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The World of Film Production
by Sabine Eckhard

A compilation material for the use of internal Multimedia & Broadcasting Technology Program

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Preface [1]

Sabine Eckhard is an SES expert from Germany who came and stayed for three weeks, from 26 October-16 November 2019, working at the Multimedia & Broadcasting Technology Program, PENS. Her expertise is including film and TV production. During her stay, she delivered talks and shared her knowledge to our lecturers and students, contributed in developing curriculum of Film Production—this will be our next future program, and involved as judge in the event Movie Making Competition 2019.

This book is a compilation of the material she has shared with us. A team has worked to compile the files and edit the text and pictures. Some of the materials are provided with adjustment to our needs and situation.

I am grateful thanks to Sabine Eckhard for sharing the knowledge and experiences. This is the first time we have an expert in film production and we learned a lot from you. Also thank you to the Senior Expert Service (SES), the Management of PENS, and the International Office of PENS, for making this happened.

Achmad Basuki

Head of Creative Multimedia Technology Department

Preface [2]

This book compiles all the materials from **Sabine Eckhard** that have been shared to the lecturers and students at the Multimedia & Broadcasting Technology Program, PENS. Some of the materials are coming along with either the films or just clips. Therefore, the best way to learn from this book is while seeing the accompanying films. I would like to recommend this book as one of the references in film production, to be used in the class and for practical implementation in the area of film production.

My grateful thanks to Sabine Eckhard for the great work. Hopefully, you may come back one day and follow up the work you have started here. I would also thank to all lecturers and students at the Multimedia & Broadcasting Technology Program, who have been involved and participated in this program.

M. Agus Zainuddin

Head of Multimedia & Broadcasting Technology Program

About Sabine Eckhard

Sabine Eckhard was born in 1955 in Frankfurt am Main. She studied Film Directing in Paris and Munich (where she directed 2 documentaries plus one fiction). After graduating she worked for nearly ten years as an assistant-director for international Cinema Movies (with directors like Jacques Rouffio, Raoul Coutard, Mathieu Carriere, etc.) and German television drama series.

In 1988 she started directing herself fiction short films, TV-drama-series and documentaries. She used to be a member of the newly established 'Filmarbeiterinnen' (association for female members in film- & television crews).

Since 1994 she worked for more than 20 years mostly as a producer and executive producer for German television, contracted by production companies such as UFA/RTL Group, Bavaria Film and Studio Hamburg.
In her portfolio it can been seen find television drama series, telenovelas, movies, children programs, soap operas, comedies. She was leading crews of up to 150 employees incl. writer's rooms.

She built up 6 new daily series/daily soap operas in Germany, Hungary and Spain, each 25 min per day, one 45 min. per day and the famous, long-running RTL weekly "Hinter Gittern"(Drama series in a female prison, produced 45min per week). She works as a consultant for different companies and subjects (among other in Czech Republic in 2015/16) and directs again documentaries f.e. for German/French television ARTE. In 2015 she completed a training for coaching.

She teaches until now regularly at the Berlin Film Academy, the Berlin Media School and the Austrian Film Institute plus for advanced professional development. In 2018-2019 she taught in Kep/Cambodia for Media Students and in Sri Lanka at Rupavahini Television for TV Professionals.

She is member of the IHK-Board of examiners for producers and assistant film directors (IHK= chamber of industry and commerce) and an active supporter of 'Pro Quote Film' (a movement fighting for 50% female directors, funding money etc). She is a member of the Senior Expert Service, Germany.

Sabine Eckhard worked for her films and productions, among Germany, in the US, Great Britain, France, Austria, Hungary, Switzerland, Spain, Italy, Portugal, South Africa, Argentina, Venezuela, Czech Republic, Cambodia and Sri Lanka. She speaks fluently English & French, Basics in Spanish & Portuguese and very little Sinhala (because she travels regularly in her leisure time to Sri Lanka and there she supports different small projects).

Content

1 Introduction to Movie Production

- MAKING MOVIES -

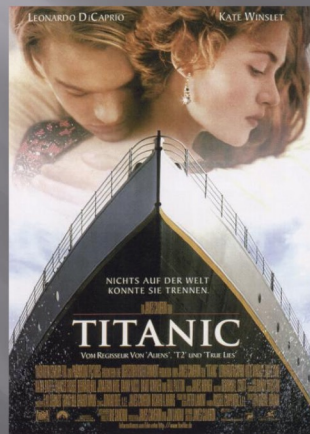Fictional Movie – Fictional or Feature Film

Non-Fictional Movie – Documentary

Motion picture for cinema & TV Movie

Full length feature film & Short Movie

Western, Comedy, Melodrama, Crime Movie, Thriller, Horror Movie, Romance

Actors!

The Actor

- Plays a role
- Represents a character

His tools:

Body

Gesture

Facial expression

Voice

Making a movie:
Who and what does it need?

First it needs a script

No movie without a script

A Screenwriter writes the movie

FICTION   inspiration...

Script = many, several scenes

Scene = Unit of place, time and action

Script = Working basis for the team

Directors Team

Director

1st. Assistant Director

Regieassistenz
Ist für die nächste Ein-
stellung alles in Ordnung?

- Teamleader
- Staging the actors and the sceens
- Makes all artistic – creative decisions

- Closest co-worker to the director
- Preparation & Organization
  of the proces at the shooting location
- Staging extras
- Contact person for all departmens

Script Continuity / Script Supervisor

- Dialogue supervisor
- Measuring the length of the scenes
- Writes down work results and shooting progress
- Responsible/supervisor for continuity in action, costume, props a.s.o.
- Writes reports for the editing room

Camera and Electrical Department

Cinematographer

Assistant Cameraman

Gaffer

- Photography
- Responsible for composition of image, light & camera tracking

- Direct co-worker to the cameraman
- Responsible for proper technical condition of the camera equipement
- Focus puller

- Responsible for positioning & adjusting the film lighting

Sound Department

Sound Engineer

Sound Assistant
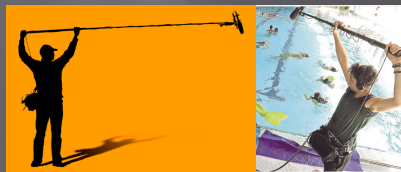

Mike/boom operator

Recording and adjusting the original soundtrack on location

Make-up & Wardrobe Department

Make-up Artist

- Make-up and hairstyle
  of the actors
- Responsible also for wigs,
  false wounds, scars

Costume Designer

- Responsible for costume design
- Works usually in team with **wardrobe master**
- Responsible for the proper costume on the set

Make-up & Wardrobe Department

Make-up Artist

Costume Designer

- Make-up and hairstyle
  of the actors
- Responsible also for wigs,
  false wounds, scars

- Responsible for costume design
- Works usually in team with **wardrobe master**
- Responsible for the proper costume on the set

Production Management

Production Manager

Unit Manager

Assistant Unit Manager

Produktionsleiter
Das Motiv bauen zu
lassen, wird zu teuer!

1. Aufnahmeleiter
Liegen auch wir in
der Zeit?

2. Aufnahmeleiter
Wer ist alles im
nächsten Bild?

- Budget calculation based
  on the script
- Contracts with the team
- Responsible for maintaining
  the budgets, supervising
  costs to keep in budget

- Creates shooting schedule
- Rent of the locations
  & technical equipment
- Preparation & Planing for
  each individual filming
  day
- Call Sheet

-Supervision on set of the
  schooting timetable /call
  sheet

- Ensures the smooth
  running on a shooting day

Editorial Process & Post Production

Editor

- Puts the different takes of a scene together
- Puts scenes in chronology according to the script
- Following the reports of script supervisor
- Selection, shortens & adjustments
- Editing determines rythm, pace, and timing

Post Production Sound
dialoque, sound effects & music
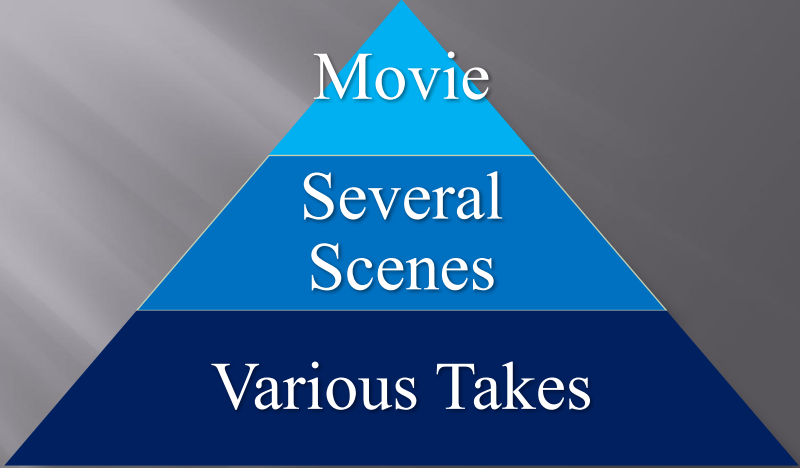
Color Correction
color, brightness, contrast

Visual Effects

Music Composition or archives

Actors

Writer

Director

Assistant Director

Script-Continuity / Script Supervisor

Cameraman

Assistant Cameraman

Chief Electrician

Sound Engineer

Sound Assistant

Production & Unit Manager

Movie

Several
Scenes

Various Takes

Storyboard
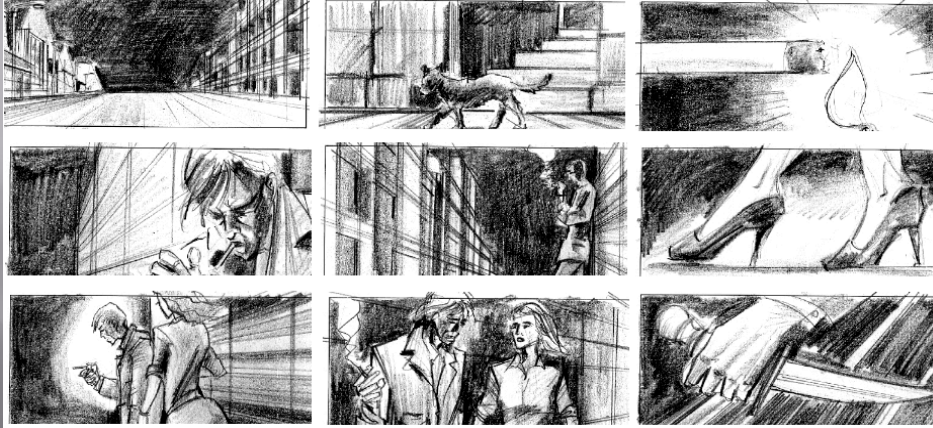
Framing

Wide Shot – Establishes the place of action

Two-Shot – Medium Shot

Tight Two – Medium Close Shot

Two-Shot Close

Close-Up
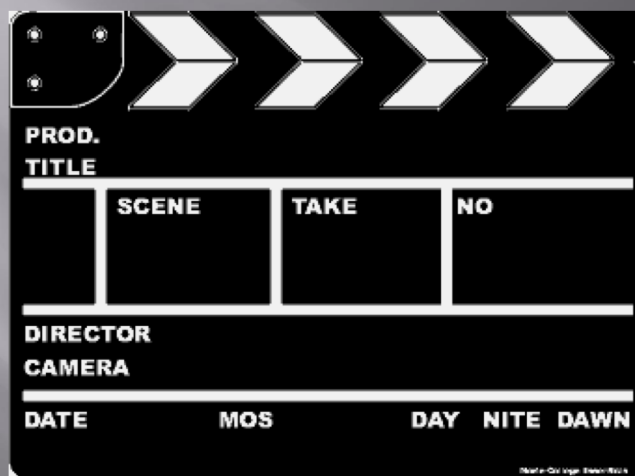
Filmmaking

Source: Wikipedia

Filmmaking (or, in an academic context, film production) is the process of making a film, generally in the sense of films intended for extensive theatrical exhibition. Filmmaking involves a number of discrete stages including an initial story, idea, or commission, through screenwriting, casting, shooting, sound recording and pre-production, editing, and screening the finished product before an audience that may result in a film release and exhibition. Filmmaking takes place in many places around the world in a range of economic, social, and political contexts, and using a variety of technologies and cinematic techniques. Typically, it involves many people, and can take from a few months to several years to complete.

Stages of production

Film production consists of five major stages: [1]

1. Development
In this stage, the project producer selects a story, which may come from a book, play, another film, true story, video game, comic book, graphic novel, or an original idea, etc. After identifying a theme or underlying message, the producer works with writers to prepare a synopsis. Next they produce a step outline, which breaks the story down into one-paragraph scenes that concentrate on dramatic structure. Then, they prepare a treatment, a 25-to-30-page description of the story, its mood, and characters. This usually has little dialogue and stage direction, but often contains drawings that help visualize key points. Another way is to produce a scriptment once a synopsis is produced.

Next, a screenwriter writes a screenplay over a period of several months. The screenwriter may rewrite it several times to improve dramatization, clarity, structure, characters, dialogue, and overall style. However, producers often skip the previous steps and develop submitted screenplays which investors, studios, and other interested parties assess through a process called script coverage. A film distributor may be contacted at an early stage to assess the likely market and potential financial success of the film. Hollywood distributors adopt a hard-headed no approach and consider factors such as the film genre, the target audience and assumed audience, the historical success of similar films, the actors who might appear in the film, and potential directors. All these factors imply a certain appeal of the film to a possible audience. Not all films make a profit from the theatrical release alone, so film companies take DVD sales and worldwide distribution rights into account.

The producer and screenwriter prepare a film pitch, or treatment, and present it to potential financiers. They will also pitch the film to actors and directors

(especially so-called bankable stars) in order to "attach" them to the project (that is, obtain a binding promise to work on the film if financing is ever secured). Many projects fail to move beyond this stage and enter so-called development hell. If a pitch succeeds, a film receives a "green light", meaning someone offers financial backing: typically, a major film studio, film council, or independent investor. The parties involved negotiate a deal and sign contracts.

Once all parties have met and the deal has been set, the film may proceed into the pre-production period. By this stage, the film should have a clearly defined marketing strategy and target audience.

Development of animated films differs slightly in that it is the director who develops and pitches a story to an executive producer on the basis of rough storyboards, and it is rare for a full-length screenplay to already exist at that point in time. If the film is green-lighted for further development and pre-production, then a screenwriter is later brought in to prepare the screenplay.

Analogous to most any business venture, financing of a film project deals with the study of filmmaking as the management and procurement of investments. It includes the dynamics of assets that are required to fund the filmmaking and liabilities incurred during the filmmaking over the time period from early development through the management of profits and losses after distribution under conditions of different degrees of uncertainty and risk. The practical aspects of filmmaking finance can also be defined as the science of the money management of all phases involved in filmmaking. Film finance aims to price assets based on their risk level and their expected rate of return based upon anticipated profits and protection against losses.

2. Pre-production
In pre-production, every step of actually creating the film is carefully designed and planned. The production company is created and a production office established. The film is pre-visualized by the director, and may be storyboarded with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film. For major productions, insurance is procured to protect against accidents.

The nature of the film, and the budget, determine the size and type of crew used during filmmaking. Many Hollywood blockbusters employ a cast and crew of hundreds, while a low-budget, independent film may be made by a skeleton crew of eight or nine (or fewer). These are typical crew positions:

Storyboard artist: creates visual images to help the director and production designer communicate their ideas to the production team.
Director: is primarily responsible for the storytelling, creative decisions and acting of the film.

Assistant director (AD): manages the shooting schedule and logistics of the production, among other tasks. There are several types of AD, each with different responsibilities.

Film producer: hires the film's crew.

Unit production manager: manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film.

Location manager: finds and manages film locations. Nearly all pictures feature segments that are shot in the controllable environment of a studio sound stage, while outdoor sequences call for filming on location.

Production designer: the one who creates the visual conception of the film, working with the art director, who manages the art department, which makes production sets. [2]

Costume designer: creates the clothing for the characters in the film working closely with the actors, as well as other departments.

Makeup and hair designer: works closely with the costume designer in order to create a certain look for a character.

Casting director: finds actors to fill the parts in the script. This normally requires that actors part-take in an audition, either live in front of the casting director or in front of a camera, or multiple cameras.

Choreographer: creates and coordinates the movement and dance – typically for musicals. Some films also credit a fight choreographer.

Director of photography (DOP): the head of the photography of the entire film, supervises all cinematographers and Camera Operators.

Production sound mixer: the head of the sound department during the production stage of filmmaking. They record and mix the audio on set – dialogue, presence and sound effects in mono and ambience in stereo. [3][4] They work with the boom operator, Director, DA, DP, and First AD.

Sound designer: creates the aural conception of the film,[2] working with the supervising sound editor. On Bollywood-style Indian productions the sound designer plays the role of a director of audiography. [5]

Composer: creates new music for the film. (usually not until post-production)

3. Production

In production, the film is created and shot. More crew will be recruited at this stage, such as the property master, script supervisor, assistant directors, stills photographer, picture editor, and sound editors. These are just the most common roles in filmmaking; the production office will be free to create any unique blend of roles to suit the various responsibilities possible during the production of a film.

A typical day shooting, begins with the crew arriving on the set/location by their call time. Actors usually have their own separate call times. Since set construction, dressing and lighting can take many hours or even days, they are often set up in advance.

The grip, electric and production design crews are typically a step ahead of the camera and sound departments: for efficiency's sake, while a scene is being filmed, they are already preparing the next one.

While the crew prepare their equipment, the actors do their costumes and attend the hair and make-up departments. The actors rehearse the script and blocking with the director, and the camera and sound crews rehearse with them and make final tweaks. Finally, the action is shot in as many takes as the director wishes. Most American productions follow a specific procedure:

The assistant director (AD) calls "picture is up!" to inform everyone that a take is about to be recorded, and then "quiet, everyone!" Once everyone is ready to shoot, the AD calls "roll sound" (if the take involves sound), and the production sound mixer will start their equipment, record a verbal slate of the take's information, and announce "sound speed", or just "speed", when they are ready. The AD follows with "roll camera", answered by "speed!" by the camera operator once the camera is recording. The clapper, who is already in front of the camera with the clapperboard, calls "marker!" and slaps it shut. If the take involves extras or background action, the AD will cue them ("action background!"), and last is the director, telling the actors "action!". The AD may echo "action" louder on large sets.

A take is over when the director calls "cut!" and the camera and sound stop recording. The script supervisor will note any continuity issues, and the sound and camera teams log technical notes for the take on their respective report sheets. If the director decides additional takes are required, the whole process repeats. Once satisfied, the crew moves on to the next camera angle or "setup," until the whole scene is "covered." When shooting is finished for the scene, the assistant director declares a "wrap" or "moving on," and the crew will "strike," or dismantle, the set for that scene.

At the end of the day, the director approves the next day's shooting schedule and a daily progress report is sent to the production office. This includes the report sheets from continuity, sound, and camera teams. Call sheets are distributed to the cast and crew to tell them when and where to turn up the next shooting day. Later on, the director, producer, other department heads, and, sometimes, the cast, may gather to watch that day or yesterday's footage, called dailies, and review their work.

With workdays often lasting 14 or 18 hours in remote locations, film production tends to create a team spirit. When the entire film is in the can, or in the completion of the production phase, it is customary for the production office to arrange a wrap party, to thank all the cast and crew for their efforts.

For the production phase on live-action films, synchronizing work schedules of key cast and crew members is very important, since for many scenes, several

cast members and most of the crew, must be physically present at the same place at the same time (and bankable stars may need to rush from one project to another). Animated films have different workflow at the production phase, in that voice talent can record their takes in the recording studio at different times and may not see one another until the film's premiere, while most physical live-action tasks are either unnecessary or are simulated by various types of animators.

4. Post-production

Here the video/film is assembled by the film editor. The shot film material is edited. The production sound (dialogue) is also edited; music tracks and songs are composed and recorded, if a film is sought to have a score; sound effects are designed and recorded. Any computer-graphic visual effects are digitally added by an artist. Finally, all sound elements are mixed into "stems", which are then married to picture, and the film is fully completed ("locked").

5. Distribution

This is the final stage, where the film is released to cinemas or, occasionally, directly to consumer media (VHS, VCD, DVD, Blu-ray) or direct download from a digital media provider. The film is duplicated as required (either onto film or hard disk drives) and distributed to cinemas for exhibition (screening). Press kits, posters, and other advertising materials are published, and the film is advertised and promoted. A B-roll clip may be released to the press based on raw footage shot for a "making of" documentary, which may include making-of clips as well as on-set interviews.

Film distributors usually release a film with a launch party, a red-carpet premiere, press releases, interviews with the press, press preview screenings, and film festival screenings. Most films are also promoted with their own special website separate from those of the production company or distributor. For major films, key personnel are often contractually required to participate in promotional tours in which they appear at premieres and festivals, and sit for interviews with many TV, print, and online journalists. The largest productions may require more than one promotional tour, in order to rejuvenate audience demand at each release window.

Since the advent of home video in the early 1980s, most major films have followed a pattern of having several distinct release windows. A film may first be released to a few select cinemas, or if it tests well enough, may go directly into wide release. Next, it is released, normally at different times several weeks (or months) apart, into different market segments like rental, retail, pay-per-view, in-flight entertainment, cable, satellite, or free-to-air broadcast television. The distribution rights for the film are also usually sold for worldwide distribution. The distributor and the production company share profits and manage losses.

Independent filmmaking

Sound recordist Curtis Choy (left) on location for Dim Sum: a Little Bit of Heart, an indie film by director Wayne Wang (center) on Clement Street in the Richmond District of San Francisco, California 1983

Filmmaking also takes place outside of the mainstream and is commonly called independent filmmaking. Since the introduction of DV technology, the means of production have become more democratized and economically viable. Filmmakers can conceivably shoot and edit a film, create and edit the sound and music, and mix the final cut on a home computer. However, while the means of production may be democratized, financing, traditional distribution, and marketing remain difficult to accomplish outside the traditional system. In the past, most independent filmmakers have relied on film festivals (such as Sundance, Venice, Cannes and Toronto film festivals) to get their films noticed and sold for distribution and production. However, the Internet has allowed for relatively inexpensive distribution of independent films on websites such as YouTube. As a result, several companies have emerged to assist filmmakers in getting independent movies seen and sold via mainstream internet marketplaces, often adjacent to popular Hollywood titles. With internet movie distribution, independent filmmakers who choose to forgo a traditional distribution deal now have the ability to reach global audiences.

References

1. Steiff, Josef (2005). The Complete Idiot's Guide to Independent Filmmaking. Alpha Books. pp. 26–28
2. Jump up to: Jump up to: a b Sound-On-Film by Vincent LoBrutto (1994)
3. Sound for Digital Video by Tomlinson Holman (Focal Press) 2005 (p. 162)
4. Dialogue Editing for Motion Pictures by John Purcell (Focal Press) 2007 (p. 148)
5. Film Sound: Theory and Practice, Edited by Elisabeth Weis and John Belton, Columbia University Press (1985). p. 361

The Short Film of 3 to 5 Minutes

1. You have the subject – now you have to develop an idea.

t can be fiction, documentary or a hybrid format, and it can be serious, comedy/funny, factual or with suspense.

2. Try to express your idea in one or two sentences – the so called logline.

Write it down and present it verbally to all. Q & A may help you for the further development.

3. Develop your idea to a small and rough script.

The story must have a beginning, a middle point and an end. There must be some scenes.

1 Scene = a unit of time, place and action

Give numbers to your scenes in chronology.

Remember: It's a FILM, not just audio. Try to translate your ideas in pictures and action, plus sound, dialogue, voice over or whatever needed.

4. Present the script to your team.

If preparation needed, delegate the different tasks to team members. Make a planning how and when to shoot and in which continuity.

5. Think about your scenes, about your vision of acting, choreography, selection of locations. Be prepared.

6. Divide your scenes in the necessary different takes.

Be aware that one takes followed by the next one, they should not have the same or nearly same frame size, that looks not good even false.

Exception: Two persons talking to each other, if you film each person they should look at each other, means person 1 looks left-right, person 2 looks right-left and choose the same frame for each. Then it will fit.

Let the takes overlap, so that you later can choose while editing the best moment to cut (concerning movements, expressions, background).

