
PRODUCTION DIVISION

VP Production

Pursuant to the By-Laws of the Company: The officers shall be elected at the first meeting of the Board of Directors after each annual meeting. More than two offices may be held by the same person.

The Board of Directors may appoint such officers and agents as it may deem advisable, who shall hold their offices for such terms and shall exercise power and perform such duties as shall be determined from time to time by the Board of Directors.

Therefore, such Duties and Responsibilities shall be as follows:

The VP Production is an officer of the Company and the right hand man to the President of Production who works with Producer Units through the Executive Producer of each Producer Unit. May perform the functions of Executive Producer if none exists.

If there is only one Executive Producer, the VP Production holds that hat.

VP PRODUCTION MAJOR RESPONSIBILITIES:

- o Helps Exec Producers and the Company secure outside funding for movie projects.

- o Establishes and Supervises Executive Producers.

Product: Polished Screenplays Packaged with Producer Units

Stat: Financing from the pre-sale of Packages

- o Works with and assists the President of Production in the performance of his duties.

- o Works with Executive Producers in the performance of their duties and provides liaison between the President of Production and Executive Producers.

- o Maintains contact and good relations with studio executives and producers.

- o Is always present and reachable to give and receive information, personally or by Communicator.
- o Negotiates directly or indirectly for production, financing and distribution deals.
- o Makes economical use of all funds.
- o Causes the products of his division to occur in the proper quality, quantity and viability and suggests refinements for this hat and assimilates changes, if any issued as policy.
- o Constantly recommends movies to people to see and then notes whether they liked the movies recommended. This should serve as a quality control function to test matching skill.
- o Responsible for causing Production financing along with other producers and executives of the Company.
- o Supervising the assembly of the investment memorandum, if one is used.
- o Aiding or Arranging for pre-sales.
- o Maintains financial connections with investment groups and banks for the purpose of securing production financing.
- o Is totally familiar with all forms of financing and all finance instruments.
- o Knows how to interact with the manufacturing process of film.
- o Works with the President of Production in the arranging for financing and distribution of Company films.
- o Accentuates films that are aligned with Company policy and philosophy.
- o Sees to it that the films that are produced are for theatrical release and theatrical purposes above all other purposes.
- o Knows the ultimate products of a feature film production company and how they relate to the general culture.
- o Sees every film in release.
- o Causes the product of his division to occur.

There are some words in the English language that naturally tend to be obscure. For instance the word pneumonoultramicroscopicsilicovolcanoconiosis.

There are also words in the realm of filmmaking that deserve honorable mention for being in this class: "Producer", "Executive Producer", "Associate Producer", "Co-Producer", "Line Producer" and "Unit Production Manager."

The Producer is the executive who is responsible for assembling or bringing together the following elements: the Script, the Director, Principal Talent, the Finances, the production know-how, and the supervisory responsibility for seeing the film through from conception to distribution. Sometimes the term "Producer" is loosely used to refer to several people in partnership (or a corporation). The partners (or corporate officers) may retain any of the titles herein: Producer, Co-Producer, Associate Producer, Executive Producer, depending on their contributions to the project(s).

The Executive Producer is the executive that represents the finances or is the finances. Many times, he or she has the distribution connections or is the distributor. The General Partner of a Limited Partnership, or the President of a Corporation, formed to raise all or part of the finances for a project or projects will sometimes retain the title of Executive Producer.

Sometimes a Producer, supervising or causing more than one film project at a time, will use the title Executive Producer.

When the Producer Hat is split up, the Packaging Producer is the Producer or general contractor for a film project who is responsible for bringing together and financing the production package consisting of the following elements: screenplay, director, star(s) and principal cast, top sheet production budget, the Line Producer or production know-how, distribution arrangements. Once a project is in production the Packaging producer gets busy developing and

packaging the next project while the Line Producer takes over daily day to day supervisory responsibilities. The Packaging Producer's main areas of emphasis is the creation of financable, marketable, packaged screenplays. Sometimes the term "Producer" is loosely used to refer to several people in partnership (or a corporation). The partners (or corporate officers) may retain the title Producer, Co-Producer, Associate Producer or Executive Producer depending on their contributions to the project(s).

An Associate Producer is an executive who "associates" with the Producer because he is able to bring to the project one or more of the Elements of Production. Usually this amounts to some of the finances or a technical/administrative ability the Producer does not have and consequently, without this knowledge, the picture could not be made. Such an Associate Producer will usually have "a piece of the action", i.e., he will own a share of the profits (or losses).

When Packaging Producers agree that they have contributed equal amounts of the Elements of Production they will use the title Co-Producer and be partners sharing all profits (or losses) equally. Sometimes "Co" is left off and just "Producer" is repeated in the credits.

Before one can understand what a Line Producer does, they need to know what the "line" is. Basically, the costs of a motion picture are divided into two major allocations: what's called "above-the-line" costs and "below-the-line" costs. Above-the-line costs include the story rights and script, other development costs, Producers' fee(s), Director's fee and cast salaries. Below-the-line costs include everything else, i.e., the production staff and crew salaries, equipment rentals (camera, lights, etc.), film and developing, locations and studio rentals, editing, music, transportation, set design and construction, tests and retakes, publicity, insurance, taxes, licenses, general overhead, contingency allowance and a completion bond.

When the Producer Hat is split up, the Line Producer is the producer who is intimately familiar with the nuts and bolts of production. He or she is brought onto the project by the agreement of the Packaging and the Executive Producer. The Line Producer works with the Unit Production Manager, First Assistant Director, Director, Art Director, Editor and Composer in preparing the budget and production schedule. Any and all budgets and schedules have to be approved by the Line Producer. A producer, when he is intimately familiar with all the below-the-line costs (and the most cost efficient people and places from which he can procure these "elements") is known as a Line Producer. The Line producer is familiar with all of the below-the-line elements and costs and is responsible for supervising the production on a day to day basis making sure the production targets are met.

You probably will not see the title "Line Producer" on the credits because more than likely it turned into the title "Associate Producer", "Co-Producer" or "Producer" If the originating Producer could "line produce" in the first place, he or she would not need to hire or go into partnership with a Line Producer, even though he or she might do so anyway to split up the work load. In such case the line producer would probably retain the title of Producer, Co-Producer or Associate Producer depending on the ratio of the value of above and below line contributions to the project.

It would be impossible to prepare an accurate production budget without the knowledge of line producing. It follows that if no budget detail exists, no financial entity is going to be thrilled about proceeding into production funding. Why should an Executive Producer put his money into a black hole?

As an example of the types of considerations a Line Producer must deal with, you might refer to Movie Memos regarding this subject as it pertains to production budgeting.

The Unit Production Manager is an executive who is hired by the Producer and who may serve as the Producer's representative. He

works behind the scenes arranging, scheduling and expediting all production elements--cast, crew and equipment--in a manner that is the most efficient. He is responsible for the disbursement of company funds and may use a computer to

perform some, or all, of these functions. The Unit Production Manager serves both the Director and the Producer by striving to get the best quality for the dollar and still keep things on budget and on time. The Unit Production Manager supervises the crew and is in charge of the production office(s). Prepares budgets and cost estimates.

When a film requires that production take place simultaneously at more than one location or for different elements, a separate production unit may be formed and called "Second Unit." A Unit Production Manager may be enlisted to manage the logistics for other units. There can be as many UPMs as needed to manage any third or fourth - or more - units. It is confusing that the Production Manager is many times called the Unit Production Manager - most likely coming from the fact that there may only be one unit connected with such a production.

Evolution of Posts

In the real world of film, the boundaries between these posts are sometimes blurred or even laughable. Nevertheless, it is useful to recognize that there are some guidelines and commonly agreed upon delineations within the Producers' Unit of a motion picture. The above definitions have been itemized by consulting many producer's who have-in-the-field experience on feature films.

No doubt, an organization is stronger when its constituent members function upon an agreed upon pattern of responsibilities.

In the past eighty years, the filmmaking process has added a new ring of growth to the little sapling that now stands as a large oak tree. The evolution of the Posts of Filmmaking has gone from one cameraman pointing a camera at an inanimate subject to giant multi-picture public offerings. Every time a new function is necessitated, it is added to the already existing organization and it forms a new ring to the tree, so to speak. Once upon a time there was no such thing as an Executive Producer or an Associate Producer; there wasn't even a Director, for the Director used to be called the Conductor and the Producers used to be called the Supervisors. Over time the function of the Cameraman had to meld into the functions now known as the Director and the Director of Photography, for once they were performed by the same guy because productions were much less complex.

This evolution moves so fast that it leaves many in the dust. The "new rings" always need to be clarified and understood if they are to become the more stable parts of a dynamic growing art.

Executive Producer

The Executive Producer is the executive that represents the finances, is the finances or is the Production or Development Executive connected with the Company that is financing production. Many times, he or she makes the distribution connections or is the distributor. The General Partner of a Limited Partnership, or the President of a Corporation, formed to raise all or part of the finances for a project or projects will sometimes retain the title of Executive Producer. Sometimes a Producer, supervising or causing more than one film project at a time, will use the title Executive Producer.

The Executive Producers report to the President of Production on behalf of the Producer Unit for each project.

If there is only one Executive Producer, the VP Production holds that hat.

EXECUTIVE PRODUCER MAJOR RESPONSIBILITIES:

- o Secures outside funding for movie projects.
- o Establishes and Supervises Producer Units.
- o Expedites overall production.
- o Allocates the Budgets for the Production Division.

Product: Financed Packages

Stat: Number of Financed Packages per year

Works with the President of Production in making contact, by phone and by meeting, with studios, distributors and financial groups to determine what kinds of packages and projects they are willing to look at, finance and/or distribute.

- o Finds out what types of and projects they are and are not looking for from the development and marketing executives. Provides data to the MixMaster for matching.
- o Maintains contact and good relations with studio executives and producers.
- o Is always present and reachable to give and receive information, personally or by Communicator.
- o Negotiates directly or indirectly for production, financing and distribution deals.
- o Makes economical use of all funds.
- o Causes the products of his division to occur in the proper quality, quantity and viability and suggests refinements for this hat and assimilates changes, if any issued as policy.

- o Constantly recommends movies to people to see and then notes whether they liked the movies recommended. This should serve as a quality control function to test matching skill.
 - o Responsible for causing Production financing along with other producers and executives of the Company.
 - o Supervising the assembly of the investment memorandum, if one is used.
 - o Aiding or Arranging for pre-sales.
 - o Authorizes and supervises the Packaging activities and makes sure that any non standard legal aspects of procurement are approved through counsel.
 - o Provides production funds to the Producers for each film made under his auspices or authority.
 - o Coordinates the activities of Producers.
 - o Is familiar with the full production process.
 - o Maintains personnel files of producers, executive producers, distributors, studio executives, lawyers, accountants and special consultants.
 - o Maintains financial connections with investment groups and banks for the purpose of securing production financing.
 - o Is totally familiar with all forms of financing and all finance instruments.
 - o Knows how to interact with the manufacturing process of film.
 - o Works with the President of Production in the arranging for financing and distribution of Company films.
 - o Accentuates films that are aligned with Company policy and philosophy.
 - o Sees to it that the films that are produced are for theatrical release and theatrical purposes above all other purposes.
 - o Knows the ultimate products of a feature film production company and how they relate to the general culture.
 - o Travels the world widely and attends all possible film festivals.
 - o Sees every film in release.
 - o Causes the product of his division to occur.
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Packaging Producer

Packaging Producers work with agents and Talent to package projects. Stars and Name Talent are not routed to personnel when they apply to the company but work with Packaging Producers. The Senior VP Marketing defines star status in accordance with his division's market research. In the event of controversy, the Senior VP Marketing makes the final determination.

