equipment

106 – Design Studio – In this room there is a television, soundbar, and computer hookup

203 – Wirtz Theater – This performance black box theater has a projector, surround sound, and tech booth. It has seating for 100 people.

206 – Flexible Space – In this room there is a projector, screen, stereo sound, and video conferencing equipment. It has seating for 50 people.

210 – Small Black Box North – small black box theater

212 – Small Black Box South – small black box theater

214 – Computer Lab – There are 12 computer stations with tablets in this space.

## Section 5.5 Fisk Hall Policies and Procedures

Fisk Hall, room B-1 (the “Fisk Lab”) contains the undergraduate computer lab for the department of Radio/TV/Film. This lab, with 10 Mac Pro workstations, 6 standalone monitors for laptop hookups, and 1 instructor station, is both used for classes in the department and is available outside of regular class times for use by RTVF students for post-production work on RTVF class projects.

The Fisk Lab is open varying hours depending on the quarter and classes offered by the RTVF department each quarter. Students will be updated quarterly general access. The Fisk Lab is not available for reservation outside of RTVF classes. All times the lab is open and not in use by RTVF courses are reserved for students working on post-production projects. Students may not use open seats in the lab while a class is in session; only students enrolled in the current course are allowed in the Fisk Lab during the class session. Students are only allowed to work on projects for classes or approved student group projects. The Fisk Lab is not to be used for outside projects.

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

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

<https://rb.gy/mn2eg>

or use:



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

## **Section 6: Adobe Post-Production Software Licensing**

The School of Communications purchases licenses for Adobe Creative Cloud, including Adobe Premiere Pro editing software to provide to all RTVF majors and to non-majors enrolled in production classes, beginning with RTVF 190. Licenses for majors are automatically renewed; non-majors will be provided with licenses only when enrolled in RTVF production courses.

Contact your production class professor if you are having licensing issues at quarter start.



## Section 7: Post-Production Rules and Regulations

Lab multi-use post-production facilities in the School of Communication include: the undergraduate computer lab in Fisk B-1; the multiuse classroom and computer lab in Louis 118; the Louis 105 Sound Stage and recording space, including Foley pit, ADR (Automated Dialog Replacement) and isolation room; and the Frances Searle Sound Tank classroom and computer lab.

Louis Hall has several 2<sup>nd</sup> floor individual use post-production suites, divided into: standard post-production for editing, sound mixing and interactive media projects; specialty image post- production suites for color correction; and specialty audio post-production suites for mixing, voice and ADR recording.

### Section 7.1 Louis Hall Post-Production Policies and Procedures

Post-production suites on the second floor of Louis can be reserved before use by enrolled RTVF majors and those students currently enrolled in any RTVF class. Priority access is ALWAYS given to those who have made reservations!

Requests to reserve post-production suites must be made through Northwestern's 25Live system to guarantee access:

<https://25live.collegenet.com/pro/northwestern#!/home/search/location/list>

Post-production suites may be reserved for any time of day (24/7) during the normal academic year but reservations must be placed into the system at least 24 hours in advance of the requested start time.

Internal hard drive media storage in all Louis Hall post-production suites is shared among all users of the room.

Students are prohibited from erasing any media (except media belonging to them) from any media storage in any edit suite.

Storing media on shared media storage drives is AT YOUR OWN RISK! The RTVF department always recommends that you have multiple copies of your project media stored in multiple locations.

The shared media storage in all Louis Hall post-production facilities will be erased during each term break, the week after finals. Signs will be posted throughout Louis Hall prior to the date of erasure with detailed information regarding the wiping of the storage arrays. Again, don't have the only copy of any media project stored on a Louis suite shared drive!

The wiring between the workstations and video decks, monitors, and other peripherals in the post-production suites is specifically designed to support the

post-production curriculum in the department of Radio/TV/Film. Students are strictly prohibited from changing any wiring and adding, removing, or modifying any parts or peripherals from a post-production suite.

Any student who makes a change to the wiring or equipment in an edit suite will lose any applicable deposit(s) and/or privileges to use any post-production facility in the School of Communication.

Any questions regarding the wiring, workflow, or connectivity in any edit suite should be directed to your course instructor or faculty project sponsor first. If problems persist, you should place a ticket with SoCIT.

No food or drinks are allowed at any time in Louis Hall post-production suites. Students who violate this policy will lose any applicable deposit(s) and/or privileges to use any post-production facility in the School of Communication.

## Section 7.2 Louis Hall Small Post-Production Suites Policies and Procedures

Louis Hall contains five small (2-3 person) post-production suites: rooms 207, 208, 209, 218 and 219.

These rooms contain Mac Pro workstations with 1 shared media storage device, dual computer monitors, a high-definition color-critical check monitor, and high-fidelity stereo speakers. The Mac Pro workstations are equipped with a variety of constantly updated software including the complete Adobe Creative Suite (Master Collection), Blackmagic, Pro Tools, Unity, Visual Studio, et al.

Faculty members always have first priority for room access. ALL reservations are subject to modification or cancellation by Production Services staff should a curricular need arise. Production Services staff will notify the student of any modifications or cancellation of their reservation due to a priority conflict via email as far in advance as possible.

## Section 7.3 Louis Hall Specialty Video Edit Suites Policies and Procedures

Louis Hall contains specialized video editing suites which are detailed below. Rooms 214 and 215 are designed for color correction and finishing of videos. Rooms 231, 232 and 233 are equipped with a 5.1 surround sound system for final mixing.

Louis 214 and 215 are designed for broadcast-quality color correction and contain Mac Pro workstations with shared media drives, dual 24- inch computer monitors, and high-fidelity stereo speakers. The Mac Pro workstations are equipped with Adobe Creative Suite (Master Collection), ProTools, Black Magic converter, et al.

Louis 231, 232 and 233 contains a Mac Studio workstation with shared media storage, a computer monitor, and high-fidelity 5.1 surround sound speakers. These suites are specifically designed for final viewing of films within the nonlinear editor while listening to the completed 5.1 surround sound mix with several other people. Louis 231 is the largest edit suite and has a maximum capacity of 10 people.

