

Film Set Etiquette

for emerging film and television
professionals across Canada

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Resources Council's national Health and Safety
Working Group

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Credits

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Disclaimer

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Canada 

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INTRODUCTION

Working on a film set requires more than just technical skills. It requires patience, adaptability, perseverance, creativity and teamwork. Understanding set etiquette can help you feel confident and provide you with the knowledge you need to work on a set. By understanding your surroundings you'll be able to concentrate on the task at hand; making a film.

Every Project you will work on will differ in some way and offer a new range of challenges. Whether it be a big budget feature film or a low budget Indy it's always-important to know the basic set etiquette and adapt it to the area / province or project you're working in. This document provides a general overview of set etiquette across Canada.

Purposes & Goals

- Provide insight on development, pre-production, principal photography and post.
- Define key crew members
- Explain and provide examples of paperwork
- Give an overall understanding of set etiquette
- Highlight differences between features, series, M.O.W, commercials
- Provide real life examples drawn from experiences on set.

PRODUCTION AND SET ETIQUETTE

Reading a call sheet

The first thing you need to know is how to read a call sheet

What is a call sheet?

A call sheet is a document issued on a daily bases during production to cast and crew of a film production. Created by an Assistant Director and approved by production it informs them where and when they should report for a particular day of shooting. Call sheets include useful information such as contact info for key crew members, safety notes, address of the shoot location and crew parking, what scenes are being shot, special equipment requirements, cast transportation notes and much more.

Why reading a call sheet?

One of the most important documents on a film is the call sheet. It is handed out daily and tells the crew what time to start work, what location to report to, what scenes are scheduled to shoot and with what cast members. It includes departmental notes, special equipment requirements etc. Every crew-member needs to know how to read a call sheet, and the importance of reading it.

How it is done?

The call sheet is put together by the 1st assistant director and 2nd AD, once approved by the PM and producers it's published for the whole crew. The production office will email it out to the entire crew and the assistant directors will distribute them on set.

The 2nd AD will base the call sheet on the schedule that the 1st AD created. A call sheet is done everyday and published to distribute at wrap every night. It is the responsibility of the 2nd AD to complete it.

Throughout the day the 2nd AD will go to each department showing a draft of the call sheet to get feedback and to assure that nothing has been overlooked. The 2nd AD will take this information along with a time-line of the scheduled day and create the call sheet. It will be approved by the 1st AD, director, production manager and producers before it is published. It is the responsibility of the crew to read the call sheet and arrive prepared and on time in accordance with the call sheet.

Call sheets look different on every show as many studios have their own template they like to use. Although they may all look different they will all contain similar information. Call sheets for Videos & Commercials are very different from those in film and television and are often prepared by the production manager; again it still contains similar required info.

Take your time to look over the sheet and read through it. It's your responsibility as a crew member.

Safety note

Safety notes are always on the call sheet; everything from potential dangers of the given location to reminders of wearing bug spray and sunscreen. Reading the call sheet is part of working safe. Always look to the back of the call sheet for attached safety guidelines pertaining to that shoot day.

Remember your call time is when you to start work; it's always a good idea to arrive earlier than the call time.

(EXAMPLE OF TV SERIES CALLSHEET – ANNEX A)

Overview of a typical film day

First to show up to a location is transport to park the unit and get it “Hot & Ready”. Transport will have the unit parked and displaying the location permits, have the power on and ready to go when the crew arrives.

The unit

Base Camp /Circus/ Honey Land:

Cast trailers, Star Wagons, Honey Wagons, Hair/ MU Truck, Wardrobe Truck, Ad Office

Tech Land:

Grip Truck, Electric Truck, Craft Truck, Generator, Sound Van, Camera Truck, Props Truck

Getting ready for shooting

Next to show up are Craft services. They park the craft truck and get everything ready to provide the required breakfasts and coffee to the early cast and crew.

A locations representative will be there to ensure there are no problems with that given location and a location PA is there to set up garbage cans, butt buckets and required signage.

ADs, hair, make-up, wardrobe all generally arrive 15 minutes before the first cast member. The AD's will ensure the trailers are labeled and sides* are in the rooms. Hair and make up artists will set up their stations to be prepped for the first cast member to step in. Wardrobe will put the costumes into the actor's rooms before they arrive.

The cast arrive, the assistant director on the trailers (3rd AD sometimes TAD) will facilitate the actor getting dressed and through the hair / make-up process as per the schedule on the call sheet.

Depending on the cast and the film, these pre-calls* can be very early. On a show applying prosthetics the pre call can be there hours before the unit call. Sometimes technicians have pre-calls. This is to unload gear or get a jump on a lighting set up. This would be indicated on the call sheet.

Unit call is the main call time listed on the call sheet and when to report to set. At unit call there is usually a brief safety meeting (2-3 Min) held by the 1st AD outlining any potential hazards of the day or location. Even highlighting the fire route as everyday can be in a

* Sides are mini scripts of the scene that are being shot that day. This way you don't always have to have your script with you. You can fold up the sides and put them in your back pocket for a quick reference.

*Pre Call a Call time before main Unit Call.

different location with different elements. This is for the whole crew. Often you will find yourself on productions that do not practice this standard, feel free to request it as it helpful in promoting a safe work environment.

Blocking

The 1st AD will call for a blocking. The AD on the trailers will travel the cast to set. The blocking is like a rough rehearsal where the actors will establish their marks and run the scene. Sometimes they will run a private blocking allowing the DP and director to work with the cast privately then they will have a crew blocking before they release the cast. The blocking gives the crew the chance to see the scene come alive for the first time. The camera team will mark the actor's positions. The AD's will watch to see where they will need to dress in picture vehicles and background performers. The DP, grip, electric will all watch to see what lighting set up they will need to shoot this scene.

After the blocking, the cast are excused. Often they will go back to finish their hair or make-up or to the sound area to get a wireless microphone if needed. The DP will give an estimate on set up time so everyone knows how long he or she has to get everything ready for that scene. The crew jumps into action as soon as the 1st AD releases the floor to the crew. It looks like controlled chaos as every crew member jumps to work.

Rehearsal

Once the lighting set up is complete and the cast are camera ready (100%), they are traveled back to set to rehearse the scene.

A rehearsal is very different from a blocking because all the elements are involved. Background is moving; actors are hitting their marks, picture vehicles rolling through frame and camera dollying around to its positions.

Once happy with the rehearsal, finals will be called. Finals are the last quick touches that may need to be done for any department, but mostly for hair, make-up and wardrobe to check over the cast one last time before the camera rolls.

Roll

The 1st AD will lock it up; locking it up means that you're preventing any activity or disruption that could interfere with the shot³. Depending where in Canada you work, locations and AD's are mainly responsible for locking up.

The First AD then will call out to roll sound the director will call, "Action". That's the first shot of the day. Once they are happy with that shot they will move onto the next set up.

This will repeat its self all day until all the scenes on the call sheet have been completed.

Wrap and Report

At the end of the day the 1st AD will call wrap. The crew begins to load up the equipment and call sheets for the next day are distributed.

At the end of the night the AD dept will complete the daily production report. That will include the film inventory, continuity notes, in & out times of the crew, sound rolls and in and out times of the cast and background. There is also a notes section where they will note anything that may have occurred that was of cost to the Production or of changes to the scheduled day. This document is sent to the studio, producers, and production manager.

Set etiquette

Professionalism

Be professional, in this business reputations can make or break a career. Learn the skills required for one's department and take advantage of training opportunities through unions or through film co-ops and training institutes. No foul language on set. The film set is an unconventional workplace, but keep in mind it is a workplace.

Cell phones

Cell phones should always be turned to silent or off.¹ Don't be the person talking on their phone next to the director trying to run lines with the cast, or having your phone ring during a take. This also falls under being professional.

Be on time

Show up 15 minutes before your call time; Call time is the time you start work. Be prepared.

Workplace Equality

The film community is made up of men and women of all different cultural backgrounds, religions, and sexual orientation. All crew members deserve respect and equality in the workplace. Treat co-workers with respect and in turn you will be treated with respect.

¹ Please note that even in vibrate mode, while shooting a scene, we can hear interferences. .
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Visitors

No visitors on set without producer approval. Film sets can be interesting places and people may ask to see what's being filmed. A film set is a workplace. No director wants the distraction of a crew member's family walking through the set.

Actor's eyeline

(The eyeline of an actor is the direction he or she is looking while performing.)²

Keep the actor's eyeline clear. When shooting a scene crew may find themselves amidst the action holding a flag or cueing background. When in this situation keep the actor's eye line clear. This is not an ego thing. It's hard for an actor to stay in character with 60 crew members mesmerized by their performance.

Clothing

Wear appropriate clothing. You are going to be on your feet for long days, you'll be in the rain the heat and the snow. Although we all have our personal style remember the practical side and the safety side; wear appropriate shoes that are closed toe and comfortable. Be sure to wear steel toe shoes or boots when required. Good rain gear, snow gear, and warm weather gear are a must. Remember to be professional in the way you dress as this is a workplace. Avoid revealing clothes and offensive comments on T Shirts. Our days can be long, try to be comfortable.

Moving gear

Ask before moving gear that is not in your department. Move your own gear or belongings first then if you want to help others, ask a member in the department to whom the equipment belongs. Some people will accept the help while others prefer to take care of their own gear. Never sit or block gear.

Hierarchy

Always defer questions and comments to the superior in your department. If it is something of importance they'll tell you who should be made aware or pass it on themselves.

Rolling

Rolling means no talking or moving. When the AD and location department lock up the set and call "rolling" that means no talking and no noise. Any small noise can ruin a take.

² Film Training Manitoba "Set Terminology and Language" - <http://www.filmtraining.mb.ca/resources/industry/lingo.php>
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Sensitive locations

The Locations department works very hard to secure sets. They use their reputation and build relationships to secure locations. They trust in the crew to treat these locations with respect and caution. When filming in residential areas always remember not to be too loud, never put equipment on a lawn or in a driveway that isn't approved by locations. When loading gear in and out of buildings or homes always watch the walls and floors as production will have to pay for any damage incurred by the crew.

Privacy

Studios and productions do not allow copies of spare scripts to be scooped up by someone who is not working on the project. Sometimes production will water mark scripts so that if a script is leaked it can be traced. No photos to be taken on set without consent from production. This includes snapping shots with camera phones. Talking about a project in detail on any social networking site can also lead to trouble. When starting a show, read the deal memo carefully as there is usually a page on confidentiality and compromising that can be grounds for firing.

