



GENERAL SAFETY

SFTV adheres to university guidelines in all areas regarding film production and healthsafety when developing pre-production and on-set filming guidelines. We do not have the COVID filming protocols from past semesters. Due to the nature of film production, SFTV will continue to observe some of the Industry's COVID safety practices. If you or any member of your cast or crew tests positive for COVID, please notify your 1st AD and or Producer. They will take the proper precautions and discreetly inform the rest of the team to ensure everyone's safety and maintain confidentiality.

Your Instructor approved project is now being reviewed by the PAT Team and Risk Management as presented in your submission and in this meeting. Any subsequent/substantial changes to your script, production elements, schedule, shooting plan will require your professor, PAT & Risk Management approval.

It is incumbent upon you to digest, understand and FOLLOW the PAT Safety Guidelines. PLEASE REVIEW the [PRODUCTION HANDBOOK](#) FOR ANSWERS to PRODUCTION questions and guidance to your production safety requirements and protocols. Please review the [budgeting and planning resource document](#). ALL Students should review their course syllabus and one sheet for additional specs and filming guidelines and [violations policy](#).

- o **All students must submit their projects to the Production Administration Team (PAT) for review and the required RISK MANAGEMENT APPROVAL no less than 3 weeks before filming.** This lead-time allows for Risk Management to review and ask any questions that require clarity for their approval.
- o Students will use [FilmLA](#) or municipalities not covered by FilmLA to secure off campus locations. Off campus filming requires more lead time to put the necessary approvals in place.
- o For answers about the permitting process and production/location costs, please visit the Student Production Offices on either campus.
- o Agreement Badge: <https://brightspace.lmu.edu/d2l/home/77763>
- o Questions? We have answers: You can contact any of the PAT team by coming to our offices on the first floor in Com Arts or to the Student Production Office. Contact us at sftvspo@lmu.edu

FILMING DAYS and HOURS

- For questions on filming days and hours, please visit the [30 Mile Radius](#) and [12-Hour Rule](#) section in the Production Handbook. As stated in the Handbook, in the [Safety & Violations](#) section, SFTV has a 12-hour maximum work day rule. A maximum of a 1/2-hour mealtime is the only time that is deducted from the workday. In other words, if you break for a 1/2 hour, your workday can be a total of 12 1/2 elapsed hours. If it is a one-hour or more meal break, you still cannot work past the 12 1/2 hours elapsed on-set.
- **TURNAROUND GUIDANCE:** Turnaround refers to how many hours between wrap and the next day's Call Time. A 10-hour turnaround is REQUIRED for all crew. CAST should be provided with a 12-hour turnaround to mirror industry practices. YOU SHOULD ENDEAVOR to provide a full 12-hour turnaround for your crew as well. Please consider drivetime, nightwork, difficulty of work when scheduling your turnaround.

CASTING, AUDITIONS, REHEARSALS

- Auditions, table reads, and early rehearsals can now be held in-person on both Westchester and Playa Vista Campus with a proper location booking in Mazevo.
- For more information on casting, including how to post on Backstage, click [here](#).

LOCATIONS

- **ALL LOCATIONS MUST BE PERMITTED (ON-CAMPUS AND OFF) FOR THE APPROPRIATE DATE, TIME, AND WORK YOU ARE COMPLETING.**
 - All students are required to photograph their location before and after filming for insurance purposes. *You do not need to upload your location photos to TAP.*
 - Here are some helpful links that can all be found in the Handbook:
 - For an overview of what to know about filming on location, read [Locations Overview](#) in the Handbook.
 - Review [Locations](#) for a more comprehensive guide on how to protect your film and LMU against damage claims.
 - Visit [Tech Scouting](#) (NEED TO for a list of location requirements to review before booking a space.
 - You can also review the [Locations and Location Scouting training](#) powerpoint presentation in Brightspace.
 - Check out the new [SFTV Location Directory](#)
 - Be judicious when booking your on-campus permit. Have a plan for your set-up, start and wrap time. If your permit request is for 8-hours on the Bluff, we will want to know why you need so much time.
- **RISK MANAGEMENT** For questions on Risk Management, including more information on what is not covered by LMU insurance, click [here](#).

YOUR PROJECT WILL BE APPROVED BASED ON YOUR SCRIPT SUBMISSION – AND PRODCUTION PLAN. PLEASE INFORM YOUR APPROVER OF ANY SUBSTANTIAL CHANGES AS SOON AS POSSIBLE.