## Section 7.4 Louis Hall Specialty Audio Edit Suites Policies and Procedures

Louis Hall contains three 2<sup>nd</sup> floor post-production suites that are specifically designed to support the creation and editing of audio mixes for films. These specialized rooms include Louis 231, 232 and 233, which are both designed to support a maximum of 10 people and 5.1 surround sound, and Louis 220, which is designed to support a maximum of three people and stereo sound.

All audio editing suites contain Mac Studio workstations. Each workstation is equipped with ProTools software and Adobe Creative Suite.

Reservations for the audio editing suites are determined on the same priority basis as the specialty video edit suites (see Section 7.1).

Additionally, on the first floor, Louis Hall contains a musical recording, Foley, and mixing stage, with an adjacent post-production audio editing and mixing suite (Louis 105/109), designated primarily for use of the MA Sound Arts and Industries program and its students.

Non-SAI Policy for use of Louis 105/109:

- Louis 105/109 can be reserved by a non-SAI student if the student has completed either SAI 501 Intro to Sound Production or SAI 401 Production Advanced Sound Production. Upon successful completion of either of these classes the students can request continuing access on a per-quarter basis to Louis 105 and/or 109. To receive access the student must email their access request to [sound@northwestern.edu](mailto:sound@northwestern.edu), be enrolled in Northwestern classes and have an active studio deposit on file.
  - If it has been over a year since the student has used the studio, they must schedule a meeting with SAI production faculty for a studio use review and studio updates before requesting access.
- A list of non-SAI students with approved access to Louis 105 and 109 will be shared with SoCIT staff at the start of the quarter or as access is granted.

- If a student is currently enrolled in a Sound Arts and Industries class that uses Louis 105 and/or 109 for class instruction and has an active studio deposit on file, they will have access to Louis 105 and/or 109 for the duration of quarter they are enrolled in the class.
- If a non-SAI student is not eligible to reserve Louis 105 or 109 and still wishes to use these spaces, they can opt to work with a SAI student who will serve as their studio engineer. Please contact [sound@northwestern.edu](mailto:sound@northwestern.edu) to post your opportunity. The request should include a project description, dates and times needed for studio reservation, scope of work for SAI student including hours and if the position is paid or unpaid.
- If a student is unable to reserve Louis 105 or 109 there are other campus options that may serve their purpose. There is a vocal booth in the mail library and reservations are available through this link by clicking on the Vocal Booth on the map:  
<https://www.library.northwestern.edu/visit/maps/university-library-level-1/>  
 The Mudd Library has a video production studio you that may also be an option:  
<https://www.library.northwestern.edu/libraries-collections/mudd-library/technology-spaces/video-production-studio.html>
- The MA in Sound Arts and Industries program has the right to deny any non-SAI studio/lab/conference room reservation requests based on programmatic or curricular needs.

## **Section 8: Curricular and Co-Curricular Project Policies**

### **Section 8.1 Curricular Projects**

Curricular projects are all tied to a specific course. These include everything from introductory film projects shot in RTVF 190 Media Construction to larger course projects which receive additional funding from the department. Current examples of department-funded curricular projects are the Advanced Directing Sequence (aka “Senior Directing,” for which students apply in late winter/spring of their penultimate year at Northwestern), the Pritzker Pucker Studio Lab for the Promotion of Mental Health via Cinematic Arts, and the Advanced Sitcom Sequence. The primary point of contact for curricular projects will always be the course instructor.

### **Section 8.2 Co-Curricular Projects: Media Arts Grants and Student Groups**

Co-curricular projects are those that are funded by a departmental grant or through a departmentally recognized student group. Co-curricular projects have third-level priority for equipment checkouts and room reservations and must shoot their projects in the first five weeks of the quarter. (See Section 4.2.10). The primary point of contact for co-curricular projects is the faculty advisor to the project or student group.

#### **Section 8.2.1 Media Arts Grants (“MAG”)**

The Media Arts Grant (or MAG) is an SOC funding system administered through the Department of Radio/Television/Film to support student-driven filmmaking experiences. Media Arts Grants provide faculty mentorship, funding and equipment checkout (aka Cage access) for RTVF undergraduates developing individual, original media projects in any recorded/moving image medium. Proposals are assessed, and grants awarded, by a committee of faculty and students. To learn more about MAG, please review Section 11 on Financials and visit the FAQ here:

<https://communication.northwestern.edu/academics/radio-television-film/current-students/media-arts-grant/>

Note: MAG winners are welcome to produce their projects within the context of an appropriate class (with the instructor’s approval), in which case they can shoot for two weekends any time during the quarter. Students may not receive independent study credit for a MAG. Otherwise, all rules regarding co-curricular projects apply.

### Section 8.2.2 Student Groups

Each fall, the RTVF Department issues a call for proposals from student groups seeking departmental recognition and funding. These proposals are reviewed by a faculty committee and evaluated based on the clarity of the proposal as well as the group's administrative health, financial standing, and ability to contribute to the student experience.

Groups selected for departmental recognition ("Student Groups") may help produce student projects which will be subject to all general production policies, co-curricular project policies, and those specific to Student Groups laid out in Section 8.2.4. Student Group projects have varied access to equipment and facilities depending on the level of departmental recognition they receive. Please check with the faculty advisor for your Student Group for current information.

Information about currently recognized RTVF student groups can be found at: <https://communication.northwestern.edu/academics/radio-television-film/undergraduate-programs/student-experience.html>

### Section 8.2.3 Co-Curricular Project Safety and Scheduling Conflict Policies

Student group leaders, MAG recipients and students receiving grants from Student Groups are responsible for not over-extending members of their crews, and for ensuring that all crew members have adequate time while in production to complete assignments. The following safety and scheduling conflict policies are specific to co-curricular productions and are in addition to the rules laid out in Section 4.4 On Set Safety/Scheduling Policies for Student Productions:

- 1) Any student who misses class assignments or deadlines due to co-curricular project participation may be required to meet with the Production Area Head and, depending on the severity of the delinquency, could be required to cease all co-curricular participation for the remainder of the quarter.
- 2) Failure on the part of a Student Group's leadership to enforce departmental policies on their group's productions may result in loss of department funding, access to facilities and equipment privileges for the following quarter and may jeopardize future department recognition for that group.