Duties and responsibilities are as follows:

PACKAGING PRODUCER RESPONSIBILITIES:

- o Director & Talent Packages that work.

- o Sale and financing for Packages.

- o Packages that earn more money than they cost.

- o Packages that are pitched in a masterful way such that interest, enthusiasm and recommendations are created.

Product: Dir/talent Packages that work!

Stat: Marque value per Total Budget

Custody: Talent Availability and Price Roster

- o Makes initial contact, by phone and then by meeting, with directors and Talent who would be good for company projects.

- o Finds out what types of and projects are and are not looking for from the proper executives.

- o Maintains contact and good relations and keeps central files on any and all discussions, WANT data and transactions the company has had with the studio and particular executives.

- o May pitch stories to them or use a Pitchmaster to see if they want the screenplay sent in or will grant a meeting.

- o Presents a copy of the WANTS findings to the MixMaster.

- o The Producer or his or her Assistant is always present at the office to give and receive communication from (studio) executives and talent.

- o Negotiates directly or indirectly for option/purchase of literary properties and talent.

- o Constantly recommends movies to people to see and then notes whether they liked the movies recommended. This should serve as a quality control function to test matching skill.

- o Approves all personnel hiring in the production division and has the power to lay off or fire anyone at any time as the situation necessitates.

- o Causes Studios to want to provide a constant flow of funds to the company because of predictability of delivering quality products.
- o Makes economical use of funds.
- o Is familiar with what talent elements go into a good, well laid out film package and sees to it that all packages are clear and easily read.
- o Has pages typed (or retyped) as the case may be. Sees to it that all pages typed are done in Courier 72, 10 space.
- o Makes it a point in keeping abreast of what the latest film packages look like and how they present the various elements of the film project.
- o Liaise with tax consultants and attorneys regarding the legal regulations set forth by the IRS and the SEC.
- o Works closely with the Executive Producer and Director of Business Affairs when negotiating terms with prospective film investors and/or studio/distributors.
- o Maintains a company file to hold any and all information useful for putting together packages.
- o Responsible for causing Production financing along with the President and other producers.
- o Causes the products of his division to occur in the proper quality, quantity and viability.
- o Suggests refinements for this hat and assimilates changes, if any issued as policy.
- o Securing Letters of Interest and Play or Pay Contracts from

Line Producer

The Line Producer is the producer who is intimately familiar with the nuts and bolts of production. He or she is brought onto the project by the agreement of the Packaging and the Executive Producer. The Line Producer works with the Unit Production Manager, First Assistant Director, Director, Art Director, Editor and Composer in preparing the budget and production schedule and all final budgets and schedules have to be approved by the Line Producer. The Line producer is intimately familiar with all of the below-the-line elements and (and the most cost efficient people and places from which he can procure these "elements") He is responsible for supervising the production on a day to day basis making sure the production targets are met.

Duties and responsibilities are as follows, but not limited to such:

LINE PRODUCER RESPONSIBILITIES:

- o Production Supervision and execution of the production program.
- o Principal Photography and Post Production DONE.

Product: The Nuts and Bolts of production supervised & successfully DONE

Stat: Percent of Production Completed

Custody: Production Budget - Above and Below Line

o Helps the Producers and/or Executive Producer (hereinafter together called "Producer") assemble and contract the necessary elements of production.

o Verifies all sections of the Production Budget, to ensure it is correct and reasonable, before such instrument is presented to any financing authority or used to model allocations.

o Establishes and supervises signatories on production accounts.

o Performs or supervises all banking functions connected with the production to ensure their regularity and that they are proper.

o Signs all payroll and production disbursement checks and supervises the expenditure of funds on behalf of the Company.

o Supervises post production and other aspects of production when required to do so.

o Makes sure the Production stays within the bounds of the SAG Codified Basic Agreement of 1977 and the DGA Agreement, if the Company is signatory.

o Maintains a liaison between the all Producers and company executives and keeping everyone briefed on the status of the project at hand.

o Liaises with laboratories, special fx houses, editing rooms, title houses, sound fx houses, recording studios, mixing studios to coordinate or trouble shoot problems or delays.

o Helps the Director of Business Affairs negotiate on behalf of the Company or Producers, when required to do so.

o Prepares Deal Memos, when required to do so.

o Supervises the administration of contracts relating to production keeping the Dir Business Affairs briefed at all times.

o Orders script breakdowns and budgets.

o Performs paralegal functions for the modifying of contracts but always shows any language changes to General Counsel, or his designed, before using the document on behalf of the company.

- o Makes sure any document with any legal import is xeroxed before that document leaves the company and sends a good copy over to the Director of Business Affairs for safekeeping.
- o Establishes and uses computer systems established by the Director of Data Processing.
- o Supervises all production office and set operations on behalf of the Company.
- o Performs or supervises the negotiation of key personnel and services (i.e., department heads, laboratory, producers' services, talent, writers, completion bonds, loans, insurance, studio facilities, etc.), when necessary.
- o Supervises script breakdown, if so charged.
- o Contributes to the creation of a productive and high moral atmosphere amongst all Talent, Staff and Crew.
- o Maintains liaison between Talent and other Producers.
- o Hires and terminates project personnel.
- o Operates within the exact zone of authority set by the Executive Producer, President and/or Board, such including the action of making decisions and assuming the potential liabilities for those decisions, when so charged with such zone of responsibility.
- o Creates and maintains an ethics presence around Talent, Staff and Crew.
- o Administers discipline and justice, when required to do so.
- o Liaises with attorneys and agents on behalf of the Producer.
- o Follows up on legal filings to ensure completion and regularity.
- o Works on the day by day construction of plans, programs and projects with the producers and production manager and aiding in the analysis of the relative priorities of such, as required.
- o Arranges for production office space and furniture, when required.
- o Assists the packaging producer in researching special below the lime Talent and other elements.
- o Does general or specific research, when required.
- o Keeps Production supply catalogs in neat, up-to-date order.
- o Regularly reorders new rate cards, catalogues, price lists, etc., from the companies that supply producer's services, e.g., Cinemobile catalog, camera rental firms, sound, video, film stock, Kodak price lists.

- o Travels to distant places to perform various missions.
- o Aides in the negotiation of distribution deals.
- o Supervises distribution and collections.
- o Routes and handles of solicited or unsolicited material, talent or personnel to the proper people in the Company.
- o Greets or attends to potential investors or executives on the set, office or location.
- o Creates and/or maintains computerized data bases as well as setting up modems and portable communications systems to facilitate operations.
- o Divides and sees that the work load is evenly distributed amongst staff, crew and other producers in the unit.
- o Does not perform the function of any specific union delineated hat but supervises the performance of such on behalf of the company.
- o Aides in the manufacturing process of the motion picture in the highest quality yet most efficient manner possible.

Director

The Director is in charge of the production activities of the cast and crew in the task of translating the concepts, actions and ideas in the script into cinematic images and sound in such a way that an entertaining and viable result is accomplished on the screen. The Director maintains a balance between efficiency, creativity, and quality, both cinematic and dramatic, in accomplishing the activities on the set and those relating to the production. The Director is directly responsible to the Producer Unit and reports to the Line Producer. Duties and Responsibilities include the following:

DIRECTOR RESPONSIBILITIES:

- o Screenplay translated to the screen such that an entertaining and commercial story is told with a consistent point of view.

Product: All story elements translated to the screen in an entertaining style

Stat: Number of Setups per day

Custody: Final Shooting Script

- o Working with the Producer(s) in the early development of the script and in packaging of the project with acting talent, name talent and/or stars, if authorized by the packaging producer(s). Stars and Name Talent are only employed by the mutual agreement of the producers and the director. In the absence of agreement, the Senior VP

Marketing shall have the final, sole authority to define the magnitude of star status in accordance with current market research and public opinion. No other definition will be acted upon.

- o Selecting a First Assistant Director that is acceptable to the Unit Production Manager and Line Producer.

- o Planning his work in a manner that efficiently utilizes the talents and abilities of talent, staff and crew in an efficient manner.

- o Has sole authority to fire all set operations personnel, subject only to the veto of both the line producer and executive producer together given.

- o Has final approval of all set operations personnel.

- o Surveying and finding locations to film in.

- o Writing a shooting script and breaking down the scenes to determine how it will be shot.

- o Making changes in the script, when the scene, acting talent or production circumstances do not permit it to work.

- o Maintain a good rapport with the writer when any changes must be made and give the writer the first shot at any and all changes with the understanding that after that the director may make what change is necessary.

- o The director is a master story teller.

- o Working out all the camera angles for each scene.

- o Supervising and/or determining what wardrobe and makeup will be used by talent.

- o Supervising the selection and placement of props and set dressings as such relates to the dramatic interpretation of the story and the photographic perspective as far as size, color and texture.

- o Casts the picture or supervises the casting. Once the picture is packaged with the principal talent, the director has sole authority to cast and approve the casting for the rest of the talent.

- o Prior to filming, works with the actors in blocking their actions.

- o Directs the action and performance of all on-camera talent in such a way that their performances maintain story and action continuity.

- o May delegate the direction of extras and background talent to Assistant Directors.

- o Directs the movement and focus of the camera.

- o Safely, directs the intensity and placement of special effects in cooperation with the special effects team.

- o Supervises second units for rehearsal and shooting.
- o Checks the framing and composition of the image through the camera when desired.
- o Directs all rehearsals of talent, camera, sound, effects, background atmosphere, etc.
- o Gives cues.
- o Places the teleprompter, if used, and directs dialogue.
- o Watches dailies and selects the angles and takes preferred.
- o Supervises the first cut of the picture.

(Unit) Production Manager

The (Unit) Production Manager is the Producer's Representative who manages the production of each project in the most efficient manner possible. He or she is behind the scenes expediting and arranging for the equipment, crew and materials necessary for the project and authorized by the producer. The Unit Production Manager is directly responsible to the Line Producer and he or she works in close cooperation with the Director, First Assistant Director and VP Production Services during principal photography.

Duties and responsibilities consist of:

UNIT PRODUCTION MANAGER RESPONSIBILITIES:

- o The production done on budget.