Old fashioned manners

Long hours and close quarters make for short tempers at times. Stay calm cool & collected. Please and thank you go a long way. Try to learn your fellow crew member's names and positions.

Monitor etiquette (Video village)

Never block the monitors, no chatting near the monitors. Only be near the monitors if required. Often having a personal monitor (a small hand held) is an option for those who wish to see the action as an example Hair/ MU usually have their own as part of their kit. The director uses the monitor as a work area; you will always find the continuity person close to them as well. The camera department will set them up and they are the only ones who should move it.

No smoking

No smoking on or around set. Even when working on an exterior location there is no smoking on or near set. Locations will identify a smoking area if required and will provide butt buckets. Never smoke near the monitors, near the actual set, near equipment. When in doubt, ask locations they will direct you. There is no smoking in production offices or

studios. Most provinces have legislation in place to prevent you from smoking in a work area.

Pets

Pets belong at home. Leave your pet at home. Most productions will have a no pet policy. This is for many reasons. Allergies, noise, interference with animals that are scripted to be on set, and it's a liability to production.

Red light

Red light means rolling. Never enter or exit a studio if the red light is on it means filming is in progress. They will also have a bell system, one bell means "rolling" two bells means "cut".

Walkie etiquette

Press/ talk / release: When using a walkie talkie press/talk/release. Often crew will start talking before they have pressed down on the button cutting off the first few words.

No chatter on channel one: Channel one is for cueing and calling rolls and cuts. Anything that needs more than a few words should be taken to channel two. Always keep the walkie chat brief and to the point. Saying "Copy that" will confirm you heard the transmission understood it and will execute it.

Know your channel: Look to the bottom of the call sheet to see department channels. When you go to another channel listen for a second before talking so that you don't interrupt a transmission.

Keep track of your walkie: At the beginning of production an AD will hand out walkies and headsets. Once in your hands it's your responsibility to take care of it. Do not lose it. It costs production a great deal when a walkie is misplaced. If on a daily call, return your walkie, at the end of the day, directly to the person that gave it to you. (Many crews will buy their own headset so that they have one that fits comfortable and is not shared)

Walkie chat: "What's your 20?" means "Where are you?"; "Copy that" means "I heard the transmission, I understood, I will follow through on that task".

The who's who of set

Producers (During Production)

Producers will be on set when ever available to ensure everything is running smoothly, and

to observe the performance. They are usually found around the Monitor (Video Village). Always refer to the call sheet. It will have their names listed.

Director (During Production)

The director is calling the shots, directing cast working with the DP and camera operator to line up the shots. Never do anything to distract the director as they need to stay focused on the task at hand.

1st Assistant director

The First AD runs the set. Working with the director and DP the 1st Ad will call out the lock ups, call the rolls and cuts, calls for the cast, rehearsals, blockings, lunch and wrap, it's the 1st AD that will disseminate that information. It's their job to keep the director on a timeline ensuring the completion of the shoot day. They will dress in background performers and picture vehicles to compliment the scene. 1st AD's are responsible for on set safety; when performing stunts or working around animals they coordinate the efforts to ensure a safe environment. They spent prep making the schedule now they execute it.

Director of photography

On a shoot day the DP is hard at work with the grips and lighting dept. designing the lighting set ups and camera moves for each shot. The lighting creates the mood and feel and needs to be accomplished efficiently to fit within the schedule. The DP will work with the Camera Operators to ensure proper coverage and the desired shots.

Cast (1st Team)

The actors are often in character or thinking about the scene when on set. It's best not to distract them in between takes as it could affect their performance. The Cast works closely with the Director discussing their actions and the scene.

Continuity (Script Supervisor)

The Continuity person on set has a very busy job. Their responsibilities include watching the overall continuity of a film, making notes of the timing for each shot, tracking the dialogue, and consulting with the director as to which take to print. They will often be consulted as to any shots or inserts that are incomplete, as they will inform production with the continuity notes at the end of the day. They track the page counts completed and outstanding. They are the editor's eyes and ears on set. They are always close to the action or behind the monitor, as they need to observe all the action.

Stand INs (Second Team)

People who bear some physical resemblance to the lead performers are called stand ins or second team. During lighting set ups and camera rehearsals, the stands ins are employed to substitute for the cast while they are in the “process” i.e. hair MU and wardrobe.³

Background performers (Extras)

Background Performers have no dialogue and are given their action from the assistant directors on set. They are the actors that makeup the crowd scenes or are the pedestrians walking by the action. With a good group of background you can create a natural looking setting around the cast & the action.

Stunt coordinator

A Stunt Coordinator is responsible for the creation and engineering of stunts and the engagement of Stunt Performers. The Stunt Coordinator will work with the Director to coordinate or choreograph the action, determine if a stunt double, stunt performer, and stunt safety are required. They will be on set to supervise the action and to ensure the safety of cast and crew. They will ensure all safety precautions required are in place.

Other crew

Sound Mixer records the sound to the best quality, wiring the cast when necessary.

Boom Operator gets the mic (boom) into a position that records high quality sound without getting into the frame.

Sets are responsible for moving or dressing any furniture on set.

Props Department always on hand to pass the props off to the cast and track the continuity of that given prop (props are considered anything an Actor handles).

Camera dept the camera operator, 1st AC (focus puller), 2nd AC and trainee all work to ensure the shot is in focus is framed beautifully and that the camera gear is well organized to make flipping a lens or changing a filter a smooth operation.

Grips are rigging and working with the DP, moving the dolly, laying track.

Electrics are setting up lights, laying cable, providing power to all departments, working with the DP.

On set wardrobe tracking costume continuity, keeping the cast costumes in good condition, providing warm up jackets and modesty cover when necessary.

³ Stand In –Camera Assistant Manual IASTE 667 Copy Right 2001
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Hair, MU representative will be on set to track continuity and perform touch ups on the cast as required.

Craft Service Personnel replenishing the crew table with coffee or small snacks as per the union agreements.

Stand By Carpenter & Stand By Painter; when a set wall needs to be pulled or a hole needs to be made they are called into set to work their magic.

Picture Vehicle Operator to place any on camera vehicle into its position and maintain its continuity.

Locations Rep This could be the assistant location manager or a location PA. On set to deal with any department or civilian that may have a problem or concern in regard to the location. Provide signage for the crew, garbage removal and control, securing road closures and hiring of pay duty officers.

SPFX supervising and coordinating any required physical effect and informing the 1st AD of any potential hazards they may cause and limiting those hazards.

VFX Supervisor on hand to answer any question the director may have in regards to visual effects that will be added in post. They supervise the angles and elements required to ensure the shot will work with the proposed VFX

Crew on & off set

Transport Department conducts the cast pick ups and drop offs ensuring that the cast arrive on time to the correct location. They park and move the unit, they provide the picture vehicles the script requires, and they do last minute emergency runs for equipment or supplies, making us all look good.

Production Office Staff will ensure equipment is on hold or has been ordered as per the department's requests. They help distribute the paper work and call sheets, they continue to arrange travel for cast and crew and arrange their accommodations. The Production Office will often go out of their way to accommodate any reasonable request from the shooting crew to help make the day smoother.

Editors/ Post Production Supervisor will start work during principle photography.

Film is a collaborative effort. There are many people involved who are never on set but still have an important role on the crew.

Be alert / Safety notes

- Working on a film can be exciting and exhausting all at once. You will find your self in locations each with their own challenges physical and mental. The Locations department will

do everything within their power and budget to put up proper signage warning the crew of any potential danger i.e. signage marking cliff drop off, or poison ivy or the requirement of steel toe boots. They will tell the AD's to make a note of it on the call sheet. (Again reading the call sheet is very important)

- Always be aware of the action on set. This is important as it will keep you from being in a shot, and it will keep you out of harms way of a potential stunt being performed.
- There are guidelines in place that productions use in regards to working in and around water, with animals, helicopters; you name it and there are guidelines that cover it. Production is responsible for adding these guidelines to the call sheet. Even with these guidelines in place you should always be aware of your surroundings, fire exits, and potential hazards. Read the call sheet to be aware of stunts or special effects being performed. If you are aware these events are happening then you will follow the guidelines, and use common sense to stay safe.
- Do not try to be a hero. Film sets are bustling with activity. Time is money and as a crew you are always expected to hustle. It's important when you are hustling that you **never run on set.**
- Learn to lift, move, and operate the gear the proper way, eliminating stress on your body.
- Always have the proper tickets required to operate the equipment you are using and the proper safety devices in place.
- Never perform a two man job alone. If you require assistance ask for it and wait for it to arrive. If you are being rushed and asked to perform that service on your own you have the right to refuse work.
- The gear a film crew works with is expensive so treat it well and always know where your equipment is. Keep your equipment package tidy and organized.
- Long hours are very common on a film. It is important to remember that you need to take good care of yourself to get you through those long days. Stay hydrated; eat to replenish your energy and dress for the location and climate.
- No drugs and alcohol at the workplace. Many Unions offer addiction counseling to crew or family members of those that may require it.

More information on set safety provided in the set safety workshop

DEVELOPMENT

Development is making an idea happen.

Development is writing or polishing the product / script, finding funding / producers to take into pre-production, sourcing out your market, creating a budget, approaching potential distributors. Development starts as soon as work begins on an original idea or an idea that has been purchased. Development happens differently for many people depending on experience and the product. A lot of work is needed to get a film into production and it requires many different skill sets and determination.

Products

Features / M.O.W. Movie of the week / Episodic / Shorts / Webisodes

Features will require a script approx 110 pages, a larger budget; run an average of 90 – 120 minutes. Episodic (TV Series) will require a script, along with future episodic story arcs and character development to illustrate that this idea can sustain itself through a season or two. Short films are a great way for potential film- makers to gain production experience on a smaller budget.

For many projects finding a distributor starts in development, by securing a distributor it can help to secure funding for production.

Know your audience and target distributors that can reach that audience. Most distributors are looking to acquire marketable films that will be profitable.

Example of exploitable markets : Theatrical release, straight to DVD, pay for view, free television, pay television, airlines, military bases, international and domestic theatrical.

Producer (during development)

It is a person who oversees all aspects of a production at every stage along the way. The producer locks in the financing for each project as well as being involved in the creative decisions such as script rewrites, which will be cast in the movie and how the film will be distributed.⁴

There are many different functions and requirements of producers, that's why you'll always see a long list of producers in the credits. Often at the beginning of the project the Producer will wear many hats, multitasking until funding is secured and a creative team can be hired.

