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  Special Effects
  Set Medic
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  Transportation
2020 Production Bootcamp Agenda
Sunday, March 8, 2020 • USM Communication & Media Studies Production Center

8:30 am    Arrive, settle in

9:00 am    Crew Call Time: Welcome & Morning Orientation
            ● Review bootcamp agenda & goals
            ● Script Breakdown
            ● Production Schedule
            ● Safety
            ● Questions
            ● Role Assignments

10:00 am   Hands-on Introduction in Departments
            1. Audio
            2. Camera & Lighting
            3. Directing & Producing

11:30 am   Lunch Break

12:00 pm   Shoot “The Knock”

5:00 pm    Wrap
“The Knock” Treatment & Character Descriptions

Treatment

Attempting to write his masterpiece novel, Cody finds inspiration lacking in his drab apartment, blaming his writing failures on all but his own dearth of creative prose. Thinking the raging storm outside might jar some literary creativity, Cody sits at his desk, awaiting the muse of thunder and lightning to spark a fire. Instead, an unexpected knock at the door causes him to cower beneath his desk, and sit, silent and hushed, in the inky darkness, after he shuts off the only light in the room.

Akira, a twenty-something year old art school student, enters the room with a 20 dollar bill in hand. Perplexed by the darkness, she flips on the lights, unaware and befuddled by the whole situation. She is startled by a rushing Cody, who flips the lights off before her eyes are able to adjust to the stark overhead lights of the room. Revealing to Akira that he is hiding from the landlord, he confesses that he has spent both their halves of the rent for the month.

Fearing the knocks on the door, and that the landlord is on the opposite side, Cody begins his escape. Collecting his laptop and papers, books and pens, he shoves this all in his backpack. Half out the window, he turns to Akira and affirms that she should not be so trusting, as he completes his escape out the window. Akira, having found the truth, is astonished by what she just witnessed. Closing the window, she locks it, and moves toward the knocking at the door.

Opening the door, Akira confirms the address and order for the pizza delivery man. Handing him the 20 dollar bill, Akira turns into the open space with the pizza she had ordered for both of them.

Character Descriptions

Cody: Struggling writer. Cowardly and irresponsible. With no prospects of any of his work being published, Cody has spent both his and his roommates rent money on trying to survive. He seems delusional about getting published, since he can barely write a good sentence. In his forties, he has willingly resisted getting a job, waiting for his “big break.” He is a nervous man who overreacts.

Akira: Art school student. Has a steady income. Is trying to make something of herself. She is a very strong-willed person. Once she finds out something is amiss, she manipulates the situation to get the information. She is in charge. A cool cucumber. She knows who is on the other side of that door the whole time, and never reveals it. She doesn’t offer any extra information, knowing that you get more from people if you stay quiet and let them blab on, just as Cody does.
“The Knock” Script

FADE IN:

INT. APARTMENT - LIVING ROOM - NIGHT

Cody, an aging writer sits in front of his laptop at his desk. A single gooseneck lamp next to his computer is the only illumination in the apartment.

Outside a thunderstorm rages.

We cut to his laptop. He continually types one word out, "horrified," and then deletes it anxiously, leaving a blank page.

Cody hears a knock at the door.

Slowly closing the laptop, he pulls the chain on the desk lamp, leaving himself in darkness.

Akira, a young art student, walks into the dark from her bedroom. She holds a twenty dollar bill in her hand.

AKIRA

Wasn't that the door? Aren't you going to get that?

She flicks on a light.

Cody scrambles and flips the same light switch off. He moves back to his desk and crouches down, hiding.

CODY

Shhhh! Come here.

Akira walks over to where Cody is cowering. She sits on the desk, nonchalant.

AKIRA

What's going on? Are you hiding?

CODY

Yeah. Just be quiet.

Akira sits on the floor next to Cody.
AKIRA
(Flirtatious)

CODY
It's...

There is an awkward pause between them, as Cody tries to formulate an answer. She leans in.

CODY
...the landlord.

AKIRA
The landlord? Why do you need to hide from the landlord?

There is a knock at the door again.

CODY
Shhh....We're behind a little on the rent.

Cody carefully begins to rise from his hiding spot on the floor. Akira begins to raise her voice in frustration.

AKIRA
How is that possible? I paid you my half.

Akira rises and follows Cody, confronting him about what she just learned.

CODY
I know. I just missed a payment or two.

AKIRA
You at least have my part, right? Just pay her my half.

Cody shovels his papers and laptop into a backpack. His movements are panicked and erratic.

CODY
I...Uh...Yeah, it's complicated.
Cody begins to open the window to their apartment. Akira just watches, not trying to stop him.

AKIRA
I had a feeling about you as a roommate.

Cody is half out the living room window, one leg over the sill, the backpack slung over his shoulder.

CODY
Well, you should've trusted your gut!

Cody exits the building through the window. Another knock on the door.

Akira stares at the empty window in disbelief. Marching over to the window, she shuts and locks it.

Opening the door, a pizza delivery guy is there. She hands him the twenty in her hand and shuts the door, taking the pizza into the apartment.
Production Vocabulary

*Courtesy of Wikipedia, Vimeo, New York Film Academy, Rice University Film Glossary, Columbia University Film Language Glossary, No Film School, Storyboard Class, PremiumBeat.com*

**Basic Film Shots:**
- **Close Up:** A detailed view of a person or object, usually without much context provided.
- **Tight Shot/Tight Framing:** Usually in close shots. The mise-en-scène is so carefully balanced and harmonized that the subject photographed has little or no freedom of movement.
- **Medium Shot:** A relatively close shot, revealing a moderate amount of detail. A medium shot of a figure generally includes the body from the knees or waist up.
- **Over-the-shoulder Shot:** A medium shot, useful in dialogue scenes, in which one actor is photographed head-on from over the shoulder of another actor.

**Blocking a Scene:** Blocking a scene is simply “working out the details of an actor’s moves in relation to the camera.” You can also think of blocking as the choreography of a dance or a ballet: all the elements on the set (actors, extras, vehicles, crew, equipment) should move in perfect harmony with each other.

**Call Sheet:** The daily call sheet is a filmmaking term for the schedule crafted by the assistant director, using the director’s shot list. It is issued to the cast and crew of a film production to inform them of where and when they should report for a particular day of filming.

**Casting Call:** In the performing arts industry such as theatre, film, or television, a casting (or casting call) is a pre-production process for selecting a certain type of actor, dancer, singer, or extra for a particular role or part in a script, screenplay, or teleplay.

**Cold reading:** Theatrical cold reading is reading aloud from a script or other text with little or no rehearsal, practice or study in advance. Sometimes also referred to as sight reading, it is a technique used by actors and other performers in theatre, television, and film performance fields.

**Film treatment:** A film treatment (or simply treatment) is a piece of prose, typically the step between scene cards (index cards) and the first draft of a screenplay for a motion picture, television program, or radio play.