Product: Production managed and done on budget

Stat: Amount below budget cumulative

Custody: Production Unit Budget - Below Line

- o Disburses company checks for payment of cast, crew staff and materials.
- o Determines the most efficient and economical sequence to shoot scenes and sequences in.
- o Prepares, or causes to be prepared and kept, time sheets for all production employees and talent.
- o Is very familiar with transportation arrangements and hotel accommodations around the world.
- o If on location, arranges for hotel accommodations and food for all talent, staff and crew.
- o Hires and supervises the Food Catering.

- o Has sets built and orders props.
- o Schedules the production and other productions in cooperation with the Producer.
- o Arranges for all talent, staff and crew transportation as required.
- o Is very familiar with all "below-the-line" costs and budget items.
- o Is computer literate especially for budget and spread sheets.
- o Arranges for the rental and purchase of supplies and equipment.
- o Works with the accountants (and Statmaster) in preparing cost analysis.
- o Researches and keeps abreast of all producers' services in the industry and relates such information to the Producers.
- o Sees to it that all rental equipment is returned in good shape and on time.
- o Interviews and hires staff and crew as requested and authorized by the Producer.
- o Arranges and prepares Locations in cooperation with the Location Manager and Art Director as required by the Director and Producer.
- o Signs Location Releases or authorizes the Location Manager to do so, in writing.
- o Gets all authorized agreements and releases from General Counsel and sees that they are signed by all talent, staff and crew before they work on the production.
- o Enforces and sees that all agreements, contracts and releases are adhered to as agreed.
- o Knows how to glare - and smile - to get it DONE fast and well.
- o Recommends Quality Control or Ethics actions as the case may be on personnel who need it. Holds the post of Ethics Officer when there is not one posted in the Quality Control division.
- o Can work well with technicians and other below-the-line talent and gains their respect.
- o Is totally familiar and empathetic with the Producer's and the director's problems and challenges relating to production.
- o Is responsible for maintaining, repairing and caring for any and all company production equipment as differentiated from office and admin equipment which the VP Admin takes care of.

- o If some piece of equipment is not functioning properly, gets authorization to repair it quickly immediately informs the producer, necessary parties and/or the President, if major.
- o Is familiar with Location Services and location managers.
- o Prepares and disseminates the daily Call Sheets to let all talent, staff and crew know what scenes will be the next day's shooting, where they will be shot, who will be needed at what times and with what equipment, etc.
- o Coordinates the work of all the production team on a continuing basis and is always present, reachable, calm and stable.
- o Does the breakdown and production board for budget purposes.
- o Is familiar with renting equipment and space in studios and conditions on studio lots.
- o Selects and arranges sound stages and studios and sees to it that they are ready when needed.
- o Signs and authorizes all purchase orders.
- o Signs and authorizes all other directives.
- o Liaise with outside producer services.
- o Prepares production budgets.
- o Personally knows the salesmen and owners in as many of the producers services throughout the industry as possible.
- o Is totally familiar with facilities and studios throughout the country and world.
- o Knows where to get any piece of equipment at any time, 24 hours a day, any place in the world.
- o Is familiar with equipment insurance and all the various types of policies and their costs.
- o Knows where to get good Unit Production Managers, Art Directors and Assistant Directors and Production Assistants.
- o Is neat and orderly in carrying out administrative functions cause an area that is confused or illogically set up for operation or production to straighten out quickly.
- o Can negotiate good fair deals with anyone renting or selling production equipment and Crew members.
- o Uses a complement of Production Assistants when work load is heavy.

- o Constantly collects resumes and demo tapes from below-the-line personnel and forwards these to the Director of Personnel for keeping.
- o Causes the product of his division to occur.

First Assistant Director

The First Assistant Director is the Director's right hand man who handles and aides in all the Director's administrative functions and works in close cooperation with the Unit Production Manager. He is primarily responsible for seeing that the production keeps pace with the schedule and that all the scenes are covered.

He works on the set, coordinating and expediting the actions of the talent, staff and Crew for the Director and as required by the shooting schedule. The First AD, as he is called, gives his primary loyalty to the Director under all circumstances. Duties and responsibilities include:

FIRST ASSISTANT DIRECTOR RESPONSIBILITIES in Production:

- o Aid and organization for the Director
- o The production finished on schedule.

Product: Administrative aid to the Director

Stat: Days ahead of schedule

Custody: Production Board & Break Down Sheets

- o Doing a breakdown of the script.
- o Creating a production board and then coordinating it with the one done by the Unit Production Manager and/or Producer to obtain the best, most economical shooting schedule as well as alternate schedules.
- o Helps the Director move and handle extras, crowds to give background atmosphere to the scene.
- o Helps the Director execute and coordinate scenes requiring delicate timing or effects.
- o Handles the Director's paperwork.
- o Expedites for the Director.
- o Has releases signed by all talent or anyone who appears before the camera, prior to their going before the camera, if possible.
- o Authorizes overtime pay.
- o Lets the Director know how the schedule is progressing and how much time he or she has for each scene or sequence.

- o Plans alternate shooting schedules in cooperation with the Unit Production Manager in the event of any delays such as weather, equipment or personnel failure, etc.
- o Gently, and continually, reminds the Director about the time element before he or she gets too far behind in the shooting schedule.
- o Cues the cast or crew when needed by the Director.
- o Keeps people off the set that are not authorized to be there and makes sure no one can walk onto the set to disturb a take.
- o Calls for quiet on the set if it gets too loud and just before a take. "Quiet on the Set, Please."
- o When quiet on the set, gives the order to "Roll Sound."
- o Coordinated all Second and other Assistant Directors.
- o Estimates the footage shot for the day.
- o Creates and Lets the Unit Production Manager know the shooting schedule for the next day.
- o Blocks the action if requested by the Director.
- o Signs reimbursement authorizations only if the Unit Production Manager cannot and some purchase must be made, at the last minute.
- o Keeps and signs time cards and initiation of work slips.
- o Sees to it that all talent, staff and crew needed for each day's shooting as well as all scheduled equipment, props, wardrobe, vehicles, et cetera show up on the set at the correct time and place and in working condition.
- o Assists the Director in anything he needs or wants done or carried out.

Second Assistant Director

The Second Assistant Director assists the First Assistant Director and is directly responsible to him with the following duties if and when authorized by the First AD, otherwise such duties fall with the First AD: Duties and responsibilities are as follows:

SECOND ASSISTANT DIRECTOR RESPONSIBILITIES:

- o Assistance to the First Assistant Director.

Product: Production Admin Current

Custody: Call Sheets

- o Helps arrange transportation for talent, staff and crew and equipment.
- o Passes out all Call Sheets to talent, staff and crew and gives advance scheduling when known.
- o May assist in securing or managing locations.
- o Has talent agreements and releases signed when authorized.
- o Supervises wrap at the end of the day.
- o Helps the First AD make sure all talent, staff and crew needed for each day's shooting as well as all scheduled equipment, props, wardrobe, vehicles, et cetera show up on the set at the correct time and place and in working condition.
- o Prepares the Daily Production Report and Call Sheets as well as other necessary paperwork at the end of the day.
- o Handles documents that need approval of the First Assistant Director, Director, UPM, PM or production office, such as extra requisitions.
- o Makes script distributions to cast and crew if any changes in the script after start of principal photography.
- o Helps schedule transportation, hotel accommodations and food.
- o May supervise the Food Caterer when so charged by the Unit Production Manager.
- o Helps the First AD in handling background action and extras and crows.
- o Helps the Unit Production Manager keep track of miles driven by talent, staff and crew and makes reimbursements for all authorized mileage.
- o Communicates to violators when necessary, that mileage and all expenses must be authorized prior to their being incurred.
- o Distributes and collects extra vouchers and makes adjustments on them as requested by the First AD. Approves extra vouchers.
- o May supervise I/Ts, student ADs or PAs in training.
- o Acts a communicator between the set and the production office as well as the Unit Production Manager, UPM, and the First AD.
- o Supervises and expedites the flow of information or paperwork between the set and the production office or other points.
- o Stays in close awareness with what is going on from the Unit Production Manager's and First AD' points of view.

- o Signs talent, staff and crew in and out.

Casting Director

The Casting Director is hired by the Producer and/or Director to assist in the casting of the picture and cooperates and works for the director. Duties and responsibilities include the following:

CASTING DIRECTOR RESPONSIBILITIES:

- o The location and hiring of Talent suitable to the Director and Producer.

Product: Talent suitable to Dir & Prod

Custody: Script Sides, Talent Pictures, Phone Numbers and Video Tapes.

- o Selecting and hiring casting assistants and secretaries in as required by the director.
- o Supervising casting assistants and casting secretaries as required and when delegated by the Director.
- o Handling the casting admin for the director in and out of casting sessions.
- o Scheduling casting sessions as required.
- o Contacting talent for the director.
- o Suggesting talent and combinations of talent to the director.
- o Pointing out what he or she feels is incorrect talent for a given part without being pushy, invalidation or resentful in any way if the director does not heed such advice.
- o Working with agents in the selection of talent and arranging for 8 x 10 photographs and resumes to be sent to the casting office.
- o Posting talent photographs on the Casting Chart when required by the director.
- o Notifying talent when and where to appear at casting calls.
- o Keeps in safe custody any scripts or sides and makes a sufficient, but efficient number of copies as needed for casting sessions.
- o Collects all scripts and sides after casting sessions and sees to it that none are floating around.
- o Organizes and keeps on hand all versions of the script and sees to it that such are always clearly dated in the lower right hand corner of the title or next page.

- o Directs casting sessions when needed and authorized by the director.
- o Aides the director in administrating casting sessions.
- o Receives and keeps the script in safe custody and photocopies sides as needed.
- o Arranges for a casting cameraman, camera and playback equipment to be present when so charged by the director.
- o Supervises the setup and wrap of casting sessions, causing the space to be in clean and orderly condition, before, during and after each casting session.
- o Helps the director maintain professional and ethical casting sessions where talent is treated with high dignity and respect.
- o Brings to the attention of the director any production staff or crew that is treating talent in a non-professional or unrespectful manner.
- o Notifies talent of callbacks, acceptances and rejections as required by the director.

Casting Secretary

The Casting Secretary is hired by the Director or Casting Director, if any, and assists in the casting of the picture. Duties and responsibilities include the following:

CASTING SECRETARY RESPONSIBILITIES:

- o Casting Assistance to the Director or Casting Director.

Product: Casting efficiency

Custody: Appointment Book

- o Calling for Extras.
- o Selecting and hiring Extras casting assistants and Coordinators as required.
- o Handling the casting admin for the director in and out of casting sessions.
- o Scheduling casting sessions as required.
- o Contacting talent for the director.
- o Arranging for 8 x 10 photographs and resumes to be sent to the casting office.
- o Posting talent photographs on the Casting Chart when required.
- o Notifying talent when and where to appear at casting calls.