ALL PROJECTS

- Please follow local [Minor Labor Guidelines](#).
- Scenes of intimacy and simulated sex to be reviewed and approved individually by the Production Administration Team. An Intimacy Coordinator or on-set Intimacy Training may be required. See handbook [section](#).
- No use of Smoke or Fog devices on campus will be permitted AND approval for off campus use is on a case-by-case basis, depending on location.

PLEASE GO TO THE [SFTV PRODUCTION HANDBOOK](#) TO REVIEW OTHER PRODUCTION ELEMENTS THAT MIGHT REQUIRE ADDITIONAL BUDGETING, CREWING, LEAD TIME AND SCHEDULING CONSIDERATIONS.

REVIEW EQUIPMENT AVAILABILITY and RESERVATION PROCESS [her](#)

LOCATION SPECIFIC GUIDELINES AND BEST PRACTICES

- **All students are required to photograph their location before and after filming for insurance purposes. [REVIEW TRAINING](#).**
- Locations should be secured from public access, if possible.
- Trash cans must be available or provided by production.
- Sinks and restrooms must be consistently accessible for routine hand washing and safe bathroom use unless you are utilizing this location only for a short period of time.
- DRONES are not covered by SFTV insurance & usage is required on city permits.

EQUIPMENT SPECIFIC RESTRICTIONS

- Power distribution plan to be reviewed by L&G.
- Students can search for information on Camera, Lighting & Grip, Production Sound and RECA equipment packages, the equipment lottery and department contact information in the [SFTV Production Handbook](#).

SAFETY HOTLINE

PAT has created a Safety Hotline for students to report any unsafe, risky or inappropriate actions. If a student feels that production safety guidelines are not being followed, they can make a report by calling or emailing the **SFTV Safety Hotline**: (310) 258-2686, sftvsafetyhotline@lmu.edu.

Violations to SFTV Policies and Guidelines, LMU Student Code of Conduct and LMU Academic Dishonesty Policy

ALL SFTV Students are responsible for knowing and adhering to the guidelines set forth in the [SFTV Student Handbook](#) and the appropriate filming guidelines. A mutual understanding of expectations between you and the film school promotes an open and healthy environment for you to create your best work.

It is necessary for the filmmaker to create a working environment where all cast and crew understand and follow the policies and guidelines established by SFTV. You'll find that if you simply begin with [SFTV's On Set Best Practices](#) which includes Set Etiquette and On Set Best Practices, you can most likely avoid falling into violation waters.

SFTV sets must be workplaces free of discrimination of all types of abusive, offensive, or harassing behavior. We have provided for you a [Crew Deal Memo](#) and an [Actor Release/Agreement](#) that will assist you in communicating your expectations and your responsibilities.

Violations will be reviewed by Production Administration and SFTV Faculty to determine a course of action. Violating SFTV specific policies and guidelines could result in sanctions of grade reduction, fees and financial responsibility, and loss of access to equipment and facilities. Violations of [LMU's Academic Dishonesty Policy](#) or the [LMU Student Code of Conduct](#) will be reviewed by the appropriate University department to determine what sanctions will be imposed.

We cannot outline all potential violations here. Please use this page as a resource for a better understanding of the sanction and/or a remedy that might be employed for specific violations.

- A violation of some of the guidelines listed in this document can result in SFTV Fines outlined BY DEPARTMENT in the Student Handbook. This primarily pertains to damage, loss of equipment or disrespectful/negligent treatment of same equipment or to facilities.
- For violations of unacceptable treatment of fellow students, cast/crew, or the public while filming, we will refer such violations to LMU's [THE STUDENT CODE OF CONDUCT](#). Additionally:
 - Filming without a permit - Section III – R - Unauthorized presence in or use of University Premises, facilities or property including, but not limited to, classrooms, labs, study rooms, University-assigned housing, roofs, balconies, ledges and trellises, for any unsanctioned activities
 - Not abiding by these guidelines - Section III – F Failure to comply with the directions of a University official including, but not limited to, University administrators, faculty and staff,
- EXAMPLES of violations that will be referred to the [ACADEMIC HONESTY](#) Department:
 - B. Definitions of Academic Honesty and Dishonesty. Academic honesty requires that all members of the LMU community act with integrity, respect for their own intellectual and creative work as well as that of others, acknowledge sources consistently and completely, act honestly during exams and on assignments, and report results accurately
 - **FRAUD** Presenting forged signatures or documents as authentic. Any forged document – i.e., Sign-In sheets will be referred to this university process.
- Student failure to follow through with the commitments made to actors and/or crew (i.e., credit, contracts, budget) will also be referred to this university process.

