

## **A GUIDE TO RESPONSIBLE EQUIPMENT HANDLING**

THE DEPARTMENT OF CINEMA WILL ASSUME YOU HAVE READ AND STUDIED THIS BULLETIN AND WILL HOLD YOU RESPONSIBLE FOR THE INFORMATION GIVEN HERE.

### **NEGLIGENCE**

Professional thieves are not stupid. They know the value of film and sound equipment and they work fast. Furthermore, students' apartments are particularly susceptible to burglary. Many students own stereo equipment, cameras, computers, bicycles, and other items popular on the "hot" market. Your automobiles and apartments may be easy targets.

THEREFORE, ANY STUDENT WHO LEAVES FILM EQUIPMENT UNATTENDED IN AN AUTOMOBILE, IN VIEW OR IN THE TRUNK, UNLOCKED OR LOCKED, OR IN AN UNATTENDED APARTMENT, OR IN ANY LOCATION WHICH IS NOT ATTENDED BY A RESPONSIBLE GUARDIAN, IS NEGLIGENT.

You may be interested in knowing that on professional film shoots, no one leaves equipment unattended, and all equipment is insured. Our equipment is also insured, however the deductible is \$2,500. In certain cases students will be held liable for this full amount. Therefore, it's in your own interest to get in the habit of safe guarding your equipment.

"Accidents happen", however, accidents happen most often as a result of negligence. In order to cut down on "accidents" and the consequent cost of replacing lost or damaged equipment, we have intensified both our workshops and our Technical Aspects courses (i.e. Image I) with regard to equipment handling.

**Therefore, we will be holding students financially responsible for any loss or damage by way of accidents or negligence.**

In order to help the department defer costs of repairing and replacing equipment, a \$100 returnable deposit fee will be required of each student using equipment. An additional \$300 deposit must be submitted to the depot for equipment traveling to other countries. For costs exceeding that amount due to negligence, further measures may be taken.

### **RESPONSIBILITY**

The equipment depot has three kinds of booking forms - one for camera, one for lighting and one for sound. On large-scale productions, the assigned person who is overlooking the specific

duty in a production, signs the specific form (the sound recordist signs out the sound equipment, the assistant cameraman signs out the camera equipment, the gaffer signs out the lighting equipment). The directors of individual projects can sign out their equipment. In signing, this person will take on *full responsibility* for returning the equipment *as scheduled* and in the same condition as when it went out (with the exception of burnt bulbs). In turn, the people in these key positions must hold their crewmembers responsible for the proper handling of the equipment.

## CHECK-OUT PROCEDURES

Since you are solely responsible for the equipment, which you have checked out, here are a few simple ways you may want to protect yourself:

- After consultation with the Production Coordinator confirming the availability of equipment and the date and hour of checkout and return, have the completed equipment request forms signed by your **Film Production** professor and returned to the Production Coordinator's office.
- Make sure to have your deposit submitted to the equipment depot. Students who have not submitted their deposit cannot check out equipment or use any of the facilities.
- When you pick up the equipment, have a friend with you who can do whatever errands may be necessary, so that you can stay with the equipment at all times.
- Always verify the equipment being checked out with the equipment checkout form - if you sign for equipment you did not check out or equipment that was damaged, you will be held responsible for it.
- If you have to leave the equipment, assign a crewmember to keep an eye on everything.
- It is in your best interest to return the equipment yourself rather than trusting it to a friend. Remember, you are responsible if anything happens.
- Any crewmember responsible for a particular piece of equipment should discuss with the depot clerk the condition of that piece of equipment at check-in time. Allow plenty of time to do a proper check out and check in of the equipment.
- Please bring back all extensions, audio cables, etc., coiled properly.

- **Report** any and all damaged and/or lost pieces of equipment when checking back in.
- Equipment is to be returned the same way it was checked out. Take the time to properly wrap up the equipment.