- o Keeps in safe custody any scripts or sides and makes a sufficient, but efficient number of copies as needed for casting sessions.
- o Collects all scripts and sides after casting sessions and sees to it that none are floating around.
- o Organizes and keeps on hand all versions of the script and sees to it that such are always clearly dated in the lower right hand corner of the title or next page.
- o Supervises casting sessions when needed and authorized by the director.
- o Aides the director in administrating casting sessions.
- o Receives and keeps the script in safe custody and photo copies sides as needed.
- o Arranges for a casting cameraman, camera and playback equipment to be present when so charged by the director.
- o Supervises the setup and wrap of casting sessions, causing the space to be in clean and orderly condition, before, during and after each casting session.
- o Helps the director maintain professional and ethical casting sessions where talent is treated with high dignity and respect.
- o Brings to the attention of the director any production staff or crew that is treating talent in a non-professional or unrespectful manner.
- o Notifies talent of callbacks, acceptances and rejections as required by the director.

Actor/Actress

Actors and Actresses, together referred to as Talent, execute their craft as guided and modified by the Director. All talent are responsible to the Director. Duties and responsibilities include the following:

ACTOR/ACTRESS RESPONSIBILITIES:

Product: Believable and engaging performances which support the story.

- o Being prepared to perform the scene(s) scheduled at times set.
- o Having memorized all lines prior to shooting.
- o Understanding the over all story and working with the Director's interpretation.
- o Being prompt and properly dressed, ready for all takes.
- o Maintaining quiet on the set when needed or between takes.

- o Delivering a performance that has continuity in emotion, energy, speed and reality appropriate to the story.
- o Promoting and maintaining good working relations with all other talent, staff, crew and executives in the company.
- o Setting a good, and real, public image for the production and the company at all times.
- o Delivering to the audience the best performance possible.

Script Supervisor

The Script Supervisor is responsible to the Director for maintaining a Script Supervision Log that details the progress of the shooting as such:

- o Times out the entire script when required by the Producer.
- o Records the location and position of all props and set dressing.
- o Logs scene numbers, angles and takes designating which takes ones are acceptable to the Director by circling such.
- o Informs the Director of any scenes that were missed, left out or need to be completed.
- o Notes the placement (CU, LS, MCU, etc.) and movement (dolly, pan, tilt, etc.) of the cameras as well as the lens used (50mm, 85, 205mm, etc.).
- o Notates the script with vertical lines that indicate coverage of each scene/angle-take. Wiggly lines are drawn when the on-camera character speaks in each vertical line.
- o Notes any changes in dialogue or action. Keeps all dates accurate.
- o Notes actor positions in the set and their relation to the camera.
- o Keeps track of each scene number and gives such to the First Assistant Director for slating prior to each take. Such is logged in the Camera Reports.
- o Keeps track of each scene number and gives such to the Production Sound Mixer to recording in the Camera Reports.
- o Makes sure there is no confusion as to scene number, angle or take at any time.
- o Sees to it that a copy of the Script Supervision Notes are accurate, consistent complete and that a legible copy of each arrives back at the editing room along with, or before, dailies arrive. Everything should be

delivered to the (First) Assistant Editor for custody on behalf of the Editor, Director and Producer.

o Sees to it that a copy of the Camera Reports and the Sound Reports also are accurate, consistent complete and that a legible copy of each arrives back at the editing room along with, or before, dailies arrive. These, as well, should be delivered to the (First) Assistant Editor for custody on behalf of the Editor, Director and Producer.

o Makes a copy of the Script Supervision available to the Director and Producer as they request. Keeps custody of the originals until the end of the production and then turns such over to the Producer.

Custody: Script Supervision Notes

o Helps and assists the director at rehearsals.

o Prompts the actors when required by the Director.

o Times all scenes as they are being shot with a stopwatch.

o Keeps track of all wild sound and ambience that needs to be recorded and informs the Director of such.

o Keeps track of all MOS that needs to be shot and informs the Director of such.

o Carefully observes and keeps notes of all details of action that have occurred during a take so the subsequent takes will match and the action will have correct continuity. Such things would include: cigarette lengths, screen direction, movement speed, juxtaposition of body parts, background action seen on-screen, make-up matching, wardrobe matching.

o Uses an instant camera (such as a Polaroid) to record the positions of everything in the scene at the beginning of each set-up, take, at the end of a take and/or at the end of the day. Makes sure such continuity Polaroids are used for no other purpose than described herein. o Provides the tools necessary to the job.

Assistant Pitchmaster™

The Assistant Pitchmaster reads the script or literary property and in a masterful way pitches the story to a Producer, Director, Talent, Studio Executive or as required. Pitchmasters may deal with either literary properties or packaged projects, as required by the VP Development or Producer. Assistant Pitchmasters may only pitch literary properties which are NOT packaged. An Assistant Pitchmaster has the following duties and responsibilities and performs the following items as specifically delegated by the VP Development or Producer working for:

ASSISTANT PITCHMASTER RESPONSIBILITIES:

o Stories that are pitched in a masterful way such that interest, enthusiasm and recommendations are created.

o Sale and financing for Literary Properties.

Product: Enthusiasm for stories and screenplays

Custody: Company owned or Optioned Literary Properties as granted by the Pitchmaster.

o Pitching stories in a way so the person being pitched is very interested in the script or idea. (This may be in person or by phone.)

o Picks up the script(s) or treatment(s) that are to be pitched and reads it through to become totally familiar with the story just prior to the pitching session.

o Knows what he is to pitch cold. Always knows what the priority of projects to be pitched are beforehand.

o Pitches the story in a masterful way, only when given the cue. The "cue" is the following: "John, why don't you go ahead and brief Mr. _____ on the (name of script) story."

o Helps close funds by promoting the concept, script and merits of the story, not deal factors.

o Is not responsible for packaging, or producing the picture.

o Is not responsible for any delivery of the picture or elements.

o Does not act as the Company's legal agent in any way.

o The Assistant Pitchmaster's work may take five minutes at the meeting and it may and should help to close the deal, but the Assistant Pitchmaster should realize that it may have taken several years to establish the contacts and trust between the Company and the executive(s) being pitched, and it may take several years to deliver the movie. Therefore, the Assistant Pitchmaster agrees and understands that as part of this hat, the Company owes the Assistant Pitchmaster nothing beyond payment of the above fee and makes no other expressed or implied obligations. (Other Divisions of the Company carefully train and employ people for different positions.)

o Works on a flat contracted fee (cash and/or deferred cash per pitchmeeting) and does not get involved in business affairs.

o Is very careful not to enter ANY dialogue into a meeting other than the merits of the story as such could jeopardize business affairs.

o Assistant Pitchmaster agrees to never, on his or her own volition, call the studio executive(s) met or pitched unless specifically authorized by the VP Development, President or Producer working for, for a period of at least one year, as this would be a conflict of interest.

- o Allows the VP or Producer to conduct all meetings attended.
- o Is careful to NOT say ANYTHING that could misrepresent the Company or bind it with an implied obligation (such as saying: "This story is so simple and delightful, IT COULD PROBABLY BE DONE FOR LESS THAN A MILLION DOLLARS" The part of this last quote that is NOT OKAY is CAPITALIZED. Why? Because it may obligate the Company.
- o Only talks art and excitement.
- o Talks: "unusual and topical concept", "excellent action", "the story ends up quite differently than you might have expected", "this picture has a chase scene that makes Bullet look like swimming in molasses", as an example.
- o Doesn't say "never been done" unless he or she has researched it.
- o Doesn't use salesman cliches or worn jargon.
- o The Assistant Pitchmaster sees as many movies as possible. Remember the executives you are pitching have not only seen them all, they may have produced or worked on them.
- o If the Assistant Pitchmaster sees less than three movies per week, he is in serious trouble. (And this does not mean all on the tube. This means a balance between seeing newly released theatrical pictures, renting cassettes and the tube.)
- o Reads a lot of literature and should be familiar with, ideally, every novel and script written. (This is so, when the executive says: "Well, that story is just like the novel . . .", the Assistant Pitchmaster, rather than looking stupid, can say, "Yes, your comment is astute and well taken, however, if I'm not mistaken, the character in THAT novel was 51 years old and the character in THIS script is only 18, hence their awareness of life causes them to have drastically differing motivations that would of course bring each story to a different catharsis, and it is true, this script DOES accomplish that in an unusual and exciting way.")
- o May do anything within his or her powers to cause the person or persons being pitched to want to make a deal with the Company, so long as it is not anything specifically cautioned herein or by the company executive conducting the pitchmeeting.
- o The Assistant Pitchmaster looks good and looks presentable. He or she lightly "commands" attention with the proper savoir faire but does not ever over push to the point of being a turn off.
- o Is VERY sensitive to when some pitch is just not working and is able to immediately segue into new or different material that was brought along, or planned.
- o Does not pitch anything personal or not previously arranged and does not use his or her

position as a Assistant Pitchmaster to hit up the Company Producer(s) or executives with his or her own pet projects. The Assistant Pitchmaster, like any other person must submit his or her material to the Reader Pool for consideration.

o If asked to give out information about the Company or its affiliations, makes sure this is cleared and prepared first with the VP Development. In the event it is not, turns this subject smoothly over to the VP or Producer who arranged the meeting.

o When at a meeting and not pitching, takes careful notes of the following:

- a) What they liked and did not like about what was pitched.
- b) What they want and when.
- c) What they have and do not want.
- d) Elements that they would be interested in.
- e) Any agreements or commitments.
- f) Detail data (such as names, phones, addresses, numbers, facts, statistics, etc.).
- g) When to get together next or talk.
- h) Anything else relevant.

o Assistant Pitchmaster discreetly turns the a-h notes over to the VP Development right after leaving the meeting, perhaps in the parking lot.

o Assistant Pitchmaster, included in his fee, must be willing and able to debrief with the VP Development for at least 20 minutes right after the Pitchmeeting.

o Lightly aides in not overlooking the setting up of a next meeting or talk, if it looks like this is desired by the VP Development.

o Is not awkward or pushy and is VERY sensitive to how and what the VP Development is saying and doing at the meeting.

o Listens when not pitching.

o Is "in present time", and not thinking about something else while at the meeting. Is very relaxed and makes other in the room feel the same.

o If the meeting gets heavy, lightens it up as appropriate.

o NEVER interrupts a train of thought being put forth by the VP, Producer or executive being pitched.

o If asked, introduces himself or herself as the Producer's Assistant, NOT as a "Assistant Pitchmaster", "Associate", "Partner" or "Producer" or anything else. Say: "I'm Mr. _____'s Assistant." and give your name. o The key note to the function of a Assistant Pitchmaster is that he or she is there to help the VP Development or Producer with one aspect of the presentation.

Production Assistant™

Production Assistants are directly responsible to the Producer. The Key Production Assistant supervises and coordinates the PAs, for the Producer, when they are NOT specifically assigned to aid a producer, director, production manager, first assistant director or any other executive or staff member. Production Assistants do not take any orders from the Key PA but provide information on their actions, DONES and availability for other assignments.