7. While shooting: be aware of the time running.

Try to take the best direct sound. (as well with little overlapping because of noises around)

If not necessary, take at least ambiance sound.

Write a little report so that you know faster in the editing: what was done, where is what …

Introduction to Film Framing

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.

2 *Roles in Movie Production*

Pre-production Crew Members

Story Editor – The story editor supervises several story analysts who work for the studios. The analysts read screenplays, books and other literary efforts looking for potential movies. The analyst then writes "coverage" (a synopsis) of the material. The story editor reviews the coverage and passes on promising prospects to the studio bosses for possible development into a motion picture.

Writer – The term "Written By" in the credits is a Writers Guild of America designation meaning "Original Story and Screenplay By." The writer creates and shapes an original story, or adapts a book, play or other work for use on the big screen. A script may go through many writers, so the Writer's Guild of America must often determine who gets screen credit as the Writer.

Dialogue Coach – The dialogue coach helps actors learn their lines and master accents and dialects that are necessary for their roles.

Location Manager – The location manager reads the script, decides what locations are necessary for the film, then scouts for them. The location manager visits possible locations and takes pictures to help the director find the best setting. After locations are chosen, the location manager acquires all the permits and permissions necessary for filming.

Set Designer – The set designer takes direction from the art director about the look of the set, and then plans its technical construction.

Art Director – The art director, or production designer, designs and supervises the construction of sets for a movie. This person needs to be well-versed in a variety of art and design styles, including architecture and interior design. He or she works with the cinematographer to achieve the right look for the production.

Costume Designer – The costume designer creates all the costumes worn by the cast on a production. This person contributes to the overall look of the film, as well as the style and interpretation of the film's characters.

Production Crew Members

Unit Production Manager – The unit production manager (U.P.M.) reports the daily financial operation of a production to the production manager. Sometimes the U.P.M. will scout for locations and help the production manager with overall planning.

Line Producer – The line producer supervises the movie's budget. This includes unique expenses like a star's salary as well as daily costs like equipment rentals. The production manager reports his or her expenses and needs to the line producer.

Production Manager – The production manager (P.M.) makes business deals with the crew and arranges for the production's technical needs. This includes everything from obtaining the right technical equipment to renting accommodations for actors and crew.

Director – The director is responsible for all creative aspects of a movie. The director usually helps hire actors, decides on locations and plans the shots before filming begins. During filming the director oversees the actors and crew, sets up shots and keeps the movie on schedule and on budget. The director is usually hired by a producer, unless he or she is also producing the film.

Assistant Director – The assistant director (A.D., or First A.D. in larger productions) works to make the director more efficient. The A.D. plans a shooting schedule by breaking the script into sections that can be filmed in a single day and in the most efficient order. During filming the A.D. manages the set, helps line up shots for the director, calls for quiet on the set and coordinates the extras.

Second Assistant Director – The second assistant director (second A.D.) is a liaison between the production manager and the first assistant director. The second A.D. usually works with the cast and crew and handles paperwork, including call sheets (who needs to be on the set and when), actors' time sheets and production reports. This person also helps the First A.D. place extras and control crowds.

Continuity Person – The continuity person tries to prevent embarrassing gaffes in the final film, such as an actor wearing a hat that mysteriously disappears in one shot then reappears in another. The continuity person logs how many times a scene was shot, how long the shot lasted, which actors were in the scene, where they were standing and any other intricate details — like that disappearing hat!

Cinematographer – The cinematographer, or director of photography (D.P.), helps create the look of a movie. The D.P. directs the lighting for each scene, helps frame shots, chooses lenses and ensures that the visual look of the film conforms to the director's vision. The cinematographer usually does not operate the camera on set (this is the duty of the camera operator).

Gaffer – The gaffer is the chief electrician on the set, and is responsible for lighting the set according to the instructions of the cinematographer.

Camera Operator – The camera operator is a member of the camera crew and runs the camera as instructed by the director and the cinematographer. The camera operator is responsible for keeping the action in frame, and responding quickly to the action as it unfolds.

Assistant Cameraman – Often there is a first and second assistant cameraman. The first assistant cameraman is generally responsible for the maintenance of the camera. The first assistant cameraman also changes lenses, maintains focus during shots, marks the spots where actors will stand and measures the distance between the camera and the subject matter. The second assistant cameraman fills out camera reports and is often responsible for loading and unloading camera magazines, which contain the film. (Also see film loader.)

Film Loader – The film loader is a member of the camera crew in charge of loading and unloading the camera's film magazines. The film loader also keeps the loading room in good, clean condition.

Today it is the **Digital Assistant (Digit)** responsible for memory cards or other digital devices.

Steadicam Operator – A Steadicam is a body frame that helps the Steadicam operator keep a hand-held camera steady. This allows the Steadicam operator to follow the action without the jerky movement seen in normal hand-held cameras. Steadicam operators need special training and require much strength and energy. (Sometimes a **Drone Operator**).

Production Sound Mixer – The production sound mixer (or recordist) records sound during filming. This person is also responsible for mixing the various soundtracks into the film's composite soundtrack, which is then put onto the film with either a magnetic or optical stripe. (Direct or original sound or witness sound)

Boom Operator – The boom operator is a sound crew member who handles the microphone boom, a long pole that holds the microphone near the action but out of frame, allowing the microphone to follow the actors as they move.

Key Grip – The key grip is the chief grip on the set. Grips create shadow effects with lights and operate camera cranes, dollies and platforms as directed by the cinematographer.

Dolly Grip – The dolly grip places and moves the dolly track, then pushes and pulls the dolly along that track. The dolly is a cart that the camera and sometimes its crew sit on. It allows the camera to move smoothly from place to place during a shot.

Best Boy – There are actually two separate best boy positions — the best boy/electric and the best boy/grip — who are second in command to the gaffer and to the key grip. The best boy/grip is in charge of the rest of the grips and grip equipment. The best boy/electric is in charge of the rest of the electricians and the electrical equipment.

Stunt Coordinator – The stunt coordinator lines up professional stunt people to take the risks that make the movies so exciting. The stunt coordinator makes sure that all safety regulations are followed and that all safety equipment is on the set and ready for action!

Visual Effects Director – The visual effects director's job varies according to the needs of the production. Sometimes the visual effects director helps with effects

on the set. But he or she could also be called upon to supervise separate teams of effects technicians working away from the set.

FX Coordinator – FX is film shorthand for special effects. The job of the FX coordinator differs from film to film. Special effects range from complicated computer animation to helping Superman fly to simple on-set logistics like making a shower work.

Property Master – The property master finds, maintains and places on the set all essential props for a scene. A prop is a moveable item that is essential to a scene.

Leadman – The leadman answers to the set designer and heads the swing gang (the people who set up and take down the set) and the set dressing department.

Set Dresser – The set dresser is responsible for everything on a set except props that are essential to the scene. The set dresser selects items like drapes, artwork, bed linens, dishes and anything else, to make the set a realistic environment.

Costumer – The costumer, or wardrobe person, takes care of the costumes on the set, keeping them in good, clean condition, and making sure the right actor gets the right costume.

Make-up Artist – The make-up artist is usually a licensed professional who applies any make-up to an actor above the breastbone to the top of the head and from the tips of the fingers to the elbow. (Also see body make-up artist.)

Body Make-up Artist – Union rules state that the body make-up artist applies any make-up below the actor's breastbone, or above the elbow (Also see make-up artist).

Hairdresser – The hairdresser is licensed to cut, colour and style the hair of actors in a production. He or she also styles and cuts wigs when necessary. Usually the hairdresser provides all the necessary equipment and rents it to the production on a weekly basis.

Production Assistant – Often called a gofer or a runner on the set, the production assistant (P.A.) performs small but essential tasks for the cast and crew.

Production Office Coordinator – The production office coordinator (P.O.C.) handles the production's office duties and stays behind when a production goes on location. He or she coordinates the crew, makes sure paperwork gets done and answers the phone. The P.O.C. also puts together new versions of the script as changes are made.

Unit Publicist – The unit publicist makes sure the media are aware of a production by sending out press releases, arranging for interviews of cast and crew, setting up on-set visits and organizing media kits, which include publicity pictures, video and audio clips and plot summaries.

Second Unit Director – The second unit director heads the second unit — a separate production crew that shoots sequences not involving the main actors. These can include background shots at remote locations, shots used for special effects and scenes that are not essential to the plot.

Production Caterer – The production caterer provides all the meals for a production, especially for on-location shoots. The caterer makes sure that the food provided meets the needs of the cast, often including special items for the star of the movie.

Craft Services – The people responsible for coffee, beverages and snacks on the set. They also perform various small chores.

Transportation Coordinator – The transportation coordinator makes sure that actors, crew and equipment have some way of getting to the location shoot. He or she coordinates the use of everything from limos to semis.

Background – Background is the term for the non-speaking extras seen in the background of a scene.

Day Player – A day player is an actor hired on a daily basis. This actor only has a few lines or scenes. The day player must be notified that they are finished by the end of the day; otherwise they are automatically called back for another day of work.

Post-production Crew Members

Post-Production Supervisor – The post-production supervisor oversees the finishing of a film once shooting ends. He or she attends editing sessions, maintains quality control, and coordinates audio mixing, computer graphics, and all other technical needs.

Editor – The editor works with the director in editing the film. The director has the primary responsibility for editing decisions, but the editor often has significant input in the creative decisions involved in putting together a final cut of a movie. The editor often starts work while the film is still being shot, by assembling preliminary cuts from the daily footage.

Colour Timer – The colour timer works with the cinematographer. He or she works to correct and balance the colour of the film to the director's wishes for the look of the scene.

Foley Artist – The foley artist creates sounds that cannot be properly recorded during the shoot. This often includes creating foot steps, thunder, creaking doors and even the sound of punches during a barroom brawl.

ADR Editor – ADR is an acronym for automatic dialogue replacement. In this process the actors are called back during the post-production process to re-record dialogue that wasn't recorded properly during the shoot. The editor supervises this process and matches the newly recorded lines to the actor's mouth on film.

Music Mixer – The music mixer is part of the team that prepares the final soundtrack for a movie. The music mixer carefully balances and mixes the film's musical score to integrate with the dialogue.

Matte Artist – The matte artist is a member of the special effects department who helps create locations that never existed. He or she constructs backgrounds

(either with traditional artists' tools or, increasingly, with computers) that integrate with the live action filmed on a set. A good example of a matte painting is the yellow brick road in "The Wizard of Oz."

Production Department

1. Production Manager

Production Managers run productions on behalf of the Producer and Line Producer. They help to determine the most efficient and economical way to schedule shoots, negotiate business deals for crews, locations and technical equipment, and make day-to-day production decisions to ensure that productions proceed smoothly. Production Managers are dynamic and highly self-motivated individuals. They should be excellent communicators, prepared to work very long hours, and able to react calmly under intense pressure. The role is challenging but well paid, usually on a freelance basis.

Responsibilities
Production Managers are in charge of the expenditure of the 'below-the-line' budget. In pre-production, Production Managers work closely with the Producer, Line Producer and First Assistant Director to break down the script page by page, and to prepare a provisional schedule. Production Managers then consult with the various Heads of Department to estimate the materials needed, and to assist in the preparation of draft budgets. Once the overall budget has been signed off, Production Managers assist Producers in interviewing and selecting crews and suppliers to meet production requirements. They help to negotiate rates of pay, and conditions of employment, ensuring compliance with regulations and codes of practice. They negotiate, approve and arrange the rental and purchase of all production materials, equipment and supplies. Production Managers oversee the search for locations, sign location releases, and liaise with local authorities and the Police regarding permits and other permissions. On smaller productions they may also negotiate contracts with casting agencies.
During production, Production Managers ensure that all bills are paid, that tasks are delegated properly, and that people work well together. Their responsibilities include: setting up and implementing financial monitoring systems; controlling production expenditure; monitoring and controlling the progress of productions; overseeing production paperwork, such as releases, call sheets, and daily progress reports; and liaising with the First Assistant Director on set, to ensure that the production schedule and departmental budgets are on target. Production Managers sign and authorise all purchase orders, and help the Production Accountant to prepare weekly cost reports. They make changes to

the schedule and to the budget as required, and ensure that these changes are brought to the attention of all relevant personnel. Production Managers deal with any personnel problems or issues that may arise, and ensure that all Health and Safety regulations are adhered to.

At the end of the shoot, the Production Manager 'wraps' the production. This involves ensuring that all final invoices for services provided are received, checked and passed for payment, overseeing that locations are signed off in accordance with agreements, and that all rental agreements are terminated, and equipment returned on time. On larger productions involving more than one Production Unit, these responsibilities may be delegated to Assistant Production Managers, who are referred to as Second Unit Production Managers, or Assistant Production Managers. In such situations, Production Managers are likely to work permanently in the main production office.

Skills

This role is very business oriented, and requires a thorough knowledge of film production. Production Managers must be hard working, with superb planning, organisational and administrative skills. They spend a great deal of their time on the telephone, and must therefore have excellent communication and negotiation skills in order to win the confidence and respect of suppliers and production personnel. Production Managers must be familiar with budgeting and accounting programmes, film scheduling and word processing software. They also need to understand the creative and business challenges faced by the Producer, Director and Heads of Department, on each specific film production. They must have good contacts with local equipment suppliers, and know where to recruit reliable production personnel, from Location Managers and Art Directors, to Carpenters and Production Assistants. Production Managers need to be familiar with Health & Safety legislation, and must know how to carry our risk assessments according to regulatory requirements. They must also be familiar with all insurance issues.

2. Production Co-ordinator

Production Co-ordinators are directly responsible to the Line Producer and Production Manager for scheduling and co-ordinating the communications and day-to-day workings of the whole production team. They co-ordinate the crew, maintain the purchase order log, make sure paperwork is completed and filed, answer the telephone, and ensure that nothing is overlooked. Production Co-ordinators also produce new versions of the script as changes are made. Because they are most responsible for the day-to-day workings of the production office, Production Co-ordinators must work very long hours, particularly in the final

week before the start of principal photography. Employment is usually on a freelance basis.

Responsibilities

Production Co-ordinators run the production office according to the guidelines set out by the Production Manager. The role is entirely office based. Production Co-ordinators manage the production office and are left in charge of it whenever the Production Manager is on set. Production Co-ordinators typically perform the following duties during the different phases of production:

· Pre-production – Production Co-ordinators are responsible for setting up the Production Office and for ordering equipment and supplies; they co-ordinate travel, accommodation, work permits, and visas for cast and crew; and they prepare and distribute shooting schedules, crew and cast lists, scripts and script revisions. They also assist with ordering and collecting equipment, and booking personnel, once the Production Manager has negotiated acceptable terms. Production Co-ordinators organise and process the paperwork related to insurance cover for action vehicles, rental cars, office equipment, etc.

· Production – Production Co-ordinators are responsible for preparing, updating and distributing crew lists, daily progress reports, script changes, call sheets and movement orders. They must ensure that transportation needs are communicated to the transport captain, or to unit drivers. They organise the use of courier and shipping companies and make arrangements for the movement of props and costumes, and other equipment.

· 'Wrap' – As the shoot draws to an end, Production Co-ordinators assist the Production Manager to "wrap" the production by closing accounts with suppliers, tying up all loose ends, and ensuring that office files are stored safely, and in a suitable format, so that information can be easily accessed by other personnel when required.

Depending on the size of the production, Production Co-ordinators may delegate tasks to one or more Assistant Production Co-ordinators, and to a number of Production Runners.

Skills

This role can be stressful, particularly during the last week of pre-production. Production Co-ordinators must therefore have strong multi-tasking abilities, be good team players and be able to work calmly under pressure and without constant supervision. They need to be hardworking and efficient, and must have excellent organisational and communication skills. They need a very good understanding of the film making process, and of the different phases of production. Specific production skills often required include identifying and negotiating copyright issues, and assisting with daily financial control. Production Co-ordinators must be highly computer literate, with excellent secretarial, word processing and e-mail abilities. They should have a good knowledge of Health &

Safety regulations, and may be required to help conduct an assessment of risks in the workplace.

3. Production Runner or Production Assistant

Production Runners are the foot soldiers of the production team, performing small but important tasks in the office, around the set and on location. Their duties may involve anything from office administration to crowd control, and from public relations to cleaning up locations. Production Runners are usually employed on a freelance basis, are not very well paid, and their hours are long and irregular. However, the work is usually extremely varied and provides a good entry-level role into the film industry.

Production Runners are deployed by the Producer and by other production staff, such as the Production Co-ordinator, to assist wherever they are needed on productions. Their responsibilities vary considerably depending on where Production Runners are assigned. In the Production Office duties typically include: assisting with answering telephones, filing paperwork and data entry, arranging lunches, dinners, and transportation reservations, photocopying, general office administration, and distributing production paperwork.

On-set duties typically include: acting as a courier, helping to keep the set clean and tidy and distributing call sheets, Health and Safety notices, and other paperwork. On location shoots, Production Runners may also be required to help to co-ordinate the extras, and to perform crowd control duties, except where this work is dangerous, or performed by police officers or other official personnel.

Essential knowledge & skills

Production Runners must be flexible and well organised, and be able to think on their feet. They should be able to relay messages quickly and accurately, whilst paying due regard to the need for silence when on set. They should have strong verbal and written communication skills, be able to take orders, and to show tact and deference towards those in positions of authority and greater responsibility. They must be punctual and enthusiastic, and understand the importance of taking detailed notes and recording expenditure accurately. They should be level-headed, and able to work calmly and effectively under pressure. Production Runners must be able to contribute to good working relationships, and to creating a positive atmosphere on the production. They should have good secretarial skills, and be computer literate in standard word processor, spreadsheet and e-mail programs. They should also be aware of Health and Safety issues, and ensure that their actions do not constitute a risk to themselves or to others.

Key skills include:
- organisational and administrative skills
- computer skills
- good communication and interpersonal skills
- the ability to work without supervision
- versatility and a willingness to learn
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

4. Location Manager

The Location Managers' primary role is to identify and find ideal locations for a film shoot, reporting to the Producer, Director and Production Designer. The role also involves negotiating with each location's owners about a number of issues, such as the cost and terms of the hire, crew and vehicle access, parking, noise reduction, and what official permissions may be required. Once filming has begun, Location Managers are in charge of managing all aspects of shooting in each location, and also ensuring that every location is handed back to its owners in a satisfactory condition after the shoot.

On larger productions, Location Managers may supervise Assistant Location Managers and/or Location Scouts, each of whom support and assist the Location Manager in finding the ideal location, and in all matters relating to its use for filming.

In pre-production, Location Managers must work closely with the Director to understand his or her creative vision for the film. This informs Location Managers' decisions when identifying and visiting potential locations, together with issues such as accessibility, and the flexibility of the schedule and budget. They usually compile a photographic storyboard in the production office in order to report back on their findings.

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Responsibilities

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Location Managers are also responsible for ensuring that everyone in the cast and crew knows how to get to the filming location, and they must display clear 'location' or 'unit' signs along main routes. During filming, Location Managers oversee the health and safety of everyone using the location. After the shoot, they must ensure that the location is securely locked, and adequately cleaned, before returning it to its owners. Any damage must be reported to the production office and, if necessary, insurance proceedings instigated.

Skills

Location Managers need initiative and a strong imagination in order to visualise and find potential locations that will satisfy the Director's requirements. Excellent organisational skills and the ability to negotiate are essential in order to successfully gain permissions to film in the ideal locations, as well as to keep location fees on budget. Administrative skills may be required when drawing up contracts and negotiating permissions with local authorities. Trouble-shooting and communication skills are useful during filming, when Location Managers may need to resolve any unforeseen problems involving the location. They must also be extremely reliable and flexible – Location Managers are usually the first to arrive on location and the last to leave, so the hours can be long and unsocial. A high degree of motivation and enthusiasm are required.

5. Unit Manager

Unit Managers (UMs) work in the Location Department and support the Location Manager and the Assistant Location Manager. UMs liaise between the film crew and the location, making sure that the property's residents or landlords are kept informed and happy so that filming can progress quickly. If an angry resident complains because of a noisy generator, the UM must placate them, and try to resolve the problem without impacting on the shooting schedule.

UMs are responsible for parking and positioning most of the location's vehicles, ranging from crew cars to Facilities trucks. UMs are also responsible for organising the collection and disposal of waste materials, e.g., water and/or rubbish from the location. They are responsible for the smooth running of the Unit Base including the Facilities trucks, vehicles for Hair, Makeup and Wardrobe, as well as the toilets – known in the industry as Honey Wagons. UMs work on a freelance basis. The hours are extremely long and the work can be physically demanding.

UMs usually start work approximately 4 weeks before filming begins, joining all Heads of Departments for several days of technical recces, when locations are visited and checked against each department's needs. During recces, UMs try to establish good working relationships with the locations' owners/ landlords, and note any specific technical requirements, e.g. changing fixtures and fittings, attaching lights or rigs to the property.

During pre-production, UMs help with Movement Orders (directions to locations which are distributed daily to crew members with call sheets), and check the dimensions of trailers and trucks to ensure that on the first day of shooting, all vehicles fit into their allocated parking spaces. UMs arrive at the unit base before the rest of the crew on the first day of filming, to liaise with security staff (who may have been guarding the vehicles throughout the night) and to organise the marking out of parking areas using traffic cones. They pick up their radio-microphones from the production office trailer and go to the location where they make sure that everything is ready for the get-in, including checking that all parking areas are clear and ready for use by the crew.

When the crew arrive, UMs must be available to deal with all eventualities. Working closely with the 1st Assistant Director, UMs may be required to de-ice a driveway or, if there is a lighting problem, to help the Electricians carefully prepare the location for rigging. UMs must be permanently on stand by throughout each shooting day, ready to respond to any situation. They are also responsible for ensuring that the location owners and local residents are not overly inconvenienced by the film shoot. At the end of each day's filming, UMs clear away all rubbish and ensure that locations are left in good order. UMs may be kept on for several days after films have wrapped (shooting is completed) to ensure that all locations are cleaned and restored to their original condition, and that letters of thanks are sent.

Essential knowledge and skills

UMs must be experienced and confident drivers, and should also be computer literate. Practical knowledge of how film crews work on location, and of on set protocol, is also required.

Key Skills Include:
- excellent knowledge of the requirements of the relevant Health and Safety legislation and procedures;
- ability to trouble shoot and to respond quickly in any circumstances;
- excellent communication skills;
- ability to be amiable and calm in difficult situations;
- tact and diplomacy; excellent organisational skills;
- a practical approach to work.

6. Catering Crew

Film crews work long hours and need to eat well. On sets or locations, the standard daily meals are breakfast, lunch and dinner, plus tea or snacks if the crew are required to work late into the evening. Catering is provided by specialist companies who drive catering trucks packed with food and a range of equipment including ovens, extraction fans, fridges, gas and water, to each Unit Base.
On big films, these trucks can be 35ft in length and weigh up to 8 tons. Catering companies vary in size; the biggest have as many as 20 trucks, employ hundreds of staff and have their own garage for maintaining their vehicles. The smallest comprise of one or two individuals who prepare the menus, buy, cook and serve the food, make teas and coffees, and clean and drive the truck to and from the location.
Catering companies are hired by Production Managers who put the work out to tender according to the catering budget agreed with the Producer. Catering companies prepare quotes and supply sample menus, and if their tender is accepted, provide catering for the production. On big films, the Catering Crew typically involves Unit Leaders, Location Chefs, Salad Persons and Dish Washers. As in all jobs in the catering profession, the work is hard and hours can be long.

What is the job?
Two days before the start of principal photography, Unit Leaders organise the packing of the catering truck with equipment and food. On each shooting day, they set off early in the morning, to arrive on set in time to prepare cooked breakfasts for the cast and crew. If they need to drive a long distance to the location, or if it is difficult to find, they rendezvous with the Location Manager who escorts them to the Unit Base.
Location Chefs cook the meals according to their previously approved menus, ensuring that any special dietary requirements are catered for. The Salad Person is responsible for the preparation and presentation of all cold platters, fruit, salads, sandwiches and afternoon teas. The Dish Washer helps with service, preparing vegetables and salads, dish washing and cleaning duties. They also manage the large tea urns and coffee pots which are required throughout the day. Catering crews work every day of the shoot, finishing when the film wraps

(is completed).