### **GENERAL PRECAUTIONS**

- **NEVER FORCE ANY EQUIPMENT PARTS.** This includes switches, buttons, lens mounts, zoom and focus rings, tripod legs, or ANY MOVING PARTS. If a part does not yield, read the instructions again, then try to move it gently. Contact the depot if there are any problems.
- **DO NOT OVERTIGHTEN TRIPOD LEGS, LENSES,** or any screw-type attachment. Tighten gently.
- **NEVER CHANGE THE POLARITY OF BATTERIES.** Insert batteries according to instructions and diagrams on equipment. Attach any auxiliary equipment to poles according to the instructions.
- **DO NOT LET RAIN, SNOW, SLUSH OR SPILLED LIQUIDS TOUCH THE CAMERA BODY.** Protect the camera body and lenses with plastic when shooting outside in wet weather. Wipe any wet spots immediately.
- Be especially careful when filming on a beach. Sand and salt water can destroy equipment by scratching and corrosion. Wrap the camera body in plastic.
- Don't leave a camera sitting on a tripod in a busy place. Even if you have an eye on it, it can get knocked over.
- If your equipment is in your home, stay with it. Equipment should only remain overnight in crewmember's homes.
- Do not leave the camera and equipment cases open overnight, especially if you have small children or pets.
- Do not leave the equipment in your car overnight.

## **PROPER USE OF EQUIPMENT**

There are many points concerning the proper use of equipment that student filmmakers may not know. The following rules are easy to follow, and observing them can save you a lot of trouble.

### **FILMMAKING I**

## CHECK IN and CHECK OUT PROCEDURES



- Read and follow the rules listed in the manual about responsible handling of film equipment.
- Make sure all the pieces are present and functioning.
- Return the equipment the same way as you received it.
- Please check the following points:
  1. All lenses have front and back caps. Some lenses have screw-on caps. Some others with distorted or otherwise damaged front rings will have plastic snap-on caps instead. The camera has a body cap that covers the center lens opening of the turret to protect the beam-splitter glass and a locking reinforcement plug to prevent the turret from rotating off its click position.
  2. Accessories such as Rexofaders should be removed and placed properly in their box after filming.
  3. The tripod quick-release plate should be returned as part of the tripod and not left attached to the camera.
  4. It's a good habit to return the camera with the controls set in such a way so that the next person using it can see it is functioning in normal fashion. This means:
    - Variable shutter in full open position and locked
    - Viewfinder baffle open
    - MOT - 0 lever set to MOT
    - Release lever to STOP
    - Filter holder inserted in its slot
    - Empty take up spool in place
  5. Consult with the Bolex user's manual for the proper instructions on how to load and use the camera.

As for the exposure light meter: Do not leave the HI-slide inserted in the swivel head. Put it back in its storage position.

Please read further on in the manual about equipment accessories and proper equipment handling of lights and sound equipment.

## **All STUDENTS**

### **CAMERA**

- It is essential on a shoot to have the following items on hand:
  - Flat head screw driver
  - Camera Tape
  - Mag Light
  - Lens tissue
  - Orangewood stick
  - Camel Hair Brush
  - Blow Bulb
  - Sharpie
  - Daylight Spool (Bolex)
  - Cores
  - Virgin Camera Film for Scratch Test
  - Black Bag
  - Cans

### **MAKE SURE**

- All pieces and accessories are present and functioning
- The gate is clear and clean - use orangewood stick and lens tissue to clean channels and holes
- The camera interior is clean - no emulsion buildup or film chips
- Movement of the shutter, pull down claw and registration pin is synchronized - check by carefully scribing a frame in the gate, then inching the motor back and forth manually. The film should remain still as long as the shutter is open.
- Viewfinder is clear and clean.
- Eyepiece diopter focuses easily to the eye of the operator and locks in place.
- Camera body accommodates and locks securely to tripod head.
- Never touch the reflex viewing mirror - clean with blower bulb only
- If using compressed air - **never blow into gate area**
- Do not dangle cameras from string, rope, wire, chain, bungee cords, knotted sheets, or anything else.
- When moving the camera from a cold place to a warm place, moisture can form on the camera, inside the camera and on your film. Insulate the camera so it warms slowly. This will prevent condensation.

## MAGAZINE

- Fits snug into the camera body
- Magazine doors fit and lock securely
- On co-axial magazines, label each **Feed** and **Take-up** door with camera tape
- Make sure that throat, film channels, and interior are clean and clear of dust or film chips. If dirty clean with a blower bulb, camel hair brush, and orangewood stick.
- When loading the SR and Aaton magazine, make sure the core adapters are locked to prevent gouging of the inner lining and the uncoiling of the film
- Make sure core adapters are present
- Daylight spool should be present in take-up of the Bolex - always have a spare on hand.
- When unloading the film, make sure you leave the core adaptors in the magazine and not in the core.
- Unload all magazines before transporting them. Load magazines at the location of shooting. If you have only used up half a roll of film, and need to transport the magazine, hold it in your lap.
- When a magazine is not in use make sure there is a cover to prevent damage to the film channel and always transport it in a secure case.