**Logline:** A log line or logline is a brief (usually one-sentence) summary of a television program, film, or book that states the central conflict of the story, often providing both a synopsis of the story’s plot, and an emotional “hook” to stimulate interest. A one-sentence program summary in TV Guide is a log line.

**Production budget:** A film production budget determines how much money will be spent on the entire film project. It involves the identification and estimation of cost items for each phase of filmmaking (development, pre-production, production, post-production and distribution).

**Production schedule:** The production schedule is a project plan of how the production budget will be spent over a given timescale, for every phase of a business project.

**Script breakdown:** A script breakdown is an important filmmaking process that allows you to identify all the script elements needed to prep, schedule, and budget a film production. A breakdown happens at a scene level.

**Shot List:** A shot list is a full log of all the shots you want to include in your film; essentially it is a checklist filled with minute details that will give your film a sense of direction and efficiency. ... Scene Number + Shot Number help to break down a scene into a certain number of shots.
**Pan Shot:** A pan shot or panning shot is when you turn the camera on a fixed head. It is a technique where you follow a moving subject, and you can shoot this with a slower shutter speed to create a feeling of speed or action.

**Push In Shot:** A push in shot is sometimes also referred to as a zoom in shot. The camera physically moves towards the subject in the film, getting closer to them and tightening in on the subject and the scene. This can also be done with certain lenses instead of moving the camera.

**Push Out Shot:** A push out shot is also called a pull back shot or a zoom out shot. The camera physically moves back, or a special lens does, from the subject. The push out is used to reveal a larger picture for the audience.

**Truck Shot:** A tracking, or trucking, shot is one in which a camera is mounted on some kind of conveyance (car, ship, airplane, etc.) and films while moving through space. Tracking refers to the practice in studio filmmaking of filming from a wagon set on specially placed lengths of railroad tracks.

**Tilting:** Tilting is a cinematographic technique in which the camera stays in a fixed position but rotates up/down in a vertical plane. Tilting the camera results in a motion similar to someone raising or lowering their head to look up or down.

**Shooting Schedule:** A shooting schedule is a project plan of each day's shooting for a film production. It is normally created and managed by the assistant director, who reports to the production manager managing the production schedule. Both schedules represent a timeline stating where and when production resources are used.

**Stripboard:** A traditional production board, stripboard, or production strip is a filmmaking term for a cardboard or wooden chart displaying color-coded strips of paper, each containing information about a scene in the film's shooting script.

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**Film Set Safety**

**Video:** [7 Quick Tips That Could Save Your Life](http://example.com)

From Aputure 4 Minute Film School
Blocking & Staging

The 5 Stages of Blocking a Scene

By Peter D. Marshall

When a first time Director steps on a set, blocking a scene can be one of the most frustrating and terrifying parts of their job. If a director doesn't understand the concept of blocking and staging, and they also don't know how to speak the actor’s language, they could end up wasting valuable shooting time.

Every film shoot is divided into five parts:

1. Block – determining where the actors will be on the set and the first camera position
2. Light – time for the DOP to light the set and position the camera for the first shot
3. Rehearse – camera rehearsal of the first set-up with the actors and crew
4. Adjustments – making lighting and other adjustments
5. Shoot – shooting the first scene (then repeat the process)

Blocking a scene is simply “working out the details of an actor’s moves in relation to the camera.” You can also think of blocking as the choreography of a dance or a ballet: all the elements on the set (actors, extras, vehicles, crew, equipment) should move in perfect harmony with each other.

Here are 5 important blocking tips:

1. Having a shot list will help you during the blocking process. The shot list is like a map: it gives you a path to your destination but you don’t always have to follow it
2. Let the actors show you what they want to do first, then, when you make a suggestion, it is based on something you have already seen
3. Where the camera is placed is determined primarily by what is important in the scene.
4. Blocking is like a puzzle: directors need to keep working at it until the whole scene works.
5. In Television and low budget films, speed is essential, story and block some scenes so that your action takes place in one direction (to avoid turning the camera around for reverses.)

For a more detailed explanation about blocking a scene, check out this [Filmmaking Article](#).

VIDEO TUTORIALS: Please watch the following videos in preparation for the Production Bootcamp:

Video: [Film Blocking Tutorial–Filming Techniques for Directors](#)

Video: [Blocking and Staging a Scene like Spielberg, Kubrick, and Inarritu](#) from StudioBinder
Camera Shot Types

From B&H Filmmaking 101

One of the first things students are taught in film school is the nomenclature of the basic types of camera shots. This common language is essential for writers, directors, camera operators, and cinematographers to effectively communicate visual elements of a shot, particularly the size of a subject—often a person—within the frame. Provided here is a list of the essential shot types that you need to know, along with a brief description. For the purpose of this article, it will focus mostly on subject size and camera angle and ignore camera movements, such as tracking shots, dolly in, etc.

Shots Indicating Subject Size

There are many ways in which you can frame your subject, from seeing their entire body to only their eyes. Generally speaking, we can break this down into three main shot sizes: Long, Medium, and Close. Long shots (also commonly called Wide shots) show the subject from a distance, emphasizing place and location, while Close shots reveal details of the subject and highlight emotions of a character. Medium shots fall somewhere in between, putting emphasis on the subject while still showing some of the surrounding environment.

It’s important to note that the following shot types only relate to subject size within the frame, and don’t directly indicate what type of lens is used to capture the scene. The choice of lens—and, thus, the distance of the camera from the subject—remains an artistic decision for the Director and/or Director of Photography. With that in mind, on to the list!

**Extreme Long Shot** (aka Extreme Wide Shot) Used to show the subject from a distance, or the area in which the scene is taking place. This type of shot is particularly useful for establishing a scene (see Establishing Shot later in the article) in terms of time and place, as well as a character's physical or emotional relationship to the environment and elements within it. The character doesn't necessarily have to be viewable in this shot.

**Long Shot** (aka Wide Shot) Shows the subject from top to bottom; for a person, this would be head to toes, though not necessarily filling the frame. The character becomes more of a focus than an Extreme Long Shot, but the shot tends to still be dominated by the scenery. This shot often sets the scene and our character's place in it. This can also serve as an Establishing Shot, in lieu of an Extreme Long Shot.

**Full Shot** Frames character from head to toes, with the subject roughly filling the frame. The emphasis tends to be more on action and movement rather than a character's emotional state.

**Medium Long Shot** (aka 3/4 Shot) Intermediate between Full Shot and Medium Shot. Shows subject from the knees up.
**Cowboy Shot** (aka American Shot) A variation of a Medium Shot, this gets its name from Western films from the 1930s and 1940s, which would frame the subject from mid-thighs up to fit the character's gun holsters into the shot.

**Medium Shot** Shows part of the subject in more detail. For a person, a medium shot typically frames them from about waist up. This is one of the most common shots seen in films, as it focuses on a character (or characters) in a scene while still showing some environment.

**Medium Close-Up** Falls between a Medium Shot and a Close-Up, generally framing the subject from chest or shoulder up.

**Close-Up** Fills the screen with part of the subject, such as a person's head/face. Framed this tightly, the emotions and reaction of a character dominate the scene.