Essential knowledge and skills

Unit Leaders must have experience of catering management at senior levels. They also need cooking, budgeting and book keeping skills. Both Unit Leaders and Chefs must have full training in and knowledge of Health and Safety procedures in the kitchen.

Unit Leaders must be confident drivers and may be required to drive LGVs (Light Goods Vehicles). Chefs must have experience of location catering and know how to run well organised kitchens, and cook and cater for large numbers, while adhering to strict budgets.

Key Skills include:
- good communication skills;
- excellent standards of cleanliness;
- ability to work to high standards in mobile kitchens;
- ability to lead and motivate staff;
- resourcefulness and flexibility;
- excellent management and organisational skills;
- excellent knowledge of the requirements of the relevant Health and Safety legislation and procedures.

7. The Transport Department

The Transport Department provides crucial support to a film production. Even the lowest budget feature is likely to require at least one person to oversee the transport of cast, crew and equipment to the location of the film shoot.In the case of a very big budget film produced outside the UK, such as a James Bond feature, the demands placed on the Transport Department are huge: equipment must be packed and shipped to multiple locations in the UK or overseas; travel permits must be sorted out; complex itineraries for the hundreds of cast and crew must be arranged; and support vehicles such as mobile production offices, artist caravans and mobile toilets, must be hired. Given the time constraints of a film shoot, everything and everybody must arrive at exactly the right time – if one of the cast is left at the airport, it can prove a very costly mistake.

Direction Department

Within the film industry, the Direction department is a subset of a larger occupational group referred to as 'Production'.   Perhaps the best known role within the Direction department is that of Director, the person who is ultimately

responsible for the creative vision and overall style of a feature film. Within this department, the Director is also supported by a number of Assistant Directors, who ensure that the Director's artistic ambitions are achieved during the filming process, by providing logistical, organisational and time-management support. Other roles in the Direction department include the Script Supervisor (who oversees the continuity and edit-ability of each sequence as it is shot). The most junior role is that of Runner, which encompasses a wide range of general support duties, and which is also conventionally accepted as the entry-level position within not only the Direction department, but within the film Production sector as a whole.

All roles within the Direction department of the film industry require a high degree of commitment and dedication. The work usually involves long hours and varied work locations, so flexibility and motivation are important. As the vast majority of jobs are on a freelance basis, practitioners must take responsibility for seeking work, and for identifying suitable training opportunities for themselves.   Other important qualities for these roles include excellent communication, interpersonal and organisational skills; a close attention to detail; and the ability to multi-task, to be a team player, and to work effectively under pressure.

1. The Film Director

The Director is the driving creative force in a film's production, and acts as the crucial link between the production, technical and creative teams. Directors are responsible for creatively translating the film's written script into actual images and sounds on the screen – he or she must visualise and define the style and structure of the film, then act as both a storyteller and team leader to bring this vision to reality. Directors' main duties include casting, script editing, shot composition, shot selection and editing. While the practical aspects of filmmaking, such as finance and marketing, are left to the Producer, Directors must also always be aware of the constraints of the film's budget and schedule. In some cases, Directors assume multiple roles such as Director/Producer or Director/Writer. Being a Director requires great creative vision, dedication and commitment. Directors are ultimately responsible for a film's artistic and commercial success or failure.

Responsibilities
Directors may write the film's script or commission it to be written; or they may be hired after an early draft of the script is complete. Directors must then develop a vision for the finished film, and define a practical route for achieving it. During pre-production, Directors make crucial decisions, such as selecting the right cast, crew and locations for the film. They then direct rehearsals, and the

performances of the actors once the film is in production. Directors also manage the technical aspects of filming, including the camera, sound, lighting, design and special effects departments.

During post- production, Directors work closely with Editors through the many technical processes of editing, to reach the final cut or version of the film. At all stages, Directors are responsible for motivating the team to produce the best possible results. Directors must also appreciate the needs and expectations of the film's financiers.

Skills

Directors must have exceptional artistic vision and creative skills to develop an engaging and original film. Unerring commitment and a deep passion for filmmaking are essential, along with the ability to act as a strong and confident leader. Directors must constantly make decisions, but must also be able to delegate, and to collaborate with others. Excellent communication and interpersonal skills are vital to get the best from the filmmaking team.

Directors must inspire and motivate the team to produce the film they have envisioned. They need an extensive understanding of the entire filmmaking process, from both technical and creative points of view. A capacity for long hours of intensive work, attention to detail, and the ability to remain calm and think clearly under great pressure, are key skills for this role. Directors also need great self-belief and the determination to succeed.

2. First Assistant Director (aka First AD or First)

The First Assistant Director (AD) is the Director's right hand person, taking responsibility for a number of important practicalities so that the Director is free to concentrate on the creative process. During pre-production, First ADs break down the script into a shot-by-shot storyboard, and work with the Director to determine the shoot order, and how long each scene will take to film. They then draw up the overall shooting schedule (a timetable for the filming period). Once the film is in production, Firsts are in charge of making sure that every aspect of the shoot keeps to this schedule.

Responsibilities

First ADs' main duties are assisting the Director, co-ordinating all production activity, and supervising the cast and crew. They are also in charge of a department of other Assistant Directors and Runners. Overall, they provide the key link between the Director, the cast and the crew, whilst also liaising with the production office, and providing regular progress reports about the shoot.

Before the shoot, the Firsts' main task is to create the filming schedule, working in careful consultation with the Director in order to fulfil his or her creative

ambitions. When drawing up the shooting schedule, First ADs must also be aware of budgetary constraints, cast availability and script coverage. Preparing the storyboard, overseeing the hiring of locations, props and equipment, and checking weather reports, are all key pre-production duties for Firsts. During production, they must ensure that everyone is on standby and ready for the Director's cue for action.

First ADs' core responsibility is to keep filming on schedule by driving it forward, so they frequently make announcements and give directions to co-ordinate the cast and crew. They also control discipline on the set, supervise the other Assistant Directors, and oversee the preparation of the daily 'call sheet' (a document detailing daily shooting logistics, which is distributed to all cast and crew). Firsts are also responsible for health and safety on set or location, and must take action to eliminate or minimise hazards at all times.

Skills

First ADs must be authoritative team-leaders and motivators, whilst also being approachable team players. They need exceptional organisational and time-management skills. The ability to plan ahead, trouble-shoot and pay close attention to detail is vital in this role. Being an excellent communicator, with tact and diplomacy skills, is also essential as they must routinely deal with problem or even crisis situations. They must also constantly prioritise tasks, and may be frequently interrupted, the ability to multi-task is crucial. Firsts work long and often unsocial hours on a freelance basis, so a strong commitment to the job is essential. As they also usually work under highly pressurised and stressful conditions, a flexible and positive approach is highly valued.

3. Second Assistant Director (aka Second AD or Second)

The Second Assistant Director is the First Assistant Director's right hand person. The Second AD's main function is to ensure that all the First AD's orders and directions are carried out. Seconds have two main responsibilities during production: they prepare and draw up the 'call sheet' (a document detailing daily filming logistics, which is distributed to cast and crew), under the supervision of the First; and they oversee all the movements of the cast, ensuring that the principal actors are in make–up, in wardrobe, or standing by on the set at the correct times.

On smaller productions, on which there is no Third Assistant Director, Seconds may also be responsible for finding and looking after background artistes (extras). Most Seconds also assist the First in liaising between the set or location and the production office, updating key personnel on the timings and progress of the shoot.

On each day of a shoot, Seconds must prepare and draw up the next day's call sheet, (which involves confirming the details of who needs to be on set and at what time, the transport arrangements, extras required etc.). These details must be approved by the production office before the Seconds can distribute the call sheet to the cast and crew. Ensuring that everyone knows their 'call time' (the precise time they will be required on set) is a key responsibility – any delay to filming due to bad time–keeping negatively affects the day's schedule and budget, and is considered unprofessional and extremely inefficient.

Once the day's filming has begun, Seconds must ensure that all actors are ready for filming when they are required, which entails coordinating any transport requirements, as well as make–up and wardrobe timetables. In some cases, Seconds may also be in charge of finding extras, sometimes in large numbers at short notice, and coordinating their transport to, and activities on, the set or location.

Essential knowledge and skills

Seconds must have excellent organisational and time–management skills to co–ordinate arrangements and to make efficient plans. First–class communication and interpersonal skills are also essential, as Seconds must deal with a large number of people, convey messages and give instructions clearly, concisely and confidently. Cast members may be under pressure to learn script lines, or to hone their performance, and need to be dealt with tactfully and diplomatically at all times. Paying close attention to detail and always attaining very high standards of efficiency are vital skills for successful Seconds. To foster the confidence of First ADs, Seconds must consistently offer capable support and assistance. As the work is on a freelance basis, and involves long and unsocial hours, Seconds must be extremely motivated and always flexible.

Key skills include:
- excellent organisational and time management skills
- excellent communication skills
- the ability to relate to a wide range of people
- patience and tact
- the ability to work effectively under pressure
- flexibility and resourcefulness
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

4. Third Assistant Director (aka Third AD or Third)

The main function of the Third Assistant Director is to support and assist the First and Second ADs in whatever ways are necessary on the set or location. This can

involve a wide variety of tasks, but the key duties of most Thirds revolve around the movement and activities of background artistes (extras). Thirds may be required to direct the action of extras, or of vehicles appearing in the background of the shot, especially in large crowd scenes. Thirds also act as messengers on the set or location, and are often required to convey messages and relay information to cast or crew members, usually by radio link.

Thirds are responsible for coordinating the extras to arrive at the right time and place for filming. Once the extras are on set or location, Thirds are in charge of preparing and cueing them, and sometimes also directing them, in any required background action. They must also supervise and look after they extras – they may be on standby on the set or location all day, despite only being needed for a short period. Thirds may have to keep members of the public out of shot, and off the set or location, so that they don't interrupt filming, cast or crew.

Thirds may also liaise with the Location Manager, and may be given responsibilities with regard to the security and locking up of studios or locations after filming has taken place. Firsts or Seconds may also provide Thirds with specific information to add to the daily progress reports, before they are sent to the production office.

Essential knowledge and skills

Thirds must have excellent organisational and time–management skills, as well as a good stock of common sense and initiative. The ability to take and carry out instructions with enthusiasm and efficiency is vital. Communication and interpersonal skills are also essential, as Thirds spend most of their working days interacting with a large number and variety of people. Diplomacy and patience are required when coordinating and directing large groups of extras. As the work is freelance and involves long and unsocial hours, Thirds must be highly motivated and always flexible.

Key skills include:
- excellent communication skills
- the ability to relate to a wide range of people
- organisational and administrative skills
- the ability to work effectively under pressure
- flexibility and resourcefulness
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

5. Script Supervisor

A **script supervisor** (also called **continuity supervisor** or **continuity**) is a member of a film crew responsible for maintaining the motion picture's internal

continuity and for recording the production unit's daily progress in shooting the film's screenplay. The script supervisor credit typically appears in the closing credits of a motion picture.

In the most basic description, the script supervisor is the editor's and writer's representative on set, as well as being the right hand aide to the director and the director of photography. It is the script supervisor's job to make sure that at the end of the day the film can be cut together. In that sense, they back up every department, monitor the script during shooting and make sure that errors in continuity do not occur that would prevent the film from being able to be compiled in the editing room.

In pre-production, the script supervisor creates a number of reports based on the script, including a one-line continuity synopsis providing basic information on each scene such as the time of day, day in story order, and a one line synopsis of the scene. These reports are used by various departments in order to determine the most advantageous shot order and ensure that all departments, including production, wardrobe, hair and makeup, are in sync in regards to the progression of time within the story.

Responsibilities

During production, the script supervisor acts as a central point for all production information on a film shoot, and has several responsibilities.

- **Continuity** – The script supervisor takes notes on all the details required to recreate the continuity of a particular scene, location, or action. The supervisor is responsible for making sure that continuity errors do not happen. For every take, the script supervisor will note the duration of the take (usually with a stopwatch) and meticulously log information into a daily editor log about the action of the take, including position of the main actor(s), screen direction of their movement, important actions performed during the shot, type of lens used, and additional information which may vary from case to case. When multiple cameras are in use, the script supervisor keeps separate notes on each. These logs also notate a director's comments on any particular take as to whether it is no good, a hold take (ok, but not perfect), or a print take (a good take). All of these notes are crucial not just for continuity – they provide the editor information on what the director's preferences, any problems with any of the takes and other notes to assist the editing process.

- **Slating** – The script supervisor interacts with the clapper loader (second camera assistant) and the production sound mixer to make sure that each take of exposed film has a consistent and meaningful slate, that the sound and picture slates match. The script supervisor also notes the sound roll of each sync take, and the state of all MOS takes. This ensures that there is proper identification on the film footage in the editing room so the editor can find and use the correct takes.

- **Script** – The script supervisor is responsible for keeping the most current version of the shooting script. During shooting, the script supervisor

notates any changes from the screenplay that are made by the actors, director or others during the actual filming process. If significant changes are made to the script that affect a future day's shooting, the script supervisor is responsible for providing those changes to the assistant director's team who then will distribute those changes to the rest of the crew. The script supervisor's script is also referred to as their lined script because during shooting, a script supervisor draws a vertical line down the page for each different camera setup. Each line designates the start and stop of that setup, a quick note of what the shot description was and whether or not the dialogue was on camera for that setup. This allows the editor to quickly reference which camera setups cover which portion of the dialogue or action.

- **Production Reports** – At the end of each shooting day, the script supervisor prepares daily reports for the production team. These reports vary in form depending on the studio or production company; however, they generally include a log of the actual times that shooting and breaks started and stopped, and a breakdown of the pages, scenes and minutes that were shot that day, as well as the same information for the previous day, the total script and the amounts remaining to be done. Also included are the number of scenes covered (completely shot), the number of retakes (when a scene has to be reshot), and the number of wild tracks. The script supervisor is the official timekeeper on any set.
- **Editor's Notes** – In addition to the production reports, each shooting day the script supervisor also compiles the continuity logs for the day's shooting as well as the relevant lined script pages for the scenes shot that day. Those notes are sent off to the editorial staff to assist them in the editing process.

The script supervisor is the primary liaison between the director (who decides what scenes are to be shot) and the editor (who is usually not present during actual filming but needs to have exact records of the filming in order to do the job of cutting the film together.) The script supervisor is a technical rather than artistic position and is generally considered as part of the producer's or studio's staff. There is usually only one script supervisor on a given film production.

Camera Department

1. Director of Photography

Directors of Photography (DoPs) are key Heads of Department on film productions, and theirs is one of the major creative roles. They are requested by the Director, and must be approved by the financiers, studio and/or completion bond company. DoPs work closely with the Director and Production Designer to give a film its visual signature. Lighting is one of the fundamental elements in filmmaking; the way in which light falls on an actor's face, reveals an interior

space, or illuminates a landscape, can create mood, drama and excitement for the audience. The ability of cinema to entertain and emotionally move an audience is the result of a highly collaborative process which encompasses performance, editing and music. The role of the Director of Photography or Cinematographer is to provide a film with its unique visual identity, or look. Most DoPs work on commercials and promos as well as on feature films. Although the hours are long, and some foreign travel may be required, involving long periods spent away from base, the work is highly creative and very rewarding.

DoPs must discover the photographic heart of a screenplay, using a variety of source material including stills photography, painting, other films, etc. They realise the desired look using lighting, framing, camera movement, etc. DoPs collaborate closely with the camera crew (Camera Operator, 1st and 2nd Assistant Camera, Camera Trainee and Grips). During filming, DoPs also work closely with the Gaffer (whose lighting team are key to helping create the required look of the film), the Production Designer, Costume Designer, and the Hair and Make Up Department.

After reading the screenplay, DoPs meet with the Director to discuss the visual style of the film. They conduct research and preparation including carrying out technical recces of locations. They prepare a list of all required camera equipment, including lights, camera, cranes and all accessories etc., for requisition by the production office. During preparation DoPs also test special lenses, filters , checking that the results are in keeping with the Director's vision for the film. On each day of principal photography, DoPs and their camera crews arrive early on set to prepare the equipment for the day's work. During rehearsals, the Director and DoP block (decide the exact movements of both actors and camera) the shots as the actors walk through their actions, discussing any special camera moves or lighting requirements with the Camera Operator, Gaffer and Grip. Each shot is marked up for focus and framing by the 1st AC, and, while the actors finish make-up and costume, the DoP oversees the lighting of the set for the first take. On smaller films, DoPs often also operate the camera during the shoot. At the end of each shooting day, DoPs prepare for the following day's work, and check that all special requirements (cranes, Steadicams, remote heads, long or wide lenses, etc.) have been ordered. They also usually view the dailies with the Director. During post production, DoPs are required to attend the digital grading of the film, which may involve up to three weeks of intensive work.

Essential knowledge and skills
The basic requirement for DoPs is a good technical knowledge of photo-chemical and digital processes and camera equipment. In-depth knowledge of lighting techniques, and how to achieve them, is essential. A combination of practical, technical and creative expertise is required, as well as considerable industry experience, in order to achieve the best results while also saving time and

money. They must be flexible in order to adapt ideas instantly, and to be able to take decisions quickly. Knowledge of photography, painting and, particularly of the moving image, is essential. Some knowledge of film history may be useful, as it enables DoPs to be inventive, and to have a working knowledge of how technologies evolve.

Key Skills include:
- artistic vision;
- creativity and precise attention to detail;
- good colour vision;
- ability to give and to accept direction;
- excellent communication skills;
- diplomacy and tact when working with cast and crew;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

2. Camera Operator

Camera Operators perform a vital role within the camera department on feature films. They support the Director of Photography (DoP or DP), and the Director, by accurately carrying out their instructions regarding shot composition and development. The seamless ease with which the camera moves is key to the narrative flow of feature films, and is the Camera Operators' responsibility. They are usually the first people to use the camera's eye piece to assess how all the elements of performance, art direction, lighting, composition and camera movement come together to create the cinematic experience.

The DoP or Director often requests a specific Camera Operator, who in turn makes recommendations about the rest of the Camera and Grip Departments. The work is physically demanding, and requires high levels of strength and stamina. Hours are long (12-14 hours a day), and some foreign travel may be required, involving long periods spent away from base.

Camera Operators usually begin work at the end of pre-production and, if the budget allows, attend the technical recces with other Heads of Department. They work closely with the Director of Photography (DoP), Director and Grip, and are responsible for the 1st Assistant Camera (AC), 2nd Assistant Camera (AC) and the Camera Trainee.

After the Director and DoP have rehearsed and blocked the shots, the Camera Operator and DoP decide where to position the camera, and what lenses and supporting equipment to use. Camera Operators liaise with the Grip and other Heads of Department, and keep them informed about how the position and movement of the camera might impact on their work load. They oversee the preparation and checking of camera equipment. During shooting, Operators are

responsible for all aspects of camera operation, enabling the DoP to concentrate intensively on lighting and overall visual style.

Camera Operators ensure that the camera and associated equipment are prepared for the required set-ups, always keeping alert for any last-minute changes. They must be able to multi-task, and to watch, listen and think on their feet while carrying out complex technical tasks. They liaise closely with the Director, fine-tuning the exact details of each shot, which often involves suggesting creative improvements or alternatives. They supervise the logistics of moving the camera, and oversee the Camera maintenance work carried out by the Focus Puller and the 2nd AC.

Camera Operators work closely with performers, guiding them on what can and cannot be seen by the camera. As it is now common for DoPs to also operate the camera on smaller films, many Camera Operators specialise in the operation of other precision equipment, such as Remote Heads or Steadicam, and most also work on commercials, promos and television drama. On bigger budget films, the role of the Camera Operator remains a crucial link between the creative ambitions of the Director, the DoP, and other major departments, including Art, Hair and Make-Up and Costume.

Essential knowledge and skills

Camera Operators need advanced technical abilities, combined with creative skills, and must know how to operate the camera to achieve the desired result. They need a good working knowledge of all camera systems, lenses and camera support equipment; of available accessories such as remote focus systems, video senders and receivers, and of any other regularly used equipment. Creative input and artistic ability are vital. As the decision-making process may take some time, patience is also essential.

Key Skills include:
- a good sense of visual composition, perspective and movement
- physical co-ordination and strength
- ability to combine creativity with technical skills
- precise attention to detail
- effective communication skills
- ability to collaborate, and to work as part of a team
- diplomacy and sensitivity when working with artists and crew
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

3. 1st Assistant Camera

When characters in films run out of a burning building or simply walk across a room to open the door, they are usually moving closer or further away from the camera. This means that the focal length – the distance of the camera lens from the subject – is constantly changing. Adapting or "pulling" focus to accommodate these changes is the main responsibility of the 1st Assistant Camera (AC). 1st ACs are usually requested by the Director of Photography or the Camera Operator and work on a freelance basis. Hours are long and the work can be physically demanding.

The role of the 1st AC (until recently known as Focus Puller) is one of the most skilled jobs on a film crew. 1st ACs are responsible for focusing and refocusing the camera lens as actors move within the frame of each shot, but they do not look through the lens to do this; they pull focus according to a set of complex marks (which are placed on the set, on the floor, on props, etc., during the Director's on-set rehearsal time with the cast), and by using their instincts and experience of judging focal lengths. As it is impossible to see whether the focus is sharp until the rushes are screened, 1st ACs rely on experience and instinct for each focal adjustment. Because re-shooting scenes is expensive, and actors may be unable to re-create their best take, 1st ACs must be extremely reliable and good at their work, and should be able to cope effectively in stressful situations. 1st ACs are also responsible for camera equipment such as lenses, filters and matt boxes, and for assembling the camera and its accessories for different shots. 1st ACs arrive on set or in the studio before the Director, Director of Photography and Camera Operator, and ensure that the camera and all required lenses are prepared for the day's shoot. If the Director or DoP wants to try out a specific lens, the 1st AC assembles the camera so that they can look through the eyepiece to assess the shot. At the end of each shooting day, 1st ACs clean the equipment and pack it up in preparation for the next day.

Essential knowledge and skills

1st ACs must develop their ability to pull focus to such a degree that it becomes instinctive. This requires excellent knowledge of cameras, lenses and all related equipment. They must also keep up to date with new techniques and equipment.

Key Skills include:
- good eyesight and the ability to accurately judge distances;
- agility and speed;
- precise attention to detail;
- ability to collaborate and to work as part of a team;
- diplomacy and sensitivity when working with artists and crew;
- physical stamina and strength;

- knowledge of the requirements of the relevant Health and Safety legislation and procedures

4. 2nd Assistant Camera

2nd Assistant Cameras (ACs) are key members of the camera crew, and are responsible for the smooth running of the entire camera department. Audiences watching a finished film are not conscious of the camera – a complex piece of machinery, powered by batteries which must be charged and reloaded. These are some of the responsibilities of the 2nd Assistant Camera (until recently known as the Clapper Loader in the UK). Most 2nd AC's are requested by a Camera Operator or 1st AC, and work on a freelance basis. They often work on a combination of commercials, promos and features.

2nd ACs assist the Camera Operator in positioning and moving the camera, and are responsible for loading and unloading film magazines, changing and charging camera batteries, changing lenses, operating the clapper board, filling out and filing all camera sheets. 2nd ACs work closely with 1st ACs (Focus Pullers), and supervise any Camera Trainees.

Depending on the size of the feature film, 2nd ACs start work two or three weeks before the first day of principal photography, assisting the Director of Photography (DoP) and Camera Operator with any tests. During the shoot, 2nd ACs begin work early in the mornings, unloading, organising and preparing all the camera equipment for each day's work. During rehearsals, they mark-up the actors' positions, enabling the 1st AC to calculate any changes in focus. When the camera starts to roll, 2nd ACs mark each take with a clapperboard (which identifies the take and enables the Assistant Editor to synchronise the sound and picture in preparation for editing). 2nd ACs position themselves next to the camera, where they can anticipate all camera movements. At the end of each shooting day, 2nd ACs pack away all the equipment, label up memory cards and dispatch them to editing room with detailed camera sheets.

Today mostly called DIGITS, responsible for the digital archiving, deloading, etc.

Essential knowledge and skills

2nd ACs must have an exhaustive knowledge of all camera equipment, and digital techniques. They also need a thorough understanding of how to manage and maintain all camera department paperwork and administration.