Producers specialize in:

⁴ A-Z Guide to Film Production Terms- First Wave Publishing 1996

The creative; they are involved with the writing, casting, hiring of the director, and key crew members.

The financial; they are securing funding and resources, budgeting; the day-to-day issues that face the crew as the production shoots. They are on set to deal with any problems that may arise.

Some producers are given the “Producer” credit or “Associate Producer” credit simply because they have invested funds into the film. Often there will be producers linked to a film that will never make an appearance on set. Often their valuable function happens behind the scenes.

Writers

A writer starts early in the development stage, without the script there is little to work from. They are working closely with the producers to develop the product that will go into production.

A talented writer is key to turning a concept into a script or polishing an existing script. The writers will create the story synopsis and story treatment that the producers will use to help sell the project. Once into pre-production the crew will need the “production draft” to work from. Any delay in providing the crew with a script costs time and money. Use the development process to hem out any potential script problems or necessary rewrites. Rewrites are commonplace and necessary.

Entertainment lawyers

Producers always need good entertainment lawyers and that begins in development.

They will ensure the script has copyright, help option a script, provide legal advice when negotiating new partnerships with producers and or writers. All of these steps require professional legal advice.

Development Funding

In Canada there are Federal Government funding agencies, Provincial funding agencies, arts councils, and foundations. The Internet is the best way to research and keep on top of application deadlines. The application process can be time consuming but is better than using personal financing.

Some Examples are:

- Harold Greenberg Fund: <http://astralmedia.com/en/theharoldgreenbergfund/default.idigit>
- Telefilm Canada: www.telefilm.gc.ca
- Canadian Council for the Arts: www.canadacouncil.ca
- Canadian Media Fund: *The reformed and integrated Canada Media Fund will be fully*

implemented and in place by April 1, 2010.

Every application will be slightly different and time consuming. In the end if funding becomes available it will have been worth the effort.

Time-line

Development time-lines vary. Some projects will require years before the funding are in place or the script is ready to start pre-production. Others will have the development stage completed within months and ready for prep. Take the time the project needs to create a polished script and generate partnerships with producers and funders. Enjoy developing an idea into a film and making it happen.

There are great resources via the Internet and available books that can go into more detail on development. It's worth taking the time to gain the knowledge. Seek advice from someone who has experience, most are happy to oblige.

Resources for Books: www.bizbooks.com
www.theatrebooks.com

PRE-PRODUCTION

The more time spent on pre-production the smoother shoot days will go.

With financing in place and a production draft of the script ready pre-production starts. It will start at a steady pace and will gain momentum as principle photography nears.

The crew is assembled differently for every project example:

Episodic – The producers will oversee putting the creative team together as the director may change with every episode.

Feature – The Director on a feature generally has more input when it comes to selecting the creative team. The Producers will oversee the process but often the director will have final say.

Other factors would be budget, script, if it's non union or union.

In general the producers will have a director attached to the project prior to pre production. On union/guild shows the producer will then hire a Production Manager to help facilitate interviews and contract negotiations when hiring the crew and working with unions. The crew will vary depending on budget, script and whether a union or non-union production.

The producers will oversee all matters on crewing a project. After they have the department heads in place they will then work with them to hire the rest of their team.

Department heads will start prep before the members of their departments:

Production Designer, 1st Assistant Director, Director of Photography (DP), Costume Designer, Production Accountant, Production Coordinator, Casting Director, Background Casting, Key Hair, Key Make Up, Locations Manager⁵, Sound Mixer, Unit Publicist, SPFX Coordinator (Special Effects), Stunts Coordinator, Transport Captain, Visual FX House, Craft Service Provider, Caterer, Animal Wrangler, Continuity

Now with the approval of the producers the keys will fill the positions in their department. The keys will act as supervisors for their department.

⁵ In Quebec there are Floor manager (Régisseur de plateau). He/she assesses the needs of each department (transportation, housing, food, equipment...). The floor manager will establish the base camp, prepare time sheets, distribute payroll and obtain the various permits needed for proper functioning. It manages the medical service and ensures the safety of the set.

People Involved

Production Director

The production director monitors the budget, approves expenditures and commitments. He signed employment contracts and provides the link between the team and production. He is responsible for agreements with suppliers.

Production Accountant

ACCOUNTING DEPARTMENT – 1st Assistant Accountant, Payroll Accountant, Payroll Company

Production Accountants are the money; every petty cash request and check comes through them. All departments work with the accountants and the accountants work closely with the production manager tracking the money and ensuring it's going where it should and accounting for anything that may put the project over budget. They are responsible for ensuring that the production funds are drawn down from financing sources when required for production expenditures.

Production Coordinator

PRODUCTION OFFICE STAFF – Assistant Production Coordinator, Production Assistant (PA several are usually required), Director's Assistant, Producer's Assistant

Production Coordinators set up and open the production office. They also organize all the travel for cast and crew coming from out of town, dealing with work permits and immigration issues. They distribute the scripts and it's revisions. They aid in the distribution of information produced from the AD department. They order any special equipment required for any or all departments. They will often have a hand in booking daily labour. They are the heart that keeps the production office pumping and are employed during prep, shooting and post.

Production Designer

ART DEPT – Art Director, 1st Assistant Art Director, 2nd Assistant Art Director, Trainee

CONSTRUCTION & PAINT – Construction Coordinator, Head Carpenter, Assistant Head Carpenter, Carpenter, Labourer, On Set Carpenter, Key Scenic, Head Painter, Scenic, Assistant Head Painter, Painter

SET DECORATION – Set Decorator, Lead Person, Set Dresser, Set Dec Buyer, On Set Dresser

PROPS – Props Master, Assistant Props, Props Buyer

The Production Designer is responsible for the overall look of the film through set design, props and set dressing. They work closely with the director of photography, director, locations, and costumes to achieve the desired look.

1st Assistant Director

AD DEPARTMENT — 2nd Assistant Director, 3rd Assistant Director, Trainee Assistant Director, Set PA

The 1st Assistant Director is one of the first to start work in pre production. They will take the script and break it down into all of its elements creating a schedule in which to shoot the film. The assistant director will have to take many factors into consideration i.e. location availability cast availability, turnaround, overtime, even weather to create a working schedule.

An assistant director is not the director's assistant. These jobs are very different.

Director of Photography (DP)

CAMERA DEPT — Camera Operator, 1st Assistant Camera (1st AC), 2nd Assistant Camera (2nd AC), Camera Trainee (Provided by the Union)

LIGHTING DEPT — Gaffer, Best Boy, lighting technicians x as per Production

GRIP DEPT — Key Grip, Best Boy Grip, Grips x As Per Production

The Director of Photography (DP) is responsible for the feel & mood of the film; working closely with the production designer, and costume designer to create the desired look. It's also the job of the DP to make the cast look their best by designing lighting set ups that flatter even the overtired actor. By working with the Grips and Lighting dept. they accomplish these lighting set ups. The Camera team works directly with the DP and is highly organized and ready to move into the required camera positions. Whether it be film or HD they work with expensive gear in rough environments.

Costume Designer

WARDROBE DEPARTMENT — Assistant Costume Designer, Wardrobe Set Supervisor, Truck Supervisor, Wardrobe Buyer (Some shows require cutters & breakdown artists)

The Costume Designer works closely with the production designer, DP and director to help achieve the common look or feel to the film. They create the costumes the cast & background performers are to wear on screen. Often working on period pieces makes research and small details very important. Creating an authentic look for a character helps the actor get into character, enhancing performance.

*Location Manager*⁶

LOCATION DEPT – Assistant Location Manager (A.L.M.), Location P.A, Location Scouts, Location Security

Location Managers will start work early in the pre-production stage. They are responsible for securing the locations in the script. Once they have secured the location they work with all the departments to meet their requirements without causing damage or creating problems with the location.

Every crew member on a film is important as it takes a team effort to complete the day.

The length of pre-production

The length of pre production will vary on the type of product and available budget.

Features – Longer prep times are required. It's common for a movie to prep for 8 weeks and shoot for 30 to 40 days.

M.O.W (Movie of the Week) – It's common for a prep of 3 weeks and shoot for 15 days. These preps are generally rushed to accommodate the budget.

TV Series – It's common for a 7-day prep to 7 shoot days. While one team (AD, locations) is prepping another team is shooting. Series are very fast paced and have a scheduled prep that they establish after a few episodes to make them as efficient as possible.

Commercials/Music Videos – Short prep times, often it requires a couple of days, to 1 or 2 shoot days.

Prep time

Depending on your position on the film your prep time will vary. As an example 1st assistant director will start immediately to get a schedule going for other departments to work from. The 2nd assistant director usually starts a couple weeks after the 1st AD, the 3rd will only get a few days to prep and the trainee will sometimes get no prep. Another example would be the camera department. They will only have about a week of prep to test the equipment and load the truck. When the production manager hires you he or she will tell you when your prep will start.

⁶ Floor manager in Quebec – Régisseur de plateau : He/she assesses the needs of each department (transportation, housing, food, equipment...). The floor manager will establish the base camp, will prepare time sheets, distribute payroll and obtain the various permits needed for proper functioning. It manages the medical service and ensures the safety of the set.

The script & paper work in prep

There is a lot of paperwork distributed in prep most generated by the assistant directors all based on the script. The assistant director's first job is to take the script and use it to create the schedule for the film. The assistant directors will go through the script scene by scene and input all the elements (day, ext, cast, props picture vehicles, etc.) After they have inputted the whole script, they then start to work on a schedule.

Creating the schedule is often a challenge, many factors come into play.

- Locations
- Cast
- Cost
- Available shoot days
- Shooting hours in a day
- Turnaround
- Holidays

Once all of this is inputted and turned into a schedule, paperwork is produced. The ADs use a computer program that is specialized in the entertainment industry. EP Scheduling is commonplace and for the most part has eliminated Movie Magic Scheduling. Scheduling takes experience and patience, it's a real skill to learn.

If you are interested in learning how the computer programs work it's best to download a demo from the website and practice.

Entertainment Partners website offers free demos of EP Scheduling and EP Budgeting (www.entertainmentpartners.com)

The script

The script is important to every department. Every department will do their own breakdown of the script scene by scene for the information. Every department looks at something different so that nothing is missed.