**Choker** A variant of a Close-Up, this shot frames the subject's face from above the eyebrows to below the mouth.

**Extreme Close Up** Emphasizes a small area or detail of the subject, such as the eye(s) or mouth. An Extreme Close Up of just the eyes is sometimes called an Italian Shot, getting its name from Sergio Leone's Italian-Western films that popularized it.
Shots Indicating Camera Angle/Placement
In addition to subject size within a frame, shot types can also indicate where a camera is placed in relation to the subject. Here are some commonly used terms:

**Eye Level** Shot taken with the camera approximately at human eye level, resulting in a neutral effect on the audience.

**High Angle** Subject is photographed from above eye level. This can have the effect of making the subject seem vulnerable, weak, or frightened.

**Low Angle** Subject is photographed from below eye level. This can have the effect of making the subject look powerful, heroic, or dangerous.

**Dutch Angle/Tilt Shot** in which the camera is set at an angle on its roll axis so that the horizon line is not level. It is often used to show a disoriented or uneasy psychological state.

**Over-the-Shoulder Shot** A popular shot where a subject is shot from behind the shoulder of another, framing the subject anywhere from a Medium to Close-Up. The shoulder, neck, and/or back of the head of the subject facing away from the camera remains viewable, making the shot useful for showing reactions during conversations. It tends to place more of an emphasis on the connection between two speakers rather than the detachment or isolation that results from single shots.

**Bird's-Eye View (aka Top Shot)** A high-angle shot that's taken from directly overhead and from a distance. The shot gives the audience a wider view and is useful for showing direction and that the subject is moving, to highlight special relations, or reveal to the audience elements outside the boundaries of the character's awareness. The shot is often taken from on a crane or helicopter.
Other Common Shot Types

**Cut-In** Similar to a Cutaway, but shows a Close-Up shot of something visible in the main scene.

**Cutaway** A shot of something other than the subject and away from the main scene. It is usually followed by a cut back to the first shot and is useful for avoiding a jump cut when editing down a section of dialogue, or editing together two separate takes.

**Establishing Shot** Usually the first shot of a scene, this is used to establish the location and environment. It can also be used to establish mood and give the audience visual clues regarding the time (night/day, year) and the general situation. Because they need to provide a great deal of information, Establishing Shots are usually Extreme Long Shots or Long Shots.

**Master Shot** Term given to a single, uninterrupted shot of a scene. This shot can be the only shot used by a director to cover a scene, or edited together with additional shots. While it's commonly a Long or Full Shot, a Master Shot can be a closer shot, or consist of multiple shot types if the camera is moving throughout the scene.

**Point of View Shot** (POV) Shot intended to mimic what a particular character in a scene is seeing. This puts the audience directly into the head of the character, letting them experience their emotional state. Common examples are of a character waking up, drifting into unconsciousness, or looking through a scope or binoculars.

**Reaction Shot** Shows a character's reaction to the shot that has preceded it.

**Reverse Angle Shot** A shot taken from an angle roughly 180 degrees opposite of the previous shot. The term is commonly used during conversation, indicating a reverse Over-the-Shoulder Shot, for example.

**Two Shot** A shot in which two subjects appear in the frame.
Lighting

Video: Cinematic Lighting Explained  
from Media Division

Sound

Video: Want to Get Better Sound?  
from The Film Look

Tips & Tricks for Location Sound  
– Digi60 Filmmakers' Festival

“Every aspect of your production is a series of compromises, and the sound department is no different.” — Stephen Lorne, sound mixer

This article is geared specifically for the rookie filmmakers, with concepts and tips written with the assumption that they are about to make their first short film, and are looking for low or no-cost ways to get usable sound to tell the story. I make some gross generalizations, and only touch on some topics that people have spent lifetimes studying. When you endeavour to make a short film with a micro budget (or none at all), you are taking on some interesting challenges. Every aspect of your production is a series of compromises, and the sound department is no different. Your biggest challenges will be:

- accessing decent quality sound gear;
- obtaining the services of a location sound person who has any experience;
- sound-friendly locations.

“No gear or level of skill can save sound in a bad location.” — Stephen Lorne, sound mixer

Getting quality audio is a complicated mix of factors, but there is a general order of importance for quality of dialogue audio:

1. location
2. proximity of microphone to the actor
3. microphone type selection
4. gain staging
5. quality of recording device

LOCATION

As much as I love talking about gear and lav techniques and battery distribution systems, the biggest factor in determining the quality of sound is something you have control over, long before you've lined up your recording device and someone to work the boom. That factor is location, and there is a truism about the relationship between it and sound: no gear or level of skill can save sound in a bad location.

To understand the problems with location (and the ways to mitigate those problems), you have to put yourself in the editor's seat. The editor will be tasked with telling the story with the footage they've been handed, and the sound will need to be as clear as possible to give options in post. They will be splicing together clips with 'L' and 'J' cuts and variations in background noises will critically hinder their options. Those background noises will fall into two general categories: constant, and intermittent.
Generally, intermittent noises (car horns, airplanes, etc) cannot be managed in post if those noises happen during dialogue. The issue isn't that you can hear the noise under dialogue, it is that the editor can't cut that dialogue with another take that DIDN'T have the noise. Strategies for dealing with a location that has uncontrollable intermittent noise sources:

- volume of takes...the more takes, the greater chance the editor can find what they need within the pile, as they balance the quality of the acting and visuals with the quality of sound
- establish the noise source...B-roll visual footage of the environment that is creating the sounds will allow the audience to quickly accept the situation (assuming it makes sense in the context of the story)
- High-pass filter (also known as low-cut) on the recording device can mitigate low rumbling sounds (like trucks, wind, and even boom pole handling). Some mics have this option also.
- Constant noises can be more problematic, to the point to destroying the dialogue altogether. The worst indoor offenders are climate systems (ie furnaces and AC) and refrigerators. Tips to deal with them:
  - When scouting a location, ask about control of the AC/furnace/furnace-fan. Of everything that can possibly effect sound quality, these are the most problematic because they occupy the same frequency spaces as dialogue (and are therefore very difficult to filter out in post). Seriously consider a different location if you don't have environmental controls in dialogue-heavy spaces.
  - A fridge has a temp dial inside...if you turn it down all the way, the fridge noise disappears without having to unplug it. Leave your car keys in the fridge, so you can't leave without turning it back on.
  - Room tone. Recording 20-30 seconds of room tone for each setup will allow the editor to smooth over transitions between shots, as well as give any noise-reduction plug-ins a chance to properly identify the problematic sound. Room tone is most effective with everyone in the room (as it was shot), and should be done every time the background noise changes.
  - As a last resort, sound blankets (used moving blankets) thrown over offending appliances can help muffle the problem.