The Key PA and PAs are assigned only by the producer or his or her Assistant to the Producer, if the Producer is not available.

Duties and responsibilities may consist of:

KEY PRODUCTION ASSISTANT RESPONSIBILITIES:

- o PAs found, recruited, working, being supervised and upgrading happily and effectively. **Product:** PAs found, working, upgrading
- o Communicating and keeping clients and others informed.
- o Receiving and delivering telephone communication and messages.
- o Arranging meetings and appointments as authorized.
- o Making reservations for lunches and dinners.
- o Routing and delivering mail, messages and memos per policy.
- o Making travel and hotel arrangements.
- o Helps recruit Production Assistants
- o Typing.
- o Taking and/or transcribing notes and reports.
- o Making sure that letters that go out of the office are properly typed and addressed and stamped.
- o Xeroxing (see "Getting Xerox Copies" MM 07 NOV 1981).
- o Running errands.
- o Ordering and picking up office supplies and keeping them properly stocked.
- o Filing.
- o Picking up people at the airport, hotels and other places.
- o Record keeping.
- o Preparing packages for mailing and delivery.
- o Keeping the office and space neat, clean and orderly per policy.
- o Using and encouraging the use of "Cycle Sheets" with other PAs (See MM 05 APR 1981).

- o Holding Reception and Greeting associates and new people when called to do so.
- o Maintaining standard routing systems and encouraging others to do so.
- o Doing cost analysis work when called to do so.
- o Alerting when supplies are low.
- o Writing thank you notes and routine letters for the producer when asked to do so.
- o Properly acknowledging DONES by reporting back to the person giving an assignment the fact that it is done. (See "Acknowledgements" MM 09 FEB 1983)
- o Encouraging other PAs to acknowledge DONES too.
- o Supping coffee and refreshments.
- o Updating address books and mailing lists.
- o Keeping production reports and logs.
- o Data entry and computer operation.
- o Making backups.
- o Stuffing envelopes.
- o In the absence of the Key PA, the Director of Personnel supervises PAs when they are not assisting the producer, director, production manager, first assistant director or any other executive or staff member.
- o Studying and becoming familiar with company policies and motion picture production.
- o Otherwise providing assistance as needed and wanted but not functioning in any area specifically covered by an individual hat or classification.

Art Director

The Art Director is responsible for creating and maintaining the overall photographic consistency of the art elements connected with the production, such including the design, construction and coloration of the sets and props as well as the main and end titles on the finished picture. The Art Director works closely and in cooperation with the Director and is responsible to the Producer or the Producer's designee. Duties and responsibilities include the following:

ART DIRECTOR RESPONSIBILITIES:

Product: Sets with the "look" that supports the story

Stat: Number of sets per dollar expended

Custody: Blue Prints

- o Maintaining accuracy and consistency for elements appearing in period or futuristic pictures.
- o Breaking down the script for the quantity and type of props, furniture, window, floors, ceilings dressings, and all other set materials and functioning in close cooperation with the Set Decorator, Key Carpenter and Property Master.
- o Visualizing, designing and supervising the creation of story boards.
- o Visualizing, designing and supervising the creation of sets, props and costumes.
- o Designing and/or selecting individual set decorations, props, mechanical devices and dressings.
- o From the script, story board and breakdowns, working with the Director and Unit Production Manager in preparing the itemized budget for the Art Department as authorized by the Producer Unit.
- o Coordinating the overall "look" of the picture if requested by the Director.
- o Supervising, as a stable artist-executive, the work of the Key Carpenter, Set Decorator, Property Master, Costume Designer and Key Make-up Artist as required by the Director and in close cooperation.
- o Attending location Survey trips with the Director when requested.
- o Working with the Location Manager in lining up locations to shoot in for final approval of the Director.
- o Designing titles for the picture and supervising their production when needed.
- o Providing sketches, detailed drawings, paintings and construction plans as required by the director and/or producer and approved in the budget.
- o Providing art material to accomplish this the duties of this Hat with the expectation that he or she will be reimbursed for authorized expenditures in accordance with policy.

Property Master

The Property Master is in charge of renting and buying props and reports to the Art Director. Duties and responsibilities consist of the following:

- o Keeps track of all company properties used for the staff and crew, such as refreshment and coffee supplies, chairs, tables, umbrellas and equipment. Sees that these are safely returned to the Producer at wrap or when required.

Custody: Props

- o At wrap or when necessary, arranges for the return of all rented props.

- o Operates any props that are mechanical in nature as required by the Director or person so designated and makes any minor repairs when necessary.

- o Redesigns or modifies props as directed and required.

- o Keeps props in the condition necessary to be used during the filming and maintains food and liquid props in an edible condition while in use.

- o Records the exact position of props on the set, as well as the set itself, at the end of a take, setup or at the end of the day as required by the Director. Uses a Polaroid or video camera depending on the situation and does not allow these pictures to be used for any other purpose.

- o Keeps watch over the prop truck and prop box.

- o Responsibility for the prop wagon and/or prop box and keeps an accurate inventory on all props rented and/or purchased as to their condition and quantity.

- o From the script, prepares a list of all props and greenery that are needed for each scene. Logs such accordingly by set number and hand props by character name.

- o Dresses the set.

- o Determines and arranges for all props required by the Art Director whether they be regular, special or breakable props.

- o Coordinates payment for props with the Unit Production Manager being careful not to go over budget in any category.

- o Provides atmospheric conditions to the set such as rain and water effects, snow, puddles, mud, cobwebs dust and various colors to anything that needs such.

- o Provides tools necessary for his or her craft.

Assistant Props

Assistant Props generally aides the Property Master as required in the performance of his duties, including but not limited to the following:

- o Picks up and returns props as required by the Property Master before, during and after filming.
- o Removes all props from the set after their use and sees to it that they are returned to the Property Master.
- o After wrap, helps the Property Master and other crew members clean up the general area thus leaving the set and location in a clean and presentable condition.
- o Works with the Prop Master in dressing the sets with props as well as moving and handling all props.
- o Places markers on the set floor, ceiling and/or walls to indicate prop positions when filming resumes.
- o Keeps track of what props are needed for each day's shoot and gathers these together from the Property Master.
- o Sees that props appearing on sets are in proper condition just prior to each take by dusting, vacuuming and cleaning such as needed.
- o Supplies the tools normally required to the craft.

Wardrobe Master/Mistress

The Wardrobe Mistress or Master works with the Art Director in the selection of wardrobe appropriate to the realization of the project and reports to same. Duties and responsibilities include the following:

- o Before, during and after production, picks up and returns all wardrobe elements, costumes and clothing rented or borrowed for the production and keeps a close running log on all transactions and inventory.

Custody: Wardrobe

- o Maintains a close eye on the shooting schedule and gets a copy for each day from an Assistant Director.
- o Assembles and maintains a complete costume set for each actor and actress on an individual hangar, such numbered as to the exact scene it is required for. Each costume set should include everything the actor wears as well as any accessories or jewelry.
- o Sets up or assigns dressing rooms or dressing areas and keeps such neat and stocked with towels, soap and water for the talent.

- o Keeps all costumes and clothing clean and in good repair, providing double sets when advisable and minor alterations when needed. Supervises the fitting of all costumes as required.
- o Gets together a list of all wardrobe sizes required by each actor from the actor and/or the Unit Production Manager.
- o Selects, rents, buys or borrows the costumes and clothing required within budget.
- o Prepares a list of each costume change by actor and scene for the entire production such known as the Wardrobe Plot.
- o Borrows clothing, if required, from friends or actors and makes sure nothing is lost, whether borrowed or rented.

Key Makeup Artist

The Key Makeup Artist selects and applies make up to talent for the desired photographic effect and is responsible to the Art Director directly. Duties and responsibilities include the following:

- o Applying and removing makeup from talent, bits and extras as required.
- o Does makeup touch ups between takes quickly and without disrupting or delaying the shooting.
- o Supervising all makeup artists and assigning them to various talent, bits and extras.
- o Creates the makeup schedule to keep track of type of styling and application plots for each scene by number, actor and make up type number as required.
- o Provides, or arranges for makeup supplies and tools in cooperation with the Unit Production Manager.
- o Ensures that the makeup does not go over budget.
- o Lets the Hair Stylist(s) know what kind of styles are required and briefs and coordinates assistants.

Custody: Makeup Box

Hair Stylist

The key Hair Stylist is responsible for styling talent's hair and reports to the Key Makeup Artist. Duties and responsibilities include:

- o Cuts, grooms, combs and styles hair on talent, bits and extras as required.
- o Doing touch ups between takes or as required.
- o Supervising all makeup artists and assigning them to various talent, bits and extras.
- o Creates the makeup schedule to keep track of type of styling and application plots for each scene by number, actor and make up type number as required.
- o Provides and arranges for all hair products such as wigs, mustaches, beards, toupees, falls, switches and tools in cooperation with the Unit Production Manager.
- o Ensures that the hair products do not go over budget.
- o Lets the Hair Stylist(s) know what kind of styles are required and briefs and coordinates assistants.
- o Does hair touch ups between takes quickly and without disrupting or delaying the shooting.
- o Shampoos and arranges hair as required by the production.
- o Dries or wets down talent's hair when required.

Director of Photography

The Director of Photography, also known as the "DP", the "Cameraman" and the "Cinematographer", is the head or first cameraman of the production (and second units) and is directly responsible to the Director. The DP helps the Director translate the written word to the screen in close cooperation, supervising and operating the lighting and camera crews in the most efficient manner possible and within the budget set by the Unit Production Manager.

Product: Cinematography which supports the story

Stat: Useable footage vs NG Footage

Duties and responsibilities include the following:

- o Selecting the type and quantity of camera equipment for the production.
- o Selects, in cooperation with the Director, the film stock and its handling for the overall photographic "look" of the picture.
- o Determines the quantity and type of lights to be used in the production.
- o Supervises the intensity, color balance and placement of all lighting.

- o Supervises the gelling of windows, areas and lights for proper color balance and/or effect.
- o Works closely with the Director in setting up the shots to create continuity of action, screen direction, energy level lighting and effects, etc.
- o Works closely with the Director in selecting angles, camera height, and movement, whether on a tripod, dolly, panaglide, crane, skycam, vehicle (land, air or water) or hand held.
- o Grants the Director final authority on all camera movement and placement without resistance however may note on the slate any shots made Under Protest ("UP").
- o Determines the T or f stop the film will be exposed at.
- o Establishes and maintains the desired photographic quality for the entire picture such that it
 - is consistent from scene to scene no matter what order the picture is shot in.
- o Requests additions, alterations and deletions of make-up on actors in keeping with the overall continuity and look of the picture.
- o Makes sure all sets, backgrounds, wardrobe and props have the proper photographic quality and that they do not contain paint or pigments that, unseen by the human eye, will render cyan, magenta, yellow or some other color shift on film.
- o In cooperation with the Director's selection of angles and the effect desired, advises on dept of field of various lens and selects the proper lens to be used for each take.
- o Sets the composition of each shot for the Camera Operator before each take.
- o Works quickly with the Director in planning each setup and relays such, to his crew.
- o Expedites and supervises the entire photographic crew on each camera and on each unit.
- o Does not operate in a ridged fashion but is cooperative with the director when he or she senses or orders changes in setups, lighting, camera moves, etc.
- o Is flexible, fluid and fast in his approach to camera work, and knows lighting intuitively.
- o Is creative and innovative in his or her approach to cinematography, but does not drive the production over budget with wild ideas that burn film with no results.

o Is familiar with all material in Movie Memo 15 January 1980, "On Cinematography" and 30 April 1982, "Cameraman's Checksheet and applies both where applicable.

o Provides and uses an excellent light meter, contrast viewer and other equipment normally used by DPs.