### Section 8.2.4 Additional Student Group Policies

One thing that makes Northwestern and RTVF unique among undergraduate film programs is the vast number and variety of co-curricular student organizations that produce media projects. The faculty support and believe in this system which promotes entrepreneurship, allows students to develop working relationships

with each other that often last long after graduation, and helps students create innovative, timely independent work. We also hear that it's fun.

In order to protect this unique ecosystem, however, Student Groups **MUST** adhere to all relevant production rules and policies already mentioned in this handbook, as well as the following:

- 1) All Student Group websites and literature should reflect current RTVF procedures.
- 2) The leaders of all Student Groups are required to check in and meet with the group's faculty advisor at a minimum of once per quarter. Failure to meet regularly with the faculty advisor may result in the loss of departmental funding and Cage access for the group. Student Group leaders are responsible for maintaining regular contact and communication with your advisor!
- 3) All Student Group-sponsored projects are defined as co-curricular activities. Accordingly, students are not eligible for independent study credit for any work done on a Student Group project.

## **Section 9: Independent Study Policy**

The Department of Radio/Television/Film only offers 399 and 499 independent studies in media production in very limited circumstances. 399/499 independent studies are available, by petition, to juniors, seniors, and graduate students who have a B average or better. As the title implies, such work involves the independent investigation of topics not normally covered by the curriculum of the department. Independent studies must involve careful faculty supervision. If a student proposes an independent study for a production project that could be produced in a regularly offered course, the student will be advised to take that course.

**Cage equipment is not available for any independent study projects.**

Students should visit the Office of Undergraduate Programs & Advising website for more information on how to petition for an independent study and follow up with their academic advisor:

[https://advising.soc.northwestern.edu/policies\\_procedures/independent-studies/](https://advising.soc.northwestern.edu/policies_procedures/independent-studies/)



## **Section 10: Travel Policy**

### **Section 10.1 Traveling with Equipment Policies and Best Practices**

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

### **Section 10.2 Domestic Travel with Production Equipment**

Domestic travel with production equipment requires no advance permission if the travel occurs within a regular checkout period.

If a student needs to travel domestically with Cage equipment for longer than two days, the faculty member for the course and the student need to contact the Production Equipment Specialist a minimum of two weeks in advance of the date of departure to notify them of any travel plans and the equipment needed.

Students remain responsible for all damage to equipment, including any damage that may occur as a result of transport.

### **Section 10.3 International Travel with Production Equipment**

International travel with production equipment always requires advanced permission from an RTVF production faculty member.

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

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

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

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

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

It is highly recommended that all production equipment be taken as carry-on luggage to all flights. Students are responsible for all damage to equipment, including damage, loss, or theft that may occur as a result of transport.

Furthermore, if equipment is shipped via a common carrier for any purpose, students are required to purchase, at their own expense, insurance from the carrier for the value of the equipment being transported, and the student remains liable for any damage that occurs in transport. SoC staff will offer training on proper packaging of equipment for transport with sufficient notice of travel.

## Section 11: Financials

### Section 11.1 Awards and Grants

Any student who receives a financial production award must adhere to the following NU financial policies. Failure to follow the rules outlined for financial production award spending could lose their applicable deposit card and privileges to use equipment or facilities. Depending on the severity of the violation, additional penalties could be imposed, including: forfeiture of unspent grant funds, denial of application for additional production awards and/or a class registration hold until the problem is resolved.

Please visit the [Sharepoint Site for RTVF Student Productions](#) for forms and policy guides.

Please email the [RTVF Financial Assistant](#) for any questions not covered below:

1. The student (or students) who won the award and is listed on the grant application is the responsible party for all financial transactions and MUST be the recipient of the Fellowship funding. Normally, this is only one person, the director, but sometimes a director and an additional producer will both be listed as grant recipients, and in that case both are responsible parties. However, the fellowship funding will only be remitted to the Director. No other students are formally recognized by the department for the purposes of financial transactions.
2. Accepting the Award means you agree to comply with all NU Financial policies/procedures and restrictions. Awardees must commit to appropriately representing Northwestern University during the course of their production, and also to providing the requested information as outlined in this document and will adhere to all deadlines
3. Award winners must submit a final budget due by end of 10th week of Spring quarter 2026, and upload their finished film to an RTVF provided Sharepoint link, by end of 10th week of Spring quarter 2026.
4. If all paperwork is submitted on time, fellowship funding will be paid out as a direct deposit to the bank account students have on file with myHR on Tuesday, September 30th, 2025. It is the students' responsibility to complete paperwork, as well as set up direct deposit and complete their I-9 directly with HR.
5. Although production grants are paid through the Payroll Office, most students will not have taxes withheld or wages reported on Form W-2 at

the end of the year. The grant or portions of it, however, may still be taxable income. Generally, you must report to the IRS all amounts paid that are not used for qualified expenses (tuition, books, etc.). Please refer to IRS PUBLICATION 970. RTVF cannot offer tax advice to students.

### **International Students**

International students without a U.S. issued taxpayer identification number (ITIN or SSN) will have 14% federal taxes come from their payments; also, any students with a U.S. issued taxpayer identification number whose country does not have a U.S. TAX TREATY or are not eligible for the tax treaty will automatically have 14% federal taxes taken out of their grant.

### **Restricted Items:**

Fellowship funding cannot be used to purchase firearms, tobacco or alcohol.

### **Hiring:**

If you plan to use your grant to hire an actor, crew member, or otherwise to work on your production, you must make sure they are eligible to work in the United States. If you plan to pay a contract worker (not a vendor or a company) out of your grant awards, please consult with both Production Area Head first. If you plan to hire a SAG (Screen Actors Guild) actor, you must coordinate with the local SAG office in Chicago to ensure that your production is eligible.

Northwestern students, staff, and faculty may not be paid to work on student media project in any capacity. Members of the Northwestern community may freely donate their time and labor on student media projects, but any payment constitutes a conflict of interests. Only actors and crew members and technicians from outside the Northwestern community may be paid.