The above are just examples of a few types of violations. Your professionalism can keep us all safe and avoid any of the above sanctions. THANK YOU – PAT TEAM



12-Hour Maximum Work Rule

As stated in the Production Handbook in the [Safety & Violations](#) section, SFTV has a 12-hour maximum work day rule.

- ❖ The workday starts at call time (If the location is outside the 30-mile zone,* then travel time to and from the location is considered work time and is included in the 12-hours).
- ❖ The workday ends when all the equipment has been loaded or stored and the cast and crew leave to go home (see travel time above).
- ❖ A maximum of a 1/2 hour of mealtime is the only time that is deducted from the workday. In other words, if you break for a ½ hour, your workday can be a total of 12 ½ elapsed hours. If it is a 1-hour or more meal break you still cannot go past the 12 ½ hours lapsed on set.
- ❖ TURNAROUND GUIDANCE: A 10-hour turnaround is REQUIRED for all crew. CAST should be provided with a 12-hour turnaround to mirror industry practices. You should endeavor to provide a full 12-hour turnaround for your crew as well. Please consider drivetime, nightwork, difficulty of work when setting turnaround.
- ❖ Whether your crew is lighting, shooting, scouting, or just hanging out waiting for the perfect light, this is all considered time.
- ❖ Building long “breaks” into your schedule does not grant you permission to extend your shooting hours beyond 12-hours (i.e., no “split days”).
- ❖ Every student has the right to leave and is not obligated to work beyond the elapsed 12½-hours.
- ❖ To report work hour concerns or any other safety issues, please call the SFTV Safety Hotline at **310-258-2686** or email sftvsafetyhotline@lmu.edu.

*The LMU 30-mile radius is used to determine driving distances for crew members. At LMU we use the [industry studio zone](#) and allow for University Hall as the center of the studio zone.

PLEASE NOTE: Any cast or crew member who believes they are too tired to drive home safely should notify the Director and/or the Producer. In that event, the Producer/Director will endeavor to find alternative means of transportation or provide a rest area or hotel room. No one having slept less than 5-hours in the past 24-hours can be allowed to operate a vehicle (studies show reaction times are equivalent to a drunk driver in this scenario).

CALL SHEETS – EXPECTATIONS:

Whether your course level is require to complete the ONE or TWO PAGE CALL SHEET, there is an expectation to develop it professionally with thought and the knowledge that YOUR CALL SHEET IS A CULMINATION OF THE WORK YOU HAVE DONE TO THIS POINT TO PREP YOUR PROJECT AND THE WAY THE INDUSTRY COMMUNICATES THE EXPECTATIONS FOR THE DAY. IT EXEMPLIFIES YOUR PROFESSIONALISM AND YOUR PREPARATION.

- PROD 490 and all Thesis projects require the 2 page call sheet
- PROD 390, DOCS and PROD 550 can use the one page call sheet template, however are encouraged to attempt the 2 page call sheet to develop professional skills
 - THE TWO PAGE EXCEL SPREADSHEET REQUIRES SOME TIME TO LEARN AND DO WELL
 - SO GIVE YOURSELF TIME – USE AN AD THAT KNOWS THE PROGRAM
 - ASK FOR HELP AT EITHER OF THE SPO OFFICES – DON'T WAIT UNTIL THE LAST MINUTE!
 - UPLOAD CALL SHEETS IN A PDF – COMBINING BOTH SIDES

YOU WILL FIND THE TEMPLATE(s) AND 2 page EXAMPLE IN THE HANDBOOK:
<https://sftvproductionhandbook.lmu.build/index.php/2021/06/11/forms/>

YOU MUST SUBMIT YOUR CALL SHEET(S) to your project approver(s) BY AT LEAST 9AM THE DAY YOU PLAN TO PICK UP EQUIPMENT.

IN ADDITION to your days work, call times and set needs PLEASE INCLUDE ON YOUR CALL SHEET

PLEASE ALSO include carpool, parking and Check in instructions!