Director of Photography

(film-style video)

The Director of Photography, also known as the "DP", the "Cameraman" and the "Cinematographer", is the head or first cameraman of the production and is directly responsible to the Director. The DP helps the Director translate the written word to the screen in close cooperation, supervising and operating the lighting and camera crews in the most efficient manner possible and within the budget set by the Unit Production Manager. Duties and responsibilities include the following:

o Selecting the type and quantity of camera equipment for the production.

o Selecting the tape stock to be used and making sure it is properly pre-blackened.

o Selects, in cooperation with the Director, the tape stock and its handling for the overall "look" of the picture.

o Determining exposures and making sure that the camera has been white and black balanced properly.

o Determines the quantity and type of lights to be used in the production.

o Supervises the intensity, color balance and placement of all lighting.

o Supervises the gelling of windows, areas and lights for proper color balance and/or effect.

o Works closely with the Director in setting up the shots to create continuity of action, screen direction, energy level lighting and effects, etc.

o Works closely with the Director in selecting angles, camera height, and movement, whether on a tripod, dolly, panaglide, crane, skycam, vehicle (land, air or water) or hand held.

o Grants the Director final authority on all camera movement and placement without resistance.

o Determines the f stop the tape will be exposed at.

- o Establishes and maintains the desired photographic quality for the entire picture such that it is consistent from scene to scene no matter what order the picture is shot in.
- o Requests additions, alterations and deletions of make-up on actors in keeping with the overall continuity and look of the picture.
- o Makes sure all sets, backgrounds, wardrobe and props have the proper "photographic" quality and that they do not contain paint or pigments that, unseen by the human eye, will render cyan, magenta, yellow or some other color shift on tape.
- o In cooperation with the Director's selection of angles and the effect desired, advises on depth of field of various lens and selects the proper lens to be used for each take.
- o Sets the composition of each shot for the Camera Operator before each take.
- o Works quickly with the Director in planning each setup and relays such, to his crew.
- o Expedites and supervises the entire camera crew on each camera and on each unit.
- o Does not operate in a ridged fashion but is cooperative with the director when he or she senses or orders changes in setups, lighting, camera moves, etc.
- o Is flexible, fluid and fast in his approach to camera work, and knows lighting intuitively.
- o Is creative and innovative in his or her approach to cinematography, but does not drive the production over budget with wild ideas that burn tape with no results.
- o Is familiar with all material in Movie Memo 15 January 1980, "On Cinematography" and 30 April 1982, "Cameraman's Checksheet as such may apply to tape and applies both as applicable.
- o Provides and uses an excellent light meter, contrast viewer and other equipment normally used by DPs.

Technical Director

The Technical Director (the "TD") is responsible for the overall functioning of all video equipment as far as recording images on tape and the clear display of images on all monitors. The TD works for the Director of Photography in all matters of image control as such involves lighting, color balance, synch and contrast. The TD supervises the video technical crew for the DP.

In multiple camera video production, the TD executes the directions given by the Director in so much as they relate to the control of the video switching board. Such includes all effects as well.

Duties and responsibilities include the following:

- o Reporting progress to the DP as far as technical matters are concerned and expediting, supervising and being responsible for the work of the video crew (including, but not limited to the video recordist, shader, maintenance and technicians) as distinct from the camera crew (operator, First Assistant, Second Assistant, Gaffer, etc.).

- o In cooperation with the DP selects the camera equipment to be used and the quantity that will be needed.

- o Arranges for the pickup and return of all video related equipment not specifically under care of the camera crew/DP.

- o Supervises all video quality control.

- o If sound is being recorded on the video tape supervises the quality control in close cooperation with the production Recordist and Boomman.

- o Supervises all wiring and powering up of the video equipment.

- o Orchestrates the technical performance of the entire video crew in the most efficient manner possible.

Camera Operator

The Camera Operator operates the camera for the DP and is the second cameraman, also known as the Operator. He is responsible to the Director of Photography for the smooth panning and tilting of the camera and keeping shots framed and composes as required by the DP. Has the authority to reject any shot that has faulty camera movement, focus, composition or any unwanted encroachment in the frame by a person, thing or effect. Duties include the following:

- o Checks and gets in order the camera and its equipment to make sure it is functioning properly prior to start of photography.

- o Checks all film that is loaded in the camera to make sure it has been properly threaded and zeroed with each fresh magazine.

- o Makes sure there are no flares in the camera lens and that it is properly scrimmed.

- o Sets the camera eyepiece focus to the proper diopter setting for the operator's eye.

- o Makes sure the camera speed is correct prior to each take.

- o Makes sure the camera shutter is in the proper position and that light is not leaking into the camera after each take.
- o Physically operates the camera at the times required by the Director of Photography.
- o Makes sure the proper lens, matte and cam are positioned on the camera prior to each take.
- o Indicates to the Boomman when the mic is in frame and gives him limits so he can get in as close as possible.
- o On each take, gives the order for the Second Assistant Cameraman to "mark" the picture and sound with the slate, once the camera is running at the correct speed.
- o Keeps the camera properly framed and composed as required by the DP.
- o Uses an RTS set when required.
- o Supplies any tools needed to perform this hat.

Camera Operator

(film-style video)

The Camera Operator operates the camera for the DP and is the second cameraman, also known as the Operator. He is responsible to the Director of Photography for the smooth panning and tilting of the camera and keeping shots framed and composes as required by the DP. Has the authority to reject any shot that has faulty camera movement, focus, composition or any unwanted encroachment in the frame by a person, thing or effect.

Duties include the following:

- o Making sure that there is sufficient video tape in the video tape recorder to cover the next take.
- o Seeing to it that the camera is never pointed into the sun or any intense light(s) or reflection(s) that could damage it or cause a burn spot.
- o Working with the Technical Director if he needs help and asks for it.
- o Checks and gets in order the camera and its equipment to make sure it is functioning properly prior to start of photography.
- o Double checks all tape that is loaded in the Video Recorder to make sure it has been properly loaded and zeroed with each fresh cassette or roll.
- o Makes sure there are no flares in the camera lens and that it is properly scrimmed.

- o Sets the camera eyepiece focus to the proper diopter setting for the operator's eye.
- o Makes sure the camera speed is correct prior to each take.
- o Makes sure the lens cap is placed on the camera when not in use.
- o Physically operates the camera at the times required by the Director of Photography.
- o Makes sure the proper lens and matte are positioned on the camera prior to each take.
- o Indicates to the Boomman when the mic is in frame and gives him limits so he can get in as close as possible.
- o On each take, gives the order for the Second Assistant Cameraman to "mark" the picture and sound with the scene number and take.
- o Keeps the camera properly framed and composed as required by the DP.
- o Uses an RTS set when required.
- o Supplies any tools needed to perform this hat.

First Assistant Cameraman

The First Assistant Cameraman is responsible for keeping the camera reports, loading and unloading the camera and assisting the Operator. Duties and responsibilities include the following:

Performs the following checksheet prior to filming:

- o Camera picked up and unloaded, with all associated equipment, from its cases.
- o Inventory taken.
- o Camera completely checked out and ready to roll.
 - _____ oiled
 - _____ clean
 - _____ has proper camera motor
 - _____ has proper zoom motor
 - _____ has proper focus motor
 - _____ Barney in place if needed
 - _____ proper lens in place

- _____ proper electricity or batteries
- _____ proper ground glass in place
- _____ check dust matte for open position
- _____ viewfinder properly positioned
- _____ mattes in place and set to work with the lens
- _____ follow-focus cams are set to work with lens
- _____ works properly
- _____ warmed up and ready to operate
- _____ Correct clean filter in place
- _____ Any diopters, extension tubes, gauzes or other equipment in place
- _____ Correct f-stop or T-stop set and double checked

Ongoing duties:

- o Setting the T or f stop determined by the Director of Photography.
- o Marking out focus distances prior to takes.
- o Setting and following focus at all times.
- o Loading and unloading the film and making sure the correct stock is being used.
- o Setting the footage counter.
- o Cleaning the lenses.
- o Checking for glares in the main lens.
- o Maintenance of the camera and its equipment on location or in the studio.
- o Giving the actors cue marks on the ground with chalk or tape, such in the form of little "T's" that will not be picked up by the camera.
- o Checking for dust or emulsion shavings in the film gate periodically.
- o Designates the labeling of the film stock after use in the camera keeping accurate reports of roll numbers and amount of stock used for each take by scene number.
- o Keeping legible Camera Reports.
- o Delivers directly, or via the Script Supervisor, a legible copy of the Camera Reports to the (First) Assistant Editor in the editing room. Such Reports must arrive in the editing room prior to dailies arriving in

the editing room, or within 24 hours of shooting, whichever comes first.

- o Transporting or supervising the transportation of the camera and its equipment.
- o Riding wild motors on the camera to keep it at the proper speed in accordance with the tachometer.
- o Pulling manual zooms.
- o Manually opening or closing the variable shutter on the camera if required.
- o Assisting the Camera Operator in any operation of the camera.
- o Handling the post of Second Assistant Cameraman when a Second Assistant has not been hired.
- o Providing normal hand tools.

First Assistant Cameraman

(film-style video)

The First Assistant Cameraman is responsible for keeping the camera reports, supervising the loading and unloading of the Video Recorder(s) and assisting the Operator. Duties and responsibilities include the following:

- o Charging all batteries before shooting or as required during shooting.
- o Seeing that there is a sufficient supply of batteries for the production requirements.
- o Plugging in the camera to AC when batteries are not needed.
- o Making sure the lens is not pointed into damaging light and that the cap is on and the iris closed down when ever not filming or in transit on or off the set.
- o Assisting in any technical operation of the camera.
- o Camera picked up and unloaded, with all associated equipment, from its cases.
- o Inventory taken.
- o Camera completely checked out and ready to roll.