Example: Props department will go through every scene noting the props required and prop continuity. They will then have their departmental meeting with the director, production, designer, and 1st AD to determine the particulars of what the prop should look like, if they need repeats, or if they need a soft prop for stunts.

Example: Stunts Coordinator will read over the script, making note of any stunt that's involved determining if a stunt performer is required or any other safety measures

Paperwork

Script – Nothing can start without it. During prep more script revisions will come out and departments will adjust accordingly.

The One Line – This tells the crew what scenes are shooting on what days with what cast.

The Cast Day out of Days (DOOD) – Gives the dates the cast are required. Once approved it is used for booking.

Plans of the sets – Drafted by the art department, and used by the grips, lighting, DP, sets, and director to visualize the scene and placement of grids and equipment.

Departmental breakdowns – Stunts breakdown, VFX Breakdown, Picture Vehicle breakdown, every department will have their own breakdown sheets for each scene.

Shooting Schedule – Used by all departments to ensure that no element has been overlooked.

Continuity timing – The script supervisor will go through a script and do a script timing for the producers to ensure the final product complies with the length the distributors require. Also if the timing is too long then they can use that as a starting point to cut scenes that are not required.

Story Boards – The Director will decide which department receives these. They can be useful on the shoot day to know shot by shot what's required to complete the scene.

Crew Lists – The Production office will create a list with all the crew members positions names and phone numbers.

Production Calendars – Production calendars will outline the start date and finish date of the production including any holidays in between.

Deal Memo – Production Companies require the crew to complete a deal memo. This is used for accounting information required for payroll and income tax purposes. Often production companies will include confidentiality agreements and their companies' workplace safety program for the crew to sign and be made aware of.

Example of a one line schedule (Annexe B)

This is a page out of a one line schedule (depending on the shoots days it is usually several pages long) On the Left it indicates the scene number. In the next column it indicates if a scene is interior or exterior, the set in all caps and below this the slug line. It will indicate if it's a day or night scene and the script day. In the 3rd column it will indicate the scene's page count. In the far right column it indicates the cast by their cast numbers.

This is generated by the AD Department and updated as changes are made. It's distributed to every department.

Example of cast dood (Annexe C)

This shows an 8 day schedule. On the left side it has the cast listed with the cast numbers. It lists the month & date, day of the week, and shoot day that the cast are working on.

SW – Start Work

W- Work

SWF- Start Work Finish (Day Player)

WF- Work Finish

H- Hold day

R – Rehearsal

T- Travel

The cast Day out of days is used by many departments. Examples would be:
Casting agents – To book the talent.

Costume designer – To know the casts first day of work to schedule fittings.

Transport – To know if they have enough cast rooms for each shoot day.

AD Dept – To know if it's a start work or finish for the cast and for the call sheet.

Production Accountant – To track the talents pay periods.

Production Coordinator – To arrange cast travel to ensure they are in town and available for shoot days, and write contracts.

Hair/ Mu – To schedule colors, cuts, and make up tests.

This is generated by the assistant directors and approved by producers and production manager.

Be in the know

The production coordinator and the 2nd assistant director will publish a pre-production schedule, (prep schedule) everyday. It lists all of the meetings for the week as well as the time, place, and attendees. The director's time is in high demand, so arrive to all your meetings on time and prepared.

Always review the prep schedule to see if you are required for a meeting. Alert the assistant directors if you require a meeting scheduled with the director and they will accommodate you.

The meetings

Every prep is different but generally these are the meetings that happen & who would attend.

Concept meeting

Discuss the script often go through it scene by scene. This meeting is to develop the feel & look, the concept of the film. This meeting will happen early on in prep.

In Attendance:

Producers, Writers, Director, Assistant Director, Production Designer, Costume Designer, Director of Photography

Script meeting

Discuss the script in detail and address any changes that need to be made to the dialogue or the action. This meeting may happen several times through prep, as changes often need to be made to the script to accommodate locations or script days, budget.

In Attendance:

Producer, Director, Writers

Location photo look see

The locations department will scout and photograph potential locations. These photos will be presented in a meeting to narrow down the options and discuss which locations to see in person. These meetings happen frequently until all the locations have all been chosen.

In Attendance:

Producer, Director, 1st Assistant Director, Director of Photography, Location Manager, Production Designer

Location scouting

Having completed the locations photo look see locations scouts are arranged to go scout the selected areas to see if it has everything the film will need. They are looking for the location to provide the angles the director requires to tell the story. The “production values”, meaning: for the cost of the location, are you getting good on camera value? Several practical factors that will influence this decision would be: parking for the unit, noise, control of the area and cost.

In Attendance:

Producer, Director, 1st Assistant Director, Director of Photography, Location Manager, Assistant Location Manager, Production Designer

Casting

Casting sessions begin soon after the director has started work. The casting director is given some direction from producers and the director. They then set up casting sessions with the talent. Usually several casting sessions are required to fill all the roles. It's important to get casting underway early in prep because until you have the cast, wardrobe cannot start building the costumes.

In Attendance:

Producer, Director, Casting Director (usually happen off site at a casting studio)

Tone meeting

It is very similar to concept meeting but more detailed and more intimate. Usually they will address a particular scene that they feel still needs work.

In Attendance:

Producer, Director, Writers

Budget meeting

Used to review weekly spending and review the bottom line.

In Attendance:

Producer, Production Manager, Production Accountant

Departmental Meetings

(Special effects, wardrobe, props, art dept, picture, vehicle, stunts, background, visual effects)

Start as the departments start prep, depending on the length of prep you may have several of the same meetings as the weeks go on and script revisions are distributed.

In Attendance:

Key from the chosen Department, Producer, Director, 1st Assistant Director

Camera tests

Towards the end of prep the Camera department will often be asked for a camera test. Depending on the project you may need to do camera tests with the cast to check their selected hair make up looks and how it will work with the lighting set up. The production designer will often have swatches or textures to check on camera. On a bigger budget show they may even do camera tests on set with a full lighting set up, with cast in full hair, make-up and wardrobe.

At the producers request camera tests will be scheduled by the AD department and the production coordinator. Depending on the size of the test it may be a note on the prep schedule or it may have its own call sheet.

The tests are reviewed by the D.P., producers, and director and usually sent to the network for approval.

The two most important meetings will happen toward the end of prep: Tech survey and Production meeting.

Tech survey

The tech survey is very important. This is an opportunity for the keys of the departments to visit the chosen locations with the director and discuss the angles, special equipment requirements, where gear can be staged etc. On a tech survey the crew arrives at the location and the 1st assistant director and director will tell the crew what the angles and action will be. The production designer will then talk about what they are going to build or bring in. Then the departments separate and take some time to discuss in more detail the information that affects them.

For example the DP will take the key grip and gaffer aside and tell them what mood he/she wants for lighting and where the light should come from. Then the key grip and gaffer will discuss if any special equipment may be required for this location i.e. scaffolding or pipes. Then the key grip will talk to his best boy and discuss departmentally if they would need a precall or extra help this day to get the job done.

After the tech survey is completed all the departments will make a list of their departmental requirements and forward it to the production manager who will assess the cost and determine if it's within the budget. Once the lists are approved it is passed onto the production coordinator who will order the extra equipment and make sure it is delivered on the day.

The tech survey is very important. It gives the crew the chance to look ahead and prepare.

In Attendance:

Producers, Director, Production Manager, 1st Assistant Director, 2nd Assistant Director, Production Designer, Director Of Photography, Gaffer, Best Boy Elec, Key Grip, Best Boy Grip, Art Director, Set Decorator, Construction Coordinator, Head Carpenter, Locations Manager, Assistant Locations Manager, Props, Sound Mixer, Spfx Coordinator, VFX Coordinator, Stunt Coordinator, Transport Coordinator, Transport Captain

Production meeting

The Production Meeting is the last big meeting before going to camera. During a production meeting the 1st assistant director will discuss the shooting schedule scene by scene highlighting any special requirements from the departments. These meetings can be time consuming as all the elements required are mentioned. At this point of prep all of the departmental meetings have been held, the tech survey has happened; the crew should not be surprised by anything mentioned during the production meeting, as it should have been previously discussed. It's the time to recap and to make sure all of the departments are on

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the same page.

In Attendance:

Producers, Director, Production Manager, 1st Assistant Director, Production Designer, Director of Photography, Gaffer, Key Grip, Key Hair, Key Make Up, Wardrobe designer, 2nd Assistant Director, Art Director, Set Decorator, Sound Mixer, Continuity, Locations Manager, Props, SPFX Coordinator, VFX Coordinator, Stunt Coordinator, Transport Coordinator, Picture Vehicle Coordinator, Production Coordinator, Construction Coordinator, Background Casting, Writers

(Depending on the production these may vary but this list is very standard)

The director and producer during pre production

Director

The director is the person responsible for the interpretive aspects of a film, or television production; the person who supervises the integration of all the elements, as acting, staging, and lighting, required to realize the writer's conception⁷.

The Director's time is in high demand during prep. Casting sessions and location scouts require a lot of the director's time and attention in the beginning of prep. Once the keys of the departments are hired departmental meetings begin. Departmental meetings give the key an opportunity to sit down and clarify exactly what is required. When taking notes from a script it's words on a page and can be interpreted differently from person to person making it important to hold detailed departmental meetings to discuss the director's interpretation. In between all the meetings the director is going through the script creating a shot list and sometimes story-boarding the scenes out. Story boarding is especially important with action sequences.

As prep moves on the director will usually request a cast read through of the script. This is literally the cast coming together and reading through the script. Sometimes the project will involve cast rehearsals.

As the sets are being built, the director will start doing walk-throughs to help visualize camera positions & moves. This again helps the shoot day go smoothly.

The director will be required to make dozens of decisions every day. A good director will possess the knowledge of the script and the project as a whole so making these decisions quickly shouldn't be a problem.

The assistant directors work with the director to schedule the shoots days to allow more time on a scene that the director feels needs more work than on something that the director feels

⁷ Director- Dictionary.com www.dictionary.reference.com

could be shot in a simple way.

It's important for the 1st AD and the director to talk through the schedule and how it works with the script. The 1st AD wants the director to shoot what they want, and needs it to happen on schedule to keep the producers happy. It's a fine line and with a prepared director and a great schedule it can happen.

The director shoulders the responsibility of the outcome of the film.