## LENSES

- Try to wear clothes with a lot of pockets
- Put lens cap immediately into the camera case or into your pocket
- Never handle or pick up a camera by the lens
- When removing a lens from a camera, immediately cover the back element with a rear lens cap, and put a body cap on the camera
- Make sure front and rear elements are clear and clean, free of new chips and scratches, or any fingerprints or dirt
- Never use canned air spray on a lens. It will drive dust behind the lens elements.
- Clean lenses only with lens tissues.
- Never spit on the lens.
- Never smear Vaseline on lenses for special effects.
- Never touch the lens element with your bare finger. The oil on your skin will destroy the special coating on the lens.
- Each lens and lens housing is compatible with - and seats securely in - the mount in the camera body
- Make sure iris leaves are flat and fall properly in place (symmetrical) as they are closed from the full position

## LIGHTMETER

- Make sure round and flat discs are present and clean inside and out.
- Keep the Sekonic hi-slide in its slot in the body of the meter when not in use. Keep any other discs and accessories in their compartment and not laying out.
- Test the meter (see if it functions properly, look for cracks in the body, etc.)
- Wear light meter holsters on a belt around your waist. Keep the meter in this holster when not in use. When in use, keep the meter cord around your neck.
- Do not point the photoelectric cell of a light meter at the sun unless it has a white collecting sphere in place. You can burn out the cell.

## TRIPOD and SPREADER

- Test if each leg extends smoothly and locks in all positions
- Make sure that the spreader is present (check if the runners slide smoothly and locks in all positions)
- Always use a tripod spreader on any surface into which you cannot sink the tripod legs. Always use a spreader on carpets to prevent slipping or damage to carpet.
- Pin the tripod legs into the spreader cups. Don't just set them there.
- If you are not wearing the Arriflex or ACL battery belts, fasten them securely to the tripod in a way that does not cause excessive pulling on the cable.

## FLUID HEAD

- Ensure that the top casting accommodates the base of the tripod fluid head
- Make sure that the base adjusts smoothly and locks securely in any position
- Top plate is included and should fit properly and securely onto the fluid head and the camera
- Always hold fluid head securely until it is firmly attached to the tripod.
- Test if the pan and tilt movement is smooth, drag knobs and counterbalance function properly, and if brake levers lock securely in all positions.
- Never force the head movement when movements are locked. This will cause permanent damage.
- Always lock heads when not holding the camera.
- Always un-lock heads for storage and transport.
- When using Sachtler heads, please make sure all tension settings are set to zero (0) and that the head is packed loose (unlock pan and tilt).

## LIGHTS

- Plug each light to check bulb.
- When inserting a new bulb into a quartz lamp, never touch the bulb with your bare hand. When the lamp heats up, the oil residue left by your hand can cause the lamp to explode. Use a glove, or a tissue, or the protective foam that the bulb is wrapped in.
- Check to see if the cord is properly attached to the housing and not frayed or torn.
- Test if the spot/flood knob functions properly.
- Barndoors are included - they should fit securely to the light housing and should stay in place
- The type of stand should conform to the type of light - Manfrotto stands with Inkies, Tweenies and Bambinos, 1K stands with 1K lights, etc.
- The stands should extend and retract smoothly and lock in the set positions.
- Scrims and snoots should be accounted for.
- Tape all lights cables to the floor with gaffer tape or string them up overhead with metal clamps.
- **Never** put gaffer tape on barn doors. It melts and burns, leaving permanent damage. Use wooden clothespins only.
- Do not leave gaffer tape wrapped around light stands, cords, or tripods.
- Do not tape anything over, or in any way cover the vents on lamp housings. The vents are there to permit air circulation. By covering them you can burn the housing or even start a fire.
- Do not point lamps directly downward. Heat rises and you will inevitably burn the housing. Do not hang lights with the electrical cord positioned on top for the same reason.
- Do not attach diffusion material or gels to the lamp housing itself.
- Do not drape electrical cable over lamp housing when in use. This can lead to a short circuit and/or fire.
- Do not use ordinary, lightweight extension cords with any lamp pulling more than 4.15 amps (500 watts).
- Do not pull the grounding prong out of a 3-prong plug. Use an adaptor if necessary.
- Keep electrical connections dry and away from potential water spills.
- When hanging lights, use a safety chain.
- Do not wrap lights before they have cooled down. Hot filaments are fragile and can break easily.
- When wrapping lights on stands, hold on to the stand's extending rods while loosening the knobs and then lower the light gently. Do not let the light slam as you lower it.