PROXIMITY OF MICROPHONE TO THE ACTOR

A good boom operator will take risks and ride the line at the top of the camera frame, knowing that every inch counts. If the microphone is in the correct position, you can get good sound out of very mediocre gear. The best results come from a mic boomed from above, pointing at a space about 3 inches outwards from the actors mouth (from above, because in most locations unwanted sound sources usually come from above, not below). This proximity will also help mitigate unwanted room echo (more on this later). Strategies to get the mic as close as possible:

- Allow the boom op to take part in the blocking rehearsal, so they get an idea of the camera movement.
- Don't berate the boom op for dipping the tip of the mic into frame (assuming the problem isn't chronic). A discouraged boom op will play it overly safe in critical scenes, and you'll never know that the sound quality suffered until you hear it in post. Proximity is so critical, that the occasional boom dip into frame, while unwanted, is worth the risk. In post, an editor can punch in a bit for the offending frames, or cut away to a different angle. What cannot be improved in post is a microphone too far away from the actor. Informing the boom op that they are in frame is necessary, but be aware of pushing them too far into safety.
- A mic on a boom pole above and close to the actor will always sound better than a mic on the camera.
- Shoot with one camera. Using two cameras (usually a tight and a wide) may seem efficient for getting multiple angles in one take, but your sound quality will suffer. It greatly increases the safe distance for the microphone from the actor, and reduces the safe shadow spaces for the mic and boom pole. Productions with larger budget can mitigate this with high-end lav mics and transmitters.
MICROPHONE TYPE SELECTION

In a no-budget production, you will often have to make-do with whatever equipment is available. A useful over-generalization is that there are two types of mics: outdoor shotgun mics, and shorter indoor mics.

The shotgun mics are often 12” long and are very directional (they pick up the dialogue well when they are pointed directly at the source). They are great for outdoor use, but their directional strength is often a problem indoors: they pick up ‘reflections’ (ie echo) as sound bounces off walls in anything but large spaces. This gives unwanted reverb in your sound, and audiences very much associate this with low-budget movies. The Rode NTG series are budget-friendly examples of this type of mic.

The indoor mics have less directionality, and less ‘reach’. They need to be closer to the actor than with a shotgun mic, but are better at rejecting the room’s reflections. They work well for dialogue because they don't need aggressive cueing (boom movement) between actors in the same scene. Budget-friendly examples of this are the Audio Technica AT4053b and the Rode NT5.

Very likely, your no-budget production will not have the luxury of having more than one microphone on hand. If your film has an even mix of indoor and outdoor dialogue, I would lean towards using the longer shotgun as the jack-of-all-trades IF the actors will be delivering conversation-level dialogue while inside. If there is alot of yelling, shouting, or loud delivery, the room echo will be obvious and unavoidable, and therefore I would suggest an indoor microphone.

Finally, mic selection may be dictated by your ability to power the mic. Unlike stage mics (dynamic), condenser mics require an external power source (called phantom power). Every budget recorder provides phantom power through the XLR input, back into the microphone. If you are recording directly to the camera, however, your DSLR likely has a 1/8” input, and this will not provide phantom power. In these situations, you'll need a microphone that takes batteries (such as the Rode NTG2), or a pre-amp interface between the mic and the camera.

GAIN STAGING

In no-budget productions, often filmmakers will only have access to entry-level sound equipment. One of the compromises between budget and high-end gear is the self-noise that the electronics introduce to your recording. Everything in the sound chain introduces an amount of self-noise (referred to as a 'noise floor'), but cheaper gear introduces more. To mitigate this extra noise, you must gain stage your sound chain, with the aim to get the best 'sound to noise ratio' (sound=dialogue, noise=everything else). Too much sound, and you get distortion (the worst case scenario)...too much noise, and the dialogue will be distant and thin compared to everything else you hear.

Start with the first piece of gear at the sound source: the microphone...this is where getting close to the actor gets you the best sound-to-noise ratio. Next, the recording device. You'll want to record at a level that gets the best ratio, but leaves enough headroom so loud voices and sudden noises (such as a closing door) don't distort. A good target for normal dialogue is between -20dbfs and -12dbfs. 0dbfs is where distortion will occur. If the dialogue is recorded too low, the levels will have to be increased in post production, and the background/electronics noise will amplified. Simplified meters on some recorders and cameras will indicated this with green (safe), yellow (optimal), and red (distortion) meters. The idea is that, starting with the mic, each device in the chain is set to optimal levels, rather than using a gain knob down the chain trying make up for a previous device that isn't set to optimal levels.

Proper gain staging is more complicated when using lavalier mics and transmitters, since more electronics are being introduced into the chain (more on lavalier mics later).
QUALITY OF RECORDING DEVICE

Oddly, one of the most expensive items in the sound kit is often the least important item when it comes to sound quality on a no-budget set. Budget recorders, such as the Zoom H2n, H4n, H6n, and the Tascam DR-60 are rarely the difference in recorded sound quality compared to the other topics discussed in low-budget productions. They do make a difference in usability and practical application depending on the models (number of recording channels, limiters, portability, quality of dials, battery life etc). If the sound person familiarizes themselves and practices with the entry-level device being used in the production, then it will rarely make the difference between good and bad audio.

Thoughts on lavalier mics and radios

Most filmmakers have seen or used lav mics on either commercial shoots or films. In the right hands, with the right gear, they are very convenient and sometimes even efficient.

However, the truth is that for no/low budget scripted productions, the hassles and cost far outweigh the benefits. Anything less expensive than the Sennheiser G2/G3 units (bare minimal level units for professionals) are unreliable and deliver dubious quality, even in skilled hands. Applying hidden lav mics to actors requires experience and an often underestimated amount of supporting gear and supplies. Clothing scratch, frequency dropouts, wind, comfort levels of actors, are just some of the challenges that will occupy most of your sound mixer's time. Money or time spent on using lavs in a micro-budget shoot would almost always get better results if applied elsewhere.

FINAL QUICK TIPS FOR YOUR NOVICE SOUND PERSON

- Hold the boom pole gently. If cradled with the anchor hand between thumb and forefinger above the head, it can even be held with a single finger on the other hand.
- Bring extra recording cards, extra batteries, an extra XLR cable.
- Test the boom with the camera for the scene: put the mic tip in frame, then pull up until it disappears from the camera monitor. Find a distant visual reference...don't go below that line.
- Arrive early, scout the space for sound problems.
- Make notes with the script for any sound effects or dialogue that needs to be recorded off-camera (known as wildlines).
- Mistakes are NORMAL. If you forgot to hit the record button, speak up, don't hide it.
## Script Supervision