THE SAFETY MEETING

The First Assistant Director, acting as the Safety Officer for the production, will hold a safety meeting prior to the beginning of each day's filming. The meeting may be brief and informal, but the following should be discussed:

- ☐ Emphasize the importance of safety on the set and everyone's responsibility for maintaining a safe workplace.
- ☐ Remind crew they are allowed to work a **maximum of 12 hours** (not including meal breaks.)
- ☐ Remind crew the **SFTV Safety Hotline phone & email** are located at the top of the call sheet to report any safety concerns.
- ☐ Locate: **emergency exits, fire extinguisher(s) and the First Aid kit**
- ☐ Inform the crew of the **location of the nearest hospital**
- ☐ Review any special issues pertaining to the day's filming- in particular, any stunts or special effects and refer to any applicable Safety bulletins.
- ☐ If filming on location, make the crew aware of indigenous critters and plants that may be hazardous
- ☐ Check that all crewmembers are wearing appropriate clothing (open toed sandals, high heels, etc. are NEVER appropriate for any crew member- including the Director and Producer) for the weather and climate.
- ☐ Solicit safety concerns from crewmembers. If there are any, the First Assistant Director will address them to the satisfaction of the crewmember before any work begins.
- ☐ Add a brief synopsis of the day's schedule (timeline of scenes, lunch and wrap estimates)

General Information

Production Checklist

Approvals

Production Checklist

EXAMPLE ONLYClick [here](#) for more information on badges.

Do you plan to check-out equipment from SFTV? *

☐ Yes☐ No

Attach Call Sheets *

Select files...

Attach Filmmaker Agreement *

Select files...

Attach Stunt Coordinator *

Select files...

Attach Actor Agreement(s) *

Select files...

Attach Prop Weapon *

Select files...

FilmLA Weekend #1 - FilmLA Draft *

Select files...

FilmLA Weekend #1 - FilmLA Permit *

Select files...

FilmLA Weekend #1 - FilmLA Invoice *

Select files...

**EXAMPLE
ONLY**

Save

Back

Next



CERTIFICATES OF INSURANCE & STUDENT LIABILITY POLICY

If requested, a Certificate of Insurance can be provided to an **off campus location, city government or any rental company or individual**. The LMU Risk Management office issues these certificates. You do not need a certificate of insurance to shoot on campus.

Please Note: Even with proper insurance coverage **if any equipment is lost, damaged or stolen or a location sustains damage you will be responsible for the first \$3,500/\$5,000 per incident.** (\$3,500 equip/props and \$5,000 third party damage). Any amount above these amounts may result in an insurance claim which will be handled by our risk management team.

Failure to secure a filming permit will render your LMU insurance **null and void**. That means if anything is lost, stolen, broken or damaged- or if anyone gets hurt- you will be responsible **for all expenses**.

If you have any questions, please contact Joseph Lieck or Deb McClune in Communication Arts 118.

You can also contact Nancy Dallum in Risk Management 310 338-1829 for any questions. Nancy.Dallum@lmu.edu

I have read and understood the above-mentioned Guidelines for Insurance and agree to comply.

Print Name

Signature

Date



Loyola Marymount University
School of
Film and Television



Arthur J. Gallagher & Co.

REQUEST FOR CERTIFICATE OF INSURANCE

Please allow three-day turn around for certificates.

Project Name: _____

Director: _____

Insurance is for:

- ☐ Shoot Location
- ☐ Equipment Rental
- ☐ Other

**NEW: For Additional
CAMERA EQUIPMENT,
please attach a list of equipment
being rented.**

*If other please specify: _____

Dates of Shoot: _____

Pick-Up & Return Date of equipment (if applicable): _____

Certificate Holder Name (Who is asking for the certificate i.e. Sony Props, City of Santa Monica, John Doe, etc.): _____

Address: _____

City, State, Zip: _____

Please include specific insurance requirements

Please email this completed form to Nancy Dallum

Nancy.Dallum@lmu.edu 310-338-1829

In the event Nancy is out of the office you can send requests to Jennifer Khong -
jennifer.khong@lmu.edu

**PLEASE CC your PRODUCTION ADMIN POINT PERSON TO YOUR REQUEST
email - ie Deb, Malik, Josef**

NOTE: PROD 390, 600, 550 - no additional grip, electric, or camera equipment will be insured unless
predetermined it is required as a safety element on your shoot.