Performs the following checksheet prior to filming:

_____ clean

_____ has proper zoom motor

- _____ has proper focus motor, if any
- _____ proper lens in place
- _____ proper electricity or batteries
- _____ viewfinder properly positioned
- _____ mattes in place and set to work with the lens
- _____ follow-focus cams are set to work with lens
- _____ works properly
- _____ warmed up and ready to operate
- _____ Correct clean filter in place
- _____ Any diopters, extension tubes, gauzes or other equipment in place
- _____ Correct f-stop set and double checked

Ongoing duties:

- o Setting the f stop determined by the Director of Photography.
- o Marking out focus distances prior to takes.
- o Setting and following focus at all times.
- o Seeing that the Loading and unloading the tape is done correctly and that the correct stock is being used.
- o Seeing that the footage counter is set and zeroed.
- o Cleaning the lenses.
- o Checking for glares in the main lens.
- o Maintenance of the camera and its equipment on location or in the studio.
- o Giving the actors cue marks on the ground with chalk or tape, such in the form of little "T's" that will not be picked up by the camera.
- o Seeing that the recording heads are clean and properly maintained periodically.
- o Designates the labeling of the tape stock after use in the camera keeping accurate reports of roll numbers and amount of stock used for each take by scene number.
- o Keeping legible Camera Reports and seeing to it that they get to the (First) Assistant Editor in the editing room at the end of each day's shooting.

- o Transporting or supervising the transportation of the camera and its equipment.
- o Pulling manual zooms.
- o Assisting the Camera Operator in any operation of the camera.
- o Handling the post of Second Assistant Cameraman when a Second Assistant has not been hired.
- o Providing normal hand tools.

Second Assistant Cameraman

The Second Assistant Cameraman, also called the "Loader", loads and unloads film magazines with the correct stock and assists the First Assistant Cameraman with the following duties:

- o Receives raw stock from the producer or his representative (or picks it up if charged with the responsibility).
- o Loads magazines with the correct stock and labels them.
- o Numbers each magazine and keeps an up to date inventory on what film went through which magazines (so scratches can easily be tracked, if ever any).
- o Unloads magazines and places the exposed film into a light tight bag and then into the film can. Labels, with tape, each can with the following data: roll number, magazine number, emulsion number amount of footage on the roll).
- o Wraps up short ends and labels footage, type of stock and emulsion number.
- o Prepares all exposed film for shipment and delivers such (and short ends) to the Producer or his representative at the end of each shooting day.
- o Makes end tests as needed.
- o Helps the First Assistant keep camera reports, however the First Assistant is ultimately responsible for them.
- o Prepares the slate with the following information: production Company, production title and/or number, Director, Cameraman, date, scene and take number, interior or exterior.
- o Prior to action, slates each scene.
- o Moves and sets the camera up on its tripod, securely and on level.
- o Deals with camera cable when no cableman available.

- o Rides the tachometer when wild motors are used and so charged.
- o Rides shutter when required.
- o Supplies tools needed in his or her trade.

Second Assistant Cameraman

(film-style video)

The Second Assistant Cameraman, also called the "Loader", loads and unloads film magazines with the correct stock and assists the First Assistant Cameraman in his duties by promptly labeling all video tapes and cases of exposed tape stock. Duties and responsibilities are the following:

- o Receives raw stock from the producer or his representative (or picks it up if charged with the responsibility).
- o Keeping an up-to-date inventory on all tape cassettes. Placing identifying tapes on the video cassettes (roll number, VTR number and amount of footage left in the cassette).
- o Supplying the Video Recordist with the next properly and correctly labeled video cassette and receiving the used one back.
- o Loads magazines with the correct stock and labels them.
- o Pre-blacks all video tape if asked to do so by the DP.
- o Numbers each magazine and keeps an up to date inventory on what film went through which magazines (so scratches can easily be tracked, if ever any).
- o Places the exposed tape into a safe trunk or box after being shot. Labels, with tape, each cassette or roll with the following data: roll number, video tape recorder number (if more than one), emulsion number, if any, amount of footage on the cassette or roll).
- o Wraps up short ends and labels footage, type of stock and emulsion number, if any.
- o Prepares all exposed tape for shipment and delivers such (and short ends) to the Producer or his representative at the end of each shooting day.
- o Makes any tests as needed.
- o Helps the First Assistant keep camera reports, however the First Assistant is ultimately responsible for them.
- o Prepares the slate with the following information: production Company, production title and/or number, Director, Cameraman, date, scene and take number, interior or exterior.

- o Prior to action, slates each scene.
- o Moves and sets the camera up on its tripod, securely and on level.
- o Deals with camera cable when no cableman available.
- o Supplies tools needed.

Gaffer

The Gaffer is in charge of supervising the lighting crew in lighting of the sets in as quick and efficient manner possible. He is responsible to the Director of Photography for lighting each setup and working in close cooperation to get the lighting balance required. Duties include the following:

- o With the Director of Photography (and Key Grip) determines what lights, lighting and grip equipment will be needed for the production and when and order such.
- o Prepares lighting plans and plots and submits instrument schedules for rigging.
- o Supervises the loading, transportation and unloading of all lighting equipment.
- o Makes the initial spider connection into the main power box.
- o Supervises all lighting activities and electricians.
- o Runs dimmers when required.
- o Periodically rotates bulbs to minimize burnouts and replaces burn outs.
- o Safely cools and stores lamps.
- o Ensures that all safety, fire and building regulations are met and that neither he or any assistants violate any of them.
- o Repairs and maintains cables.
- o Provides pair of gloves, pliers, volt-ohmmeter and professional light meter, and other tools required.

Key Grip

The Key Grip is in charge of supervising the grip crew in the setting of reflectors, gobos, scrims, cukes and century stands, etc. in as quick and efficient manner as possible. He is responsible to the Director of

Photography and the Gaffer in preparing the set with the proper lighting balance for the next take. Duties include the following:

- o Setting up dressing rooms, tents and comfort stations.
- o Setting up, adjusting, moving and striking set walls, sets, scaffolds, blue screens, cycloramas and scenery.
- o Assisting in the loading, moving, and unloading of, not operation of, any department's equipment as required by the Producer, Director, DP or First AD.
- o Loading, transporting and unloading all grip equipment.
- o Positioning all grip equipment on the set, including century stands, goboss, scrims, cukes, reflectors.
- o Gelling windows, etc., and positioning diffusion.
- o Placing and manning reflectors as needed.
- o Ventilating the set or stage.
- o loading, transporting and unloading scenery and positioning same.
- o Taking responsibility for the grip truck and its contents and making any minor repairs on the equipment as well as on sets, scaffolds and scenery.
- o Operating camera dollies, cranes, microphone booms or perambulator.
- o Assisting personnel in other departments.
- o Acting as cable puller when required.
- o Providing any tools required by the trade.

Grip

Grips are responsible to the Key Grip in assisting him perform the duties in the Key Grip. Grips aid and expedite the set operations in an efficient manner and perform the following additional duties.

- o Pickup and delivery equipment.
 - o Pick up and deliver supplies.
 - o Operate all grip equipment and associated equipment.
 - o Provide their own tools normally used in the trade.
-

Production Sound Mixer

The Production Sound mixer is responsible to the director for recording the sound for the production in a manner that produces the highest quality possible under the varying production conditions. Duties and responsibilities include the following:

- o Selecting the sound equipment and the tape stock to be used within the budget parameters set by the Unit Production Manager.
- o Arranging and supervising the pickup, transportation and unloading of the equipment and stock.
- o Placing the microphones on actors, in stands, on booms, etc.
- o Locating the sound equipment cart.
- o Establishing optimum acoustics on the set by directing the placement of blankets and battens with the help of the boomman and/or cableman.
- o Linking the camera with the tape recorder for sync.
- o Operating the sound recorder(s), mixer and related equipment on the set.
- o Handling boom in the absence of a boomman.
- o Voice slating wild sound the mic at the recording console if there is no boomman.
- o Sounding the warning bell and/or light(s) when a take is going to be made.
- o Loading and unloading the tape recorder with tape stock.
- o Keeping accurate Sound Reports.
- o Delivers directly, or via the Script Supervisor, a legible copy of the Sound Reports to the (First) Assistant Editor in the editing room. Such Reports must arrive in the editing room prior to dailies arriving in the editing room, or within 24 hours of shooting, whichever ever comes first.
- o Recording ambient sound on each set and location and seeing that such is properly voice slated and labeled and is delivered ultimately to the sound editor.
- o Keeping a current inventory of all sound equipment and immediately replacing any defective equipment.
- o Providing routine maintenance of all sound equipment.
- o Returning all rented equipment in good shape.

- o Providing tools normally used in the trade.

Video Recordist

(film-style video)

The Video Recordist operates the video tape recorder(s) and is responsible to the Technical Director. Duties and responsibilities include the following:

- o Charging all batteries before shooting or as required during shooting.
- o Making sure the batteries are good and seeing that there is a sufficient supply of charge in the batteries for the next day of shooting.
- o Caring for and preparing the porta-pack Video recorder or other video recorders (also "VCR") for transport.
- o Setting up and operating the Video Tape Recorder(s) and gen locking them if more than one.
- o Cleaning, degaussing and aligning the VCR tape heads and keeping the machine in otherwise good running order.
- o Knowing where to get a back up VCR at a moments notice.
- o Having a back up video recorder present on the set.
- o If recording the audio on the video tape, makes sure the audio VU level is correct and stays within the parameters set by the Production Sound Mixer.
- o Making sure the main production sound track is consistently recorded on track 2 of the tape, or as other wise determined specifically by the TD.
- o Pausing and rolling tape when required.
- o Receiving each video tape cassette from the Second Assist Cameraman and putting them in and taking them out of the video recorder.
- o Noting the start and stop footage of each take so that any play backs requested by the Director or the TD can be done instantly.
- o Picking up and returning the VCR when required.

Boomman

The Boomman (or the Boomperson, if you have to be "politically correct"), is responsible for handling the boom or fishpole in a manner that gives the microphone optimum placement for recording dialogue,

effects or music, as the case may be. The boomman reports to the Production Mixer and has the following duties and responsibilities:

- o Places the mic so there is no shadow (from mic or boom) on the set or actors. Works with other departments in accomplishing this.
- o Keeps the mic on the actor that is in the take.
- o Sets up the fishpole, or boom, operates it and breaks it down for storage or shipment at the end of the day.
- o Assists the Production Mixer in all microphone placements if required.
- o Wears headphone in order to hear that the mic is being placed in the optimum position to record the sound.
- o Voice slates wild and ambient sound when required by the Production Mixer.
- o Keeps audio cables away from electrical cables so they will not pick up AC hum.
- o Picks up and delivers sound equipment and supplies.
- o Generally assists the Production Mixer in any of his duties he or she may require.

Best Boy

The Best Boy is the right hand man to the Gaffer and assists him in tying in cable and running spider boxes to the set. He is responsible to the Gaffer and expedites the activities of the lighting Crew. Duties include the following:

- o Making spider connections.
- o Running cable, coiling and neatly storing it in a place that is clear of the set operations.
- o Operating wind machines and lights.
- o Neatly storing lights and electrical equipment in a place that is clear of the set operations.
- o Generally assisting the Gaffer in the performance of his duties.
- o Supplies a pair of gloves, pliers, light meter (optional) as tools of the trade.