### Video: **What a Script Supervisor Does**
from Reverse Film School

### Script Supervisor Notes

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<thead>
<tr>
<th>The Guide Editor's Log</th>
<th>Page 5 of 10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BL</strong> Close Up, Jenna, Facing Camera Left at Wall, Lines 29-32</td>
<td></td>
</tr>
<tr>
<td>1 Print</td>
<td>4A 23:98 14:42:33</td>
</tr>
<tr>
<td>BL</td>
<td>4A 23:98 14:42:33</td>
</tr>
<tr>
<td>Notes:</td>
<td></td>
</tr>
</tbody>
</table>

| **BBB** Close Up, Jenna, Pan down to hands picking at wall, Lines 29-43 |
| 1 Print | S 23:98 11:25:40 |
| S 23:98 11:30:06 |
| Notes: |

| **BK** Close Up, Jenna, Lines 35-46 |
| 1 Print | A 23:98 14:38:00 |
| Notes: |

| **BCC** Over the Left Shoulder to Jenna, Lines 37-42, XCI, ROOR |
| 3 Print | S 23:98 11:43:00 |
| S 23:98 11:43:00 |
| Notes: |

| **BDI** Close Up, Jenna, Lines 37-42 |
| 4 Print | S 23:98 11:58:30 |
| S 23:98 12:00:03 |
| Notes: |

| **BT** Close Up, Jenna, Line 46-112 (to end of scene) |
| 4 Print | 23:98 11:13:50 |
| 23:98 11:13:20 |
| Notes: |

| **BU** Close Up, Jos, Lines 46-112 (to end of scene), & Medium Shot Reggi, Lines 46-74 |
| 4 Print | 23:98 17:30:05 |
| Notes: |

| **BM** Master Shot on the preserved side of the line, Jenna, Jos, Reggi, Lines 46-112 (to end of scene) |
| 4 Print | 23:98 15:59:30 |
| Notes: |
# Script Breakdown Color Legend

**Credit:** StudioBinder

<table>
<thead>
<tr>
<th>Type</th>
<th>Color</th>
<th>Description</th>
<th>Script Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cast</td>
<td>Red</td>
<td>All talent with spoken lines of dialogue.</td>
<td>All Main cast in a scene, speaking or not. Don't forget non-speaking characters in the scene.</td>
</tr>
<tr>
<td>Extra Silent</td>
<td>Yellow</td>
<td>Individual Extras that are silent but separate from a group.</td>
<td>1- Bartender, 1- Waitress</td>
</tr>
<tr>
<td>Extra Atmosphere</td>
<td>Green</td>
<td>Extras that are part of a group, also known as BG Background.</td>
<td>10- business people, 8-patients in waiting room</td>
</tr>
<tr>
<td>Stunts</td>
<td>Orange</td>
<td>All possible stunts.</td>
<td>&quot;slips on stairs, climbs up tree/ladder, swings on rope, falls off bike&quot;</td>
</tr>
<tr>
<td>Special FX</td>
<td>Blue</td>
<td>Any practical effect that occur on set.</td>
<td>Explosion, Fire, Rain, Gunfire, Squibs, Bullet hits, Collapse</td>
</tr>
<tr>
<td>Sound FX &amp; Music</td>
<td>Brown</td>
<td>All practical sound effects that will be added in post but that actors need to react to in real time. Includes any music playing live on set.</td>
<td>&quot;Elevator dings, Phone rings, Alarm sounds&quot; or music performance.</td>
</tr>
<tr>
<td>Vehicles &amp; Animals</td>
<td>Pink</td>
<td>All Picture Vehicles / animals listed in script.</td>
<td>remember parked vehicles in driveway that may be required but not identified in script for EXT shots. &quot;family dog, birds outside window, rodents in a cage, fish in bowl&quot;</td>
</tr>
<tr>
<td>Props</td>
<td>Purple</td>
<td>Any props handled by actors or referred to in the script or description.</td>
<td>&quot;They look at the clock. She throws the book. They leave the keys. He fills the dog bowl&quot;</td>
</tr>
<tr>
<td>Wardrobe</td>
<td>Circle</td>
<td>All referenced wardrobe that appear in the script related to action, all needed wardrobe doubles b/c actor gets wet, dirty or bloody.</td>
<td>&quot;He puts on hat, she takes off jacket, he grabs scarf, he changes shoes&quot;</td>
</tr>
<tr>
<td>Make-up &amp; Hair</td>
<td>Asterisk</td>
<td>All referenced make-up special effects. Scars, Blood, Bruises, Prosthetics, Aging.</td>
<td>&quot;Her nose is bloody after the fall' - keep bloody nose in all scenes with this actor until the blood is cleaned up</td>
</tr>
<tr>
<td>Special Equipment</td>
<td>Box Around</td>
<td>Equipment specifically needed to get a shot.</td>
<td>Steadicam, Condor, Crane, Dolly, Underwater gear, Slo-mo</td>
</tr>
<tr>
<td>Production Notes</td>
<td>Underline</td>
<td>Any notes production notes needs to be aware of, could be related to scheduling, meals, prep time, etc.</td>
<td>--</td>
</tr>
</tbody>
</table>

## Additional Categories (Optional)

<table>
<thead>
<tr>
<th>Greens</th>
<th>TBD</th>
<th>Landscape elements, can be real or fake that are added to stage/studio or real location.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wranglers</td>
<td>TBD</td>
<td>Usually for animal heavy project</td>
</tr>
</tbody>
</table>
### Data Wrangling

**7 Tips For Data Wrangling On A Film Set**

*From Pomfort*

If you are new to data wrangling for film productions, or if you are looking for some tips on the involved activities, you are at the right place. In this article we will point out some important responsibilities of data wranglers, for ensuring a safe handling of the camera material. Here are our 7 tips for data wrangling:

1. **PREPARE YOUR PROCESS**
   Considering the busyness on the film set, dealing with multiple camera cards can very likely get stressful and confusing. For this reason you should always make sure that you stick to a defined process even in hectic situations when offloading camera cards. This process can for example involve color labeling for cards that have not yet been copied, combined with a “right pocket – left pocket” policy for already copied and not yet copied cards. This can help you always stay on top of your game for the offload of camera cards. If you structurize your general process less things go wrong.

2. **ALWAYS USE A SECURE BACKUP METHOD (DATA INTEGRITY)**
   Checking that all offloaded data is identical in the copy process is one of the most crucial points of the offloading process on set. The consistency of digital files can be guaranteed via checksums. Make sure to use tools that leverage checksums to ensure copy consistency. You can also do that check manually but we would recommend using offloading software like e.g. Pomfort Silverstack Offload Manager, or Pomfort Silverstack for a secure backup method and data integrity.

3. **GUARANTEE DATA COMPLETENESS WITH MULTIPLE INSTANCES (DATA REDUNDANCY)**
   Creating at least 2 backups of a camera card is the baseline of this point. As the card is probably going to be formatted at some point, two (better three) identical copies of the camera card are the minimum requirement for guaranteeing completeness at any time. Extending the idea of identical data, the multiple instances make sure that even if one instance gets corrupted there is still another left to be used.