SFTV will NOT insure any items sourced from ShareGrid
SFTV will NOT insure any vehicles

PRODUCTION VEHICLE INSURANCE and OVERNIGHT PARKING AGREEMENT ***REVIEWED IN APPROVAL MEETING***

All filmmakers are required to sign and return this agreement to PAT. It is the responsibility of the filmmaker to share the information below with the appropriate Production Crew and the driver of the production vehicle used to transport equipment and props.

INSURANCE

LMU's insurance **does not cover your production vehicle (truck, van or personal car) used to transport any film equipment and props.** If you rent any kind of production vehicle, we highly recommend you purchase the insurance offered by the rental company. This will save you money if there is an insurance claim. If you use your personal vehicle, your own insurance will cover any insurance claim.

Make sure that the person who is driving the production vehicle is listed on the insurance and rental agreement and that they have a valid driver's license. If necessary, add additional drivers to the insurance and rental agreement if your driver will change over the course of your film shoot. Do not let any unauthorized driver operate the vehicle – EVER.

SFTV will not insure any items sourced from ShareGrid.

OVERNIGHT PARKING FOR YOUR PRODUCTION VEHICLE:

When planning where to park your production vehicle at the end of a day of filming, you have two options for overnight parking.

1. Hannon Parking Lot on Campus (Parking Lot A)
 - The safest place to park your production truck is at LMU in the Hannon Lot near the Loyola Boulevard entrance. [Click here to view a map of Lot A – Hannon Parking Lot](#). Drive to the edge of the lot near the trees that border 80th street and safely back your truck into a spot. Weekend parking is free starting at 8:00 PM on Friday. You must pay to park before then or after 7:00 a.m. on Monday. Parking rates can be found [here](#).
2. Park in a Vehicle-Gated and Locked private property in a secure, well-lit area.
 - NEVER park on the street or in an open parking lot overnight.
 - Your camera and lenses should NEVER be stored overnight in your production vehicle. Camera and lenses should be taken home EACH NIGHT by the DP and stored in a secure space.
 - Pad lock your vehicle and safely back in close to a wall, so the lift gate is inaccessible.
 - Hiring an overnight security guard from a reputable company is acceptable.
 - **NEVER ATTEMPT TO ENTER A PARKING GARAGE WITHOUT KNOWING IF YOUR TRUCK WILL COMFORTABLY FIT.**
 - SEE [HANDBOOK SECTION ON PRODUCTION VEHICLES](#).

PRODUCTION VEHICLE INSURANCE and OVERNIGHT PARKING AGREEMENT
REVIEWED IN APPROVAL MEETING

I have read and understand the information about Production Vehicle Insurance and Overnight Parking. I understand that LMU does not provide insurance coverage for production vehicles and any loss or damage is my responsibility. I agree to adhere to the safety guidelines outline above on how and where to park the production vehicle overnight.

Name of Filmmaker:

Signature: _____

Date: _____

INJURY/ACCIDENT ON SET

Call Jennifer Khong
IMMEDIATELY!

(310) 338-3071

jennifer.khong@lmu.edu

Workman's Compensation Insurance info:

Hartford Insurance Company

Policy # 72WE AM3MAM

SFTV INJURY /ACCIDENT REPORT**The Hartford Insurance Company
Policy #72WE AM3MAM****EMAIL TO JENNIFER KHONG IMMEDIATELY: jennifer.khong@lmu.edu****Also email to SFTV Production Office and your faculty member.****(NOTE: TAKE PHOTOGRAPHS AND/OR VIDEO OF ACCIDENT SCENE)**

PRODUCTION TITLE: _____

TODAY'S DATE: _____

INJURED'S NAME: _____

CAST/CREW/OTHER? _____

DATE OF INJURY: _____

TIME: _____ AM/PM

ADDRESS OF INJURY: _____

INJURED PART OF THE BODY

(CHECK ALL THAT APPLY)

- | | | | | | |
|---------------------------------------|---|-----------------------------------|---------------------------------------|----------------------------------|-----------------------------------|
| ☐ HEAD | ☐ CHEST | ☐ SHOULDER | ☐ WRIST | ☐ NECK | ☐ RIB |
| ☐ BACK | ☐ CHIN | ☐ ELBOW | ☐ PELVIS | ☐ ANKLE | ☐ KNEE |
| ☐ NOSE | ☐ TOE | ☐ EYE | ☐ MOUTH | ☐ TOOTH | ☐ BUTTOCKS |
| ☐ FOOT | ☐ EAR | ☐ CHEEK | ☐ THORAT | ☐ ABDOMEN | |
| ☐ UPPER ARM | ☐ FINGER/DIGIT _____ | | ☐ BACK OF HAND | | |
| ☐ LOWER ARM | ☐ UPPER LEG | | ☐ LOWER LEG | | |
| ☐ PALM OF HAND | ☐ OTHER _____ | | | | |