For SAG Student Film rules see <https://www.sagaftra.org/production-center/contract/817/getting-started>

SAG Chicago contact: <https://www.sagaftra.org/chicago>

### **Tax-Exemption:**

Northwestern University is sales tax exempt, except for food and lodging. [NU's Tax Exemption letter](#) can be presented to the vendor before purchasing consumable supplies and goods. Make sure to present the tax exemption letter upon purchase of any goods so that sales tax is not charged to you.

### Entertaining and Group Meals:

Northwestern-affiliated people are only allowed to “entertain” in very specific circumstances. Avoid bringing your cast or crew to a restaurant; instead, choose to purchase food at the grocery store, order take-out or have food delivered.

### Donations:

If a vendor chooses to donate goods to your project, please understand they are actually donating to Northwestern University. Since this has tax ramifications for both the donating party and Northwestern University, you should contact the RTVF department to determine if such donation of goods qualifies for a letter confirming a tax-deductible donation to a not-for-profit entity. Tax deductible letters can be obtained either from SOFO (for student group co-curricular projects) or from the RTVF department (for class or individual grant projects).

**Additionally, the donor must sign a Gift-In-Kind (or GIK) receipt form that can be obtained from RTVF financials along with required additional information about the donation and the project.** Some donors may also request a W9 form. Contact RTVF financials to procure the GIK receipt and directions for use.

NO donation to an outside crowd source funding campaign (e.g. Kickstarter, GoFundMe) is tax deductible. Additionally, students who have raised money through outside crowd funding platforms will be expected to pay taxes on these funds as personal income. However, donations to Northwestern’s Catalyzer crowdfunding platform go directly to the university, and therefore will not count as personal, taxable income for students. The Catalyzer program does come with strict rules as to how this donated money can be spent, making it less flexible than outside crowdfunding. Information about Catalyzer can be found here:

<https://giving.northwestern.edu/s/1479/282-giving/basic-page-nonav-campaign.aspx?sid=1479&gid=282&pgid=12694>

### CONTRACT SIGNING

All class instructors for curricular projects and faculty student groups advisors many countersign Risk Management Plans (RMPs) and attest to Screen Actors Guild (SAG) paperwork for projects made in their class or by the student group they advise.

Currently (as of Fall 2025), the ONLY official NU RTVF countersigners allowed for all other NU RTVF contracts (e.g. location, vendor and equipment contracts and riders) and city/state permits are:

MAG grant projects - Spencer Parsons [s-parsons@northwestern.edu](mailto:s-parsons@northwestern.edu)

Senior Advanced Directing - Kyle Henry (Production Area Head) [kyle-henry@northwestern.edu](mailto:kyle-henry@northwestern.edu)

MFA Doc or Writing - Shannon Pritchard (RTVF Business Administrator) [shannon.pritchard@northwestern.edu](mailto:shannon.pritchard@northwestern.edu)

Undergrad Curricular - Clayton Brown (Director of Undergraduate Services) [Clayton@northwestern.edu](mailto:Clayton@northwestern.edu)

Please email all contracts that need to be countersigned to the proper countersigner above AT LEAST 4 business days (Mon-Fri) before they are needed back to you. YOU are responsible for uploading all finished countersigned contracts back from countersigner to the "Upload Countersigned Contracts" folder in the "Documents" section of this portal:

<https://nuwildcat.sharepoint.com/sites/SOC-RTVF-Student-Budget>

### CONTRACT NAMING CONVENTION

Please name all final countersigned contract files with this naming convention:

“[Production Name]\_[Responsible Student/Director]\_[Type of Contract]”.

So, for example, if I was getting a location rental of an AirBnB on Sherwin Ave and the name of your film was “Test”, my file name would be:

“Test\_KyleHenry\_LocationAgreementSherwin\_2024”

Using this standard naming convention will allow us to track all of your contracts in case of an emergency. Contracts **MUST** be uploaded to the portal to be considered valid. **DO NOT** store the only copy of a countersigned contract only on your personal computer!

## **Section 12: Insurance and Liability**

### Section 12.1 Office of Risk Management and Insurance Rules

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

Students must review the Student Film Insurance Policy and understand the terms and conditions of the insurance coverages offered by Northwestern.

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

Student film projects on Northwestern property using Northwestern equipment do not require additional insurance from the Office of Risk Management. Students are, however, responsible for the full value of any losses and the deductibles as the losses and deductibles apply to those losses. Some projects, particularly those that involve prop weapons, will require advance notification and permits from the Northwestern Police Department. Please see Section 4 of this Handbook for more details.

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

When a student places an equipment deposit, they acknowledge that they have read, understood, and agreed to abide by all the rules outlined in this Handbook and will be responsible for the full value of any losses and the deductibles as the losses and deductibles apply. The acknowledgement includes a clause that "all members" of any assigned group of students for a production assignment will all be considered liable for any and all losses or damage to equipment, property, and liability exposures. In the event of a loss, the Associate Dean's Office of the School of Communication will hold student grades and/or graduation records until

the accounts are settled with the Production Services department and/or the Office of Risk Management.

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

Payment or a payment schedule for losses must be arranged with the Production Equipment Specialist or the Office of Risk Management. For a detailed list of claims that are not covered by Northwestern's property insurance, please refer to the Student Film Insurance Policy on the Office of Risk Management's website at <http://www.northwestern.edu/risk>.

### Section 12. 2 RTVF Department Exclusions

Items and activities not permitted for RTVF student productions:

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



## Section 13: Releases, Contracts and Permits

If a student is working on a project that involves interviewing human subjects, actors, or filming locations in a municipal area, a student will need release forms for the people/actors and/or permits for the use of an area or building location. Additionally, if they are renting equipment from a vendor, renting a location, or working with any non-NU actors/crew members, they will also need to fill out an actor/crew contract, even if no payment is made for services.

The forms that follow should be filled out by student directors/producers, then signed by non-NU actors/crew members, interview subjects, location owners and/or equipment rental houses. Then, these contracts **MUST** be countersigned by the appropriate approved RTVF contract signer (see CONTRACT SIGNING on p 44).