Key Skills include:
- excellent organisational skills;
- agility and speed;
- effective communication skills;

- precise attention to detail;
- ability to collaborate and to work as part of a team;
- diplomacy and sensitivity when working with artists and crew;
- physical stamina and strength;
- knowledge of the requirements of the relevant Health and safety legislation and procedures;

5. Grip

Grips' responsibility is to build and maintain all the equipment that supports cameras. This equipment, which includes tripods, dollies, tracks, jibs, cranes, and static rigs, is constructed of delicate yet heavy duty parts requiring a high level of experience to operate and move. Every scene in a feature film is shot using one or more cameras, each mounted on highly complex, extremely expensive, heavy-duty equipment. Grips assemble this equipment according to meticulous specifications and push, pull, mount or hang it from a variety of settings. The equipment can be as basic as a tripod standing on a studio floor, to hazardous operations such as mounting a camera on a 100 ft crane, or hanging it from a helicopter swooping above a mountain range.

Good Grips perform a crucial role in ensuring that the artifice of film is maintained, and that camera moves are as seamless as possible. Grips are usually requested by the DoP or the Camera Operator. Although the work is physically demanding and the hours are long, the work can be very rewarding. Many Grips work on both commercials and features.

Grips work closely with the Director, Director of Photography (DoP) and the Camera Operator to ensure that all positioning or movement of cameras is achievable. Grips are usually responsible for pushing the Dolly (the wheeled platform which carries the camera and the Camera Operator) and must create smooth movements that do not distract from the onscreen action. On large projects with multiple cameras, the Key Grip is responsible for the main camera (camera A), with other Grips providing additional camera support.

Grips begin work in the later stages of preproduction, when they join all other Heads of Department to carry out a technical recce. If particular challenges are identified, Grips work with specialist companies to devise tailor-made pieces of equipment to facilitate difficult camera manoeuvres which are sometimes performed on location in extreme terrain and/or severe weather. During shooting days, Grips and their team (which may include other Grips, a Remote Head technician, a Crane Operator, tracking car drivers, and all construction standbys) arrive on set early, unload all the equipment, and ensure that everything is prepared for the day's filming. After the Director has rehearsed the actors, all the shots are choreographed, using stand-ins (the line-up), and Grips subsequently set-up any required equipment. Whenever a crane is used, a

minimum of two Grips are always employed, collaborating closely with the Crane Operator about mounting and moving the camera. Grips should be ready as soon as the camera starts to roll, and they must anticipate all the camera moves, whilst also keeping in mind the preparations required for the next camera set-up. At the end of each day's shooting, Grips oversee the packing up of all camera-support equipment.

Essential knowledge and skills
Grips must have excellent up-to-date knowledge of all camera-support equipment. They should be enthusiastic about mechanics and assembling equipment, and have a passion for finding creative solutions to technical problems.

Key Skills include:
- good leadership skills;
- initiative and the ability to respond quickly to different situations;
- ability to help realise a Director/DoP's artistic vision in practical terms;
- ability to collaborate and to work as part of a team;
- diplomacy and sensitivity when working with artists and other crew;
- a high level of physical stamina and strength;
- since a Camera Grip has to lift and pull heavy equipment, they need a thorough knowledge of the requirements of the relevant Health and Safety legislation and procedures.

Light Department

The Lighting department plays a crucial role in most film crews. Humanity lives by the light of the sun and, when it sets, artificial lights of different kinds and intensities are required. Although some productions may make use of daylight, for the most part it is necessary to use artificial light to achieve the visual image required. The different members of the Lighting crew are responsible, together with others such as the Camera crew or Designer, for the look and feel of the images that are captured on the screen. They set up a wide range of lighting equipment to achieve a variety of moods, atmospheres and effects, as well as helping to make the actors, performers and participants look right for their roles. All members of the Lighting department are trained to work safely with electricity, and all its obvious potential dangers. They interpret the ideas of the Director, the Designer and other departments such as Make-Up and Costume, and choose the correct lights and equipment to meet the production brief. Lighting has become increasingly sophisticated, utilising a variety of lamps and accessories to create special effects. Some lighting set-ups are quite simple,

and only require minimal lighting and a minimal crew, but dramas and feature films may require several hundred lights, many of which are computer-controlled. The sheer variety of equipment means that Lighting Technicians, once trained, may take up specialist roles within the lighting team.

This is traditionally a male-dominated section of the industry, although some women now work in these roles. Members of the Lighting department work in studios or on locations, both indoors and outdoors. They must be qualified electricians and generally acquire their skills with a combination of on-the-job experience and college training. It is usual to start work in a lighting hire company to gain a thorough knowledge of all types of equipment, but some individuals start their careers working in theatre. Many of those working in the Lighting department become freelancers once they have established themselves in the industry.

All Lighting occupations require the following knowledge and skills:
- excellent Health and Safety knowledge and awareness;
- ability to work comfortably at heights;
- good communication and presentation skills;
- knowledge of different types of lighting equipment, accessories and effects;
- literacy, numeracy and I.T. skills;
- patience and attention to detail;
- stamina and physical agility;
- willingness to work long and irregular hours, and to travel;
- full driving licence.

1. Gaffer (aka Chief Electrician, Supervising or Chief Lighting Technician)

Gaffers are in charge of all the electrical work on a production, leading the team of technicians who install the lighting equipment and arrange the power supply in order to create the designed lighting effects. Gaffers work closely with the Director of Photography to visualise in a practical way the 'look' they are trying to achieve. Several years' experience may be required in order to qualify for the role of Gaffer. They may work on location, or on a film studio set. On larger productions there may be more than one Gaffer, e.g., there may be a separate Rigging Gaffer who is solely in charge of the rigging team, in which case there will also be an overall Supervising or Chief Electrician.

Responsibilities
One of the Gaffers' key responsibilities is Health and Safety. They conduct risk assessments and certify the electrical safety of the production. They must keep control of the lighting budget, and oversee the work. Gaffers help in the selection of the best lights and equipment for the production, ensuring that they

are within budget. They are in charge of the technical work of carrying out recces, and planning and preparing the lighting installations and equipment. Gaffers check the list of lighting with the Best Boy to ensure that the correct equipment is ordered, and mediate between the lighting crew and the DoP. They must be able to suggest and interpret ideas, and have a thorough knowledge of a wide range of equipment, and of its operation. They position the equipment, and operate the lights during filming. Gaffers need to be committed to completing the job, often in difficult circumstances. They choose the lighting team, and must be aware of the legal regulations relating to working with electricity, driving, and employment. Gaffers act as the spokesperson for the lighting crew. There may be a considerable amount of travel involved in this role, and irregular, unpredictable working hours.

Skills

Gaffers must to be imaginative, and need high-level technical skills proven over several years of work. They must have strong problem solving skills. Excellent communication and team leadership abilities are required, plus the ability to quickly gain the respect of their crew. The role requires self-confidence and assertiveness, as they may have to walk onto a set of 100 people and direct others in their team. Fast decision-making is essential, as well as the ability to justify their decisions. The role also requires patience and tact, plus the ability to compromise, and to balance differing opinions.

2. Best Boy (aka Assistant Chief Lighting Technician, Assistant Chief Lighting Operator, or Assistant Chief Lighting Electrician)

The term Best Boy* comes from "The Gaffer's Handbook", an American publication, and refers to the best electrician in the team led by the Gaffer (Chief Lighting Technician). Best Boys co-ordinate the team of Lighting Technicians, and deal with all the logistics and paperwork relating to the role. They liaise between the production office and the lighting company, and relay information for the Gaffer. Best Boys ensure that equipment is ordered, arrange its delivery, and ensure that it arrives in the right place at the right time. They are also in charge of dealing with any damaged or malfunctioning equipment. This is a senior lighting role, and varies according to the size of the production. The Best Boy is the Gaffer's right hand person.

Responsibilities

Best Boys have specific responsibility for liaising with other members of the production team, e.g., the First Assistant Director, the Special Effects Director or the Art Director. On location they may liaise with the building maintenance team, or with the electrician in a particular building. It is the Best Boys' responsibility to check the lighting team members' time sheets in order to verify

the hours they have worked. Best Boys issue written orders, and assist the Gaffer in co-ordinating the other lighting technicians in the team. The work is demanding, and the hours long and unpredictable. Best Boys may work a six-day week, and up to 12 or 13 hours per day.

Skills

Lighting Technicians need several years working experience before becoming Best Boys, and it is unlikely that anyone would attain this position before reaching the age of 25. They must be organised, able to motivate other team members and to communicate effectively with other production departments, as well as acting as the liaison with the lighting company. Best Boys must be aware of Health and Safety legislation and procedures.

3. Genny Operator (aka Generator Operator)

Generator Operator is a specialist role within the Lighting Department, and one a Lighting Technician may choose after initial training and some working experience. The Genny Operator's role is to maintain and operate the electricity generators which are taken to, and used at, locations where an electricity supply is difficult to obtain, or is insufficient for the requirements of the production, e.g., in a desert, in a field, on a bus or boat.

Generators are also used to supplement the electricity supply when a particular lamp requires more power than can be obtained from the ordinary electricity mains; and also to supply power to specific equipment, such as a satellite dish. Genny Operators work within the garage department of a lighting company, in order to gain experience of the vehicles used to transport the generators.

Responsibilities

Genny Operators' main responsibility is to load the generator and drive it to the required location. They must ensure that it is fully operational, and that is meets the specifications required for the production. They clean and maintain the generator, and carry out some maintenance on the carrier vehicle.

Skills

Any qualified electrician is able to operate a small generator (up to 20KW). However, for larger generators, a specialist Genny Operator is required, holding a full HGV licence, in order to transport the generator to different locations. For insurance purposes these specialists must be over 21 years old. They need a wide knowledge of the range of generators used for different purposes. Ideally, Genny Operators should have had some experience of working with diesel engines; however, as vehicles' systems become increasingly electronic, they should at least have some general mechanical awareness in

order to be able to keep vehicles maintained. Practical problem-solving ability is useful, as they may be working in difficult circumstances. As is required of anyone working with electricity, an awareness of Health and Safety legislation and procedures is very important.

4. Lighting Technician (aka Lighting Operator or Lighting Electrician; the nickname "Sparks" is also commonly used)

Lighting Technicians help to provide the relevant lighting and power supply for a film, either on a studio set, or on location. Once they are fully qualified (having served as an apprentice or trainee for three years) they start to work "on the road" as part of the lighting team. They usually require a minimum of two years' working experience, and must have reached the age of 23 before they start to work on feature films or commercials.

Responsibilities
Lighting Technicians' responsibilities vary according to the size of the production, and the number of lighting technicians in the team. Lighting Technicians represent the company who employs them, although many work freelance once they have established a reputation. They are required to keep the equipment clean, and maintained in good working order.

Some Lighting Technicians are engaged in setting up the lighting equipment before a shoot starts (referred to as Rigging Electricians) and carrying out lighting tests. Others (referred to as Lighting Storemen) work in the Lighting Store, which may be a temporary store set up in a corner of a studio. They are in charge of all the light bulbs and other consumable items, such as the traces and filters that are fitted over lights to create particular effects. Others are responsible for positioning lights during the shoot or recording.

The responsibilities differ from production to production, and Lighting Technicians must be able to adapt to whatever role is required of them. They must report anything that goes wrong to the Best Boy, and be very aware of Health and Safety legislation and procedures. Lighting Technicians work to the instructions of the Gaffer and the Best Boy, who acts as the team leader in co-ordinating their work.

Skills
Lighting Technicians must be able to work comfortably at heights. The work is physically demanding, requiring stamina and agility, and the hours are long and unpredictable. Qualified Lighting Technicians may work a six-day week and up to 12/13 hours per day. They must be able to work quickly and accurately. Good communication and interpersonal skills are essential, as is an eye for detail.

The role may involve travelling long distances. A clean driving licence is usually required, and an LGV licence is often also specified, as Lighting Technicians may

have to drive vans of various sizes, transporting equipment. On a very small production there may be only one Lighting Technician working with the Camera Operator. On larger productions the teams may be sizeable, so flexibility and good team-working skills are important, combined with the ability to take direction.

Sound Department

Recording all sound on set or on location is the work of the Production Sound Crew which includes Production Sound Mixers, Boom Operators, and Sound Assistants; on bigger films, Sound Trainees may also be employed. Although film is considered a primarily visual medium, much of the storytelling and emotional resonance of a script is conveyed through dialogue.

Ensuring that the dialogue recorded during film shoots is suitably clear is a complex job; most film sets are challenging for the Sound Department as there are often unwanted noises to deal with, or the desired camera shots hamper the placing of microphones.

Although it is sometimes easier to re-record dialogue after the shoot (post-syncing), most actors and Directors prefer to use the sound captured on set or location. Production Sound Crews also record atmosphere (without dialogue) or "wild" tracks on set or on location to assist the Post Production Sound department during the editing process.

Production Sound Crews work closely together throughout the shoot. Production Sound Mixers are usually positioned off set and record the sound captured by microphones onto DAT (Digital Audio Tape) or increasingly, onto memory cards. Boom Operators are responsible for positioning various microphones so that the best possible quality sound is captured, and for ensuring that the boom microphone is not in shot.

Sound Assistants check all equipment and batteries, and on larger films may also swing a second boom. Where they are employed, Sound Trainees perform general running duties and learn on the job. The recorded sound files are the raw materials used by the Post Production Sound department to help create the sonic identity of each film.

All members of the Production Sound crew need a thorough knowledge of acoustics, electronics, microphones and digital sound recording equipment, precise attention to detail, and excellent communication skills. They usually acquire some basic sound recording skills before starting out at junior levels within Production Sound departments and eventually progressing to become Production Sound Mixers.

1. Production Sound Mixer

Production Sound Mixers are responsible for the difficult job of ensuring that dialogue recorded during filming is suitably clear. Although much of the storytelling and the emotional impact of a script are conveyed through dialogue, most film sets are challenging environments for Mixers because there are often unwanted noises to deal with, or the required camera shots hamper the placing of microphones.

It is sometimes easier to re-record actors' dialogues after shooting (post-syncing), but the majority of Directors prefer to use the actual lines of dialogue recorded during filming by Production Sound Mixers, Boom Operators and Sound Assistants using multiple microphones and DAT (Digital Audio Tape) or hard disk recorders or memory cards. Production Sound Mixers work on a freelance basis on features and drama productions. The hours are long and the work often involves long periods working away from home.

Approximately two weeks before the first day of principal photography, Production Sound Mixers meet with the Producer and Director to discuss their creative intentions, (is the sound naturalistic or stylised, etc.), technical requirements and budgetary issues. They also meet with the Costume Department and Visual Effects Supervisors to discuss the placement of microphones on or around the actors, and visit all locations to check for potential sound problems.

When filming begins, Sound Crews arrive on set half-an-hour before call time to prepare their equipment. During rehearsals, when the Director, Director of Photography and actors run through all camera moves and lighting, the Production Sound Mixer and Boom Operator plan where they should place microphones to obtain the best possible sound quality. After each take, Production Sound Mixers (who are situated off set, but close by), check the quality of sound recording and, if necessary, ask for another take.

In the same way as Directors endeavour to ensure that they have adequate overall coverage of each scene, Production Sound Mixers work with the Boom Operator to select suitable types of microphone (e.g. close-ups or extreme angled shots may require clip microphones that do not appear in frame), and carefully reposition these microphones for each set-up, to ensure adequate sound coverage.

If music is required in a scene, Production Sound Mixers also set up playback equipment and speakers for the actors. At the end of each shooting day, Production Sound Mixers may send the day's sound recording files to post production via ISDN as well as handing over the meticulously labelled originals to the Camera Assistant, who packages them up with the camera rushes. Production Sound Mixers finish work when the film wraps (is completed).

Essential knowledge and skills

Production Sound Mixers must have a good understanding of electronics and an expert knowledge of acoustics and all sound recording, playback and editing equipment (analogue and digital). They must understand the requirements of the other departments on feature films, including: Camera, Rigging, Art Department, Wardrobe, Hair and Make-Up. They should also be aware of, and comply with, on set protocols. Production Sound Mixers must be computer literate.

Key Skills include:
- Excellent aural skills
- Good communication skills
- Diplomacy and tact
- Ability to give and to accept direction
- Precise attention to detail
- Ability to make decisions under pressure
- Knowledge of the requirements of the relevant Health and Safety legislation and procedures

2. Sound Assistant / Trainee

Sound Assistants are the third members of the Production Sound Crew and provide general back up and support to the Production Sound Mixer and the Boom Operator. They are responsible for checking all stock, microphones and batteries and making sure that the sound department runs as smoothly as possible.

On large scale productions, Sound Assistants may be called upon to operate the second boom, recording all off-camera lines of dialogue, i.e., lines spoken by characters who do not appear on screen. Sound Assistants usually work on a freelance basis with the same Production Sound Mixer and Boom Operator. Most Sound Assistants work on both film and television productions, unless they work with a Production Sound Mixer who works exclusively on feature films. The hours are long and the work often involves long periods working away from home.

Sound Assistants usually begin work on the first day of shooting, arriving on set half an hour before call time, with the rest of the Sound Crew. They help to unload the sound van, and working with the Boom Operator, check that all equipment is prepared and fully operational. During the Director's rehearsals with the Director of Photography and actors, Sound Assistants must pay close attention in case they are required to move positional microphones, or assist the Boom Operator to plan for difficult shots.

Sound Assistants also help to lay carpet if required to stop any unwanted noise being picked up from the studio or location floor. When other members of the crew or guests visiting the set use headphones with audio receivers to check for dialogue continuity, it is the Sound Assistant's responsibility to ensure that they are in good working order, and that their batteries are fully charged. If there is unwanted noise during recording (talking, coughing, traffic, etc.), Sound Assistants are required to find the source of the problem and deal with it as quickly and tactfully as possible so that the shooting schedule is not disrupted. Sound Assistants help the Production Sound Mixer to attach clip microphones to actors' clothing. They also help the Boom Operator to negotiate cables on the studio floor during recording, and at the end of each shooting day, to ensure that all the sound discs containing the sound rushes are correctly packaged and labelled. They are employed until the end of the shoot, when they make sure that all equipment is carefully packed away and that any remaining sound paperwork is handed over to the production office.

On large scale productions where Sound Assistants are required to swing a second boom, Sound Trainees are usually employed to perform general running duties (making tea and coffee for the Sound Crew, helping with unpacking, cleaning and setting up all sound equipment, etc.). They also shadow the Production Sound Mixer and Boom Operator, learning while gaining invaluable on-the-job experience.

Essential knowledge and skills

Sound Assistants must have a basic understanding of electronics and sound recording. They must have a good, reliable working knowledge of a variety of microphones and how to position them for sound.

Key Skills include:
- Excellent aural skills
- Dexterity and agility
- Ability to anticipate
- Good timing
- Precise attention to detail
- Diplomacy and sensitivity on set
- Knowledge of the requirements of the relevant Health and Safety legislation and procedures

3. Boom Operator

Boom Operators are responsible for placing the microphone in the best position, without impeding camera operation, or hampering actors' freedom to perform. Clear dialogue is expected by cinema audiences, and this is usually achieved by placing microphones suitably close to the actors saying their lines. This is part of

the Boom Operators' responsibility, and is a physically difficult enterprise, requiring a great deal of skill and experience.

Boom Operators work on a freelance basis, and report directly to Production Sound Mixers in Production Sound Departments. They usually specialise in either film or television, but may also work on commercials. The hours are long and the work often involves long periods working away from home.

Boom Operators assist the Production Sound Mixer and operate the boom microphone, which is either hand-held on a long arm or dolly mounted (on a moving platform). If radio or clip microphones are required, Boom Operators position them correctly around the set or location, or on actors' clothing. Boom Operators are responsible for positioning microphones so that Sound Mixers can capture the best quality dialogue and sound effects. If this is done well, a great deal of money can be saved by not having to re-record (post-sync) the dialogue at a later stage.

Boom Operators are also responsible for all the sound equipment, ensuring that it is in good working order, and carrying out minor repairs where necessary.

Boom Operators begin work on the first day of principal photography, after reading the script several times, and familiarising themselves with the characters and their lines of dialogue. Members of the Sound Department arrive half-an-hour before call time, in order to unload and set up all the sound equipment. Boom Operators are given "sides" (small booklets of pages from the script that are to be shot each day), so that they can memorise all lines of dialogue and anticipate when to move the boom during filming. During the morning rehearsal with the Director, Director of Photography and the actors, Boom Operators carefully note all planned camera movements and lighting requirements, so that they can ensure that the microphone does not accidentally fall into shot or cast shadows.

Boom Operators are on set virtually all day, positioned with the Camera Crew, with whom they must develop good working relationships as they are often asked to move slightly because of lights or camera angles; Boom Operators may also make similar reciprocal requests. They finish work when the film wraps (is completed).

Essential knowledge and skills

Boom Operators need a basic understanding of electronics. They should also have a good working knowledge of all sound recording equipment and the characteristics of microphones, as well as lighting techniques and camera lens angles.

Key Skills include:
- Excellent aural skills
- Physical stamina, dexterity and agility
- Good timing and the ability to anticipate

- A good memory
- Patience, flexibility and reliability
- Precise attention to detail
- Diplomacy and sensitivity on set
- Knowledge of the requirements of the relevant Health and Safety legislation and procedures.

Style Department

1. Costume Designer

Costume Designers start working on costumes for TV, theatre and films at the beginning of pre-production. They are in charge of designing, creating, acquiring and hiring all costumes for Actors and extras. This must be achieved within strict budgets, and to tight schedules. Costume Designers' work is integral to defining the overall 'look' of films, and their role requires a great deal of expertise. Their creative work ranges from designing original costumes, to overseeing the purchase and adaptation of ready-made outfits.

As Head of the Costume Department, Costume Designers are responsible for staffing and for managing a team of skilled personnel. Costume Designers also supervise practical issues, such as departmental budgets and schedules, the organisation of running wardrobes, and costume continuity.

As an important part of the production team, a Costume Designer would be expected to work closely with the Production Designer to make sure the costumes fit in with their overall vision and that they work with the chosen lighting and camera angles. They would also collaborate with the hair and make-up team to make sure these elements complement each other and a cohesive look is created.

During pre-production Costume Designers break down scripts scene by scene, in order to work out how many characters are involved, and what costumes are required. They then begin the more complex task of developing costume plots for each character. These plots ensure that colours and styles do not mimic each other in the same scene, and highlight the characters' emotional journeys by varying the intensity and depth of colours.

Costume Designers must carry out research into the costume styles, designs and construction methods which are appropriate for the productions' time period, using a number of resources, including libraries, museums and the Internet. They may also discuss costume and character ideas with performers. They deliver initial ideas to Directors about the overall costume vision, character plots and original costume designs, using sketches and fabric samples. They also discuss colour palettes with the Director of Photography and the Production Designer.

Throughout the production process Costume Designers ensure that accurate financial records are kept, and that weekly expenditure reports are produced. They prepare overall production schedules, as well as directing the day-to-day breakdowns of responsibilities. Costume Designers select and hire appropriate suppliers and Costume Makers, negotiating terms with them, and communicating design requirements (on a smaller-scale production a costume designer would be involved in both the design and the making processes). They make sure that fittings for Actors and extras are arranged. They supervise fabric research and purchase, and ensure that garments are completed to deadlines. Depending on the numbers of costumes to be created, and the scale of budgets, Costume Designers may decide to create a dedicated Costume Workshop. They should be on set whenever a new costume is worn for the first time, to make sure that performers are comfortable, to explain special features, and to oversee any alterations. Once filming is completed, Costume Designers are responsible for the return of hired outfits, and the sale or disposal of any remaining costumes. Durability and wash ability of garments also needs to be taken into account.

Costume designers may be required to work long hours; evening and weekend work may be involved when working to deadlines.

Costume designers can be based in a studio, office or home-based environment when designing and making the garments. Travel to locations for TV and film productions is common and costume designers are often required to attend meetings at theatres or TV/ film production companies.

Typical Career Routes

The role of Costume Designer is not an entry-level position, and practitioners need considerable knowledge and experience in order to design for feature films.

Having first gained qualifications, many Costume Designers begin their careers as Costume Assistants or Wardrobe Trainees and progress through the Costume Department, learning from more experienced colleagues as they work their way up. Alternatively they may start their careers working for one of the large costumiers.