Several injuries have resulted from students, unprepared for the weight of the light, absent-mindedly loosening screws on stands without holding onto the corresponding rods (particularly in the case of 2K stands).

- Students of any project using an electrical tie-in box must consult with the Production Coordinator to sign a form indicating that a certified technician will be present during the shoot. A photocopy of the electrician's certificate must also be handed to the Production Coordinator.
- Keep lights on stands secured and well-protected from traffic.
- Do not allow un-instructed persons to handle the equipment while it is set up and in use.

### **SOUND**

#### **NAGRA**

- Make sure the two screws for the spindles and take-up reel are present
- Bring 12 "D" batteries when not using AC power
- Check the 3 fuses on the Nagra (ask a technician)
- Check microphone and XLR cable in both inputs. Make sure Recording and Playback function properly.
- Make sure headphones are working properly
- Clean heads with Q-tips and alcohol (or head cleaner)
- Always check to see if the Nagra strap is securely attached before lifting the Nagra by the strap.
- Always lay the Nagra flat when recording or transporting.
- Consult with the manual for the proper operation of the machine.

#### **DAT RECORDER**

- Check microphone (battery power "AA")
- Make sure the headphones are working and the XLR audio cable is working.
- Consult with the manual for the proper operation of the machine

### **MAKE SURE**

- Shock mounts are present in the Zepplin and are tight enough for the specific microphone. Insert and remove shotgun type microphones gently from their shock mounts.
- Battery and ATN power works
- Audio cables are properly coiled and functioning
- Plugs connect securely to sound recorder

- Clips are available for Trams
- You should test the sound before your shoot - record the sound with all microphones and double check by playing back
- To not bang on the microphones with your hand to improvise a slate.
- To attach and detach microphone cables gently.
- To not walk on microphone cables.

### **BATTERIES**

- Do not bleed batteries completely. This could occur if you left a battery in a very cold place for a day.
- To retain charge, if shooting outdoors in cold weather, keep the batteries in a warm place between shots, or wear belts under your jacket throughout the shooting day. Do not lay them on the ground. It is best for all belts to be worn under jackets for quick and easy replacement.
- Only allow the technicians to condition the NPR batteries.

### **EDITING STATIONS**

- Smoking is forbidden in the building, not to mention the editing rooms. The university imposes a fine of \$100 for anyone caught smoking.
- No food or drink in any of the editing suites or sound studios.
- Clean the editing suite or sound studio after your shift.

### **DIGITAL POST PRODUCTION**

- **STUDENTS MUST PROVIDE THEIR OWN EXTERNAL HARD DRIVE FOR VIDEO STORAGE TO BACK UP THEIR PROJECTS**
- **All systems are to remain the same.** All systems and setting within any of the facilities of the postproduction area will not be altered in any way without the permission and supervision of the coordinator in charge.
- **Stringent work scheduling regulations.** All bookings for work time within any of the facilities will be taken and arranged by the coordinator responsible for each area (Avid/Pro-tools). Booking is made via a signup calendar that is posted on the door of the editing suites. Students reserve the suite in blocks of time (4 hours) on a first come, first serve basis. Students are expected to limit their editing time to allow other students equal access. Post-Production periods should be scheduled in consultation with a professor or academic thesis advisor (MFA students) and deadlines must be respected. Students should keep their

advisors updated as to their editing process in order to facilitate over-all access to the editing suites. **Editing periods are not open-ended.**

- **Media format restrictions.** We will not accept any other video or audio formats that do not comply with our facility. We are not responsible for conversion of your material - that is your responsibility. No Media should be left on the editing stations. No unauthorized software should be installed on any station. If you have special requests, check with the Post-Production Coordinator.
- With concern to after-hours access, students must have a security pass signed by the Technical Supervisor or Post-Production Coordinator, which informs security to allow the student access to the editing suites.
- In the suites, a key is provided to allow the student to leave the room **temporarily** for breaks. However the key is to remain in the room when the student is finish his/her editing session (i.e. not taken home). If the key is removed, then the room will be locked with the security dead bolt and no student will have access until the key is returned. Failure to respect any of the above conditions may results in loss of privileges.