Producer

Once pre-production has started there may be several producers. Some of their roles in pre-production are:

- Taking the budget and the script and determining how many shoot days they can afford without compromising the film
- Ensuring that the shooting schedule complies with the film's delivery date
- Hiring of the creative team
- Ensuring financing and cash flow for the production
- Nurturing the creative process (example script rewrites working with the director and writers, sometimes the studio)
- Overseeing casting decisions
- Working on the budget and finding creative ways of stretching it.
- Manage conflicts and crises

The Producer wears many hats. On some shows there are several producers that specialize in certain areas. Producers are business minded and creative a rare combination but a necessary one to work in the Arts. Producers are there to overlook all decisions made.

Unions/Guides

During prep the producers and production manager will work with the unions to negotiate variances or if required, ratify any changes to the standard agreements that may be required for this film. An example would be a shifted workweek, or requirement of the crew to work on a holiday. These agreements must be signed before principal photography begins so that the union members (crew) are made aware of the contract they are working under.

The unions and guilds in Canada vary from Province to Province. Some Unions & Guilds are listed below:

ACTRA – Alliance of Canadian Cinema, Television and Radio Artists
 APFTQ – Association des producteurs de film et télévision du Québec
 AQTIS – Alliance Québécoise des Techniciens de l'image et du son
 CFTPA – Canadian Film & Television Production Association
 DGC – Directors Guild of Canada
 IATSE – International Alliance of Theatrical Stage Employee
 NABET – National Association of Broadcast Employees & Technicians

WGC- Writers Guild of Canada

BRITISH COLUMBIA

UNION OF B.C. PERFORMERS

IATSE 669

IATSE 891

TEAMSTERS LOCAL 155

D.G.C BRITISH COLUMBIA DISTRICT COUNCIL

ASSOCIATION OF CANADIAN FILM CRAFTS PEOPLE

WWW.UBCP.COM

WWW.IA669.COM

WWW.IATSE.COM

WWW.TEAMSTERS155.ORG

WWW.DGCBC.COM

WWW.ACFCWEST.COM

ALBERTA

IATSE 669

IATSE 212

IATSE 210

TEAMSTERS 362

DGC (ADC)

ACTRA

www.ia669.com

www.iatse212.com

www.iatse210.com

www.teamsters362.com

www.dcgalberta.ca

www.actraalberta.com

SASKATCHEWAN

IATSE 669

IATSE 295

IATSE 300

ACTRA

DGC

www.ia669.com

www.iatse295.com

ia300@sasktel.net

www.actrasask.com

www.dqcsask.com

MANITOBA

IATSE 669

IATSE 856

ACTRA MANITOBA

DGC MANITOBA

WWW.IA669.COM

WWW.IATSE856.COM

WWW.ACTRA.CA

WWW.DGCMANITOBA.CA

ONTARIO

NABET 700

IATSE 667

IATSE 411

IATSE 873

DGC (ODC)

ACTRA

www.nabet700.com

www.iatse667.com

www.iatse411.ca

www.iatse873.com

www.dgcodc.ca

www.actratoronto.com

QUEBEC

IATSE 514

IATSE 667

CQGCR

AQTIS

APFTQ

ARRQ

UDA

SARTEC

www.iatse514.com

www.iatse667.com

www.cqgcr.ca

www.aqtis.qc.ca

www.apftq.qc.ca

www.arrq.qc.ca/

www.uniondesartistes.com/

<http://www.sartec.qc.ca/>

ATLANTIC REGION

IATSE 667

IATSE 849

DGC(Atlantic district council)

ACTRA

www.iatse667.comwww.iatse849.comwww.dgcatlantic.cawww.actramaritimes.ca*Working Union*

Being Part of a union/guild ensures a health plan, professionalism; standard wages, and gives the members collective bargaining power to ensure a safe work environment and fair work standards.

Many unions/guilds offer training opportunities to help upgrade skills as well as keep members informed on upcoming productions and work opportunities. The standard agreements are different for every union/guild. Once affiliated with a union/guild familiarize yourself with its union's agreements. Once on a production, the crew will select a union rep whose members can go to with any problems or concerns. Members can request a copy of the standard agreement with any variances that pertain to the current production from the accounting department.

Working Non-Union⁸

Many commercials, videos and independent films cannot find within their budget to shoot with a union crew. This produces productions that will shoot with a non-union crew. When working non-union exercise caution and insist on safe working standards and a professional setting. Ask if the non-union production has secured Workers Compensation. The labor code does apply, meaning minimum wage standards apply.

⁸ In Quebec, it is against the law to work non-union.
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POST PRODUCTION

Post Production Supervisor

It's a person overseeing the entire post-production of a project. They report directly to the producer and/or the studio in charge of the feature. Working side by side with the director and editor, the supervisor has the responsibility of finishing the film on time and on budget while satisfying the wants of the director. Post-production supervisors have authority over post-production coordinators.

Typical duties include: Controlling all activities with vendors such as optical houses, sound facilities, inserts, ADR, reshooting, CGI, score, delivery requirements to domestic and international distributors, legal clearances, preview screenings, color timing, video mastering and budgeting the movie through the completion and delivery.⁹

Producers, director, production manager, editors, composers, visual effects supervisor, production coordinators, and accountants are all working hard to complete the project.

The director will spend some time with the editors cutting the shots and compiling the scenes. The Producers continue to overlook this creative process. Sound is being mixed and composers are creating the music to accompany the film. Any required ADR is recorded.

Those involved in the post production process are on as tight of a schedule as the shooting crew.

The production manager continues to work closely with the accountant to review the events that may have occurred during principle photography and ensure all equipment has been accounted for, returned and accounts paid up.

Timelines for post production vary depending on the size of the product and the budget available. Timelines are also influenced if there is a delivery date for a studio or broadcaster already in place.

To learn more about Post Production there are available books that go into every detail.

Resources for Books: www.bizbooks.com
www.theatrebooks.com

Film Festivals

Film festivals present many opportunities for a filmmaker. Festivals provide a chance to

⁹ Post Production Supervisor – imdb.com / glossary
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meet with producers, writers, directors, actors, and distributors to name a few. Festivals are an excellent opportunity to gain some publicity for your film and create buzz. Always have a press kit for your project on hand for interested parties.

Keep in mind there are many festivals and you want to choose the festivals that best suit your needs.

Festivals often offer seminars and workshops on writing, packaging, and pitching that can be very beneficial. Many deals and long lasting business partnerships are made at festivals.

Film Terms

Abby Singer – The second last shot of the day. The 1st AD will call this out to the crew so they are aware.

A.D.R. (Automated Dialogue Replacement) - The process of re-recording dialogue in a studio to replace or improve the sound quality.

Assembly – The first stage of editing, in which all the shots are arranged in script order.

Best Boy – Next in command to a head of a department, such as a best boy grip, best boy lighting.

Cans – Slang term for headphones handed out by the sound department to producers and the director to enable them to hear the dialogue.

Checking the gate – Called by the 1st AD to indicate the 1st Camera Assistant will be checking the camera casing for any debris that could spoil the shot. If the casing is clean, the 1st Camera Assistant responds with “THE GATE IS GOOD” and set-up begins on the next shot.

Crossing – A warning said by anyone who must cross in front of the camera during a set-up. It alerts the Camera Operator.

Coverage – refers to all the shots, including close-ups and reverse angles, that a director takes in addition to the master shot, to make up the final product; to have proper coverage means having all the proper scenes, angles, lightings, close-ups, and directions.

Cowboy shot – A shot framed from mid-thigh up. Got its name during the filming of many westerns, when this was a common framing used.

Dance floor – Smooth surface put down on the existing floor for the camera dolly to move on.

Day for Night – Shooting a scene during the day, which appears in the movie as a night scene. This may be done in a variety of ways, including using different film stock, filters, or developing procedures, or if shooting indoors, by blanketing out all windows and doors and lighting accordingly. Often appears as D/N on call sheets.

Dolly – A platform with wheels that has a mount for the camera.

E.C.U – Extreme close up.

Genny – Short term for generator. The generator is what provides the crew with electricity.

Hand Held – A shot where the camera is carried on an operator's shoulder rather than mounted on a tripod or dolly.

Bogey – Refers to a person who has breached the set and is walking through the shot.

Magic Hour – The time of the day just before sunset where everything is bathed in a golden light.

M.O.S – The scene does not require any sound to be recorded. It comes from the German expression "Mit out sound" which means "Without Sound".

On the move – A phrase used on a set when the crew is changing set-ups or moving to a different location.

O.S. – Off screen

P.O.V. – Point of view

Turning around – The camera will be shooting from the opposite angle.

Two Shot – A medium close-up shot of two subjects.

Watch your back – A warning said by anyone coming through or around the set with an object that could potentially hit someone.

What is your 20? – What is your exact location? It usually means someone is looking for you.

Window shot – Last shot of the day.

Resources for film terms

www.imdb.com/Glossary/
www.filmsite.org/filmterms1.html
www.filmtraining.mb.ca

Resources for more information on film

www.nbfilm.ca New Brunswick Film
www.nlfdc.ca Newfoundland & Labrador Film Development Corporation
www.film.ns.ca Film Nova Scotia
www.techpei.com Prince Edward Island Business Development
www.smpia.sk.ca Saskatchewan Motion Picture Industry Association
www.canaiianfilmmaker.com Canadian Film Maker
www.wift.com Women in Film & Television Toronto
www.cfccreates.com Canadian Film Centre
www.fondvideotron.ca Fonds Quebecor
www.telefilm.gc.ca Telefilm Canada
www.bcfilm.bc.ca British Columbia film
www.academy.ca Academy of Canadian Cinema and Television (ACCT)
www.acfcwest.com ACFC West
www.allianceforarts.com Alliance for Arts and Culture
www.cftpa.ca Canadian Film and Television Production Association (CFTPA)
www.docbc.org Documentary Organization of Canada (DOC)
www.womeninfilm.ca Women in Film and Video Vancouver (WIFVV)
www.atlanticfilm.com Atlantic Film Festival
www.saskfilm.com Saskatchewan Film and Video Corporation
www.shape.bc.ca S.H.A.P.E Safety & Health in Arts Production & Entertainment
www.filmtraining.mb.ca Film Training Manitoba
www.culturalhrc.ca Cultural Human Resources Council

Annexe A

PRODUCTION OFFICE:
 Make Believe Productions.
 000 The Queensway East
 Mississauga, ON XXX XXX
 TEL: 905-555-5555 FAX: 905-555-5555
 makebelieve_production@gmail.com

2nd A.D. SET CELL: (647) 555-5555
 3rd A.D. SET CELL: (647) 555-5555
 SET FAX: (416) 555-5555

Make Believe

EPS #105 – Day 1 of 7

MONDAY, AUGUST 25, 2008

EXECUTIVE PRODUCERS:

PRODUCER:

PM:

DOP:

DIRECTOR:

1st AD:

LIMITED FREE PARKING IF DESIRED ON SET @ LOC. 2 – P2 LEVEL ONLY, FOLLOW CONES.
 THIS LOCATION IS 3 BLOCKS FROM LOC. 1, ALLOW ENOUGH TIME TO GET TO SET (ON OWN).