Student director/producers **MUST** retain copies of the final countersigned contracts as part of their files **AND** upload them to the appropriate folder in the Contract Portal. If an insurance claim is ever made against a production by a non-NU actor/crew member, subject, vendor, location owner, or equipment renter, the Office of Risk Management will need to see copies of these forms to honor a claim.

**EVEN IF** you are not paying a subject, actor or vendor, you must have these forms signed, filling out \$0 for *"agreed price for engagement."*

Additionally, Screen Actor's Guild (SAG) and American Federation of Television and Radio Artists (AFTRA) actors will require you work with their union offices to sign a "student film" agreement. Please reach out directly to SAG and fill out all required paperwork at least 4-6 weeks before production start date. See: <https://www.sagaftra.org/production-center/contract/817/getting-started>

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

For the City of Evanston, information regarding permits and the required media production guidelines are available through the City of Evanston website: <https://www.cityofevanston.org/residents/permits-licenses/film-movie-photo-shoot-permit>

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

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

## PERSONAL RELEASE

Use this release for working with human documentary subjects or fiction film actors, whether or not they are paid compensation. IF PAID, then additionally, you must follow all rules under Section 11: Financials.

This sample Personal Release form is for example purposes only and students should check with any applicable municipalities or unions for specific required release language.

## Personal Release Form

Participant Name: \_\_\_\_\_ Filmmaker Name: \_\_\_\_\_

Program Title: \_\_\_\_\_ Production Dates: \_\_\_\_\_

Location(s): \_\_\_\_\_

In consideration of my appearance in the above program, I hereby authorize

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

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

\_\_\_\_\_ I agree to indemnify and hold harmless from and against all claims, losses, expenses and liabilities of every kind including reasonable attorney's fees arising out of the inaccuracy or breach of any provision of this Agreement. I expressly release Northwestern University, its trustees, offices, agents, employees, and those acting under its authority and and (Filmmaker) \_\_\_\_\_ from any and all claims arising out of the use of the program.

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

Participant (sign): \_\_\_\_\_ Date: \_\_\_\_\_ Address: \_\_\_\_\_

Phone Number: \_\_\_\_\_

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

Parent/Guardian (sign): \_\_\_\_\_ Date: \_\_\_\_\_

## LOCATION CONTRACT + RIDER

Use this contract for filming at off-campus locations, whether or not the location owner is compensated. IF OWNER IS PAID, then additionally, you must follow all rules under Section 11: Financials.

The undersigned Artist/Vendor(s) and Purchaser (Northwestern University) agree to the following terms and conditions for the engagement herein described below:

<b>SPONSORING STUDENT ORGANIZATION OR GROUP:</b>		
Student Contact Name:		
Student Contact Email:		
Student Contact Phone:		
<b>PURCHASER:</b>	NORTHWESTERN UNIVERSITY	
<b>EVENT DETAILS</b>		
Date of Event:		Name of Event:
Location Of Event:		
Description of Services:		
Artist/Vendor Name (under which they operate):		
Official contact:		
Email:	Phone:	
Time of Arrival:		Length of Performance:
Agreed price for engagement:		
Check payable to:		
Mail to:		
<b>Advisor Name and Contact Information:</b>		
<b>Advisor Signature:</b>		
I understand that this payment does not have any benefit or tax deductions and that the payment of these is my responsibility.		<input type="checkbox"/> Payee is a current Northwestern Student <input type="checkbox"/> Payee is currently on Northwestern's payroll
<b>Agreed by:</b>	<b>Agreed by:</b>	
(Artist/Vendor or Authorized signature)	(Official Northwestern Representative signature)	
Print Name:	Print Name:	
Date:	Date:	

## NORTHWESTERN UNIVERSITY FILM LOCATION AGREEMENT RIDER

In the event of any conflict, inconsistency or incongruity between the provisions of the NORTHWESTERN UNIVERSITY FILM LOCATION AGREEMENT RIDER and the provisions of any related contract, the provisions of the NORTHWESTERN UNIVERSITY FILM LOCATION AGREEMENT RIDER shall, in all respects, govern and control.

This Agreement is between \_\_\_\_\_, herein after referred as "OWNER" and NORTHWESTERN UNIVERSITY, hereinafter referred to as "PRODUCER".

1. **DEFINITIONS:** The term NORTHWESTERN UNIVERSITY as used in this AGREEMENT means NORTHWESTERN UNIVERSITY and all of its officers, employees, and agents, and students.
2. **ACCESS:** For the period specified in this AGREEMENT, the OWNER hereby grants the PRODUCER and their designated agents and students, permission to enter and use the OWNER'S Property and contents at the location stated in this AGREEMENT, including without limitation all interior and exterior areas, building and other structures of the Property and any identifying features associated therewith or which appear in, or about the Property for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography, /or recording sound) said Property in connection with the production, extension, reshooting, exhibition, advertising and publicity of the entitled film.
3. **EQUIPMENT:** The OWNER will grant permission for the PRODUCER to access the Property with equipment and personnel for the purpose of filming, recording and photography. Producers may place all necessary equipment on the Property and agree to remove same after completion of work.
4. **SET AND STRUCTURE:** PRODUCER shall have permission to erect any set and structure agreed and approved by OWNER. The Producer will agree to remove all set and structure upon completion of work.
5. **PROPERTY CONDITIONS:** The PRODUCER agrees to leave Property in as good order and condition as it was immediately prior to any use of property pursuant to this AGREEMENT, and to pay for any physical damage, reasonable wear and tear excepted, that may occur through the use of said property by the PRODUCER. The PRODUCER will use reasonable care to prevent damage to said Property, and will indemnify the OWNER, and all other parties lawfully in possession, of said Property, and hold each of them harmless from any claims and demands of any person or persons arising out of or based upon personal injuries, death or property damage suffered by such person or persons resulting directly from any act of negligence on PRODUCERS' part in connection with PRODUCERS' use of the Property.
6. **INDEMNITY:** The OWNER agrees to indemnify and hold harmless NORTHWESTERN UNIVERSITY its trustees, officers, employees, and agents from and against any and all claims for loss, cost, injury, or damage to persons or property, including claims of employees or agents of the OWNER, arising out of or alleged to be due to activities conducted by the OWNER or its tenants, agents or guests on property of the OWNER. The OWNER further agrees to obtain adequate policy or policies of comprehensive property insurance sufficient to cover loss, cost, injury, or damage to persons.
7. **DEPOSITS AND METHOD OF PAYMENT:** No deposits or advance payments will be made prior to the completion of filming. Compensation shall be a University issued check after completion of service. Any cash payments are against NORTHWESTERN UNIVERSITY policy and will not be honored under any circumstances.
8. **ACTS OF GOD:** The PRODUCER shall not be liable or responsible for any failure to perform its obligation hereunder or for any loss or liability to OWNER(S), their agents, heirs, employees, guests or assignees caused by or arising as a result of an **Act of God** or any other circumstance or event beyond the reasonable control of the PRODUCER.
9. **RIGHTS** All physical embodiments of filming, recording and photography on the Property shall hereinafter be known as the "Materials. The OWNER grants to the PRODUCER all rights of every kind in and to the Materials including without limitation the right to exploit the Materials throughout the world, an unlimited number of times, in perpetuity in any and all media, now known or hereafter invented, and in connection with the film for advertising and promotional purposes in connection therewith and all rights, including copyright in the Materials shall be and remain vested in PRODUCER, and neither the OWNER, nor any tenant, nor other party now or hereafter having an interest in the Property, shall have any right of action against PRODUCER or any other party arising out of any use of said Materials whether or not such use is, or may be claimed to be, defamatory, untrue or censorable in nature.