#### SOUND STUDIOS

- Ask the sound technician if there needs to be changes to the cabling.
- Be self-sufficient, the sound coordinator cannot be there for you all the time, learn the facility and its components. This will make you more efficient and your work will get done faster and be less frustrating.
- All bookings need to be done through the sound coordinator.
- The post-production facility for sound is to be used by third year and grad students only. I.I.T.S. is open to be used by all other students (see below).
- When working in any of the studios, all work may remain on the computer until the end of the week. **You must back up your files before then.** The sound coordinator is not responsible for lost sessions. If there are any exceptions contact the sound coordinator.

#### STEENBECK SUITES

- Clean the editing room after completing a session. It is extremely unpleasant to enter an editing room that has film scraps scattered on the floor and pieces of tape stuck all over the table.

- Do not let taped ends of film run through the machine, over the prism or sound heads.
- If you leave pieces of film taped to the editing table or hanging in the trim bin, the person who comes after you may (justifiably) remove it, and you may end up missing some important frames of picture and sound.
- Never remove trim bins from any editing room unless authorized.
- If there is any problems with the steenbeck machines or splicer please contact the depot immediately. If no technician is available, leave a note on the door of the depot explaining the problem.
- Keep the door of the editing room closed so that your sound track will not be disruptive to others.
- Do not use grease pencils on the soundtrack. The grease will clog the sound head and cause a great deal of damage. Use a non-water based marker (ex. Sharpie).
- Never tamper with the inside of an editing machine!
- Ask for help when a bulb needs to be changed. Students have damaged the electrical connectors by trying to change bulbs.
- As with the equipment checked out in the depot, students who are booked for editing equipment will be held financially responsible for any breakage or loss.
- If these rules are not followed, your editing privileges may be suspended.

## OXBERRY CAMERA ROOMS

### Essential Supplies:

- Small 16 mm cores
- Black bags
- Empty 16 mm cans
- Tape
- Empty daylight spools for Jr. Oxberry
- Scissors
- Sharpie
- Lens tissues

### **RULES**

- Never eat or drink in any of these rooms.
- Clean the camera room after your shift. It is extremely unpleasant to enter a room full of paper scraps, unkempt rewind table, etc.
- **Do not remove the peg bars from the table.** If necessary remove the pegs from the peg bar. Place the extra pegs in the designated box.

- **Do not put tape on the animation table, platen glass or camera.** When the lights are on the glue from the tape melts and causes permanent damage.
- **Do not place any equipment on the animation table or on the platen glass.** Objects can scratch the glass and heavy equipment can damage the table.
- **Do not force any of the handwheels.** Make certain that the locks are off before turning otherwise you will damage both the locks and the gears.
- Avoid marking the table with pens and markers.
- Do not remove the rewinds from the Sr. Oxberry room.
- **Do not move the lights or polarize filters in the Jr. Oxberry room.** The lights and polarize filters are fixed for the cameras.
- Please place the polarize filter on a shelf if not in use.
- Make sure that the inside of the camera body is clean and has no film chips. Run some film with the camera door open to make certain that film is running smoothly through the gate.
- When not in use place platen glass on the designated hooks with the glass facing away from the wall.
- Please do not remove the frosted glass from the camera room.

When you are shooting with the Sr. and Jr. Oxberry cameras, please be gentle with the equipment. If there are any questions regarding the threading of the camera and the functions of the console please read the directions given in the manual or consult with your professor. If there are any problems with the equipment please contact the supervising technician.

## OPTICAL PRINTER

### Essential Supplies:

- Small 16 mm cores
- Black bags
- Empty 16 mm cans
- Tape
- Empty daylight spools
- Scissors
- Sharpie
- Lens tissues
- Lee Filters
- Slide Mounts

### **RULES**

- Consult with the checklist and threading diagrams posted on the wall in the optical printer suite.

- Never eat or drink in any of these rooms.
- Make sure the room is clean after your shift.
- Please do not remove any of the ND filters or any of the colour correction filters from the rooms.
- If you encounter any technical problems please contact a supervising technician.

#### **LAST BUT NOT LEAST**

- When you pick up equipment, make sure that it works and that you have been given all the parts and pieces necessary for its operation. Also be sure that you have all the equipment listed on your checkout form before you sign it out. You may want to take as much as an hour to fully check equipment, so plan on this when scheduling.
- If you have trouble with a camera or a sound recorder, or if its operation is suspicious, PLEASE STOP SHOOTING. Return the equipment as soon as possible for a check-up and re-scheduling.
- NEVER attempt to repair the equipment yourself. This should be left to a qualified technician. Your chances of damaging equipment in attempting to make a repair are very high.
- Frame lines will vary from projector to projector and from one viewing system to another. Be mindful of the 'TV Safe' framing for future transfers to video.
- **TAKE ENOUGH TIME TO WRAP EQUIPMENT PROPERLY! RUSHING YOUR WRAP IS THE LARGEST SINGLE CAUSE OF DAMAGED LIGHTS, CABLES, AND LENSES. LOST EQUIPMENT IS ANOTHER MAJOR CONCERN WHEN RUSHING TO CLEAN UP AFTER A SHOOT. THERE IS A DIFFERENCE BETWEEN ACCIDENTS AND NEGLIGENCE. YOU WILL BE HELD RESPONSIBLE FOR THE ACTS OF NEGLIGENCE.**