An experienced costume designer could negotiate a consultancy contract on a freelance basis. It is common for a costume designer to work in the areas of theatre, film and TV until they become established and specialise in one area.

Essential Knowledge & Skills

It would be useful for someone considering a career as a costume designer to have some of the following skills and interests:

- creativity, imagination and excellent design skills
- good communication and organisation skills

- good research skills and knowledge of costume history and modern fashion
- good stamina and the ability to work under pressure to strict deadlines
- highly organised and the confidence to motivate a team
- able to put others at ease (when working closely with actors in a physical sense)
- able to break down scripts in terms of costume plots, and have knowledge of story structure and character arcs
- good garment production skills and knowledge of textiles
- a wide-ranging cultural knowledge base
- a full driving licence, as travel is often required

2. Make-Up Artist

Make-up Artists work on feature films and on some commercials and pop promos, working to the Chief Make-up Artist. Make-up and Hair are key elements in the overall design of films or television productions, creating a look for the characters in relation to social class, and time periods, and any other elements required to create the desired illusion. Make-up Artists should be experienced in using a wide variety of professional make-up products. They must be able to work to make-up designs to meet production requirements. They also work with facial hair, and may be required to affix any required small prosthetics. They oversee make-up continuity on their performer(s) during the shoot, and remove products as required.   Make-up Artists are recruited onto films during pre-production and work throughout production, usually on a freelance basis. The hours are long and the job can involve long periods working away from home.

Make-up Artists are briefed by Chief Make-up Artists, who provide them with detailed notes, character and scene breakdowns, and if necessary reference pictures about the characters they must create. Occasionally they may only receive a rough brief, and must produce their own script breakdown, and research and create their own design notes. They work on principal and supporting Actors, and depending on the schedule, usually look after several Actors throughout the shoot. They are responsible for maintaining the continuity of their Artists' "look". They must also carry out full risk assessments, and develop procedures to control risks.

On smaller productions Make-up Artists must be able to negotiate terms with appropriate suppliers and prosthetic makers, provide them with design specifications, and ensure that they deliver to specific deadlines. They discuss colour palettes with Production and Costume Designers. They make appointments for, and if necessary, go with actors to facial hair fittings, prosthetic castings, optician and dental appointments. They ensure that actors

are comfortable with their look, note any allergies or sensitivities and report them to appropriately qualified personnel.

Personal Make-up Artists are specifically requested by one of the principal Actors to work exclusively on their make-up, and they have autonomy within the department. Although they receive a rough brief from the Make-up Designer, they prepare their own script breakdown, and research and create, and are ultimately responsible for, their own designs. However, they must work within the overall design of each production. Dailies work on productions on a day-to-day basis, usually on large crowd scenes.

In all cases, Make-up Artists check whether Actors have any skin conditions in advance, and make sure that any allergies or sensitivities are taken into consideration, and report them to the relevant Head of Department. They apply make-up, affix prosthetics, apply products and use specialised techniques to create specific designs. They work with facial hair and false pieces, such as beards and moustaches. They may also apply special effects make-up, e.g., grazes, cuts and bruises, and bald caps.

Make-up Artists usually accompany their performers onto set, and stand by during their scenes, touching up make-up between takes, and ensuring that continuity notes are maintained using digital or polaroid photographs. When the scenes have been shot, Make-up Artists remove performers' make-up. They remove facial hair and small prosthetics, ensuring that they are cleaned and prepared for further use. Make-up Artists may be required to assist with any subsequent publicity shots.

Essential knowledge and skills

Make-up Artists must be self-assured, without appearing over-confident. The ability to cope with stress, and a positive attitude are paramount, as they work long hours in pressurized, often cramped environments. The work can be physically demanding, as it involves many hours of standing or bending over Actors. Make-up Artists work very closely with Actors in a physical sense and must therefore be tactful, sensitive, patient, and able to put people at their ease. Creative problem solving and flexibility are essential, as is the keen eye for detail needed to oversee continuity.

Make-up Artists should be able to break down scripts in terms of Make-up plots for their Artists, and need an understanding of story structure and character arcs. They must understand the research process, and be familiar with both period Make-up, and contemporary looks. They should understand the overall look of the production and be able to re-create it. They need a good eye for colour, and an understanding of the anatomy of the human skull and facial muscle structure. They should have the artistic and technical skills, and manual dexterity, necessary for the application of make-up styles and effects. Language skills may be helpful for foreign shoots, where the team may include local Make-

up personnel. All members of the Make-up Department are expected to have their own kits.

Key Skills include:
- make-up skills including: straight corrective; glamour; period; ageing face, hands and neck; contouring effects; some specialised techniques such as making and applying bald caps; applying and dressing facial hair; creating special effects such as skin diseases, cuts, burns, scars; tattoos and body-painting;
- effective communication and diplomacy skills;
- excellent organisational skills;
- good presentation skills;
- ability to work effectively as part of a team;
- ability to work under pressure to external and departmental deadlines;
- good IT skills;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

3. Hairdresser

Hairdressers work on feature films and on some commercials and pop promos. They liaise closely with colleagues in the Hair, Make-up and Costume Departments, as well as with Directors, Actors and extras. They prepare performers' scalp and skin and create hairstyles to suit production requirements. They also work with wigs, hair pieces, and hair extensions and may be required to use chemical solutions, and to administer hair and scalp treatments as necessary. They oversee hair continuity during shoots, and remove products as required. Hairdressers are recruited onto films during pre-production and work throughout production, usually on a freelance basis. The hours are long and the job can involve long periods working away from home. Hairdressers are briefed by Heads of Department (either the Make-up and Hair Designer, or the Chief Hairdresser) who provide them with detailed continuity notes for the characters they create.   They work on principal and supporting Actors and, depending on the schedule, usually look after several Actors throughout the shoot. Personal Hairdressers are specifically requested by one of the principal Actors to work exclusively on their hair, and they have autonomy within the department. They liaise closely with the Chief dresser, and are responsible for breaking down the script, all hairdressing requirements, and monitoring the continuity of hair for their own Actor, throughout each production. They attend any wig and/or hair piece fittings with their artists. Dailies work on productions on a day-to-day basis, usually on large crowd scenes. In all cases, Hairdressers prepare performers' hair and scalp in advance,

note any allergies or sensitivities and report them to appropriately qualified personnel. They wash, cut, blow-dry and style hair, apply hair products and use techniques to create specific designs. They repair, alter and dress wigs and hairpieces. Hairdressers usually accompany their performers onto set, and standby during their scenes, touching up hair and redressing wigs between takes, and ensuring that continuity notes are maintained by taking length measurements and Polaroid photographs. When the scenes have been shot, Hairdressers wash out products from, and condition, performers' hair. They remove wigs, and ensure that they are cleaned and prepared for further use. Hairdressers may be required to assist with any subsequent publicity shots.

Essential knowledge and skills

Hairdressers must be self-assured, without appearing over-confident. Good communication skills, diplomacy, the ability to cope with stress, and a positive attitude are paramount, as they work long hours in a pressurised, often cramped environment, as part of a team. The work can be physically demanding, as it involves many hours of standing or bending over Actors. Hairdressers work very closely with Actors in a physical sense and must therefore be tactful, sensitive, patient, and able to put people at their ease. Creative problem solving and flexibility are essential, as is the keen eye for detail needed to oversee continuity. Hairdressers should be able to break down scripts in terms of Hair plots, and need an understanding of story structure and character arcs. They must understand the research process, and should be familiar with both period hairstyles and contemporary looks. They must be able to define the overall look of the production and re-create it. They need the artistic and technical skills, and manual dexterity, necessary for the creation of styles and effects, using different products and techniques. All members of the Hairdressing department are expected to have their own kits.

Key Skills include:
- hairdressing skills including: cutting, waving, straightening, colouring, perming, setting, applying extensions, braiding, shaving;
- altering, setting, dressing, and applying wigs and hairpieces;
- effective communication and diplomacy skills;
- excellent organisational skills;
- good presentation skills;
- ability to work effectively as part of a team;
- ability to work under pressure to external and departmental deadlines;
- good IT skills;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures, especially when dealing with different substances, materials, and scalp reactions;

4. Wardrobe Supervisor (aka Wardrobe Master/Mistress)

Although Wardrobe Supervisors are often referred to as Costume Supervisors, the Wardrobe Supervisors' role is actually a separately defined position. In UK feature films they are normally only employed on larger-budget productions. Wardrobe Supervisors start work on productions shortly before shoots begin. They are responsible to Costume Supervisors and Designers. Wardrobe Supervisors oversee the day-to-day running and use of the wardrobe on set (the 'running wardrobe'). They manage on-set staff, including Costume Assistants, Standbys and Dailies, arrange transport, oversee continuity, and ensure that all the equipment needed for costume maintenance is functioning correctly. The role involves logistical planning, scheduling, management and organisational skills.

Responsibilities

Wardrobe Supervisors initially discuss films with Costume Designers, Costume Design Assistants and/or Costume Supervisors. They refer to the continuity book for details of which costumes are needed for which scene, how many changes are required in a shooting day, and whether Costume Dailies should be hired. Wardrobe Supervisors may be given responsibility for managing the wardrobe budget (for the purchase of clothing rails, washing machines, etc). Supervisors may also be put in charge of crowd fittings. They organise the transport of costumes to sets or locations. They ensure that all items of equipment, e.g., sewing machines, steamers, irons, etc., are available and in working order, and that costumes are cleaned, ironed and ready for use. They may need to carry out a risk assessment of the workplace, and draw up codes of practice to minimise the possibility of injury to persons working with potentially hazardous machinery or chemicals.

During the shoot, Wardrobe Supervisors ensure that all clothes are labelled, and laid out for dressing according to continuity requirements, and that accurate lists are kept of costume accessories such as jewellery. They supervise the maintenance and cleaning of costumes during breaks, and between shooting days. They oversee continuity, keeping up to date with any last minute changes in schedules or scripts. They are responsible for wardrobe on all shooting units. In some cases, second or third units may be shooting in different countries, and Wardrobe Supervisors must ensure that the correct doubles have been dispatched, together with copies of the continuity book. After filming is completed, Wardrobe Supervisors manage the return of hired outfits, and the sale or disposal of any remaining costumes.

Skills

Wardrobe Supervisors must be highly organised and efficient, with a good memory and the keen attention to detail needed to oversee continuity. They

should be able to multi-task, and to analyse detailed information in order to prepare day-to-day schedules. Wardrobe Supervisors have a number of people working for them, and must therefore have excellent leadership, management and motivational skills. They also work closely with Actors in a physical sense, and must therefore be tactful, sensitive and able to put people at their ease. Wardrobe Supervisors need to be adaptable, and able to deal proactively with last minute changes. They must cope well with external deadlines, and be able to work on their own initiative.   They should be able to hand sew, in order to make any emergency repairs. They must know how to dress Actors, and how to gauge clothing sizes at a glance. Good computer skills (Mac and PC) are essential. Language skills are useful for foreign shoots. They should be familiar with the requirements of all relevant Health and Safety legislation and procedures.

Art & Design Department

Films can be located anywhere; creating the visual world or setting for a film is the role of the Art Department. The look of sets or locations transports audiences into the world of the story, and is an essential element in making films convincing and evocative. These settings are rarely left to chance by film makers; a great deal of work and imagination goes into constructing appropriate backdrops to any story.

The Art Department usually employs the largest number of people on any film crew. On big budget fantasy, period drama or sci-fi films, the Art Department Offices, and Drawing and Construction Studios can occupy a vast area and employ hundreds of talented people. The Production Designer is the head of the Art Department, and works closely with the Director to create the overall look of the film.

Months before the beginning of each film shoot, the Production Designer works with the Director to decide upon the visual identity of the film, and draws up sketches which provide the inspiration for the subsequent work of the entire department. Since the work of the Art Department usually accounts for the biggest spend on films, the Production Designer also works closely with the Producer to ensure that all the sets can be delivered on time and within budget. Transforming the initial drawings to 3-dimensional sets takes an enormous amount of talent and commitment from everyone in the Art Department – from the Production Designer to the Art Department Runner. Months are spent researching, story boarding, drafting, model making, visiting locations, building sets, ordering props and dressing sets before filming begins.

Throughout the shoot, new sets must be built and dismantled in short periods of time, and the Art Department must be on constant standby in case sets need to

be changed or rebuilt. Most practitioners in the Art Department are Art School graduates, and for those who aspire to become Art Directors and/or Production Designers experience is as valuable as talent.

The creative jobs in this department require an eye for decoration and detail, the ability to conceptualise ideas and think visually, a methodical approach to work, and excellent communication skills. Art Directors and Production Designers usually enter the Art Department as Runners, progressing to become Trainees, Assistants, and Junior Draughtsmen* before earning the opportunity to take more senior positions as Assistant Art Directors or Draughtsmen*. Set Decorators usually start as Assistant Set Decorators. There are also a number of support roles, including Production Buyers and Art Department Co-ordinators, which are less creative but which require excellent organisational skills.

1. Production Designer

Production Designers are major heads of department on film crews, and are responsible for the entire Art Department. They play a crucial role in helping Directors to achieve the film's visual requirements, and in providing Producers with carefully calculated schedules which offer viable ways of making films within agreed budgets and specified periods of time. Filming locations may range from an orderly Victorian parlour, to a late-night café, to the interior of an alien space ship. The look of a set or location is vital in drawing the audience into the story, and is an essential element in making a film convincing and evocative. A great deal of work and imagination goes into constructing an appropriate backdrop to any story, and into selecting or constructing appropriate locations and/or sets.

Directors of Photography and Production Designers are largely responsible for informing and realising the Director's vision. Production Designers begin work at the very early stages of pre-production and are requested by the Director and/or Producer. They work on a freelance basis, and may have to prepare detailed drawings and specifications in order to pitch for work on a number of productions before they are offered work on one of them. Although the work can be very demanding and the hours long, this is one of the most highly skilled, creatively fulfilling roles within the film industry.

Production Designers may be asked to look at scripts before a Director is approached, to provide estimates of the projected Art Department spend on films. When Production Designers first read a screenplay, they assess the visual qualities that will help to create atmosphere and bring the story to life.

After preparing a careful breakdown of the script, they meet with the Director to discuss how best to shoot the film, e.g. to decide: whether to use sets and /or locations; what should be built and what should be adapted; whether there is a visual theme that recurs throughout the film; whether there are certain design elements that may give an emotional or psychological depth to the film; whether

CGI (computer generated imagery) should be used. Production Designers must calculate the budgets, and decide how the money and effort will be spent. These discussions are followed by an intense period of research during which Production Designers and their Specialist Researchers source ideas from books, photographs, paintings, the internet, etc.

Production Designers deliver their design sketches (detailing mood, atmosphere, lighting, composition, colour and texture) to Art Directors who oversee the production of technical drawings and models, which are used by the Construction Department to build the sets and to adapt locations. Props Buyers and Set Decorators liaise closely, sourcing props and organising the manufacture of specialist items. As the start of shooting approaches, Production Designers manage a large number of individuals, prioritising the work schedule and carefully monitoring the budget. When shooting starts, they are usually on set early each morning to view each new set up with the Director, Director of Photography and Standby Art Director, responding to any requests or queries. Subsequently, in the Art Department office Production Designers check on the construction and dressing of other sets, and sign off on sets/locations for the following day's shoot. Although Production Designers usually finish work on the last day of principal photography, on larger films they may be involved for longer periods.

Essential knowledge and skills
Production Designers must have expert knowledge of many art and design related subjects including draughtsmanship, technical drawing, colour theory, architecture, building and construction, history of design, interior design, cameras and lenses, lighting, etc. Production Designers must also have full knowledge of computer budgeting software and computer aided design programmes (CADS).

Key Skills include:
- excellent visual awareness and design skills;
- ability to inspire and motivate a team towards a common aesthetic goal;
- excellent management and leadership skills;
- ability to prioritise and to meet deadlines;
- good communication and presentation skills;
- tact and diplomacy;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

2. Art Director

Art Directors act as project managers for the biggest department on any film – the Art Department. They facilitate the Production Designer's creative vision for

all the locations and sets that eventually give the film its unique visual identity. Art Directors are responsible for the Art Department budget and schedule of work, and help the Production Designer to maximise the money allocated to the department. Art Directors are usually requested by the Production Designer, and are responsible for the Assistant Art Director, the Draughtsman* (as many as 20 Draughtsmen may be employed on big budget films), the Art Department Assistant(s) and all Construction personnel. As Art Directors must find practical solutions to creative problems while simultaneously monitoring the budget, this is highly skilled work. Many Art Directors work on television drama and commercials, as well as on films. The hours are long and the job can involve long periods working away from home. Art Directors work on a freelance basis.

On big budget films, Art Directors start work up to 4 to 5 months before shooting begins (on low budget films 8 weeks may be sufficient). When the Final Schedule is delivered (detailing the precise order of scenes in which the film will be shot), Art Directors begin the work of overseeing the preparation of the first sets required. Art Directors analyse the script to identify all props or special items that may require longer lead times. Simultaneously, a team of Draughtsmen draw up numerous plans for sets and locations for use by Art Directors when working with the Construction Managers and their team. This is an extremely busy, pressured time for every member of the Art Department; as well as coping with this pressure, Art Directors must also tightly control the budget (which is prepared and monitored on a spreadsheet).

On big productions, weekly meetings with the Accountant are key to this process. A major part of Art Directors' work is troubleshooting – they must find cost-effective solutions which also provide practical answers to construction and decorating problems. During pre-production, they are also responsible for commissioning all Special Effects (such as explosions or car crash sequences), hiring all vehicles (from cars to horse-drawn carriages) and organising the casting of all animals (chosen by the Director). As the shooting date approaches, Art Directors liaise closely with the Location Manager to negotiate when locations can be prepared and dressed.

During filming, Art Directors continue to oversee the construction, dressing and striking (dismantling) of the remaining sets. After the film wraps (shooting is completed), Art Directors must ensure that all sets are struck and locations cleared, and that all outstanding Art Department bills are paid.

Essential knowledge and skills
Art Directors should have a good all round knowledge of interior design and architecture as well as a practical understanding of building and construction. They also need a good knowledge of computer budgeting software, e.g., Excel. A full clean driving license is also required.

Key Skills include:
- a good eye for decoration and detail;
- ability to conceptualise ideas;
- ability to think visually;
- methodical approach to work;
- ability to lead a team;
- ability to see the broader picture and to co-ordinate effectively;
- diplomacy and sensitivity when working with artists and crew;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

3. Carpenter

Carpenters on film productions are key members of the construction team, and they must be very skilled at their craft. Reporting to the Chargehand Carpenter, they build, install and remove wooden structures on film sets and locations, and also make wooden props, furniture and scenic equipment. The role requires extensive carpentry experience and creative skills, as well as the ability to work to deadlines, and under pressure.

Responsibilities

Carpenters' work on film production is varied, and they play a crucial role in both the look, and smooth running of the film. Taking instructions from the Chargehand Carpenter, Carpenters may be responsible for producing a variety of structures, ranging from onscreen props such as window frames and staircases, through to replica spacecraft or medieval ships. They also carry out a great deal of off-screen building, creating support structures such as the raised platforms that may be required by the crew during filming.

Carpenters are responsible for carrying out work to the standards and deadlines set by the Chargehand Carpenter. During pre-production, carpenters usually work out of a film production's workshop. During production, carpenters may have to travel to the filming location to help assemble the wooden structures required. At the end of the shoot, Carpenters help to 'strike' (dismantle and remove) the wooden structures, ensuring that they are safely and securely disposed of, stored, or returned to the appropriate place.

Skills

Key requirements for Carpenters are first-rate craft skills in carpentry and joinery, combined with the ability to provide creative input during the construction of film sets and props. They must be aware of the creative shortcuts that can be used to build very short term, fake constructions as cheaply, but as safely, as possible. They must be literate and numerate: the ability to understand complex drawings, specifications and technical literature is

essential, as are strong mathematical skills to calculate angles and dimensions. Carpenters must also be team players, have physical strength, stamina, a good sense of balance, and be comfortable working at heights. Full knowledge of the Health and Safety requirements when working with tools, is essential.

4. Set Decorator/Assistant Set Decorator

Set Decorators provide anything that furnishes a film set, excluding structural elements. They may have to provide a range of items, from lumps of sugar and tea spoons, to newspapers, furniture and drapes, to cars, carriages, or even cats and dogs. There are two types of props: action props, or all props that are described in the shooting script; and dressing props, or items that help to bring characters to life or to give a certain atmosphere and sense of period to a place. Small details often tell the audience the most about characters in feature films: the pictures hanging on the walls of their homes; the contents of their fridge or bathroom cabinet; their books; the treasured objects kept in a box hidden in the desk drawer. All of these details are created by the imagination and creative flair of Set Decorators, who research, prepare and oversee the dressing of every set and adapted location on a feature film. Many Set Decorators work on commercials, where they are known as Stylists, as well as on films. They work on a freelance basis with a number of Set Designers who usually specifically request them. The hours are long and the job can involve long periods working away from home.

Once Set Decorators have met with the Production Designer to discuss the agreed aesthetic of the film, they visit numerous Prop Houses, where they carefully select the bigger props and book them for the shoot. In the Art Department office, Set Decorators prepare a detailed prop breakdown, marking the script up and listing requirements for action props, animals, vehicles, dressing props and any graphics items (letters, newspapers, posters, books etc). Production Buyers and Graphic Artists also prepare their own lists which are compared to check for any missing items. These lists are combined to make the definitive list from which Set Decorators work. The required items are then located, purchased or hired, and where necessary model-makers are commissioned, arrangements are made for furniture to be re-upholstered, etc. When the Final Schedule is delivered (detailing the precise shooting order of scenes in the film), definitive lists of all props and set decoration are prepared according to daily requirements.

Set Decorators may also work on product placement arrangements, or on acquiring copyright clearances for branded items. Close to the beginning of the shoot, Set Decorators photograph all items, taking careful measurements where necessary, and allocate the appropriate props to each set. The day before shooting begins Set Decorators and their teams arrive in the early hours to begin

dressing the set. After the Set Designer has checked over the dressed set and made any last minute changes or additions, and the Director and the Director of Photography have given their final approvals, Set Decorators begin work on the next scene detailed on the schedule. Because locations and prop hire can be very expensive, striking (dismantling) each set and returning all the props must be completed as quickly and efficiently as possible.

Essential knowledge and skills

A wide knowledge of the history of design and decoration is important. Set Decorators must also have contacts with a range of Prop Hire companies. Basic computer skills and a full clean driving license are also required.

Key Skills include:
- good eye for decoration and precise attention to detail;
- enthusiasm for dressing objects and for decoration;
- good sense of colour and form;
- a methodical approach to work;
- creative flair;
- ability to see the broader picture and to co-ordinate effectively;
- ability to work as part of a team;
- knowledge of the requirements of the relevant Health and Safety legislation and procedures.

3 *Writing Movie Scripts*

IDEA – in 3-5 Sentences

A logline expressing the USP, messsage, idea shortly.
As well used as a Pitchpaper.

EXPOSE (Synopsis)

The story written down without dialogue or details, max 5 pages.
- When and where does the action take place?
- Who are the main characters?
- What is the narrative position (perspective, point of view)?
- What is the conflict between the characters?
- What is the story development?
- What is the climax and how does the film end?

The questions should of course not be processed mechanically in the given order, but can be answered while reading from the Exposé.

TREATMENT

The conceptions of how such a treatment should look often go in different directions. That starts with the length. The treatment of a full-length feature film can be 20, but also 50 pages long.
What should be in the treatment?
It is intended to convey the complete, dramaturgically coherent story without, however, containing well-formulated scenes with complete dialogues. If you want to compare it to an existing literary form, the narrative would be the one that comes closest to the treatment. Imagine, you've seen a movie and are supposed to retell the story as completely as possible. Similar to a narrative or your retelling, some dialogues may appear in the treatment, preferably in indirect speech.
All information needed to understand the history and behavior of the characters must be in the treatment. At the same time, the treatment should be flexible enough to allow changes. This also means that developments that were believed in the synopsis may sound unbelievable when working on the treatment and have to be exchanged for others.
If possible is it already written in a scene structure.