NOTE TO ANYONE USING GATORS: We have obtained special permission to use Gators at Loc. 2, under the following conditions. They must be used with EXTREME caution for load-in and load-out purposes ONLY. There must be no interference with Parking Lot traffic, no idling, they must be PARKED while we are shooting and crew is present, and they must be used only when absolutely necessary during filming.

LOC. 1: Peter Pan Restaurant – 373 Queen St. West
LOC. 2: Parking Lot – P2 Level, on West side of McCaul St., North of Queen. (Village On The Grange)
LOC. 3: NW Corner of Queen St. West & Soho
LOC. 4: Alley behind 369 Queen West (@ Peter St.)
MAIN TECH TRUCKS:
 – See Map for various locations.

UNIT CALL: 0700
PLEASE SEE GRID FOR EARLY CALLS

LUNCH: 1300-1400
 Reign Nightclub – 137 Peter Street @ Queen

BASECAMP: North side of Richmond St. (Between Peter & John)
BG HOLDING: 369 Queens St. W @ Peter (3rd Floor)
CREW PARK: ON OWN. See map for details.
 OR – P2 Level parking lot @ LOC. 2 (FREE)
NO CREW PARKING ON SITE

NEAREST HOSPITAL: Mount Sinai 600 University Ave 416-569-4200							
SUNRISE: 0634	SUNSET: 2008	HI: 20 RealTemp: 30 °C	LOW: 18	Sunny w/ cloudy periods	D / N	CAST	P.O.P: 15 %
SCENE	SET / DESCRIPTION						PG's LOC
37pt1	INT. PETER PAN RESTAURANT Dinner. Tim sees Harry, chases after				D4	1, 4, 61, A	2 3/8 1
37pt3	EXT. PETER PAN RESTAURANT / STREET Tim's POV of Harry hiding behind car, walking away...				D4	61	1/8 1
37pt2	INT. PETER PAN RESTAURANT Flashes of evil Olivia & malevolent Tim.				D4	1, 4, A	1/8 1
TECH TRUCK MOVE							
Due to low ceilings and tight turns, only Gators & Mini Vans can be used for load-in and out – See banner above re: Gator use							
39pt1	INT. ABANDONED PARKING GARAGE Tim talks to Harry. Tim chases, Harry hits head.				N4	1, 61, 500, 530	1 3/8 2
TECH TRUCK MOVE							
1pt1	EXT. QUEEN STREET / JEWELLERY STAND The boys walk & talk, bump into Harry. Tim chases after him.				M1	1, 3, 61, B	1 3/8 3
3	EXT. QUEEN STREET / JEWELLERY STAND Tim returns, walk & talk. See poster of Ashley.				M1	1, 3, B	1 7/8 3
9pt1	EXT. CITY STREET Tim listens. He sees Harry, gives chase.				D2	1, 61, B	3/8 3
SET SHIFT							
22	EXT. TIM'S LOFT / BACK ALLEY Harry wanders along the street. Someone is watching...				D2	61, B	1/8 4
23	EXT. TIM'S LOFT / BACK ALLEY Tim feels someone watching. He heads inside. Reveal Harry.				D2	1, 61, B	2/8 4
SET SHIFT							
38	EXT. ALLEY / PARKING GARAGE DOOR Tim runs in, sees Harry go through window, follows.				MH4	1, 61	2/8 4
Total Pages:							8 2/8

ID	CHARACTER	CAST	SWF	PIU	H/M/W	BLOCK	ON SET	REMARKS
1	Tim	John Smith	SW	0520	0530	0700	0730	REPORT TO BASE
3	Oz	John Smith	SW	1345	1400	--	1500	REPORT TO BASE
4	Olivia	John Smith	SW	0650	0800	0700	0730	REPORT TO BASE
61	Harry	John Smith	SW	0700	0800	--	0830	REPORT TO BASE
500	Stunt Coordinator	John Smith	SW	OWN	--	--	1030	REPORT TO BASE
530	Stunt Harry	John Smith	SWF	OWN	1000	--	1100	REPORT TO BASE

ID	STAND-INS / ATMOSPHERE	H/M/W	BLOCK	ON SET	REPORT TO / REMARKS
SI	Male Utility – John Smith	--	--	0700	REPORT TO SET
SI	Female Utility – Joan Smith	--	--	0700	REPORT TO SET
A	Attractive Waitress, Dating Diners x 4 (2m, 2f)	0700	--	0730	REPORT TO HOLDING
B	Queen St. pedestrians x 25 (20 New)	1415	--	1500	REPORT TO HOLDING
TOTAL BG = 28 (ACTRA = 20, CASH = 8) TOTAL SI = 2					
*ALL BG TO ARRIVE CLEAN SHAVEN & H/MU CAMERA READY					

CRAFT / CATERING			CATERING: c/o Catering on Location		
CRAFT SERVICE c/o Star Grazing – H&R @ 0500			Number		
	Number	Serve		H&R@	Serve @
BREAKFAST (Cast & Crew)	X	@ 0515	SPECIAL INFO Breakfast for early calls only.	LUNCH (Cast/Crew/BG)	X 1230 1300
BREAKFAST (Cast & Crew)	X	@ 0630			
EARLY SUBS	X	@ 0815			
SUBS (Cast & Crew)	X	@ 1000			
SUBS (BG)	X 5	@ 1000			

TRANSPORT / EQUIPMENT MOVEMENT:
 BASECAMP H&R @ 0500 // TECH TRUCKS H&R @ 0630
 PICKUPS: N/R RETURNS: N/R

SET REQUIREMENTS
SPECIAL EQUIPMENT
 Mini Van for Camera ON SET @ 1000
 Hinos x2, 2 x 4x4 Gators ON SET @ 0630

PRODUCER	PM	1 st AD	2 nd AD	LOC. MANAGER	ALM	PROD. COORD.
John Smith	John Smith	John Smith	John Smith	John Smith	John Smith	John Smith
C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555
TRANS. COORD.	TRANS. CAPTAIN	ACTRA REP.	NABET REPS.	IATSE REP.	DGC/GREEN REP.	HEALTH & SAFETY
John Smith	John Smith	John Smith	John Smith	John Smith	John Smith	John Smith
C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555	C: 555-555-5555

"Make Believe" Page 2

SAFETY NOTES: Safety guidelines available on all Tech Trucks / Craft Truck & AD office. PDO's on set today to supervise vehicular & pedestrian traffic.		
PROPS: 37pt1 - Bottle of sparkling water, meals/drinks, money, restaurant paraphernalia, Salads/appetizers for Tim & Olivia, food & drink for BG 39pt1 - Tim's cell phone 1pt1 - Olivia's cell phone, sports pages from newspaper	ART/CONSTRUCTION: 3 - Missing person poster, 'Ashley'	SOUND/MUSIC: 39pt1 - Record VO lines during this scene
SET DRESSING: 37pt1 - Candles, dining settings, restaurant paraphernalia, Remove cactus & plants from front window 39pt1, 22, 38 - Garbage Bags/Cans 3 - Missing person poster 'Ashley Hggre'	STUNTS: 39pt1 - Action: Tim chases Harry, Harry may get attacked by a car. (TBC based on script revisions to be issued)	PICTURE CARR / TRANSPORT: ND Stunt Car ON SET @ 1000 (Loc. 2) Hinos for Grip & Elec, Mini Van for Camera, 2 x 4x4 Gators ON SET @ 0830 39pt1 - Crew car parked in shot, ND Car
LOCATIONS: Ensure access & designate parking area for P2 parking lot (Loc. 2) for crew parking by 0500 37pt1 - Fire extinguishes ON SET 39pt1 - Crew car parked in shot BG HOLDING x 25 w/ HMI Stations x 2, H&R @ 0630	ADDITIONAL NOTES: 39pt1 - Crew parked in shot 32 - Reading minds of passers-by	HMI/WIDE: 37pt3 - Change make-up look for Olivia during this scene, 'EVF' look 39pt1 - 'Harry' Stunt DEL to have cloak & hood on.

ADVANCE SCHEDULE - TUESDAY, AUGUST 20, 2008 - EPS. #105 - Day 2 OF 6		APPROX. CALL/WRAP: 1000			
LOCATION: 1.) TBA // 2.) Queen & Augusta // 3.) Rush Lane (Queen & West of Spadina) // 4.) TBA // 5.) McDougall Lane (Queen & West of Spadina)					
SCENE	SET / DESCRIPTION	D / N	CAST	PG's	LOC
*** & CAMERA WORKS TODAY ***					
33pt1	EXT. CANDY STORE / SIDEWALK Tim has encounter with Joe	D3	1, 68	1 1/8	1
33pt2, 8pt5	EXT. TOBYVISION / CANDY STORE Flashes of evil Joe	DFB1	68	2/8	1
SET SHIFT @ 1200					
36	EXT. COFFEE SHOP / STREET Tim is wrong again	D4	1, 2	1 1/8	2
32	EXT. STREET Tim cruises, listening	D3	1	2/8	2
SET SHIFT @ 1400					
8pt3, 28pt2	EXT. TOBYVISION / LOFT BUILDING ALLEY Flashes of evil Don	DFB1	69	2/8	3
10pt2	EXT. ALLEY NEAR LOFT BUILDING Tim finds bracelet	D2	1	1/8	3
SET SHIFT @ 1630					
58	INT. LOFT BUILDING / UTILITY ROOM Don runs in, finds fire axe, exits.	N4	69	1/8	4
SET SHIFT @ 1700 (After Lunch)					
74	EXT. CITY STREET The boys walk off into the sunset...	Late Day 5	1, 3	1 3/8	2
SET SHIFT @ 1930					
71pt2	EXT. LOFT BUILDING / ALLEY Angles on Charlie & Oz.	N4	1, 2, 3, 69	4/8	5
SET SHIFT @ 2100					
62, 64	EXT. LOFT BUILDING / ALLEY Charlie hears something, pulls gun. Don runs out, shoots at Charlie, runs.	N4	2, 69	4/8	3
66	EXT. LOFT BUILDING / ALLEY Don runs, knooks over garbage cans. Charlie follows...	N4	2, 69	1/8	3
68	EXT. LOFT BUILDING / ALLEY Don takes cover, shoots, steps out. CHARLIE SHOOTS, kills.	N4	2, 69	4/8	3
Total Pages: 6 2/8					