## **RESOURCES**

**IITS**

Instructional and Information Technology Services (IITS) provides infrastructural services in the areas of computing, voice and data communications, systems, instructional technology and media development.

IITS provides support skills and a high level of equipment availability, facilitating the learning process at the curriculum, student, faculty, and staff member level - all with a goal of developing and maintaining the university's reputation as a leading institute of higher education. Services provided include the following:

- Working with specific academic departments with special needs to provide complementary services where this is beneficial and cost-effective.
- Delivering a standard level of computing, communications and instructional technology services to fulfill the principal needs related to research activities of the university.
- Providing comprehensive and effective information services to administrative departments. In particular, supporting the Management Information System (MIS) initiative with an appropriate balance of skills and equipment.
- Protecting the university's investment in information technology, with detailed plans for equipment renewal and disaster protection and recovery.
- Keeping abreast of developments in instructional and information technology in order to provide recommendations on long-term strategy and direction.
- Acting as a general resource for the university community. In consultation with appropriate user representation, select and recommend computing, communications and instructional technology solutions to most effectively meet the institution's goals.
- Promoting the use of national and international standards in the areas of information, communications and media technology.

### **Equipment Depots**

A wide variety of electronic and media-related equipment is available from Concordia University's equipment depots. Most of the equipment is available to all students, faculty and staff. Our equipment is popular and therefore must be booked at least three days in advance.

Available equipment includes:

- Televisions
- Video projectors
- Camcorders
- Slide projectors
- Computers
- CD players, and much more!

**IITS equipment depots:**

SGW Campus - Hall Building H-421,  
Phone (514) 848-2424, ext. 3435

Loyola Campus - CC Building CC-207,  
Phone (514) 848-2424, ext. 3466

**Booking information:**

SGW Bookings - Hall Building H-417,  
Phone (514) 848-2424, ext. 3444  
E-mail: [sgwbook@alcor.concordia.ca](mailto:sgwbook@alcor.concordia.ca)

Loyola Bookings - CC Building CC-207,  
Phone (514) 848-2424, ext. 3465  
E-mail: [loybook@alcor.concordia.ca](mailto:loybook@alcor.concordia.ca)

**(Centre for Digital Arts)**

**CDA Video Labs**

Concordia University's The Centre for Digital Art's video labs is located in the basement of the Visual Arts building. The office for reservations open 10am - 6pm is located in VA037. Access is available to all Fine Arts students who have paid a CDA lab fee of 30 dollars. Graduate students do not have to pay the CDA fee.

The facility currently houses Final Cut Pro video editing stations as well as a few other specialty stations. Phil Hawes who can be reached at 514.848.4912 or [phawes@alcor.concordia.ca](mailto:phawes@alcor.concordia.ca) currently coordinates the facility

Phil works from 10am-6pm but the facilities are open from 9am-10pm.

Bookings for those stations can be made online at [www.cda.concordia.ca/video.html](http://www.cda.concordia.ca/video.html)

Four hours is the maximum amount of time per day that you can reserve a station for.

The video labs support only MiniDV as a standard.

Digital Video requires a large amount of hard drive space, which is limited. You will be assigned space on a drive for a period not exceeding one month (you should have shot everything by the time you get here). If drive space is full you must bring in your own Firewire hard drive or wait for the next available hard drive space.

Any student wishing to add professional sound to their films should use the CDA Sound labs in the Hall building (H-333, x. 3449).

### **McConnell Lab**

The McConnell lab VA-037 is now open to all Fine Arts faculty and grad students. Bookings can be done online. There is a four-hour limit per day unless no one else needs it that same day.

To get access you can sign out a key from security. It is key #6D. For anyone wishing to have key access, you must give Phil Hawse your student ID number so he can add you to the list.

The Mac is plugged into a UPS unit, which will give you about 10 mins of time to save your work and shut down in case of power failure. The following is a general list of the hardware and software.