Rhythm and suspense
The treatment is also the form in which we can already read the rhythm of the later script. Phases of drama and tension alternate with moments of rest or orientation. Such periods of rest are sometimes important in allowing the viewer to absorb or process something that has just been seen, that was perhaps significant or very emotional, for a moment. In the treatment, the different, later scenes are already indicated in terms of their length. Also, as far as the duration of scenes is concerned, a balanced rhythm should already be recognizable.
The increase in tension or the control of the interest in the viewer / reader can be seen in the treatment. What do which constellations control, where are their highlights?

Art of omission /leaving a gap
As with the script or film, the treatment should not explain everything and everything and want to tell from the very beginning. Nobody wants to see how two school friends later turn into hostile business bosses. The story must begin just before the conflict breaks out. The background with the former school friends can then be mentioned somewhere in passing.

Self-criticism and opportunity
The treatment should always be an important moment of truth. It may happen that one notices in the treatment stage that the sounding story in the synopsis is not suitable for further elaboration. To stop at this stage is not an easy decision. But it's far better than trying to follow a scribble script made up of countless compromises and inconclusive.

DIALOGUE

Writing good dialogues is not easy. After all, the dialogues have to fulfil various tasks that go far beyond the mere mediation of action information.

Preliminary work
Before you begin to write the dialogues on a particular scene, you should first be absolutely clear about the structure of the entire film history and the dynamics and meaning of the scene within this context. In the ideal case, the book should be well advanced, so that only the dialogues are missing. Then, as is proper for a good movie, the story is told in its core through plot and pictures and not, as with many bad movies, almost exclusively through talking heads.

Situation
If you are working on a specific scene, the best thing to do is to ask yourself: In what condition are the characters at this point in the story, what are they talking about, what are they thinking? (Subtext) Where do the characters move to after this scene and generally during the film action?
If you want to create good dialogues, you should definitely bring your movie characters into interesting constellations and situations. Then automatically the

dialogues become richer and more interesting.

Function before content?

The conversation of your film characters does not necessarily have to do with the plot. You can talk about fish markets, astronauts or baby diapers. But it is important that the conversation fulfills the function of the scene. If two dialogue partners are to break themselves in the scene, then the topic is not necessarily important. The focus is on the opposing points of view, which are increasingly heading for a scandal. Only the result (argument) and the emotions count.

If one wishes to emphasize how nonsensical the dispute or how fragile the relationship of the persons to each other is, one can underline this by the appropriate selection of the dispute topic. One argues about the weather or similar ...

Language

However, the fine art of the dialogues does not begin with the content but with the sound, color and style of the speakers. Which character speaks like what? After all, as a human being, one only has one's own way of speaking. And in our script not all should sound the same. The banker not like the street boy, the kiosk saleswoman not like the CEO.

It is important to give your film characters an individual voice that clearly identifies them. The personal history of the character, their social environment and the character significantly shape their style and describe them equally.

Listening

One way to expand your skills in this direction is to listen. In the bus, in the cinema, in department stores, wherever people talk. Yes, even talk shows can inspire you and help you equip your characters with the right language. Of course, it is not enough to simply write down what you have heard or to record and then just write down. Screenplay dialogues are different. They are stylized. They are compressed, more concise, much of everyday life is omitted, even if you want to give the impression of "talkativeness" in a scene.

Test dialogues

It is very helpful to read the dialogues yourself. Or, more comfortable to read together with others. It is ideal if one recognizes in dialogue itself who speaks it. If the dialogue transports one side of the character that might otherwise not be revealed to you.

In the good dialogue one can guess what the movie character might not want to reveal to us. What they hide from their innermost, what they want to assert instead. Or think of dizziness and lies.

How tragic can it be when someone, who is deeply unhappy, pretends in his dialogues how well he / she is doing.

Common concepts

Writing a script requires a myriad of choices. The question of the narrative perspective (point of view) is one of the fundamental elements that precede the

actual work:
• Whose story I want to tell?
• From what perspective do I want to tell his / her story?
Often, stories are told from the perspective of the main character, so the viewer knows as much as the main character; but that does not have to be that way. On the contrary, a difference between the main character and the narrative perspective can sometimes make the dramaturgy richer and more interesting. Or there are several narrative perspectives, such as those of the hero and those of his opponent (antihero). Crime films make use of this remedy, if at the same time in a film the side of the investigators (police) and that of the offender is shown.

You can also tell stories from a neutral, superordinate perspective, that of the observer. In this case, the viewer can get information that does not even have the main character of the movie. To build up suspense, it is very useful to know impending dangers even before the movie hero, and then to wonder if the hero will manage to escape the danger.

Narrator

Even if certain connections exist: A narrator in the film (voice or character, inner voice of the main character, but also a neutral narrator or an art figure like an angel or even a dead person) and the narrative perspective are two different aspects of a screenplay. Often they agree, but it does not have to be that way. Narrative voices (voice over) are also badly needed in ill-conceived films to compensate for the lack of visualization of the plot and the poor communication of the inner life of the main characters. One often finds this use of the narrative part in literary adaptations that have failed to translate the original into a cinematic script.

Ideally, narrators should only appear where they convey things that can not be expressed through action, images, and dialogues. Commenting narrative voices miss the actual purpose of this design medium. It may seem stupid to watch the lead actor in the picture masquerading as he enters a bank and approaches a gaunt cashier, while the narrator's voice says, "When I entered the bank, I looked around and picked out the slightest cashier." But it can also be a comedy stylistic device ...

Matter of time

The perspective or perspectives should in any case be taken as early as possible and then maintained during the film and not changed.

So you should know right away: This is the story of X. Violations are always perceived by the viewer as very irritating. Finally, the narrative perspective is part of the viewer's identification with the story and its characters.

Trust

The narrative perspective also has something to do with "creating trust". Just like a storyteller, as the grandmother enjoys the trust of the listening children, also the narrative perspective or the narrator of a film enjoys the confidence of the

audience.
If the scriptwriter misuses this trust by not consistently persevering or even unmotivated, the viewers get out of the movie.

THE FILM DEVICE

<u>Moment of decision</u>
The simpler a story is structured, the easier it is to give it a clear, decisive ending. Westerns, where bad guys fight against heroes, allow simple, clear ending scenes. Classic love stories steer aimlessly to the moment in which the lovers finally get. But like life, so too are the stories that today's films tell about becoming more complex. But that's a good thing, our everyday life and our perception are finally more differentiated.

<u>Consequent</u>
Throughout history, you have created a variety of conditions and rules. Film characters have been introduced whose patterns of behaviour and characters are known to the audience. Social and cultural conditions were described for the characters. Of the most important movie characters one knows the intentions, hopes and desires. In these specifications are actually already created different variants of a film end. The conclusion of the film should therefore logically and logically emerge from these guidelines. It would be absurd, at the end of the film to throw all this over the pile and invent an artificial end. At the same time, the viewer also expects a change, a dissolution. A film that stays in the same state as the beginning, should have told a lot of important events and changes in the intervening time. Only in this way can one accept the relapse into the initial state as a dramaturgical remedy.

<u>Useful</u>
For the viewer, a conclusion is desirable in which he can secretly say: good or right. If the feeling comes that it could not have come otherwise, even if the viewer did not predict the end, then it is correct. However, predictable developments are boring ...

<u>Surprised</u>
Just as one should work with unexpected, but not illogical developments throughout the script, it is, of course, the art of trumpeting with an unexpected resolution for the end. An unexpected, yet logical end is the great challenge, the reward of the spectator for his waiting.

The beginning of the end
Anyway, the end is not detached from the previous story and each one, but especially an unexpected ending, wants to be thoroughly prepared.
Anyone who writes a screenplay and only decides at the end whether the ending will be serene or tragic may have neglected some of his responsibilities throughout the previous writing process.

Anyone who puts an end to a book that has not been prepared at all will leave a dissatisfied audience behind.

It is not enough to think that the audience would like the movie just because they get a happy ending. If your happy ending is not logical and lies within the intentions and possibilities of your created movie characters, the viewer will not really accept it, even if it is so "happy".

Whichever end you choose, think about it from the first page of your screenplay and prepare it.

If need be, three levels

One point in which many films resemble is the classical structure of introduction, main part and end.

Enough. But is this really a three-act structure? Every movie starts somehow, has a middle and somehow stops. Everything else should spring from the soul of your story and not be forced

into a corset. Or if you want to express it in spatial dimensions: where is the movie hero, where does he want to go and where does he arrive?

If you formulate it in dramatic dimensions, the questions would be: what is the state of our main characters at the beginning of the story, how is this state messed up, and how is the situation re-ordering?

You can build this in many ways and design variants. You can, but you do not have to. The scheme applies to many films, but not for many.

In many a movie you do yourself, it is difficult to determine where the main part begins, where the turning point lies where the climax.

The rigid adherence to such structures prevents many innovations in cinema and television play.

Everything is allowed when it captivates the viewer and gives him the for the feeling and understanding the history conveys necessary information.

Whatever you tell, a build will definitely be needed, a structure that prescribes the safe way for the spectator. Often, structural elements are already laid out in the story.

When it comes to a journey, the starting point, way and arrival can define a structure.

In a boxing movie maybe training, main fight and Victory (or descent) to be the different components of the film.

Beyond the constraints of the page, an introduction can be completed within a minute, especially when dealing with unusual narrative: Throughout the movie, the protagonist tells what everything is to him and we see how it happens at the same time. Even if it is only very short, here again we see the main character in one type ground state (introduction), then we go with her on a path, the way causes a lot of confusion (main part) and we move with it to a high point (end) of the story.

Necessities

As you build your story, rely on your instincts and age-old formulas.

A well-built story is like a well-told joke.

If you give the right information at the right time, the audience will be attentive and laugh at the end. Every story requires certain information in order to understand it. If you ask yourself some basic questions when setting up, you are on the right track.

- "What does the viewer need to get basic information for him to do understanding the progress of events and the main characters is interested? "
- "What does the viewer have to do about the changes, the inner ones and / or external difficulties, knowing the risks and the way in which the main character is moving? "
- "What is the goal, the end point of the story and what gets or does the viewer learn at this point? "

Your best bet is your story on those needs.

Knock it off by telling it as often as possible. You will notice what arrives well and what is not understood.

Like the medieval storyteller you will tell the story and at the next story change something. After eight or ten narrative rounds you will have some experience with your story. They found out what you need to have basic knowledge of the audience (Introduction), have the actual story (body) optimized so that the listeners are as interested as possible, and the end optimized for the maximum effect.

In repeated narration will also be there veal structure of history.

If your listeners are friends you trust, they may also have suggested what they would like better and what they do not like.

Apart from that, you get practice for later introducing the finished screenplay (The Pitching) before funding, producers, and editors.

Is your comedy so funny that the listeners laugh from beginning to end, is the structure okay, no matter what it is.

If your thriller is always gripping, who counts the pages, tries to separate the file with a sword, counts the turning points?

By the way, there is another important question beyond the structure, which you can also clarify according to various narratives: What is so special, the unusual, the narrative of your story? (The USP)

Imagine that the story was already filmed and would be in the evening in the cinema.

What five sentences would you use to describe the film to a good friend?

Would you go into the movie?

Create characters

Movie stories only come to life when the characters are credible for the audience, yes, maybe even somehow familiar.

Often, special attraction of movie characters, in which one recognizes himself a little bit.

Humans are not synthetic constructs.

Our movie characters should certainly not be this.

Therefore, it is not absurd to use in the design of movie characters real role

models from their own field of experience or environment. Neighbours, acquaintances, relatives, work colleagues & co.

Do you know someone who often cheats? A person always falls again and still does not learn from the mistakes? People who, because of their nervousness, make everyone else nervous?

If you need such features for one of your movie characters, you should take a closer look. Not just the property borrow and attribute to a bloodless movie character. Try that "Spender" of the properties to look at something more comprehensive.

For example, think a bit more about your experience with the "swindler" after. What do you know about his life? Are there maybe times in his youth where dizziness might be was even essential or even life-saving? Is the person as a child maybe even lied to constantly? Are they dangerous lies or rather small ones white lies?

Life plans

One should design credible resumes for these characters, which conclusively explain their behavior. Fate shapes one people, so you should ask yourself: how is my movie character like that and how did she get into the situation in which we live in her encounter film for the first time?

- How was her childhood home, her childhood, her school days?
- What losses, illnesses or strokes of fate has she experienced?
- What unfulfilled desires and needs does the character have?
- What relationships does it have with other people?
- Does the person act self-determined or does he always choose to be a stranger?
- Where are the internal contradictions of the figure, where are their fears?

Develop a criminal sense – how "the character" is ticking, whose history you write.

If you know your movie character so far, then you can also easier consider what development you have to give her throughout her story. And you can create situations where your movie character can act according to their characteristics.

Contradictions welcome!

We have already addressed them, the internal contradictions in the persons. Characters are often particularly interesting, repulsive or even lovable.

- Someone who thinks he is irresistible and on an objective view is extremely repulsive, we are more interested than a totally pretty boy.
- A woman who does not want to know about men anymore, and constantly is unhappily in love with anyone, you just like to watch more as one who gets every man and is satisfied with it.

It is not always the perfection, the perfection of unapproachable idols who are most interesting for us. Often the little mistakes, the weaknesses, the small and big life lies that makes movie characters only really alive. Keyword authenticity.

Some keywords/ thoughts about your characters & how to develop

Social bonds, skills, imprints are important.

Mental dispositions, fears, states of mind, temperament and moral values, beliefs and attitudes.

Prehistory / Biography - Backstory.

Backstorywound (injury / trauma), as long as they work into the period of time of the story.

- Physical properties
- Social properties
- Psychic properties
- Strengthen
- Weaknesses
- Talents and handicaps
- Attitudes, values
- Characteristics that result from the biography / Backstorywound
- Cultural and temporal frame of reference
- Self and outside image
- Language, movements, looks, actions, interactions
- Outside goal / motivation (WANT) and inner goal / motivation (NEED)

With main characters more detailed, more complex – with secondary characters short and concise, possibly stereotypical. Also called supporting characters. They can evoke, support and complicate actions and interactions. They are supporting figures for the actions of the protagonist and the antagonist. But all always logical and plausible.

A scene consists of a unity of place, time and action

When developing dramatic scenes, the principle is: get in as late as possible, get out as early as possible. Elliptic storytelling.

Important: whose scene is it? What does the character want to achieve? What conflict is it about within the scene? How can the conflict be increased? What value / function does the scene have within the whole plot? Does the scene drive the story? Does the scene have its own quality, does it offer more than just new information or continuation of the plot? Is the scene exciting, emotional, touching?

Change of scene means (mostly) changing time and place, with the consequence that the cut from one scene to the next is a hard cut, with the potential danger of interrupting the narrative flow abruptly. Therefore, one always strives to connect scenes. (Waterfall, theme, camera movements).

How much action can be left out depends on the format in which it is told and which viewers are addressed with which viewing habits.

Scene captions and scene descriptions are meant to convey atmosphere and create images, while being concise, precise and professional.

Words and dialogues should never tell what is already visible. Their task is to formulate what is visually inaccessible.

Dialogues should always be compressed and used sparingly.

Dialogues convey information and emotion. Word choice, syntax and rhythm characterize the figure.

Dialogues (and names) should be talkable (and phonetically audible) and be formulated in short sentences, directly and action-oriented.

Dialogues should be realistic (except through a technical or artificial language to convey something specific).

Words and names should be accurate, their mythological meaning, their sound and rhythm should convey what they are meant to express.

Nevertheless, the principle applies: to tell as little as possible about the dialogue, but more about the interaction, scene sequence, composition.

How to Direct a Fiction and Documentary Film

A **film director** is a person who directs the making of a film. A film director controls a film's artistic and dramatic aspects and visualizes the screenplay (or script) while guiding the technical crew and actors in the fulfilment of that vision. The director has a key role in choosing the cast members, production design, and the creative aspects of filmmaking. Under European Union law, the director is viewed as the author of the film.

The film director gives direction to the cast and crew and creates an overall vision through which a film eventually becomes realized, or noticed. Directors need to be able to mediate differences in creative visions and stay within the budget.

There are many pathways to becoming a film director. Some film directors started as screenwriters, cinematographers, producers, film editors or actors. Other film directors have attended a film school. Directors use different approaches. Some outline a general plotline and let the actors improvise dialogue, while others control every aspect, and demand that the actors and crew follow instructions precisely. Some directors also write their own screenplays or collaborate on screenplays with long-standing writing partners. Some directors edit or appear in their films, or compose the music score for their films.

Responsibility

A film director's task is to envisage a way to translate a screenplay into a fully formed film, and then to realize this vision. To do this, they oversee the artistic and technical elements of film production. This entails organizing the film crew in such a way to achieve their vision of the film. This requires skills of group leadership, as well as the ability to maintain a singular focus even in the stressful, fast-paced environment of a film set. Moreover, it is necessary to have an artistic eye to frame shots and to give precise feedback to cast and crew, thus, excellent communication skills are a must.

Since the film director depends on the successful cooperation of many different creative individuals with possibly strongly contradicting artistic ideals and visions, he or she also needs to possess conflict resolution skills in order to mediate whenever necessary. Thus the director ensures that all individuals involved in the film production are working towards an identical vision for the completed film. The set of varying challenges he or she has to tackle has been described as "a multi-dimensional jigsaw puzzle with egos and weather thrown in for good

measure". It adds to the pressure that the success of a film can influence when and how they will work again, if at all.

Generally, the sole superiors of the director are the producer(s) and the studio that is financing the film, although sometimes the director can also be a producer of the same film. The role of a director differs from producers in that producers typically manage the logistics and business operations of the production, whereas the director is tasked with making creative decisions. The director must work within the restrictions of the film's budget and the demands of the producer and studio.

Directors also play an important role in post-production. While the film is still in production, the director sends "dailies" to the film editor and explains his or her overall vision for the film, allowing the editor to assemble an editor's cut. In post-production, the director works with the editor to edit the material into the director's cut. Well-established directors have the "final cut privilege", meaning that they have the final say on which edit of the film is released. For other directors, the studio can order further edits without the director's permission.

The director is one of the few positions that requires intimate involvement during every stage of film production. Thus, the position of film director is widely considered to be a highly stressful and demanding one. It has been said that "20-hour days are not unusual". Some directors also take on additional roles, such as producing, writing or editing.

Under European Union law, the film director is considered the "author" or one of the authors of a film, largely as a result of the influence of auteur theory. Auteur theory is a film criticism concept that holds that a film director's film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). In spite of—and sometimes even because of—the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process.

Career pathways

Some film directors started as screenwriters, film editors, producers, actors, or film critics, as well as directing for similar media like television and commercials. Several American cinematographers have become directors. Despite the misnomer, assistant director has become a completely separate career path and is not typically a position for aspiring directors, but there are exceptions in some countries such as India where assistant directors are indeed directors-in-training.

Education

Other film directors have attended a film school to get a bachelor's degree studying film or cinema. Film students generally study the basic skills used in making a film. This includes, for example, preparation, shot lists and storyboards, blocking, protocols of dealing with professional actors, and reading scripts. Some

film schools are equipped with sound stages and post-production facilities. Besides basic technical and logistical skills, students also receive education on the nature of professional relationships that occur during film production. A full degree course can be designed for up to five years of studying. Future directors usually complete short films during their enrollment. The National Film School of Denmark has the student's final projects presented on national TV. Some film schools retain the rights for their students' works. Many directors successfully prepared for making feature films by working in television. Example: The German Film and Television Academy Berlin (DFFB) consequently cooperates with the Berlin/Brandenburg TV station RBB (Berlin-Brandenburg Broadcasting) and ARTE.

In recent decades American directors have primarily been coming out of USC, UCLA, AFI, Columbia University, and NYU, each of which are known for cultivating a certain style of filmmaking. Notable film schools outside of the United States include Beijing Film Academy, Centro de Capacitación Cinematográfica in Mexico City, Dongseo University in South Korea, FAMU in Prague, Film and Television Institute of India, HFF Munich, La Femis in Paris, Tel Aviv University, and Vancouver Film School.

How to work with actors, example:

https://www.youtube.com/watch?v=0OX44gvnjWE

Documentary, examples:

https://www.youtube.com/watch?v=BZoiFIab4yM

https://www.youtube.com/watch?v=W03NUilplRM

5   *The World of Editing (including a 90-mins movie)*

Begin with watching the whole film: **The Cutting Edge – The Magic of Movie Editing**

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Film editing is both a creative and a technical part of the post-production process of filmmaking. The term is derived from the traditional process of working with film which increasingly involves the use of digital technology.

The **film editor** works with the raw footage, selecting shots and combining them into sequences which create a finished motion picture. Film editing is described as an art or skill, the only art that is unique to cinema, separating filmmaking from other art forms that preceded it, although there are close parallels to the editing process in other art forms such as poetry and novel writing. Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not aware of the editor's work.

On its most fundamental level, film editing is the art, technique and practice of assembling shots into a coherent sequence. The job of an editor is not simply to mechanically put pieces of a film together, cut off film slates or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole. Editors usually play a dynamic role in the making of a film.

With the advent of digital editing, film editors and their assistants have become responsible for many areas of filmmaking that used to be the responsibility of others. For instance, in past years, picture editors dealt only with just that—picture. Sound, music, and (more recently) visual effects editors dealt with the practicalities of other aspects of the editing process, usually under the direction of the picture editor and director. However, digital systems have increasingly put these responsibilities on the picture editor. It is common, especially on lower budget films, for the editor to sometimes cut in temporary music, mock up visual effects and add temporary sound effects or other sound replacements. These temporary elements are usually replaced with more refined final elements produced by the sound, music and visual effects teams hired to complete the picture.

History

Early films were short films that were one long, static, and locked-down shot. Motion in the shot was all that was necessary to amuse an audience, so the first films simply showed activity such as traffic moving along a city street. There was no story and no editing. Each film ran as long as there was film in the camera.

The use of film editing to establish continuity, involving action moving from one sequence into another, is attributed to British film pioneer Robert W. Paul's *Come Along, Do!*, made in 1898 and one of the first films to feature more than one shot. In the first shot, an elderly couple is outside an art exhibition having lunch and then follow other people inside through the door. The second shot shows what they do inside. Paul's 'Cinematograph Camera No. 1' of 1896 was the first camera to feature reverse-cranking, which allowed the same film footage to be exposed several times and thereby to create super-positions and multiple exposures. One of the first films to use this technique, Georges Méliès's *The Four Troublesome Heads* from 1898 (see the attached film), was produced with Paul's camera.

The further development of action continuity in multi-shot films continued in 1899-1900 at the Brighton School in England, where it was definitively established by George Albert Smith and James Williamson. In that year, Smith made *As Seen Through a Telescope* (see the attached film), in which the main shot shows street scene with a young man tying the shoelace and then caressing the foot of his girlfriend, while an old man observes this through a telescope. There is then a cut to close shot of the hands on the girl's foot shown inside a black circular mask, and then a cut back to the continuation of the original scene.

James Williamson concentrated on making films taking action from one place shown in one shot to the next shown in another shot in films like *Stop Thief!* and *Fire!*, made in 1901, and many others. He also experimented with the close-up, and made perhaps the most extreme one of all in *The Big Swallow*, when his character approaches the camera and appears to swallow it. These two filmmakers of the Brighton School also pioneered the editing of the film; they tinted their work with color and used trick photography to enhance the narrative. By 1900, their films were extended scenes of up to 5 minutes long.

Other filmmakers then took up all these ideas including the American Edwin S. Porter, who started making films for the Edison Company in 1901. Porter worked on a number of minor films before making *Life of an American Fireman* in 1903. The film was the first American film with a plot, featuring action, and even a closeup of a hand pulling a fire alarm. The film comprised a continuous narrative over seven scenes, rendered in a total of nine shots. He put a dissolve between every shot, just as Georges Méliès was already doing, and he frequently had the same action repeated across the dissolves. His film, *The Great Train Robbery* (1903), had a running time of twelve minutes, with twenty separate shots and ten different indoor and outdoor locations. He used cross-cutting editing method to show simultaneous action in different places (see the attached film).