NO FORCED CALLS OR OVERTIME WITHOUT PRIOR AUTHORIZATION FROM PRODUCTION MANAGER					
PRODUCTION	ART DEPARTMENT	TRANSPORT			
EXEC PRODUCER John Smith	QC	PROD DESIGNER John Smith	QC	COORDINATOR John Smith	QC
EXEC PRODUCER John Smith	QC	ART DIRECTOR John Smith	Per SK	CAPTAIN John Smith	Per SK
PRODUCER John Smith	QC	1 st ASST ART DIRECTOR John Smith	Per SK	HEAD DRIVER John Smith	Per SK
PROD. MANAGER John Smith	QC	2 nd ASST ART DIRECTOR John Smith	Per SK	DRIVER John Smith	Per SK
DIRECTOR John Smith	QC	2 nd ASST ART DIRECTOR John Smith	Per SK	DRIVER John Smith	Per SK
1 st AD John Smith	QC	CONSTRUCTION		DRIVER John Smith	Per SK
2 nd AD John Smith	0630	HEAD CARP John Smith	QC	DRIVER John Smith	Per SK
3 rd AD John Smith	0630	KEY SCENE John Smith	QC	DRIVER John Smith	Per SK
TAD John Smith	0515	CARPENTER John Smith	QC	HONEYWAGON John Smith	Per SK
SET PA John Smith	0630				
CAMERA					
DOP John Smith	QC			PRODUCTION OFFICE / ACCOUNTING	
A CAMERA OP John Smith	0700	SET DEC		PROD. COORD John Smith	QC
A CAMERA 1 st AC John Smith	0645	DECORATOR John Smith	QC	ASST. COORD John Smith	Per MF
A CAMERA 2 nd AC John Smith	0645	BUYER John Smith	Per AK	PROD. ASSISTANT John Smith	Per MF
CAMERA TRAINEE John Smith	0645	BUYER John Smith	Per AK	PROD. ASSISTANT John Smith	Per MF
RED D.M.T. John Smith	0700	DRESSER John Smith	Per AK	PROD. ACCOUNTANT John Smith	QC
B CAMERA OP John Smith	0700	DRESSER John Smith	Per AK	1 st ASST. ACCOUNTANT John Smith	Per SK
B CAMERA 1 st AC John Smith	0700	DRESSER John Smith	Per AK	2 nd ASST. ACCOUNTANT John Smith	Per SK
B CAMERA 2 nd AC John Smith	0700	ON-SET DRESSER John Smith	0700		
CONTINUITY					
SCRIPT SUPERVISOR John Smith	0700	MAKE-UP & HAIR		POST PRODUCTION	
		KEY MAKE-UP John Smith	0645	SUPERVISOR John Smith	QC
		ASST. MAKE-UP John Smith	0700	EDITOR John Smith	QC
				ASST. EDITOR John Smith	QC
GRIPS					
KEY GRIP John Smith	0630	KEY HAIRSTYLIST John Smith	0515		
BEST BOY John Smith	0630	ASST. HAIR John Smith	0600	CRAFT SERVICE	
DOLLY GRIP John Smith	0630			KEY CRAFT John Smith	H&R @ 0500
GRIP John Smith	0630	COSTUMES		KEY CRAFT John Smith	H&R @ 0500
GRIP John Smith	0630	DESIGNER John Smith	QC		
GRIP John Smith	0630	ASST. DESIGNER John Smith	Per PA	PARAMEDIC / FIRST-AID	
		COSTUME BUYER John Smith	Per PA	ON SET MEDIC	N/R
		SET SUPERVISOR John Smith	0630		
ELECTRICS					
GAFFER John Smith	0630	TRUCK SUPER John Smith	0515	ADDITIONAL LABOUR	
BEST BOY John Smith	0630			DAILY AD John Smith	0630
REPLACEMENT BEST BOY John Smith	0630			PDO's x Per Locations	Per EJ
ELECTRIC John Smith	0630	PROPS		REPLACEMENT ELEC. TBD	0630
ELECTRIC John Smith	0630	CO-PROPS MASTER John Smith	QC	DAILY ELEC x 3 TBD	0700
		CO-PROPS MASTER John Smith	0700	DAILY GRIP x 3 TBD	0700
GENNY OP John Smith	Per SK	ASSISTANT PROP MASTER John Smith	0700	STILL PHOTOGRAPHER John Smith	QC
				DAILY WARDROBE John Smith	0700
				SOUND ASSISTANT John Smith	0700
LOCATIONS					
LOC. MANAGER John Smith	QC	SPFX COORD. John Smith	N/R		
ALM John Smith	Per EJ	SPFX KEY	N/R		
PA #1 John Smith	Per EJ	SPFX TECH	N/R		
PA #2 John Smith	Per EJ				
PA #3 John Smith	Per EJ				
CASTING					
EXTRAS CASTING John Smith	QC	SOUND MIXER John Smith	0700		
BG CASTING WRANGLER TBD	N/R	BOOM OP John Smith	0700		

ANNEXE B

CAST MEMBERS

1. TIM
2. CHARLIE
3. DON
4. OLIVIA
5. BOBBY
6. TONY
7. RAY
70. MAYA

79. YOUNG TIM
134. MR. PRISTON
135. LESLIE
136. MS. FIELDER
137. PARKING OFFICER
138. JOHN DOE
139. PETER
140. DENNIS

142. REBECCA
143. GERALD
145. JUDGE
148. TOM
149. HOMELESS MAN
150. HEAVY MAN
500. STUNT COORDINATOR

Scheduled				
'MAKE BELIEVE' EPS 110 "THE JUROR"				
PINK ONE LINE SCHEDULE 12/02/08				
Based on GOLDENROD PROD DRAFT dated Dec 2, 2008				
FOR BOOKING				
ASSISITANT DIRECTOR: JOHN SMITH				
DIRECTOR: JOHN SMITH				
STUDIO, 601 THE QUEENSWAY EAST				
11	INT HOSPITAL HALLWAY/JOHN DOE'S ROOM	Day 3	6/8 pgs.	1, 4, 138
	<i>Olivia will order a CT scan & aks Tim how's the trial going?</i>			
32	INT HOSPITAL/JOHN DOE'S ROOM	Day 4	1 4/8 pgs.	4, 138
	<i>John Doe knows all of Emily Dickinson's poems</i>			
39	INT HOSPITAL HALLWAY/NURSES STATION	Day 6	1 2/8 pgs.	1, 4, 138
	<i>Olivia & Tim find John Doe dressed & wanting to leave.</i>			
40pt1	INT HOSPITAL/JOHN DOE'S ROOM	Day 6	1 pgs.	1, 138
	<i>Tim sits w/John Doe, He can't break through</i>			
73pt1	INT HOSPITAL/HALLWAY/JOHN DOE'S ROOM	Day 8	2 pgs.	1, 4, 138
	<i>John Doe remembers Tim AKA William.</i>			
SET SHIFT				
31	INT POLICE STATION/ELEVATORS/BULLPEN	Day 4	1 7/8 pgs.	1, 2
	<i>Tim tells Charlie about his thoughts</i>			
--- END OF DAY 1 -- Tuesday, December 2, 2008 -- 8 3/8 pgs.				
STUDIO, 601 THE QUEENSWAY EAST				
B CAMERA				
33	INT EMS STATION/LOUNGE	Day 4	1 6/8 pgs.	1, 3, 5
	<i>Don has to testify. Bobby tells the boys nice work</i>			
60,60APT2	INT EMS STATION/LOUNGE	Day 7	1 6/8 pgs.	1, 4, 5
	<i>Tim on the phone w/ Charlie. Bobby interups Olivia & Tim</i>			
65Apt2	INT EMS STATION/LOUNGE/GARAGE	Day 7	7/8 pgs.	1, 3, 4, 5
	<i>Tim's on phone with Cooper, Don ready to go</i>			
SET SHIFT				
45A	INT POLICE STATION/CONFERENCE ROOM	Day 6	1 4/8 pgs.	2, 6
	<i>Charlie goes thru Cooper's photo's. Tony isn't joking.</i>			
60Apt1	INT POLICE STATION/BULLPEN	Day 7	3/8 pgs.	2
	<i>Charlie on the phone to Tim</i>			
52C	INT POLICE STATION/BULLPEN	Night 6	1 5/8 pgs.	1, 2, 136, 142
	<i>Charlie shows Tim the pic of Rebecca</i>			
53pt1	INT POLICE STATION/CONFERENCE ROOM	Night 6	1 7/8 pgs.	1, 2, 136, 142
	<i>Rebecca tells Charlie & Tim that Leslie shot herself</i>			
55	INT POLICE STATION/CONFERENCE ROOM	Night 6	3/8 pgs.	1, 2, 136, 142
	<i>Rebecca wanted Peter to pay</i>			