The undersigned acknowledges that the PRODUCER are photographing and recording such scenes in express reliance upon the foregoing. The undersigned represents and warrants that the undersigned has all rights and authority to enter into this agreement and to grant the rights granted hereunder.

10. **USE OF PROPERTY** PRODUCERS are not obligated to actually use the Property or produce the Project or include the Materials in the Project for which it was shot or otherwise. PRODUCERS may at any time elect not to use the Property by giving the owner written notice of such election, in which case, neither party shall have any obligation hereunder.
11. **AGREEMENT AUTHORITY:** The person signing for the OWNER expressly warrants that she/he is the owner of the Property. NORTHWESTERN UNIVERSITY honors only AGREEMENTS signed by the [Provost](#) or his/her designee.
12. **INDEPENDENT CONTRACTOR:** It is specifically agreed that the OWNER and his/her representative or agent in fulfilling the terms and conditions of this agreement, are acting as independent contractors and not as agents or employees of the PRODUCER or NORTHWESTERN UNIVERSITY. It is further understood that the OWNER agrees to perform and discharge all obligations as an independent contractor under any and all laws, whether existing or in the future, in any way pertaining to the engagement hereunder, including but not limited to federal and state social security laws, employee compensation and unemployment insurance and contributions, income taxes, public liability insurance requirements.
13. **GOVERNING LAW:** The laws of the State of Illinois shall govern this AGREEMENT.
14. **ENTIRE AGREEMENT:** This AGREEMENT constitutes the entire AGREEMENT and understanding among the parties and supersedes all prior agreements, oral or written. Any change, amendment or other modification of this AGREEMENT must be in writing and signed by all parties to this Agreement in order to be effective. In the event of any conflict between the NORTHWESTERN UNIVERSITY rider and any other contract, rider or portion of the agreement, then the NORTHWESTERN UNIVERSITY rider will govern and control.
15. **PURCHASER SIGNATURE:** The representative(s) of NORTHWESTERN UNIVERSITY and/or OWNER in the signing of this contract warrants that she/he signs as a properly authorized representative and does not assume personal liability for meeting the terms of the contract.
16. **RETURN OF CONTRACT:** NORTHWESTERN UNIVERSITY/PRODUCER has signed this AGREEMENT and RIDER prior to signature by the OWNER. The action of returning said AGREEMENT and RIDER constitutes an offer by NORTHWESTERN UNIVERSITY/PRODUCER to enter into an agreement on the terms herein stated, but unless said AGREEMENT and RIDER signed by the OWNER and returned to NORTHWESTERN UNIVERSITY/PRODUCER on or before \_\_\_\_\_ this offer shall be automatically withdrawn without further notice, and this contract shall be completely null and void unless otherwise agreed to, in writing, by both parties.

Agreed By	
Northwestern University	Owner
Name _____	Name _____
Signature _____	Signature _____
Date _____	Date _____

## EQUIPMENT CONTRACT + RIDER

Use this contract for renting or borrowing any non-Northwestern owned equipment, whether or not the equipment owner is compensated. IF EQUIPMENT OWNER IS PAID, then additionally, you must follow all rules under Section 11: Financials.



The undersigned Artist/Vendor(s) and Purchaser (Northwestern University) agree to the following terms and conditions for the engagement herein described below:

<b>SPONSORING STUDENT ORGANIZATION OR GROUP:</b>		
Student Contact Name:		
Student Contact Email:		
Student Contact Phone:		
<b>PURCHASER:</b>	NORTHWESTERN UNIVERSITY	
<b>EVENT DETAILS</b>		
Date of Event:		Name of Event:
Location Of Event:		
Description of Services:		
Artist/Vendor Name (under which they operate):		
Official contact:		
Email:	Phone:	
Time of Arrival:		Length of Performance:
Agreed price for engagement:		
Check payable to:		
Mail to:		
<b>Advisor Name and Contact Information:</b>		
<b>Advisor Signature:</b>		
I understand that this payment does not have any benefit or tax deductions and that the payment of these is my responsibility.		<input type="checkbox"/> Payee is a current Northwestern Student <input type="checkbox"/> Payee is currently on Northwestern's payroll
<b>Agreed by:</b>	<b>Agreed by:</b>	
(Artist/Vendor or Authorized signature)	(Official Northwestern Representative signature)	
Print Name:	Print Name:	
Date:	Date:	