These early film directors discovered important aspects of motion picture language: that the screen image does not need to show a complete person from head to toe and that splicing together two shots creates in the viewer's mind a contextual relationship. These were the key discoveries that made all non-live or non live-on-videotape narrative motion pictures and television possible—that shots (in this case, whole scenes since each shot is a complete scene) can be photographed at widely different locations over a period of time (hours, days or even months) and combined into a narrative whole. *The Great Train Robbery* contains scenes shot on sets of a telegraph station, a railroad car interior, and a dance hall, with outdoor scenes at a railroad water tower, on the train itself, at a point along the track, and in the woods. But when the robbers leave the telegraph station interior (set) and emerge at the water tower, the audience believes they went immediately from one to the other. Or that when they climb on the train in one shot and enter the baggage car (a set) in the next, the audience believes they are on the same train.

Sometime around 1918, Russian director Lev Kuleshov did an experiment that proves this point. He took an old film clip of a headshot of a noted Russian actor and intercut the shot with a shot of a bowl of soup, then with a child playing with a teddy bear, then with a shot an elderly woman in a casket. When he showed the film to people they praised the actor's acting—the hunger in his face when he saw the soup, the delight in the child, and the grief when looking at the dead woman. Of course, the shot of the actor was years before the other shots and he never "saw" any of the items. The simple act of juxtaposing the shots in a sequence made the relationship.

Film editing technology

Before the widespread use of digital non-linear editing systems, the initial editing of all films was done with a positive copy of the film negative called a film workprint by physically cutting and pasting together pieces of film. Strips of

footage would be hand cut and attached together with tape and then later in time, glue. Editors were very precise; if they made a wrong cut or needed a fresh positive print, it cost the production money and time for the lab to reprint the footage. With the invention of a splicer and threading the machine with a viewer such as a Moviola, or "flatbed" machine such as a K.-E.-M. or Steenbeck, the editing process sped up a little bit and cuts came out cleaner and more precise.

Today, most films are edited digitally (on systems such as Media Composer, Final Cut Pro or Premiere Pro) and bypass the film positive workprint altogether. In the past, the use of a film positive (not the original negative) allowed the editor to do as much experimenting as he or she wished, without the risk of damaging the original. With digital editing, editors can experiment just as much as before except with the footage completely transferred to a computer hard drive.

When the film workprint had been cut to a satisfactory state, it was then used to make an edit decision list (EDL). The negative cutter referred to this list while processing the negative, splitting the shots into rolls, which were then contact printed to produce the final film print. Today, production companies have the option of bypassing negative cutting altogether. With the advent of digital intermediate ("DI"), the physical negative does not necessarily need to be physically cut and hot spliced together; rather the negative is optically scanned into the computer(s) and a cut list is confirmed by a DI editor.

Women in film editing

In the early years of film, editing was considered a technical job; editors were expected to "cut out the bad bits" and string the film together. Indeed, when the Motion Picture Editors Guild was formed, they chose to be "below the line", that is, not a creative guild, but a technical one. Women were not usually able to break into the "creative" positions; directors, cinematographers, producers, and executives were almost always men. Editing afforded creative women a place to assert their mark on the filmmaking process.

Post-production

Post-production editing may be summarized by three distinct phases commonly referred to as the editor's cut, the director's cut, and the final cut.

There are several editing stages and the editor's cut is the first. An editor's cut (sometimes referred to as the "Assembly edit" or "Rough cut") is normally the first pass of what the final film will be when it reaches picture lock. The film editor usually starts working while principal photography starts. Sometimes, prior to cutting, the editor and director will have seen and discussed "dailies" (raw footage shot each day) as shooting progresses. As production schedules

have shortened over the years, this co-viewing happens less often. Screening dailies give the editor a general idea of the director's intentions. Because it is the first pass, the editor's cut might be longer than the final film. The editor continues to refine the cut while shooting continues, and often the entire editing process goes on for many months and sometimes more than a year, depending on the film.

When shooting is finished, the director can then turn his or her full attention to collaborating with the editor and further refining the cut of the film. This is the time that is set aside where the film editor's first cut is molded to fit the director's vision. While collaborating on what is referred to as the "director's cut", the director and the editor go over the entire movie in great detail; scenes and shots are re-ordered, removed, shortened and otherwise tweaked. Often it is discovered that there are plot holes, missing shots or even missing segments which might require that new scenes be filmed. Because of this time working closely and collaborating – a period that is normally far longer and more intricately detailed than the entire preceding film production – many directors and editors form a unique artistic bond.

Often after the director has had their chance to oversee a cut, the subsequent cuts are supervised by one or more producers, who represent the production company or movie studio. There have been several conflicts in the past between the director and the studio, sometimes leading to the use of the "Alan Smithee" credit signifying when a director no longer wants to be associated with the final release.

Continuity editing and alternatives

Continuity is a term for the consistency of on-screen elements over the course of a scene or film, such as whether an actor's costume remains the same from one scene to the next, or whether a glass of milk held by a character is full or empty throughout the scene. Because films are typically shot out of sequence, the script supervisor will keep a record of continuity and provide that to the film editor for reference. The editor may try to maintain continuity of elements, or may intentionally create a discontinuous sequence for stylistic or narrative effect.

The technique of continuity editing, part of the classical Hollywood style, was developed by early European and American directors, in particular, D.W. Griffith in his films such as The Birth of a Nation and Intolerance. The classical style embraces temporal and spatial continuity as a way of advancing the narrative, using such techniques as the 180 degree rule, Establishing shot, and Shot reverse shot. Often, continuity editing means finding a balance between literal continuity and perceived continuity. For instance, editors may condense action across cuts in a non-distracting way. A character walking from one place to another may "skip" a section of floor from one side of a cut to the other, but the cut is constructed to appear continuous so as not to distract the viewer.

Early Russian filmmakers such as Lev Kuleshov further explored and theorized about editing and its ideological nature. Sergei Eisenstein developed a system of editing that was unconcerned with the rules of the continuity system of classical Hollywood that he called Intellectual montage.

Alternatives to traditional editing were also explored by early surrealist and Dada filmmakers such as Luis Buñuel (director of the 1929 Un Chien Andalou) and René Clair (director of 1924's Entr'acte which starred famous Dada artists Marcel Duchamp and Man Ray).

The French New Wave filmmakers such as Jean-Luc Godard and François Truffaut and their American counterparts such as Andy Warhol and John Cassavetes also pushed the limits of editing technique during the late 1950s and throughout the 1960s. French New Wave films and the non-narrative films of the 1960s used a carefree editing style and did not conform to the traditional editing etiquette of Hollywood films. Like its Dada and surrealist predecessors, French New Wave editing often drew attention to itself by its lack of continuity, its demystifying self-reflexive nature (reminding the audience that they were watching a film), and by the overt use of jump cuts or the insertion of material not often related to any narrative.

Since the late 20th century Post-classical editing has seen faster editing styles with nonlinear, discontinuous action. (see the attached film with title: Breathless, 1960).

Assistant editors

Assistant editors aid the editor and director in collecting and organizing all the elements needed to edit the film. His [or her] duties shall be such as are assigned and performed under the immediate direction, supervision, and responsibility of the editor." When editing is finished, they oversee the various lists and instructions necessary to put the film into its final form. Editors of large budget features will usually have a team of assistants working for them. Often assistant editors will perform temporary sound, music, and visual effects work.

Television shows typically have one assistant per editor. This assistant is responsible for every task required to bring the show to the final form. Lower budget features and documentaries will also commonly have only one assistant.

The organizational aspects job could best be compared to database management. When a film is shot, every piece of picture or sound is coded with numbers and timecode. It is the assistant's job to keep track of these numbers in a database, which, in non-linear editing, is linked to the computer program. The editor and director cut the film using digital copies of the original film and sound, commonly referred to as an "offline" edit. When the cut is finished, it is the assistant's job to bring the film or television show "online". They create lists and instructions that tell the picture and sound finishers how to put the edit back

together with the high-quality original elements. Assistant editing can be seen as a career path to eventually becoming an editor. Many assistants, however, do not choose to pursue advancement to the editor, and are very happy at the assistant level, working long and rewarding careers on many films and television shows.

180-degree rule
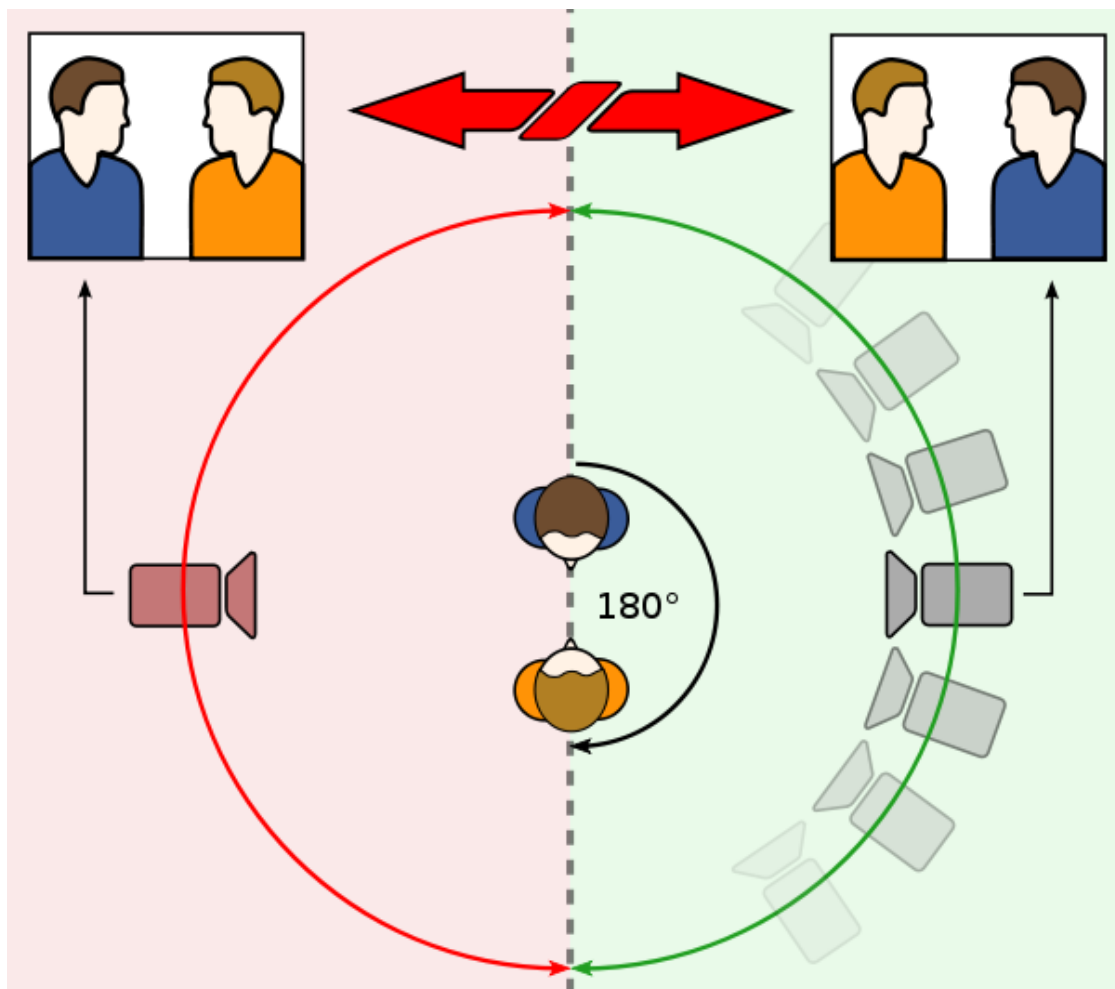
This schematic shows the axis between two characters and the 180° arc on which cameras may be positioned (green). When cutting from the green arc to the red arc, the characters switch places on the screen.

In film making, the 180-degree rule is a basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. By keeping the camera on one side of an imaginary axis between two characters, the first character is always frame right of the second character. Moving the camera over the axis is called jumping the line or crossing the line;

breaking the 180-degree rule by shooting on all sides is known as shooting in the round.

The 180-degree rule enables the audience to visually connect with unseen movement happening around and behind the immediate subject and is particularly important in the narration of battle scenes.

Examples

In a dialogue scene between two characters, a straight line can be imagined running between the two characters, and extending to infinity. If the camera remains on one side of this line, the spatial relationship between the two characters will be consistent from shot to shot, even if one of the characters is not on screen. Shifting to the other side of the characters on a cut will reverse the order of the characters from left to right and may disorient the audience.

The rule also applies to the movement of a character as the "line" created by the path of the character. For example, if a character is walking in a leftward direction and is to be picked up by another camera, the character must exit the first shot on frame left and enter the next shot frame right.

A jump cut can be used to denote time. If a character leaves the frame on the left side and enters the frame on the left in a different location, it can give the illusion of an extended amount of time passing.

Another example could be a car chase: If a vehicle leaves the right side of the frame in one shot, it should enter from the left side of the frame in the next shot. Leaving from the right and entering from the right creates a similar sense of disorientation as in the dialogue example.

Reverse cuts

The imaginary line allows viewers to orient themselves with the position and direction of action in a scene. If a shot following an earlier shot in a sequence is located on the opposite side of the 180-degree line, then it is called a "reverse cut". Reverse cuts disorient the viewer by presenting an opposing viewpoint of the action in a scene and consequently altering the perspective of the action and the spatial orientation established in the original shot.

There are a variety of ways to avoid confusion related to crossing the line due to particular situations caused by actions or situations in a scene that would necessitate breaking the 180-degree line. The movement in the scene can be altered, or cameras set up on one side of the scene so that all the shots reflect the view from that side of the 180-degree line.

Another way to allow for crossing the line is to have several shots with the camera arching from one side of the line to the other during the scene. That shot can be used to orient the audience to the fact that they are looking at the scene

from another angle. In the case of movement, if a character is seen walking into frame from behind on the left side walking towards a building corner on the right, as they walk around the corner of the building, the camera can catch them coming towards the camera on the other side of the building entering the frame from the left side and then walk straight at the camera and then exit the left side of the frame.

To minimize the "jolt" between shots in a sequence on either sides of the 180-degree line, a buffer shot can be included along the 180-degree line separating each side. This lets the viewer visually comprehend the change in viewpoint expressed in the sequence.

Style

In The Shining, Stanley Kubrick shoots wide shots from both directions, a 180-degree flip, crossing the line (see the attached film with title: The Earlier Caretaker's Name was Delbert Grady).

In professional productions, the applied 180-degree rule is an essential element for a style of film editing called continuity editing. The rule is not always obeyed. Sometimes a filmmaker purposely breaks the line of action to create disorientation. Carl Theodor Dreyer did this in *The Passion of Joan of Arc*; Stanley Kubrick also did this, for example, in the bathroom scene in *The Shining*. The Wachowskis and directors Jacques Demy, Tinto Brass, Yasujirō Ozu, Wong Kar-wai, and Jacques Tati sometimes ignored this rule also as has Lars von Trier in *Antichrist*. In the seminal film of the French New Wave, *À bout de souffle* ("Breathless"), Jean-Luc Godard breaks the rule in the first five minutes in a car scene that jumps between the front and back seats, improvising an "aesthetic rebellion" for which the New Wave would become known. When the rule is broken accidentally, or for a technical reason (such as the inability to place a camera physically in the correct position), there are ways for the editor to attempt to hide the mistake. The editor may pre-lap one or two words of dialog before the cut, so that the viewer is concentrating on what is being said and may be less likely to notice the rule-breaking cut.

Some styles used with the 180-degree rule can elicit an emotion or create a visual rhythm. By moving the camera closer to the axis for a close-up shot, it can intensify a scene when paired with a long shot. When the camera is moved further away from the axis for a long shot after a close-up shot, it may provide a break in the action of the scene.

30-degree rule

The **30-degree rule** is a basic film editing guideline that states the camera should move at least 30 degrees relative to the subject between successive shots of the same subject. If the camera moves less than 30 degrees, the transition between shots can look like a jump cut—which could jar the audience and take them out of the story. The audience might focus on the film technique rather than the narrative itself.

The 30 degree change of angle makes two successive shots different enough to not look like a jump cut. However, camera movement should stay on one side of the subject to follow the 180-degree rule. Also, when thinking about the 30 degree rule, it is important to change the shot *distance* at least 20 mm with each move you make on the axis. This would be moving 20 mm closer or farther from the subject in reference to the camera distance in the previous camera setup. The 30 degree rule is often called the "20 mm/30 degree rule" for this reason. The axial cut incorporates the 20mm idea by moving the camera either closer or farther away from the subject without moving on the axis. This type of edit does not follow the 30 degree rule but deliberately breaks it to get a particular effect. Filmmakers sometimes break conventional film technique rules to achieve particular effects.
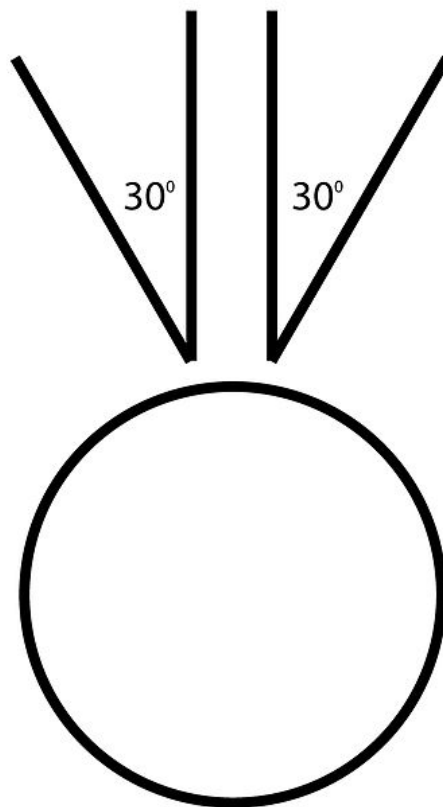
There are some cases where jump cuts are used to show a passage of time or used to achieve an aesthetic style but generally filmmakers try to avoid them otherwise.

The 30 degree rule is a special case of a more general dictum that states that the cut is jarring if two shots are so similar in angle and distance that it appears there is no reason for the cut. In his book *In The Blink of an Eye*, editor Walter Murch states:

"[We] have difficulty accepting the kind of displacements that are neither subtle nor total: Cutting from a full-figure master shot, for instance, to a slightly tighter shot that frames the actors from the ankles up. The new shot in this case is different enough to signal that something has changed, but not different enough to make us re-evaluate its context."

Some names & common used descriptions

Aerial shot

A shot taken from an airborne device, generally while moving. This technique has gained popularity in recent years due to the popularity and growing availability of drones.

Backlighting (lighting design)

The main source of light is behind the subject, silhouetting it, and directed toward the camera.

Bridging shot

A shot used to cover a jump in time or place or other discontinuity. Examples are a clock face showing advancing time, falling calendar pages, railroad wheels, newspaper headlines and seasonal changes.

Camera angle

The point of view or viewing position adopted by the camera with respect to its subject. Most common types are

- High-angle shot (the camera is higher than its subject)
- Low-angle shot (the camera is lower than its subject)

Close-up

A frame depicting the human head or an object of similar size.

Cut

An editorial transition signified by the immediate replacement of one shot with another.

Cross-cutting

Cutting between different events occurring simultaneously in different locations. Especially in narrative filmmaking, cross-cutting is traditionally used to build suspense or to suggest a thematic relationship between two sets of actions.

Continuity editing

An editorial style that preserves the illusion of undisrupted time and space across editorial transitions (especially cuts).

Deep focus

A technique in which objects in the extreme foreground and objects in the extreme background are kept equally in focus.

Dissolve

An editorial transition overlapping a fade in and a fade out in such a way that one image gradually disappears while another simultaneously emerges. This transition generally suggests a longer period of narrative elapses than is suggested by cuts.

Camera Dolly

A wheeled cart or similar device upon which a movie camera is mounted to give it smooth, horizontal mobility.

Dollying or Dolly shot

A shot in which the camera moves toward or away from its subject while filming. Traditionally dolly shots are filmed from a camera dolly but the same motion may also be performed with a Steadicam, gimbal, etc. A dolly shot is generally described in terms of "dollying in" or "dollying out". Trucking in and out is also a common synonym.

Editing

The selection and organization of shots into a series, usually in the interest of creating larger cinematic units. Adding music is also a great way to make it more cinematic

Ellipsis (linguistics)

A term referring to "chunks" of time left out of a narrative, signaled in filmmaking by editorial transitions

Establishing shot

A shot, often a long shot, usually placed at the beginning of a scene to establish the general location of the action to follow. This shot is also known as an Extreme Long Shot.

Eyeline match

A type of editorial match involving two, subsequent shots in which shot 1 contains an agent (a person, animal, etc.) gazing in the direction of some unseen, off-screen vision, and shot 2 contains an image presumed by the spectator to be the object of the agent's gaze.

Extreme close-up

A shot framed so closely as to show only a portion of the face or of some object.

Extreme long shot

A shot in which the human figure would be extremely insignificant compared to its surroundings. A panoramic view photographed from a considerable distance and made up essentially of landscape or distant background.

Fade in/out

An editorial transition in which the image either gradually appears out of ("fade in") or gradually fades into ("fade out") a black screen.

Fill light

An auxiliary light placed to the side of the subject that softens shadows and illuminates areas not lit by the key light (which is the main light sources, coming often from window directions)

Flashback

A scene or sequence inserted into a scene set in the narrative present that images some event set in the past.

Flash forward

A scene or sequence inserted into a scene set in the narrative present that images some event set in the future.

Focus

The optical clarity or precision of an image relative to normal human vision. Focus in photographic images is usually expressed in terms of depth.

Framing

The organization of visible phenomena with respect to the boundaries of the image.

Inter-title

A piece of filmed, printed text edited into the midst of the photographed action at various points. Most commonly used in silent movies to convey elements of dialogue and other commentary.

Iris in/out

An editorial transition popular during the silent period utilizing a diaphragm placed in front of the lens and which, when opened (iris in) or closed (iris out), functions like a fade in or fade out. A partially opened iris can also be used to focus attention on a detail of the scene in the manner of <u>vignetting</u>.

Jump cut

An editorial transition between two shots in which the illusion of temporal continuity is radically disrupted.

Light

The main light on a subject, usually placed at a 45 degree angle to the camera-subject axis. In high-key lighting, the key light provides all or most of the light in the scene. In low-key lighting, the key light provides much less of the total illumination.

Clapperboard

A **clapperboard** is a device used in filmmaking and video production to assist in synchronizing of picture and sound, and to designate and mark the various scenes and takes as they are filmed and audio-recorded.
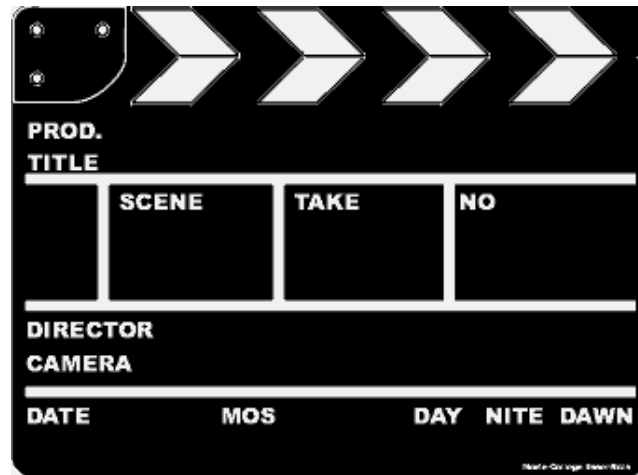
Other names include **clapper**, **clapboard**, **clacker**, **slate**, **slate board**, **slapperboard**, **sync slate**, **time slate**, **sticks**, **board**, **smart slate**, **dumb slate**, and **sound marker**. When a movie's sound and picture are out of synchronization, this is known as lip flap.

Cut

In the post-production process of film editing and video editing, a **cut** is an abrupt, but usually trivial film transition from one sequence to another. It is synonymous with the term *edit*, though "edit" can imply any number of transitions or effects. The cut, dissolve and wipe serve as the three primary transitions. The term refers to the physical action of cutting film or videotape, but also refers to a similar edit performed in software; it has also become associated with the resulting visual "break".

Due to the short length of early film stock, splicing was necessary to join together segments into long-form. Actuality directors spliced together reels prior to shooting to record for longer periods of time. Narrative directors, on the other hand, preferred shooting for shorter lengths, editing together shot footage. In either case, film was cut (and subsequently joining the cut segments) to remove excess footage, focusing attention on significant elements.