58	INT POLICE STATION/CONFERENCE ROOM <i>Rebecca thinks that Peter deserved it.</i>	Night 6	3/8 pgs.	1, 2, 136, 142
--- END OF DAY 2 -- Wednesday, December 3, 2008 -- 10 4/8 pgs.				
22 SORAUREN AVE				
14B4	INT PETER'S RECORDING STUDIO <i>FLASHBACK-Leslie dumps her drink on Tom</i>	Night 1	4/8 pgs.	135, 139, 148
71	INT PETER'S RECORDING STUDIO <i>Charlie accuse Tom</i>	Day 8	1 1/8 pgs.	2, 139, 148
TECH TRUCK SHIFT TO 363/369 SORAUREN AVE				
3pt1	INT LESLIE'S APARTMENT BUILDING/HALLWAY <i>Tim uses the fire extinguisher to bust open the door</i>	D for N 1	1 6/8 pgs.	1, 3, 134, 135, 500
14A	INT LESLIE'S APARTMENT BUILDING/HALLWAY <i>FLASHBACK SAME AS 3pt1- Tim "Listens" at the door, grabs fire extinguisher</i>	D for N 1	4/8 pgs.	1, 3, 134, 135
54pt1	INT LESLIE'S APARTMENT <i>FLASHBACK-Leslie cries on the phone</i>	Night 1	2/8 pgs.	135
54pt2	INT LESLIE'S APARTMENT <i>FLASHBACK-Leslie collapses on her bed crying</i>	Night 1	1/8 pgs.	135
56	INT LESLIE'S APARTMENT <i>FLASHBACK- Rebecca destroys note, tosses the apt & wipes down the gun</i>	Night 1	3/8 pgs.	135, 142
14B8	INT LESLIE'S APARTMENT <i>FLASHBACK- Weak bloody Leslie reaches for her cell phone</i>	Night 1	2/8 pgs.	135
53pt2	INT LESLIE'S APARTMENT <i>TOBY VISION - Leslie, gun in her hand, bleeding</i>	Night 1	1/8 pgs.	135
54pt3	INT LESLIE'S APARTMENT <i>FLASHBACK-Dead, bleeding Leslie w/ gun & suicide note</i>	Night 1	1/8 pgs.	135, 142
3pt2,6pt2,	INT LESLIE'S APARTMENT <i>TOBY VISION-Leslie's dying POV</i>	Night 1	1/8 pgs.	135
6pt1	INT LESLIE'S APARTMENT <i>Tim & Don continue CPR despite the fact Leslie's cold.</i>	Night 1	1 6/8 pgs.	1, 3, 134, 135
14B1pt1	INT LESLIE'S APARTMENT <i>FLASHBACK- Tim has a thought, listening for breath from dying Leslie</i>	Night 1	2/8 pgs.	1, 3, 134, 135
35pt2,35pt3,	INT COOPERS APT/LESLIE'S APARTMENT <i>CAM POV-Don & Tim in Leslie's apartment</i>	Night 1	3/8 pgs.	1, 3, 134
36Apt2	INT COOPERS APT/LESLIE'S APARTMENT <i>Leslie in her apt, through a long lens</i>	Night FB-2	1/8 pgs.	135
--- END OF DAY 3 -- Thursday, December 4, 2008 -- 7 6/8 pgs.				
363/369 SORAUREN AVE				
36pt1	EXT LESLIE'S APARTMENT BUILDING <i>Don & Tim look for the window in the adjacent building</i>	Day 5	7/8 pgs.	1, 3
36Apt1	INT COOPER'S APT BUILDING /HALLWAY/COOPER'S APT <i>The boys find Cooper's Apt & invite themselves in</i>	Day 5	1 4/8 pgs.	1, 3, 143
37pt1	INT COOPER'S APARTMENT <i>Cooper's takes off after the boys discover the pictures.</i>	Day 5	1 6/8 pgs.	1, 3, 143
38	INT COOPER'S APARTMENT <i>Charlie kicks Don & Tim out of Cooper's Apt.</i>	Day 5	1 2/8 pgs.	1, 2, 3
37pt2	INT COOPER'S APARTMENT <i>Cooper's eye in the lens w/ Leslie's reflection</i>	Night FB-2	1/8 pgs.	
2pt1	I/E COOPER'S APT/LESLIE'S APT BUILDING DRIVEWAY <i>Tim & Don arrive at Leslie's apartment before the cops</i>	Night 1	1/8 pgs.	1, 3

2pt2	EXT LESLIE'S APT BUILDING/DRIVEWAY <i>Tim and Don notice cops have yet to arrive</i>	Night 1	2/8 pgs.	1, 3
--- END OF DAY 4 -- Friday, December 5, 2008 -- 5 7/8 pgs.				
PATRICIAN GRILL, 219 KING ST EAST				
EPS 106	INT DINER <i>Tim meets Don in diner, hits off patrons</i>	Day 1	2 6/8 pgs.	1, 3, 149, 150
9	E/I DINER/STREET/AMBULANCE <i>Tim "listens" to people, Don gets beeped they pull out</i>	Day 2	7/8 pgs.	1, 3
TECH TRUCK SHIFT TO 10 ADELAIDE ST				
35A	EXT COURTHOUSE <i>Cooper hops into a cab, Tim & Don follow</i>	Day 5	3/8 pgs.	1, 3, 143
SET SHIFT INSIDE				
13	INT COURTHOUSE/FOYER <i>Tim & Charlie see Garvin & Lynch arrive for court, media scrum</i>	Day 3	7/8 pgs.	1, 2, 139, 140
35pt1	INT COURTHOUSE/FOYER <i>Tim & Don see Cooper.</i>	Day 5	1 pgs.	1, 3, 143
SET SHIFT TO HALLWAY TO BE SHOT AFTER 5:15 PM				
73pt4	INT HOSPITAL <i>Young Tim all wet w/ John Doe</i>	Day FB-6	3/8 pgs.	79
SET SHIFT				
73pt2	INT INSTITUTION/MAYA'S ROOM <i>John Doe tells Maya it's time to go</i>	Day FB -3	2/8 pgs.	70
40pt2	INT INSTITUTION/HALLWAY <i>Young Tim w/ Maya hurry down the hallway</i>	Day FB -3	2/8 pgs.	70, 79
40pt3	INT INSTITUTION/KEYPAD <i>Fingers touching a keypad</i>	Day FB -3	1/8 pgs.	
--- END OF DAY 5 -- Monday, December 8, 2008 -- 6 7/8 pgs.				
LOCATION TBD				
B CAMERA				
65C	EXT FLOPHOUSE <i>Tim & Don pull up to the flop house</i>	Day 7	1/8 pgs.	1, 3
SET SHIFT				
10	EXT CITY STREET <i>Tim & Don attend to John Doe, John knows Tim.</i>	Day 2	1 3/8 pgs.	1, 3, 137, 138
TECH TRUCK SHIFT TO 15 FRASER ST				
7	INT COURTROOM <i>Fielder questions Tim on the stand</i>	Day 2	1 2/8 pgs.	1, 2, 3, 136, 139, 140,
14	INT COURTROOM <i>Lynch questions Tim, why did he think she was alive</i>	Day 3	1 6/8 pgs.	1, 2, 3, 136, 139, 140,
14B	INT COURTROOM <i>Tim continues w/ testimony, he thought he could save her</i>	Day 3	1 4/8 pgs.	1, 2, 3, 136, 139, 140,
14B2	INT COURTROOM <i>Lynch accuses Tim of contaminating the crime scene</i>	Day 3	6/8 pgs.	1, 2, 3, 136, 139, 140,

14B3	INT COURTROOM <i>Fielder asks Tim to bring us back to the night of the murder</i>	Day 3	2/8 pgs.	1, 2, 3, 136, 139, 140,
14B5	INT COURTROOM <i>Tim identifies Dennis's gun</i>	Day 3	6/8 pgs.	1, 2, 3, 136, 139, 140,
--- END OF DAY 6 -- Tuesday, December 9, 2008 -- 7 6/8 pgs.				
15 FRASER ST				
B CAMERA				
14B6	INT COURTROOM <i>Charlie on the stand, the victim had called her sister</i>	Day 3	1 7/8 pgs.	1, 2, 3, 136, 139, 140,
14B7	INT COURTROOM <i>Rebecca now on the stand</i>	Day 3	3/8 pgs.	1, 2, 3, 136, 139, 140,
14B9	INT COURTROOM <i>Rebecca tears up, Gerald asks the court to dismiss the case</i>	Day 3	4 4/8 pgs.	1, 2, 3, 136, 139, 140,
34	INT COURTROOM <i>Lynch gets Don to make Tim look bad</i>	Day 5	1 6/8 pgs.	1, 3, 136, 139, 140, 14,
SET SHIFT				
65Apt1	INT FLOPHOUSE <i>Cooper on the phone to Tim, while eating sleeping pills.</i>	Day 7	6/8 pgs.	143
65D	INT FLOPHOUSE <i>Cooper on the floor, still alive</i>	Day 7	4/8 pgs.	1, 3, 143
--- END OF DAY 7 -- Wednesday, December 10, 2008 -- 9 6/8 pgs.				
STOCK SHOTS OR 2ND UNIT				
10A	EXT HOSPITAL <i>Hospital establisher</i>	Day 3	1/8 pgs.	
65B	EXT CITY STREETS <i>Ambulance races</i>	Day 7	1/8 pgs.	1, 3
1	EXT STREET <i>Ambulance drives by w/ sirens</i>	Night 1	2/8 pgs.	1, 3

ANNEXE C

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WHITE BOARD

Make Believe
Day Out of Days Report for Cast Members

	Month/Day	12/02	12/03	12/04	12/05	12/06	12/07	12/08	12/09	12/10	Co.	Travel	Work	Hold	Holiday	Start	Finish	TOTAL
	Day of Week	Tue	Wed	Thu	Fri	Sat	Sun	Mon	Tue	Wed								
	Shooting Day	1	2	3	4			5	6	7								
1.	TIM	SW	W	W	W			W	W	WF			7			12/02	12/10	7
2.	CHARLIE	SW	W	W	W			W	W	WF			7			12/02	12/10	7
3.	DON		SW	W	W			W	W	WF			6			12/03	12/10	6
4.	OLIVIA	SW	WF										2			12/02	12/03	2
5.	BOBBY		SWF										1			12/03	12/03	1
6.	TONY		SWF										1			12/03	12/03	1
70.	MAYA							SWF					1			12/08	12/08	1
79.	YOUNG TIM							SWF					1			12/08	12/08	1
134.	MR. PRISTON				SWF								1			12/04	12/04	1
135.	LESLIE				SWF								1			12/04	12/04	1
136.	MS. FIELDER		SW						W	WF			3			12/03	12/10	3
137.	PARKING OFFICER								SWF				1			12/09	12/09	1
138.	JOHN DOE	SW							WF				2			12/02	12/09	2
139.	PETER			SW				W	W	WF			4			12/04	12/10	4
140.	DENNIS							SW	W	WF			3			12/08	12/10	3
142.	REBECCA		SW	W					W	WF			4			12/03	12/10	4
143.	GERALD				SW			W	W	WF			4			12/05	12/10	4
145.	JUDGE								SW	WF			2			12/09	12/10	2
148.	TOM			SW					WF				2			12/04	12/09	2
149.	HOMELESS MAN							SWF					1			12/08	12/08	1
150.	HEAVY MAN							SWF					1			12/08	12/08	1
500.	STUNT COORDINATOR			SWF									1			12/04	12/04	1

FOR BOOKING **BASED ON GREEN SCRIPT** **FOR BOOKING**