**NORTHWESTERN UNIVERSITY  
Film Equipment Rental RIDER**

**Vendor Name:**

**Purchaser: Northwestern University**

1. **DEFINITIONS:** The term NORTHWESTERN UNIVERSITY as used in this Contract Rider means NORTHWESTERN UNIVERSITY and all of its officers, employees, and agents.
2. **DEPOSITS AND METHOD OF PAYMENT:** No deposits or advance payments will be made prior to the dates on the contract.
3. **CONTRACT AUTHORITY:** NORTHWESTERN UNIVERSITY honors only contracts signed by the Vice President of Student Affairs or his/her designee.
4. **PURCHASER SIGNATURE:** The representative(s) of NORTHWESTERN UNIVERSITY and/or PURCHASER in the signing of this contract warrants that she/he signs as a properly authorized representative and does not assume personal liability for meeting the terms of the contract.
5. **GOVERNING LAW:** The laws of the State of Illinois shall govern this contract, rider and agreement.
6. **INDEMNITY:** The VENDOR and PURCHASER agree to defend, indemnify and hold each other, as well as their employees and agents, harmless from and against any claims, cost (including reasonable attorneys' fees), expenses, damages, liabilities, loss and/or judgments arising out of any claim, demand or action made by any third party, to the extent such are sustained as a direct result of the negligence or intentional acts or omissions of the indemnifying party, its agents and/or employees.
7. **INSURANCE:** Northwestern University agrees to obtain adequate comprehensive liability insurance as required in the VENDOR'S contract.

**NORTHWESTERN UNIVERSITY**

**VENDOR**

\_\_\_\_\_  
NAME (PLEASE PRINT)

\_\_\_\_\_  
NAME (PLEASE PRINT)

\_\_\_\_\_  
TITLE

\_\_\_\_\_  
TITLE Person Signing for VENDOR

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
DATE

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
DATE

## VENDOR CONTRACT + RIDER

Use this contract working with any third part vendor on a student film production, whether or not the vendor is compensated. IF VENDOR IS PAID, then additionally, you must follow all rules under Section 11: Financials.

The undersigned Artist/Vendor(s) and Purchaser (Northwestern University) agree to the following terms and conditions for the engagement herein described below:

<b>SPONSORING STUDENT ORGANIZATION OR GROUP:</b>		
Student Contact Name:		
Student Contact Email:		
Student Contact Phone:		
<b>PURCHASER:</b>	NORTHWESTERN UNIVERSITY	
<b>EVENT DETAILS</b>		
Date of Event:		Name of Event:
Location Of Event:		
Description of Services:		
Artist/Vendor Name (under which they operate):		
Official contact:		
Email:	Phone:	
Time of Arrival:		Length of Performance:
Agreed price for engagement:		
Check payable to:		
Mail to:		
<b>Advisor Name and Contact Information:</b>		
<b>Advisor Signature:</b>		
I understand that this payment does not have any benefit or tax deductions and that the payment of these is my responsibility.		<input type="checkbox"/> Payee is a current Northwestern Student <input type="checkbox"/> Payee is currently on Northwestern's payroll
<b>Agreed by:</b>	<b>Agreed by:</b>	
(Artist/Vendor or Authorized signature)	(Official Northwestern Representative signature)	
Print Name:	Print Name:	
Date:	Date:	

## NORTHWESTERN UNIVERSITY VENDOR CONTRACT RIDER

**Vendor Name:**

**Purchaser: Northwestern University**

In the event of any conflict, inconsistency or incongruity between the provisions of the VENDOR'S CONTRACT and/or Rider and the provisions of the NORTHWESTERN UNIVERSITY RIDER, the provisions of the NORTHWESTERN UNIVERSITY RIDER shall, in all respects, govern and control.

1. **DEFINITIONS:** The term NORTHWESTERN UNIVERSITY as used in this Contract Rider means NORTHWESTERN UNIVERSITY and all of its officers, employees, and agents.
2. **EQUIPMENT:** The PURCHASER is not responsible for any equipment not specifically stated in this contract. The VENDOR agrees that if she/he does not use the equipment stated in this contract, she/he shall reimburse the PURCHASER for all rental costs of said equipment.
3. **TRANSPORTATION:** The VENDOR will make and pay for transportation and housing arrangements unless otherwise specified in this contract. In the event that transportation is at any time furnished by the PURCHASER to the VENDOR and/or his/her employees or agents, VENDOR and/or his/her employees or agents waive any claims, and actions and possible causes of action and whatsoever that may occur to the VENDOR and/or his/her employees or agents or heirs of same from every and any loss, damage, and injury (including death) that may be sustained by the VENDOR and/or his/her employees or agents and property of same during the course of said transportation.
4. **ACTS OF GOD:** The PURCHASER shall not be liable or responsible for any failure to perform its obligation hereunder or for any loss or liability to VENDOR, their agents, heirs, employees, guests or assignees caused by or arising as a result of an **Act of God** or any other circumstance or event beyond the reasonable control of the PURCHASER.
5. **DEPOSITS AND METHOD OF PAYMENT:** No deposits or advance payments will be made prior to the completion of service. The VENDOR must furnish the PURCHASER with a fully executed contract including completed VENDOR and PURCHASER addenda no later than TWENTY (20) working days prior to the date of the service. Compensation shall be a University issued check after completion of service. Any cash payments are against NORTHWESTERN UNIVERSITY policy and will not be honored under any circumstances.
6. **EXPENSES:** If for any reason other than an "**Act of God**" or a reason expressly agreed to by the PURCHASER elsewhere in this Agreement, the VENDOR cancels or changes the date of the service called for by this contract, then the VENDOR shall reimburse the PURCHASER for its reasonable out-of-pocket expenses incurred in connection with preparation for said services and reimburse the PURCHASER for additional expenses to contract a replacement. Such reimbursement must be paid to PURCHASER no later than THIRTY (30) DAYS after the scheduled date of service.
7. **DELAY OF SERVICES:** In the event that as a result of the actions of the VENDOR or his/her employees or agents, any service by the VENDOR provided for herein is unreasonably delayed, the PURCHASER, at its sole option may cancel the service without further liability and recover from the VENDOR all sums heretofore paid pursuant to this agreement, or reduce the contract price by an amount reasonably related to the delay caused.
8. **SERVICES:** In the event that VENDOR or his/her employees and agents provides substandard quality of services, the PURCHASER, at its sole option may reduce the contract price by an amount reasonably related to the deficiency of service. The VENDOR certifies that it has sufficient staff available to perform the services and that all individuals providing the service have the licensure, background, training and experience to perform properly the services to be delivered under this Agreement.
9. **NOTIFICATION:** **a) Before Day of Performance** The VENDOR or his/her representative must email, call or fax the PURCHASER between the hours of 8:30 a.m. and 4:30 p.m. (Central Standard Time) prior to the date of the services stating the time of arrival, where staying, mode of transportation, name of person(s) representing the VENDOR and expected time of arrival of materials and crew. Upon learning that there will be a delay in the start of the scheduled show due to unavoidable transportation delay or other delays, the VENDOR or his/her representative shall promptly notify the NORTHWESTERN UNIVERSITY/PURCHASER of the delay and expected time of arrival. **b) Day of Service** The VENDOR must make his/her whereabouts known to the PURCHASER NINETY (90) minutes prior to scheduled set up and at least SIXTY (60) minutes prior to time of service.
10. **ALCOHOL, TOBACCO AND DRUGS:** If the VENDOR and/or his/her employees or agents arrives at the event site under the influence of intoxicating beverages, narcotics, or drugs, the PURCHASER may cancel this contract with no liability on the part of the PURCHASER and recover from the VENDOR all sums paid pursuant to this agreement. NORTHWESTERN UNIVERSITY will not provide alcoholic beverages or tobacco-based products. Portions of NORTHWESTERN UNIVERSITY are smoke-free environments.
11. **CONTROL OF PERFORMANCE AND DAMAGES:** The VENDOR will control the details and manner of service, but it is agreed to and understood that NORTHWESTERN UNIVERSITY and PURCHASER shall have the right to direct the VENDOR to discontinue any activity constituting violation of state statute, applicable ordinances or directions of lawful authority. Damages to the premises, equipment or properties of PURCHASER caused by the VENDOR or his/her staff, either intentionally or through negligence, will be paid for by the VENDOR and may be deducted from the fee.
12. **LIMITATION OF CONTRACT AND ADDENDUM TERMS:** No oral representation, warranty, condition, or agreement of any kind or nature whatsoever shall be binding upon the parties hereto unless incorporated in this agreement. This contract, along with the addenda contains all terms and conditions agreed upon by the parties hereto, and may not be amended other than in writing signed by all parties. All additions and deletions in this contract and its rider must be signed and dated by both parties in order to be valid.