Electrician

The Electrician works for the Gaffer and assists him in the performance of his duties. He may assist the Best Boy when assigned by the Gaffer. Duties include the following:

- o Expediting the activities of the lighting Crew.
- o Running cable, coiling and neatly storing it in a place that is clear of the set operations.
- o Operating lights and other equipment.
- o Neatly storing lights and electrical equipment in a place that is clear of the set operations.
- o Supplies a pair of gloves, pliers, light meter (optional) as tools of the trade.

Still Photographer

The still Photographer is responsible for shooting production still for publicity and as such is responsible to the producer, (or the designated publicist and/or agent) however he or she cooperates with the Director of Photography in getting the still coverage needed. while on the set. Duties and responsibilities include the following:

- o Picks up, transports and returns all camera equipment and cares for its security.
- o Lights or supervises the lighting of any photographic studios for still work.
- o Sets the exposure, focus, shutter speed, filter and composition of all still photographs.
- o Getting adequate still coverage of the production events and the production company and presenting these to the producer, publicist and/or marketing department on an ongoing basis so they can provide feedback before principal photography is completed.
- o Also shoots all stills required by the Director, Script Supervisor, Art Director, Set Decorator, Property Master, Location Manager and the Casting Director.
- o Selects the camera equipment and proper film stock for each occasion.
- o Does not shoot photographs during takes if the still camera make any audible noise. Works with the crew and talent in getting photo opportunities without burning too much time.
- o Keeps reports and logs on what is shot as well as interesting captions on who is doing what in the photos.

- o Provides or requisitions for the still camera and equipment necessary and approved in the production budget.

Floor Manager

The Floor Manager is directly responsible to the Director in helping with the coordination and communication of directives to the cast. The Floor Manager coordinates and communicates directives from the Technical Director to the Video Crew well. Duties and responsibilities include the following:

- o Maintains a stable position out on the set or shooting stage.
- o Wears an intercom head set (also known as an "RTS" set) connected to the Director and the TD at the control booth.
- o Knows and uses all appropriate hand signals.
- o Relays all communications and instructions from the Director to cast members and the DP.
- o Relays all communications and instructions from the Technical Director to video crew members.
- o Expedites shooting in any ways appropriate.

Titles Artist

The Title Artist is responsible for creating the Main (and end titles, if required) for the production in accordance with the overall art direction plan for the picture. The Title Artist is directly responsible to the Art Director for supplying renditions of titles that can be photographed within the proper time frames presented by the production schedule. Duties consist of the following:

- o Getting the final list of credits from the Art Director such designating the relative size each title is to be in relation to the main title (or some set standard) set as 100%.
- o Making sure this is the final list and that there are no deletions, additions or misspelled names or words on the list. The Unit Production Manager will have the correct name spellings on the employment contracts and this is the best source for accuracy.
- o Liaising with the Director, as authorized by the Art Director, regarding the style wanted.
- o Assuring that the titles created are the proper aspect ratio (height to width ratio) for the camera frame and the TV SAFE area so they may be photographed with a minimum of struggle.

- o Checks with the camera operator if uncertain about the aspect ratio. This can be done by pointing the camera at a white piece of paper or cardboard and sketching in the outer perimeters of the frame as well as the TV Safe Area as the operator indicates, while viewing through the eye piece, in frame" or "out of frame".
- o Prepares the title art in the proper color and has photoliths made as required.
- o Stays within the budget set by the Production.
- o Liases with the editor as to when the Main Titles must be ready as editing may rely on having these done early on.
- o Supplies the tools connected with the trade.

Editor

The Editor, also known as the Picture Editor, works with the Director in assembling the footage of the production. He or she is responsible to the Director until he or she has made the "First Cut" there after the Editor is responsible to the Producer. If there is a Supervising Editor, the (Picture) Editor is responsible to the Supervising Editor. Duties and responsibilities include the following:

- o Checks the sync of tracks with picture as dailies are prepared by the Assistant Editor and other wise.
- o Attends daily screening of dailies
- o Prepares for all looping or ADR sessions such including the preparation of picture and dialogue loops.
- o Prepares click tracks or supervised their preparation.
- o Maintains quality control on all work print, negative, inter negative, CRI, Fine grains, optical negatives and answer prints. Views appropriate elements, high speed or normal as appropriate.
- o Physically cuts and assembles the work print to conform to the screenplay and/or the director's wishes.
- o Physically cuts and assembles the mag tracks to conform to the screenplay and/or the director's wishes.
- o Marks the work print with all fades, dissolves, effects and other information required by the Negative Cutter.
- o Assembles the dialogue, music and effects tracks in sync with the edited picture and makes a Mix Log or Cue Sheet for the Mixing Session, (also known as "The Mix", "The Dubbing" "The Mixdown", "The Dubbing Session".

- o Supervises the work of Assistant Editor(s), Effects Editor, Music editor and all other editors on the production.
- o Attends shooting on the set at times required by the Director.
- o Schedules and supervises all mixing sessions.
- o Provides tools needed to perform the editing function.

Assistant Editor

The Assistant Editor efficiently and accurately aides the Editor(s) to whom he or she is assigned and has the following duties and responsibilities:

- o Receiving Script Supervision Notes, Camera Reports and Sound Reports from the Script Supervisor, (First Assistant Cameraman and Production Sound Mixer) with or prior to dailies but at least 24 hours after filming.
- o Logging in all dailies and transferred mag track and keeping careful records of the footage. Saving and verifying Lab Reports.
- o Noting any missing circled takes and immediately ordering them after confirming (by cross indexing Reports) that they were called for.
- o Making sure no unnecessary prints and/or transfers are made.
- o Breaking down work print and mag transfers which come from the lab and sound house, respectively.
- o Syncing up the work print and mag transfers.
- o Preparing head and tail leaders, clearly marked.
- o Preparing 1,000 foot reels of the synchronized dailies in script order ready for screening at the designated time, (usually 24 hours after filming).
- o Ordering fades, dissolves, dirty dupes, opticals, etc.
- o Cutting into the picture opticals, fades and dissolves as required or marking such for the Editor.
- o Making pickups and deliveries for film, sound and supplies as required.
- o Keeping the editing room properly stocked with editing supplies (grease pencils, editing tape, cores, tape, reels, etc.)
- o Keeping the editing room equipment clean, impeccably neat and in good working order at all times. Arranging for new equipment and replacements as needed.

- o Returning and picking up equipment.
- o Arranging for stock footage and titles as required.
- o Helping the Editor arrange all post production services, when required.
- o Taping (papering) off sections of work print for reprints and dirty dupes.
- o Filing all outs and trims in carefully labeled boxes, each roll of sound and picture accurately logged and cataloged in a book by code number, scene and take number.
- o Delivering the synchronized dailies for edge coding and picking up same.
- o Making splices for picture and track. Double side splicing the locked work print.
- o Aiding the Editor at Screenings, if required.
- o Preparing click tracks, when required.
- o Slicing and preparing sync leaders for prints and placing the beep at the correct place in the track.
- o Placing picture and sound in edit sync or projection sync as required.
- o Cleaning work print and other prints as required.
- o Generally assisting the Editor(s) in his or her duties as required.
- o Providing tools normally used by Editors in the performance of their work.

Composer

Product: Music which supports the story.

Assistant to the Producer

The Assistant to the Producer is the Producer's main assistant who assists in the performance of his or her duties. Although the Producer may have additional secretaries, the Assistant to the Producer assigns and supervises all Production Assistants in the absence of the Producer.

The Key PA and PAs are assigned only by the producer or his or her Assistant to the Producer, if the Producer is not available.

The Key PA may hold the Hat of Assistant to the Producer as well as Key PA, usually if there is only one producer on the show.

Has the following duties and responsibilities as delegated:

ASSISTANT TO THE PRODUCER RESPONSIBILITIES:

- o Communication that is swiftly and accurately arriving at destination points, easily understood and acknowledged.

- o General aid and to the Producer with supervision of the office and producer's duties when the Producer is out.

- o A calm, pleasant and organized working environment.

Product: Assistance to Producers

- o Communicates for the Producer, and is the Producer's communicator, when needed.

- o Prepares mail for mailing and delivery.

- o Makes pickups and deliveries.

- o Receives mail and inter-office memos and routes them to the correct person(s) as designated by routing designations.

- o Supervises and files MPAA Title Registration Reports, when authorized.

- o Answers the phone for the Producer's office.

- o Makes xerox copies and gets printing done (see "Getting Xerox Copies").

- o Keeps office supplies, stationery, mailing and postage supplies stocked.

- o Prepares mass mailings.

- o Does or helps secretaries with typing, when asked (see "Basic Paper Routing").

- o Does data entries in the computer(s) for mailing lists.

- o Helps recruit Production Assistants

- o If authorized by the Producer, delegates duties that are in this Hat to Production Assistants as the work load demands.

- o Supervises all Production Assistants when the producer is away.

- o Assists in scheduling actors and actresses for casting.

- o Helps in hiring extras, when needed.

- o Uses Cycle Sheets and sees to it that all other PAs do likewise (see "Cycle Sheets, Use of" and "Cycle Sheets In Use").

- o Acknowledges DONES and sees to it that other Assistants do so likewise (see "Acknowledgements").
- o Helps orient PAs who come into the division and makes them welcome to the Company.
- o Keeps the offices neat and orderly at all times.
- o Does filing.
- o Stocks coffee and other food supplies and prepares same.
- o Takes and transcribes notes and tapes.
- o Keeps executives and other personnel informed of appointments for meetings, lunches, dinners and hotel arrangements.
- o Makes travel and hotel arrangements.
- o Runs errands.
- o Studying and becoming familiar with company policies and motion picture production.
- o Keeps the area, office and people around and near the Producer calm, quiet and pleasant at all times and no matter what the pressure or rush.
- o Otherwise providing assistance as needed and wanted but not functioning in any area specifically covered by an individual hat or classification.
- o Assists in the coordination and efficient operation of the Company but does not function in areas covered by other specific hats.
- o May receive screen credit of "Assistant to the Producer" or in the event of several Producers having assistants, "Assistant to Mr. _____" the producer's last name filling in the blank.
- o Although the Assistant to the Producer may be called "Assistant Producer" around the Company, he or she may not receive screen credit of "Assistant Producer" unless awarded by all the Producers.
- o In the absence of the Producer, assigns PAs to perform tasks as needed by the Producer or the programs of the producer. Explains to PAs that they do not work for the Assistant to the Producer necessarily but report to him or her when the producer is not available and they assist the person they are assigned to for as long as needed. They then go back to the PA Pool, under the supervision of the Key PA when the Producer or Assistant to the Producer has nothing for them to do.
- o In the absence of the Key PA, the Director of Personnel supervises PAs when they are not assisting the producer, director, production manager, first assistant director or any other executive or staff member.

o Causes his products to occur on time and with quality.

o Teaches, quickly and efficiently, the next Assistant to the Producer to occupy this post before moving up to other positions him or herself.