4. **DATA RATE: ENSURE REASONABLE I/O SPEEDS TO HANDLE THE DATA IN TIME**
   To ensure fast copy of all material, you have to make sure that the I/O speeds of your drives fit the type and quantity of the shot material. As an example: Shooting RAW with 3 cameras will require a quite different setup compared to shooting a compressed format with only one camera. As a rule of thumb you should at least be

<table>
<thead>
<tr>
<th>Set Dressing</th>
<th>TBD</th>
<th>For Production Design heavy projects. I.e. period pieces, fantasy etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weapons</td>
<td>TBD</td>
<td>Good for an action film.</td>
</tr>
<tr>
<td>Horses</td>
<td>TBD</td>
<td>Good for a western or period piece.</td>
</tr>
<tr>
<td>Transportation</td>
<td>TBD</td>
<td>Good for big crews or complex transpo systems.</td>
</tr>
</tbody>
</table>
able to copy as fast as new material is created. Calculation of data rates and copy times in advance can help you to choose or recommend the right hardware for the shoot, so you can be sure to have everything you need for a fast copy on set.

The limiting factor doesn’t always have to be the storage hardware: Slow interfaces, or also the “MD5” checksum type can limit the copy speed to a certain amount even with fast drives. Try to rule out such additional factors in advance (and use suitable interfaces for attaching drives and select non-limiting checksum methods like xxHash).

The last three tips go into a more advanced direction, so make sure to primarily take care of the first four. Nonetheless the next three help you complete your data wrangling job at the film set with excellence:

5. USE SOURCE VERIFICATION TO ASSURE UNALTERED SOURCE DATA
To find out if the film camera card is intact and still can record and provide camera data reliably, one solution is to read the files on the card twice within one offload job. Comparing the resulting hashes will give you confidence that copies can be performed deterministically. This process is often referred to as “Source Verification” and adds another layer of security on the side of the camera medium.

6. EXTRACT AND ACQUIRE RELEVANT METADATA
Metadata about the produced clips is crucial for the whole post production process. Getting basic metadata from the clips like timecode and running time sets a good foundation. Getting more detailed technical, camera-related metadata such as exposure settings, and extending it with information from set by adding e.g. comments or slate data can be even more beneficial along the production way.

7. PROVIDE DETAILED REPORTS
By providing the right people with the right metadata you can significantly support your production. Creating detailed reports for the different crafts on set and for post helps them to do their job better. This information can be targeted in detail to what the different people are looking for. Directors are interested in different information than the production. Furthermore reports can also serve as a proof of the work you have done.

The good news is: You are not left alone implementing all of the above tips! There is professional offloading software that supports you with many of your tasks. Our backup application Silverstack Offload Manager for example copies with checksums, guarantees data integrity, helps you assuring data redundancy, and creates well-structured offload reports that help you confirm the completeness of your backups tasks, just to mention a few things.
# "The Knock" Breakdown Sheets

## SCRIPT BREAKDOWN SHEET 1

Date: 2/28/20

|-----------------------|------------------------|----------------------|-----------------------|

Production Company: MFA Bootcamp
Title: The Knock

Scene No. _1, 2, 4, 5, 8_  
Scene Name: Desk/Studio
_X_ Int or __ Ext

Description: Sparse lit desk with black background.

## CAST

| Akira
| Cody |

## STUNTS

## EXTRAS/ATMOSPHERE

## EXTRAS/SILENT BITS

## SPECIAL EFFECTS

| Lightning |

## PROPS

| Desk/Chair
| Laptop
| Backpack
| Papers
| Lamp |

## VEHICLES/ANIMALS

## WARDROBE

## MAKE-UP/HAIR

## SOUND EFFECTS/MUSIC

| Thunder |

## SPECIAL EQUIPMENT

## PRODUCTION NOTES

Sparse lit desk with black background.
SCRIPT BREAKDOWN SHEET 2

Date: ___2/28/20______________

Yellow – Day Exterior
Green – Night Exterior
White – Day Interior
Blue – Night Interior

Production Company _____MFA Bootcamp_____    Title __The Knock_____________________

Scene No. _2a,3,6,7,8_____      Scene Name ___Window/Door_______      _X_ Int or __ Ext
Description _______________________________________________          __Day or _X_ Night
Page Count _1 1/8______

<table>
<thead>
<tr>
<th>CAST</th>
<th>STUNTS</th>
<th>EXTRAS/ATMOSPHERE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akira</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cody</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXTRAS/SILENT BITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pizza Delivery Person</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SPECIAL EFFECTS</th>
<th>PROPS</th>
<th>VEHICLES/ANIMALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pizza Box</td>
<td>$20 Bill</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WARDROBE</th>
<th>MAKE-UP/HAIR</th>
<th>SOUND EFFECTS/MUSIC</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>SPECIAL EQUIPMENT</th>
<th>PRODUCTION NOTES</th>
</tr>
</thead>
</table>
| Need to shoot window escape scene at night. Camera/lighting needs to solve this.
| Door scene needs to match feel and mood of desk set.
| Light switch flips scene lights up/down. |
### “The Knock” Camera Shot List

<table>
<thead>
<tr>
<th>Production Title</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Knock</td>
<td>2/28/20</td>
<td>USM Portland Media Dept</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sheet No.</th>
<th>Scene</th>
<th>Camera</th>
<th>Shot #</th>
<th>Shot Size/Angle</th>
<th>Movement</th>
<th>Location</th>
<th>Set</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td></td>
<td>1</td>
<td>MS - Eye</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Writing at Desk - Master</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1a</td>
<td>CU - Eye</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Writing at Desk - Laptop</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1b</td>
<td>OTS - High</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Writing at Desk - OTS towards Laptop Screen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1c</td>
<td></td>
<td>1c</td>
<td>ECU</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Writing at Desk - Screen Tight to read word &quot;horrified&quot;</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td></td>
<td>2</td>
<td>MLS</td>
<td>Pan</td>
<td>Desk</td>
<td>Akira walks in - Master</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2a</td>
<td>CU - Eye</td>
<td>Door</td>
<td>Class</td>
<td>Akira walks in - Dollar in hand, light switch</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td></td>
<td>3</td>
<td>MLS</td>
<td>Desk</td>
<td>Studio</td>
<td>Panic at Door - Two Shot Cory at Door wh Akira</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3a</td>
<td>MS - Eye</td>
<td>Desk</td>
<td>Studio</td>
<td>Panic at Door - Akira</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3b</td>
<td></td>
<td>3b</td>
<td>OTS</td>
<td>Desk</td>
<td>Studio</td>
<td>Panic at Door - Cory OTS</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td></td>
<td>4</td>
<td>MLS</td>
<td>Pan</td>
<td>Desk</td>
<td>Floor Scene - Two Shot</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4a</td>
<td>CU - Eye</td>
<td>Desk</td>
<td>Studio</td>
<td>Floor Scene - Close Up Akira Flirting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4b</td>
<td></td>
<td>4b</td>
<td>CU - Eye</td>
<td>Desk</td>
<td>Studio</td>
<td>Floor Scene - Cody</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td></td>
<td>5</td>
<td>MLS</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Packs - Master</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>5a</td>
<td>CU - Eye</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Packs - CU Akira</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5b</td>
<td></td>
<td>5b</td>
<td>OTS - High</td>
<td>Desk</td>
<td>Studio</td>
<td>Cody Packs - High angle OTS to minimize Cody</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td></td>
<td>6</td>
<td>MLS</td>
<td>Window</td>
<td>Class</td>
<td>Window Exit - Wide to cover window opening and Akira</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6a</td>
<td>MS - Eye</td>
<td>Window</td>
<td>Class</td>
<td>Window Exit - Akira looking at window</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6b</td>
<td></td>
<td>6b</td>
<td>OTS - Eye</td>
<td>Window</td>
<td>Class</td>
<td>Window Exit - Cody Exits Window</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td></td>
<td>7</td>
<td>MLS</td>
<td>Window</td>
<td>Class</td>
<td>Window Aftermath - Master</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td></td>
<td>8</td>
<td>MLS</td>
<td>Pan</td>
<td>Door</td>
<td>Pizza - Master, Akira Walks to door</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>8a</td>
<td>OTS - Eye</td>
<td>Door</td>
<td>Class</td>
<td>Pizza - Pays pizza guy the $20</td>
<td></td>
</tr>
</tbody>
</table>
# "The Knock" Stripboard