13. **DEPENDENT CONTRACTOR:** It is specifically agreed that the VENDOR and his/her representative or agent in fulfilling the terms and conditions of this agreement, are acting as independent contractors and not as agents or employees of the PURCHASER or NORTHWESTERN UNIVERSITY. It is further understood that the VENDOR agrees to perform and discharge all obligations as an independent contractor under any and all laws, whether existing or in the future, in any way pertaining to the engagement hereunder, including but not limited to federal and state social security laws, employee compensation and unemployment insurance and contributions, income taxes, public liability insurance requirements.
14. **CONTRACT AUTHORITY:** The person signing for the VENDOR expressly warrants that she/he is authorized by the VENDOR to execute this contract. NORTHWESTERN UNIVERSITY honors only contracts signed by the Vice President of Student Affairs or his/her designee.
15. **GOVERNING LAW:** The laws of the State of Illinois shall govern this contract, rider and agreement.
16. **ENTIRE AGREEMENT:** This agreement constitutes the entire agreement and understanding among the parties and supersedes all prior agreements, oral or written. Any change, amendment or other modification of this Agreement must be in writing and signed by all parties to this Agreement in order to be effective. In the event of any conflict between the NORTHWESTERN UNIVERSITY rider and any other contract, rider or portion of the agreement, then the NORTHWESTERN UNIVERSITY rider will govern and control.
17. **PURCHASER SIGNATURE:** The representative(s) of NORTHWESTERN UNIVERSITY and/or PURCHASER in the signing of this contract warrants that she/he signs as a properly authorized representative and does not assume personal liability for meeting the terms of the contract.
18. **INDEMNITY:** The VENDOR agrees to indemnify and hold harmless NORTHWESTERN UNIVERSITY its trustees, officers, employees, and agents from and against any and all claims for loss, cost, injury, or damage to persons or property, including claims of employees or agents of the VENDOR, arising out of or alleged to be due to activities conducted by the VENDOR or its employees, agents or guests on property of NORTHWESTERN UNIVERSITY. The VENDOR further agrees to obtain adequate policy or policies of comprehensive liability insurance sufficient to satisfy its indemnification and hold harmless obligations hereunder and to name NORTHWESTERN UNIVERSITY as an additional insured under said policy or policies. As used herein, the reference to adequate comprehensive liability insurance shall mean policies of insurance in the following amounts:
- LIABILITY: \$3,000,000.00 EACH OCCURRENCE
  - WORKER'S COMPENSATION: ILLINOIS STATE REQUIREMENT
  - AUTOMOBILE LIABILITY: \$3,000,000.00
  - OTHER REQUIREMENTS: \_\_\_\_\_
19. **RETURN OF CONTRACT:** NORTHWESTERN UNIVERSITY/PURCHASER has signed this contract to which this rider is an addendum prior to signature by the VENDOR. The action of returning said contract constitutes an offer by NORTHWESTERN UNIVERSITY/PURCHASER to enter into an agreement on the terms herein stated, but unless said agreement is signed by the VENDOR or his /her Representative and returned to NORTHWESTERN UNIVERSITY/PURCHASER on or before \_\_\_\_\_ this offer shall be automatically withdrawn without further notice, and this contract shall be completely null and void unless otherwise agreed to, in writing, by both parties.

**NORTHWESTERN UNIVERSITY**

\_\_\_\_\_  
NAME (PLEASE PRINT)

\_\_\_\_\_  
TITLE

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
DATE

**VENDOR**

\_\_\_\_\_  
NAME (PLEASE PRINT)

\_\_\_\_\_  
TITLE Person Signing for VENDOR

\_\_\_\_\_  
SIGNATURE

\_\_\_\_\_  
DATE

This rider is attached to the VENDOR'S contract and returned to the VENDOR or his/her representative on the \_\_\_\_\_ day of \_\_\_\_\_, 200 \_\_\_\_.