IF ILLNESS, DESCRIBE: _____

IF OTHER, DESCRIBE: _____

GIVE DETAILS AS TO HOW INJURY OCCURRED (be exact):

SFTV INJURY /ACCIDENT REPORT

Was injured person treated on set only? _____

Type of treatment? _____

Was injured person taken for medical care? _____

Name and address of medical facility: _____

Planned hours of the shoot: _____

What Time of Day did Injured Person Start Work: _____

Was injured person a student? _____ Where? _____

Was injured person paid to be on set? _____ How much? _____

INJURED PERSON'S INFORMATION:

ADDRESS: _____

CELL PHONE: _____

EMAIL: _____

DATE OF BIRTH: _____

SS# _____

WITNESS: _____ CELL PHONE: _____

WITNESS: _____ CELL PHONE: _____

CORRECTIVE ACTION

TAKEN: _____

DIRECTOR SIGNATURE: _____

DIRECTOR CONTACT INFORMATION:

EMAIL: _____ CELL PHONE: _____

SFTV INJURY /ACCIDENT REPORT

Was injured person treated on set only?_____

Type of treatment?_____

Was injured person taken for medical care?_____

Name and address of medical facility:_____

Planned hours of the shoot:_____

What Time of Day did Injured Person Start Work:_____

Was injured person a student?_____Where?_____

Was injured person paid to be on set?_____How much?_____

INJURED PERSON'S INFORMATION:

ADDRESS: _____

CELL PHONE:_____

EMAIL:_____

DATE OF BIRTH: _____

SS# _____

WITNESS: _____ CELL PHONE:_____

WITNESS: _____ CELL PHONE: _____

CORRECTIVE ACTION
TAKEN:_____

DIRECTOR SIGNATURE:_____

DIRECTOR CONTACT INFORMATION:

EMAIL:_____ CELL PHONE:_____

SFTV is Going Green! Check-out our sustainability production practices:

Physical production can generate a lot of waste that isn't good for the environment. SFTV is committed to bringing sustainable on-set practices and resources to students that will help reduce carbon emissions. If we each do our part, together we can make a difference. For more information, please go to our [Sustainability page](#) in the Handbook.

SFTV Sustainable Production Practices

STEP 1

BYO – Bring Your Own Water Bottle and Reusable Coffee Mug to set. Bring extras for cast/crew. Send reminders on your Call Sheet!



STEP 2

Use Brita Water Pitchers or Water Filter Dispensers on-set. Find Water Refill Stations on campus. #PlasticFreeProduction

STEP 3

Bring your unused, non-perishable craft service to COM 103, and we'll donate it to the LMU Pantry. Make your own coffee on-set.



STEP 4

Reduce what goes to landfill. Separate recyclables from everything else (food waste, utensils, trash).



Sign In/Out Sheet

Name & Phone #		PRODUCTION TITLE:				
LOCATION #1 ADDRESS		DATE:	COURSE NUMBER:			
LOCATION #2 ADDRESS		DAY: 1 2 3 4 5 6	PAGE _____ OF _____			
#	POSITION:	NAME (Print)	Phone #	IN TIME	HALF HOUR LUNCH	OUT TIME
1	Director					
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						



AFTER YOU'VE FINISHED SHOOTING

You have **5 business days from completion of principal photography**
UPLOAD TO YOUR SFTV ON TAP PROJECT PORTAL YOUR:

Sign in/out sheet

You should retain the **originals** of these documents for your files.

Failure to comply will affect your insurability for future projects (that is, you **will be denied LMU insurance**, have to purchase your own from an outside broker – and it's not cheap).

Non-compliant students will have an administrative “hold” put on their records and be **unable to register or graduate** until they have cleared the hold.

If you have questions, contact:

Deb McClune

310 338 1941
dmcclune@lmu.edu
CA 118

Josef Lieck

310 338 2973
Josef.Lieck@lmu.edu
CA 118B

Malik McCrae

310.338.7438
Malik.McCrae@lmu.edu
CA 103