## Shooting Schedule Stripboard "The Knock"

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Int/Ext</th>
<th>Set Name &amp; Description</th>
<th>Day/Night</th>
<th>Page Length</th>
<th>Actors</th>
<th>Shooting Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>INT</td>
<td>Cody working at his desk/laptop types on laptop</td>
<td>Night</td>
<td>2/8</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>INT</td>
<td>Akira walks in and hears knock, greets a concerned Cody</td>
<td>Night</td>
<td>2/8</td>
<td>1,2</td>
<td>USM Media Center Studio</td>
</tr>
<tr>
<td>4</td>
<td>INT</td>
<td>Cody talks to Akira on floor after class, then realizes the situation</td>
<td>Night</td>
<td>4/8</td>
<td>1,2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>INT</td>
<td>Cody packs to fly, packs his papers and laptop into his backpack</td>
<td>Night</td>
<td>4/8</td>
<td>1,2</td>
<td></td>
</tr>
</tbody>
</table>

### Sunday, March 8, 2020

#### Team 1 Studio - Desk Set 12:30PM

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Int/Ext</th>
<th>Set Name &amp; Description</th>
<th>Day/Night</th>
<th>Page Length</th>
<th>Actors</th>
<th>Shooting Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2a</td>
<td>INT</td>
<td>Akira walks in and hears knock, walks to door w/ dollar</td>
<td>Night</td>
<td>2/8</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>INT</td>
<td>Panic at door interaction at door</td>
<td>Night</td>
<td>2/8</td>
<td>1,2</td>
<td>USM Media Center Classroom</td>
</tr>
<tr>
<td>6</td>
<td>INT</td>
<td>Window exit after conversation Cody exits the window</td>
<td>Night</td>
<td>3/8</td>
<td>1,2</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>INT</td>
<td>Window exit/aftermath Akira reacts to Cody's run off</td>
<td>Night</td>
<td>1/8</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>INT</td>
<td>Pizza delivery at door Akira opens the door and gets the pizza</td>
<td>Night</td>
<td>1/8</td>
<td>2,3</td>
<td></td>
</tr>
</tbody>
</table>

### Sunday, March 8, 2020

#### Team 2 - The "Classroom" 12:30PM

**WRAP** 5:00PM Classroom

TOTAL SCRIPT PAGES: 2 - 7/8

---END OF DAY 1---

## Color Code Key:

- Day - Interior
- Day - Exterior
- Night - Interior
- Night - Exterior

### Actors

1. Cody
2. Akira
3. Pizza Delivery Person
**Film Crew Positions**

![Film Crew Positions Diagram]

- **PRODUCTION**
  - Line Producer
  - Unit Production Manager
  - Production Coordinator
  - Production Secretary
  - Office PA's
  - Assistants to Directors & Producers

- **ASSISTANT DIRECTOR**
  - 1st AD
  - 2nd AD
  - 2nd 2nd AD
  - Key PA
  - Set PA's

- **LOCATIONS**
  - Location Manager
  - Location Assistants
  - Location Scouts
  - Unit PA's

- **TRANSPORTATION**
  - Transportation Captain
  - Transportation Coordinator
  - Transportation Co-Captain
  - Drivers
  - Picture Car Coordinator

- **CAMERA**
  - Director of Photography
  - 1st Assistant Camera
  - 2nd Assistant Camera
  - Steadicam Operator
  - Loader
  - DIT/Media Management
  - Skills
  - Photographer
  - Camera PA

- **SOUND**
  - Production Sound Mixer
  - Boom Operator
  - Sound Utility

- **CONTINUITY**
  - Script Supervisor

- **ART**
  - Production Designer
  - Art Director
  - Art Dept. Coordinator
  - Construction Coordinator
  - Carpenters
  - Key Scenic
  - Scenic Artists
  - Set Decorator
  - Buyer
  - Leadman
  - Set Dressers
  - Greensmans
  - Art PA's

- **PROPS**
  - Property Master
  - Assistant Property Master
  - Prop Walker
  - Prop Assistants
  - Prop Stills
  - Animal Wranglers

- **COSTUMES & WARDROBE**
  - Costume Designer
  - Assistant Costume Designer
  - Shop Supervisors
  - Wardrobe Supervisor
  - Set Costumers
  - Seamstress

- **HAIR & MAKEUP**
  - Hair Department: Head
  - Key Hair Department: Head
  - Makeup Department: Head
  - Key Makeup Department: Special Effects Makeup

- **SPECIAL EFFECTS**
  - Special Effects Coordinator/Supervisor
  - Special Effects Foreman
  - SFX Technicians
  - Armorer/Pyrotechnics

- **ELECTRIC**
  - Gaffer
  - Best Boy Electric
  - Electricians
  - Generator Operator

- **GRIP**
  - Key Grip
  - Best Boy Grip
  - Dolly Grip
  - Rigging Grip

- **STUNTS**
  - Stunt Coordinator
  - Stunt Performers

- **CATERING**
  - Caterer
  - Chef
  - Assistant Chefs

- **CRAFT SERVICES**
  - Key Craft Service
  - Craft Service Assistants

- **VISUAL EFFECTS**
  - VFX Supervisor

- **NOFILMSCHOOL**
Motion Picture Departments

Here is a list of film set departments, with notes on their staff positions, responsibilities, benefits and attractions. (This is a companion piece to “The Seven Arts of Working in Film: A Necessary Guide to On-Set Protocol" featured in Filmmaker Magazine)

Production

*Personnel includes:* Unit Production Manager, Production Coordinator, Production Secretary, Office PA’s, Assistants to Directors & Producers.

*Responsibilities:* Organization, preparation, wrap, taking care of actors, producers, director, financiers.

Join this department if you like: Working on a movie without being chained to a set, knowing everything that’s going on, solving problems, aka fielding constant complaints.

*Favorite game:* Choosing a new person to hate every day.

Assistant Director

*Personnel includes:* 1st AD, 2nd AD, 2nd 2nd AD, Key PA, Set PA’s.

*Responsibilities:* Breaking down the script into an organized shooting schedule (1st AD), communicating with all departments on a daily basis to keep production moving forward (including creating call sheets), monitoring and facilitating on set safety for all personnel.

Join this department if you like: Collaborating with key creatives to accomplish goals, military-style hierarchy and code language, panicking over a sudden need for umbrellas.

*Favorite pastime:* Inventing nicknames.

Grip

*Personnel includes:* Key Grip, Best Boy Grip, Dolly Grip, Rigging Grips.

*Responsibilities:* Assembling and maintaining support equipment for camera including dollies, dolly track, and jibs; setting stands for lights and placing light shaping elements such as flags.

Join this department if you like: Engineering, puzzles, manual labor.

Know them by: Creatively-tied “signature” bandanas.

Electric

*Personnel includes:* Gaffer, Best Boy Electric, Electricians, Generator Operator.

*Responsibilities:* Under instruction of the DP and Gaffer, setting all the lights and running all electrical cable, including “work lights” and equipment power for other departments.

Join this department if you like: The art of lighting, the thrill of being asked every single morning to find power for the coffee maker.

Greatest thrill: The possibility of daily electrocution.
Camera

**Personnel includes:** Director of Photography, 1st Assistant Camera, 2nd Assistant Camera, DIT/Media Management, Stills Photographer.

**Responsibilities:** Preparing and operating the camera, setting up the monitors (if there are no VTR / video playback personnel), tracking footage and managing film or digital media.

**Join this department if you like:** Working with extremely fragile and expensive objects, math.

**Favorite accessory:** Any custom-designed holder for a generic object (i.e. velcro-attached pen sleeve, walnut-handled tape wheel…)

Props

**Personnel includes:** Property Master, Assistant Property Master, Prop Assistants (Tangential departments: Food Stylists, Animal Wranglers).

**Responsibilities:** Everything that actors touch besides costumes, set dressing, and HMU, including food, weapons, cigarettes, fake drugs. Responsible for certain “video village” items including moving directors chairs and, in certain union jurisdictions, heaters and tents.

**Join this department if you like:** Finding the perfect object for every occasion.

**Greatest frustration:** Non-actors eating prop food.

Art

**Personnel includes:** Production Designer, Art Director, Art Dept. Coordinator, Set Decorator, Leadman, Set Dressers, Art PAs.

**Responsibilities:** Responsible for all the elements of scenery including set decoration (furniture, window treatments, floor coverings etc), scenic work (set painting and aging), and construction (set building). (On larger films, the Construction, Scenic and Set Decoration elements are broken into separate departments, all still working under the overall direction of the Production Designer and Art Director.)

**Join this department if you like:** Flea markets, moving furniture, moving more furniture.

**Constant companion:** Bruises.

Costumes & Wardrobe

**Personnel includes:** Costume Designer, Assistant Costume Designer, Shoppers, Wardrobe Supervisor, Set Costumers, Seamstress.

**Responsibilities:** Design & procurement of all costumes for principal talent and background including aging, dying, and alterations. Wardrobe Supervisors and Set Costumers are responsible for organizing costumes on set as well as dressing actors and background on the day. (On larger films, Costumes and Wardrobe are broken into two separate departments. The essential division of labor is: costumes creates/procures the clothes, and wardrobe puts them on the actors and maintains continuity.)

**Join this department if you like:** Clothes, full-length mirrors.

**Most surprising fact to new hires:** Bags of clothes are extremely heavy.
Continuity

*Personnel includes:* Script Supervisor.

*Responsibilities:* Breaking down the script, managing the continuity of blocking, props, makeup and costumes, tracking the progress of the production through the pages of the script.

*Join this department if you like:* Being a department of one, always being right.

*Perk:* Gets to sit in a chair all day.

Hair/Makeup

*Personnel includes:* Hair Department Head, Key Hair Department, Makeup Department Head, Key Makeup Department, Special Effects Makeup.

*Responsibilities:* H/MU of all on screen talent including simple prosthetics, hair extensions, etc. If necessary, Special Effects Makeup may be its own department.

*Join this department if you like:* Constant collaboration with actors, access to secrets.

*Also known as:* “The Glam Squad,” “Vanities.”

Locations

*Personnel includes:* Location Manager, Location Assistants, Location Scouts, Unit PAs.

*Responsibilities:* Finds locations, liaises with the outside world, opens and closes sets and holding areas.

*Join this department if you like:* Maps, interfacing with a wide swath of people including cops, firemen, government officials and curious neighbors.

*Most useful tool:* Cash, to pay off teenagers with boomboxes or persistent ice cream truck drivers.

Sound

*Personnel includes:* Sound Mixer, Boom Operator, Sound Utility

*Responsibilities:* Capturing and organizing the recorded sound of the film including dialogue, background noise, room tone.

*Join this department if you like:* Finding new and creative places to plant mics on set, listening to actors gripe about the director when they think no one can hear them, retrofitting tackle boxes into cord organizers.

*Most useful tool:* Inscrutable poker face.

Catering

*Personnel includes:* Caterer, Chef, Assistant Chefs.

*Responsibilities:* Preparing and serving on set meals to cast and crew at pre appointed break times.

*Join this department if you like:* The joy of making people happy through delicious and comforting food, constantly being asked for esoteric hot sauces.

*Most useful tool:* Chaffing Dishes.
Craft Services

*Personnel includes:* Key Craft Service, Craft Service Assistants.

*Responsibilities:* Providing a buffet style selection of food and beverages on set ranging in size and complexity according to budget level.

*Join this department if you like:* Creatively cutting fruits and vegetables.

*Most useful tool:* Toaster Oven.

Special Effects

*Personnel includes:* Special Effects Coordinator/Supervisor, Special Effects Foreman, SFX Technicians

*Responsibilities:* Preparing and executing all practical on set effects including atmosphere (smoke, fog), wind effects, snow/rain, and pyrotechnics.

*Join this department if you like:* Being the coolest person on set.

*Most useful tool:* Fire extinguisher

Set Medic

*Personnel includes:* Set Medic.

*Responsibilities:* Stand by for on set medical needs of cast and crew.

*Join this department if you like:* Constantly being asked for sunscreen.

*Most useful tool:* Collapsible set chair.

Visual Effects

*Personnel includes:* VFX Supervisor.

*Responsibilities:* Directing and overseeing the creative and technical execution of non practical visual effects elements.

*Join this department if you like:* Being the person who has the final word in the endless argument about whether or not to use tracking marks.

*Most useful tool:* Personal monitor all others are jealous of.

Transportation

*Personnel includes:* Transportation Captain, Transportation Coordinator, Transportation Co-Captain, Drivers, Picture Car Coordinator.

*Responsibilities:* Providing transportation to set for all film elements including cast, trucks, set dressing etc.

*Join this department if you like:* Being at set both before and after everybody else.

*Most useful tool:* Coffee