The cut has retained its purpose to this day, with alternative uses arising to achieve special effects.

Verbal command

To signal the end of media capture, this command is issued primarily by the director, to cast and crew. (It is very unusual for others to yell "cut" without an exceptional reason; mistakes are reshot during the same take, if possible.) In contrast, a "roll" command signals the beginning of shooting.

In between these commands and the actual footage to be captured, various marking elements (the slate), preparatory actions (extras, effects, or other costly elements), and the director's "Action!" command are also recorded. These are edited out to effect a seamless presentation.

Proper cut

In practice, the cut does not break the suspension of disbelief necessary to keep an audience engaged to a narrative or program. The cut represents a continuous transition in setting and time—in turn, the dissolve and wipe respectively identify changes in time and setting. In many cases, cuts are also used in place of dissolves or wipes for minor changes, or to edit away insignificant details to maintain pace. Usage of the cut in this manner conforms to the goals of continuity editing, which deemphasizes the presence of the film crew.

Cuts serve as transitions between camera angles, such a wide establishing shot and a medium shot. Footage of a moving character may be captured from multiple angles rather than a tracking shot, either for aesthetic reasons or to lessen the risk of damaging a camera while in motion.

Cuts are often used in sections of dialogue so that the director may employ close-ups without unnecessary (and visually disturbing) movement of the camera. Such cuts usually follow the 180-degree rule, where the camera angles are kept on the same side of an imaginary border drawn between the subjects.

On a broadcast television multiple-camera setup, cuts are performed at the vision mixer by the technical director by simply selecting a different source. On single camera or film setups, cuts are performed by the editor using either a linear or non-linear editing system. Film may still be cut and spliced, but today's editing systems have made such "destructive" edits unnecessary. Instead, edit points identify where the system duplicates source footage onto the master reel.

Variations

- An L-cut is when video and audio are edited asynchronously. For example, the sound of approaching cars in an interior shot alerts the viewer that the next scene will most likely involve traffic or take place outside.
- A jump cut is a cut, within the setting and time frame of a scene, where continuity is visibly broken. Though a mistake in many cases, it can also be used for dramatic effect. It is not to be confused with a cut used where a dissolve or wipe would be (perhaps more) appropriate.
- A cutaway is when footage extraneous to a scene is overlaid, visually interrupting the narrative but perhaps displaying some important action taking place simultaneously, or an action referenced in dialogue. Audio cutaways are much less common, as they do not achieve the same effect.
- A cross cut is similar to a cut used in dialogue, but where the subjects

are not necessarily in the same setting (or even time frame). It establishes the same intimate relation as a dialogue cut.

- A match cut, like the cross cut, links together two scenes that visually or otherwise resemble each other.
- Cutting on action refers to a cut that links together two compositionally similar scenes. For example, the imminent pulling of a gun trigger may, prior to the gunshot, cut to a champagne cork firing off.

Axial cut

An axial cut is a type of jump cut, where the camera suddenly moves closer to or further away from its subject, along an invisible line drawn straight between the camera and the subject. While a plain jump cut typically involves a temporal discontinuity (an apparent jump in time), an axial cut is a way of maintaining the illusion of continuity. Axial cuts are used rarely in contemporary cinema, but were fairly common in the cinema of the 1910s and 1920s.

An axial cut can be made with the use of a zoom lens, or physically moving the camera with a crane or camera dolly. The intervening footage (as the camera moves or zooms) is then removed while editing the film. Since footage is discarded, this technique works better for static shots. If action is involved, several takes will be required to get the necessary footage.

Alternatively, a multiple-camera setup can be used, with the cameras showing the subject at different sizes. The footage from both cameras is then edited together to create the effect. As the cameras cannot occupy the same space, there will always be a slight deviation from the axis. Moving the cameras further away from the subject and using telephoto lenses can reduce the deviation.

Cross-cutting

Cross-cutting is an editing technique most often used in films to establish action occurring at the same time, and usually in the same place. In a cross-cut, the camera will cut away from one action to another action, which can suggest the simultaneity of these two actions but this is not always the case. Cross-cutting can also be used for characters in a film with the same goals but different ways of achieving them.

Suspense may be added by cross-cutting. It is built through the expectations that it creates and in the hopes that it will be explained with time. Cross-cutting also forms parallels; it illustrates a narrative action that happens in several places at approximately the same time. For instance, in D.W. Griffith's *A Corner in Wheat* (1909), the film cross-cuts between the activities of rich businessmen and poor people waiting in line for bread. This creates a sharp dichotomy between the two actions, and encourages the viewer to compare the two shots. Often, this contrast is used for strong emotional effect, and frequently at the climax of a film. The rhythm of, or length of time between, cross-cuts can also set the rhythm of a scene. Increasing the rapidity between two different actions may

add tension to a scene, much in the same manner of using short, declarative sentences in a work of literature.

Cross-cutting is often used during phone-conversation sequence so viewers see both characters' facial expressions in response to what is said.

Fast cutting

Fast cutting is a film editing technique which refers to several consecutive shots of a brief duration (e.g. 3 seconds or less). It can be used to convey a lot of information very quickly, or to imply either energy or chaos. Fast cutting is also frequently used when shooting dialogue between two or more characters, changing the viewer's perspective to either focus on the reaction of another character's dialog, or to bring to attention the non-verbal actions of the speaking character.

One famous example of fast cutting is the shower scene in Alfred Hitchcock's film *Psycho* (1960).

More recent examples include the can-can scene in Baz Luhrmann's *Moulin Rouge!* (2001).

The film *Mind Game* makes extensive use of fast cutting to convey hundreds of short scenes in the space of fifteen minutes.

Hip hop montage

A *hip hop montage* is a subset of fast cutting used in film to portray a complex action through a rapid series of simple actions in fast motion, accompanied by sound effects. The technique was first given its name by Darren Aronofsky, who used the technique in his films *Pi* and *Requiem for a Dream* to portray drug use. According to the director's commentary of *Requiem for a Dream,* the hip hop montage is used in film as a sample is used in hip hop, with a few moments of film or video, respectively, repeated throughout the work for effect. The technique is derived from the hip hop culture of the 1990s and jump cuts first pioneered in the French new wave.

It was used earlier in Bob Fosse's *All That Jazz* and Paul Thomas Anderson's *Boogie Nights*. Guy Ritchie also used the technique in *Snatch* to portray transcontinental travel (see the attached film with title: All That Jazz).

Long take

In filmmaking, a long take is a shot lasting much longer than the conventional editing pace either of the film itself or of films in general. Significant camera movement and elaborate blocking are often elements in long takes, but not necessarily so. The term "long take" should not be confused with the term "long shot", which refers to the distance between the camera and its subject and not to the temporal length of the shot itself. The length of a long take was originally

limited to how much film a motion picture camera could hold, but the advent of digital video has considerably lengthened the maximum potential length of a take.

Examples

When filming Rope (1948), Alfred Hitchcock intended for the film to have the effect of one long continuous take, but the cameras available could hold not more than 1000 feet of 35 mm film. As a result, each take used up to a whole roll of film and lasts up to 10 minutes. Many takes end with a dolly shot to a featureless surface (such as the back of a character's jacket), with the following take beginning at the same point by zooming out. The entire film consists of only 11 shots.

Andy Warhol and collaborating avant-garde filmmaker, Jonas Mekas, shot the 485-minute-long experimental film, Empire (1964), on 10 rolls of film using an Auricon camera via 16mm film which allowed longer takes than its 35 mm counterpart. "The camera took a 1,200ft roll of film that would shoot for roughly 33 minutes."

A handful of theatrically released feature films, such as Timecode (2000), Russian Ark (2002), PVC-1 (2007), and Victoria (2015) are filmed in one single take; others are composed entirely from a series of long takes, while many more may be well known for one or two specific long takes within otherwise more conventionally edited films.

The police procedural series The Bill used long takes to achieve a documentary style effect. Other examples include The X-Files episode "Triangle" (season 6, episode 3), directed (and written) by the series creator Chris Carter. The technique is also frequently used in ER, which fits with the show's use of Steadicam for the majority of shots. An episode "The Inheritance / C.I.D. 111" of the Indian suspense drama C.I.D., broadcast on 7 November 2004, is a 111-minute-long single take. It currently holds the Guinness World Record for the longest single shot for TV.

Sequence shot

A sequence shot is a long take that constitutes an entire scene. Such a shot may involve sophisticated camera movement. It is sometimes called by the French term plan-séquence. The use of the sequence shot allows for realistic or dramatically significant background and middle ground activity. Actors range about the set transacting their business while the camera shifts focus from one plane of depth to another and back again. Significant off-frame action is often followed with a moving camera, characteristically through a series of pans within a single continuous shot. An example of this is the first scene in the jury room of 12 Angry Men, where the jurors are getting settled into the room.

Another notable example occurs near the beginning of Antonioni's The Passenger, when Jack Nicholson exchanges passport photos while the audience hears a tape recording of an earlier conversation with a now dead man, and then

the camera pans (no cut) to that earlier scene.

Another example is the famous "Copacabana shot" featured in Martin Scorsese's Goodfellas, 1990 (see the attached film), in which Henry Hill (Ray Liotta) takes his girlfriend to a nightclub passing through the kitchen.

<u>Average shot length</u>

Films can be quantitatively analyzed using the "ASL" (average shot length), a statistical measurement which divides the total length of the film by the number of shots. For example, Béla Tarr's film Werckmeister Harmonies is 149 minutes, and made up of 39 shots. Thus its ASL is 229.2 seconds.

The ASL is a relatively recent measure, devised by film scholar Barry Salt in the 1970s as a method of statistically analyzing the editing patterns both of individual films and of groups of films (for example, of the films made by a particular director or made in a particular period). Film scholars who have made use of ASL in their work include David Bordwell and Yuri Tsivian. Tsivian used the ASL as a tool for his analysis of D. W. Griffith's Intolerance (ASL 5.9 seconds) in a 2005 article. Tsivian also helped launch a website called Cinemetrics, where visitors can measure, record, and read ASL statistics.

Match cut

In film, a match cut is a cut from one shot to another where the two shots are matched by the action or subject and subject matter. For example, in a duel a shot can go from a long shot on both contestants via a cut to a medium closeup shot of one of the duellists. The cut matches the two shots and is consistent with the logic of the action. This is a standard practice in film-making, to produce a seamless reality-effect.

<u>Wider context</u>

Match cuts form the basis for continuity editing, such as the ubiquitous use of match on action. Continuity editing smooths over the inherent discontinuity of shot changes to establish a logical coherence between shots. Even within continuity editing, though, the match cut is a contrast both with cross-cutting between actions in two different locations that are occurring simultaneously, and with parallel editing, which draws parallels or contrasts between two different time-space locations.

A graphic match (as opposed to a graphic contrast or collision) occurs when the shapes, colors and/or overall movement of two shots match in composition, either within a scene or, especially, across a transition between two scenes. Indeed, rather than the seamless cuts of continuity editing within a scene, the term "graphic match" usually denotes a more conspicuous transition between (or comparison of) two shots via pictorial elements. A match cut often involves a graphic match, a smooth transition between scenes and an element of

metaphorical (or at least meaningful) comparison between elements in both shots.

A match cut contrasts with the conspicuous and abrupt discontinuity of a jump cut.

Notable examples

Stanley Kubrick's *2001: A Space Odyssey* contains a famous example of a match cut. After an ape discovers the use of bones as a tool and a weapon, he throws one triumphantly into the air. As the bone spins in the air, there is a match cut to a much more advanced tool: an orbiting satellite. The match cut helps draw a connection between the two objects as exemplars of primitive and advanced tools respectively, and serves as a neat summary of humanity's technological advancement up to that point. The satellite is unidentified in the film, but the novel makes it clear that it is an orbital weapon platform, thus linking with the use of the bone as a weapon.

Michael Powell and Emeric Pressburger's *A Canterbury Tale* is a predecessor for the *2001: A Space Odyssey* match cut in which a fourteenth-century falcon cuts to a World War II aeroplane. The sense of time passing but nothing changing is emphasised by having the same actor, in different costumes, looking at both the falcon and the aeroplane.

Slow cutting

Slow cutting is a film editing technique which uses shots of long duration. Though it depends on context, it is estimated that any shot longer than about fifteen seconds will seem rather slow to many modern-day viewers, especially those who are accustomed to mainstream Western movies, where slow cuts are uncommon.

A famous example of **slow cutting** can be found in Stanley Kubrick's *A Clockwork Orange* (1971). In a segment that lasts three minutes and fifteen seconds and contains only three shots, the main character (Alex de Large) is followed as he walks the length of a futuristic record store, meets two young ladies, and brings them back to his (parents') house for sex.

Cutaway

In film and video, a cutaway shot is the interruption of a continuously filmed action by inserting a view of something else. It is usually followed by a cut back to the first shot, when the cutaway avoids a jump cut. The cutaway shot does not necessarily contribute any dramatic content of its own, but is used to help the editor assemble a longer sequence. For this reason, editors choose cutaway shots related to the main action, such as another action or object in the same location. For example, if the main shot is of a man walking down an alley, possible cutaways may include a shot of a cat on a nearby dumpster or a shot of a person watching from a window overhead.

Similarly, a cutaway scene is the interruption of a scene with the insertion of another scene, generally unrelated or only peripherally related to the original scene. The interruption is usually quick, and is usually, although not always, ended by a return to the original scene. The effect is of commentary to the original scene, frequently comic in nature.

<u>Usage</u>

The most common use of cutaway shots in dramatic films is to adjust the pace of the main action, to conceal the deletion of some unwanted part of the main shot, or to allow the joining of parts of two versions of that shot. For example, a scene may be improved by cutting a few frames out of an actor's pause; a brief view of a listener can help conceal the break. Or the actor may fumble some of his lines in a group shot; rather than discarding a good version of the shot, the director may just have the actor repeat the lines for a new shot, and cut to that alternate view when necessary.

Cutaways are also used often in older horror films in place of special effects. For example, a shot of a zombie getting its head cut off may, for instance, start with a view of an axe being swung through the air, followed by a close-up of the actor swinging it, then followed by a cut back to the now severed head.

In news broadcasting and documentary work, the cutaway is used much as it would be in fiction. On location, there is usually just one camera to film an interview, and it's usually trained on the interviewee. Often there is also only one microphone. After the interview, the interviewer will usually repeat his questions while he himself is being filmed, with pauses as they act as if to listen to the answers. These shots can be used as cutaways. Cutaways to the interviewer, called noddies, can also be used to cover cuts.

Scene

In filmmaking and video production, a scene is generally thought of as the action in a single location and continuous time. Due to the ability to edit recorded visual works, it is much shorter than a stage play scene. Because of their frequent appearance in films, some types of scenes have acquired names, such as love scene, sex scene, nude scene, dream scene, action scene, car chase scene, crash scene, emotional scene, fight scene, tragedy scene etc. There is usually an opening scene and a closing scene.

A scene is a part of a film, as well as an act, a sequence (longer or shorter than a scene), and a setting (usually shorter than a scene). While the terms refer to a set sequence and continuity of observation, resulting from the handling of the camera or by the editor, the term scene refers to the continuity of the observed action - an association of time, place or characters. The term may refer to the division of the film from the screenplay, from the finished film, or it may only

occur in the mind of the spectator who is trying to close on a logic of action. For example, parts of an action film at the same location, that play at different times can also consist of several scenes. Likewise, there can be parallel action scenes at different locations usually in separate scenes, except that they would be connected by media such as telephone, video, etc.

In contrast, the traditional movie script was divided into acts, but those categories are less frequently used in the digital technology. The scene is important for the unity of the action of the film, while a stage drama is typically divided into acts. The division of a movie into scenes is usually done in the script. Some action scenes need to be planned very carefully.

Sequence

In film, a sequence is a series of scenes that form a distinct narrative unit, which is usually connected either by a unity of location or a unity of time. For example, a heist film might include an extended recruitment sequence in which the leader of the gang collects together the conspirators, a robbery sequence, an escape sequence, and so on. Each of these sequences might further contain sub-sequences; for example the robbery sequence might consist of an entry sequence, a safe-cracking sequence, and so on.

The sequence is one of a hierarchy of structural units used to describe the structure of films in varying degrees of granularity. Analysed this way, a film is composed of one or more acts; acts include one or more sequences; sequences are divided into one or more scenes; and scenes may be thought of as being built out of shots (if one is thinking visually) or beats (if one is thinking in narrative terms).

The sequence paradigm of screenwriting was developed by Frank Daniel.

Shot

In filmmaking and video production, a shot is a series of frames that runs for an uninterrupted period of time. Film shots are an essential aspect of a movie where angles, transitions and cuts are used to further express emotion, ideas and movement. The term "shot" can refer to two different parts of the filmmaking process:

1. In production, a shot is the moment that the camera starts rolling until the moment it stops.
2. In film editing, a shot is the continuous footage or sequence between two edits or cuts.

The term "shot" is derived from the early days of film production when cameras were hand-cranked, and operated similarly to the hand-cranked machine guns of the time. That is, a cameraman would "shoot" film the way someone would "shoot" bullets from a machine gun.

Categories of shots

Shots can be categorized in a number of ways.

By field size

The field size explains how much of the subject and its surrounding area is visible within the camera's field of view, and is determined by two factors: the distance of the subject from the camera ("camera-subject distance") and the focal length of the lens. Note that the shorter a lens's focal length, the wider its angle of view (the 'angle' in wide-angle lens, for instance, which is "how much you see"), so the same idea can also be expressed as that the lens's angle of view plus camera-subject distance is the camera's field of view.

Caution: In this context, the focal length value differs with each film gauge and CCD size for optical reasons, but the angle of view is the

same for any of them, so it's easier comparing the angle of view with lenses for different formats than their focal lengths. The same angle of view always gives the same field size at the same camera-subject distance no matter what format you're using, but the same focal length does not.

For in-depth information behind the laws of optics regarding the influence that focal length and different formats have on field sizes, see 35 mm equivalent focal length, crop factor, image sensor format, and Digital photography: Sensor size and angle of view.

The same field size can be achieved at varied camera-subject distances by using a lens with a compensating focal length, and at varied focal lengths by choosing a compensating camera-subject distance. Field size differs from framing in that within professional environments where prime lenses are dominant, the latter applies only to camera placement (including camera angle), not focal length.

However, maintaining an identical field size at varying camera-subject distances and focal lengths must be handled with caution as it applies different amounts of perspective distortion to the image: wide-angle lenses expand a perspective, while long focus lenses compress a perspective. The famous dolly zoom, taken with a variable focal length lens, is a vivid, intuitive demonstration of this effect. Thus, it's more common in photography and cinematography to determine an image's field size by only changing one out of the two factors.

The field size (along with the specific amount of perspective distortion) greatly affects the narrative power of a shot. There are a number of standardized field sizes, the names of which are commonly derived from varying camera-subject distances while not changing the lens. The four basic kinds of field sizes are:

- the long shot (often used as an establishing shot),
- the full shot,
- the medium shot,
- the close-up.

Three less often used field sizes (see gallery below) are:

1. Extreme long shot (used for epic views and panoramas)
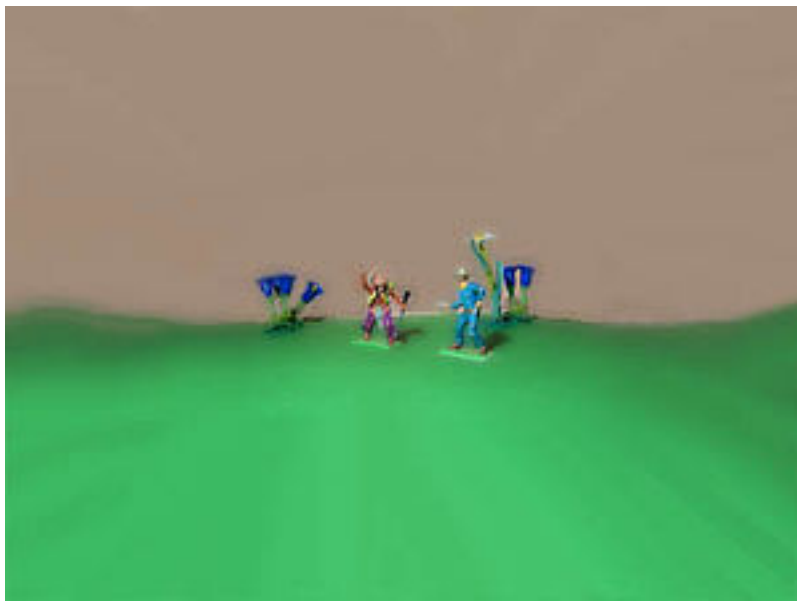
2. Long shot

3. Full shot (figure shot, complete view, medium long shot)

The **American shot** (also 3/4 shot), a slight variation of the medium shot to also include OWB handgun holsters in Western movies, a characterization from French film criticism for a type of shot in certain American films of the 1930s and 1940s also referred to as a "Cowboy shot" in reference to the gun holster being just above the bottom frame line,

Medium shot

Close-Up

The **"Italian shot"** or Extreme Close Up (ECU or XCU), where only a person's eyes are visible, named after the genre of Italo-Westerns, particularly the Dollars Trilogy by Sergio Leone, that established this particular field size.

There are other variants, such as the medium close up (between medium and close up), and terms for moving in (such as "lean-in") and moving out (such as "lean-out").

By camera placement

"Shots" referring to camera placement and angle rather than *field size* include:

• Camera angles:

the aerial shot,

the bird's-eye shot (sometimes performed as a crane shot),

the low-angle shot,

• the over the shoulder shot,

• the point of view shot, so called POV

• the reverse shot is defined as a 180-degree camera turn to the preceding image, common in *point of view* and *over the shoulder* (in the latter, care must be applied to avoid a continuity error by violating the 180 degree rule),

• the two shot where two people are in the picture.

By other criteria

• the establishing shot is defined by giving an establishing "broad overview" over a scene, whether performed by a wide shot with a fixed camera, a zoom, a series of different close-ups achieved by camera motion, or a sequence of independent close-angle shots edited right after each other,

• the master shot is a scene done in one single take, with no editing,

• the freeze frame shot is created in editing by displaying a single frame for an elongated duration of time,

• the insert shot is created in editing by replacing a picture with another while the audio stays the same (common in interviews to illustrate topics mentioned).

• the Trolley shot A shot in which the camera moves toward or away from its subject while filming. Traditionally dolly shots are filmed from a camera dolly but the same motion may also be performed with a Steadicam, gimbal, etc. A dolly shot is generally described in terms of "dollying in" or "dollying out". Trucking in and out is also a common synonym

6   *Sound in Movie and Editing Sound*

An audience may sit through poor picture quality, but they will rarely tolerate flawed poor sound. It is more than 50 percent of your project. Source material in this chapter: https://www.studiobinder.com/blog/sound-recording/.

Audio Recording Systems

What is single system?

When it comes to film and video sound, the first thing you need to determine is whether to use a single or double audio recording system.

In a single system, audio is captured directly into the camera, and records simultaneously with the image. For a double or dual system, sound is captured independently of the camera and onto a digital audio recorder.

The benefit of a single system is that it does not require audio to be synched up in post-production. This is advantageous in news and documentary formats that often require a quick turnaround of material.

https://www.youtube.com/watch?time_continue=34&v=6CYaptk6iFs&feature=emb_logo

What is double system?

Double system is ideal if your camera lacks higher-grade audio inputs. But more importantly, a double system delivers stronger audio quality.

One of the ways it achieves this is through a higher sampling rate.

You see, when an analog signal is converted to digital, the curves of the wave signal have to be split into samples.

The number of times a wave is sampled determines how accurately the digital conversion matches the original. The more samples taken per second, the more accurate the digital representation.

This process is known as quantization, and is measured in kilohertz (kHz).

For example, 11kHz would be low-quality sound, and 48 kHz would be the standard for digital sound recording.

Double systems also deliver greater bit depth. This term refers to how many different values of amplitude each sound sample possesses.

The higher the bit depth, the more accurate a system can record and reproduce the subtle fluctuations in a waveform.

For example, 16 bit audio, which is standard for a digital audio recorder, can capture 65,536 different values of sound. This contributes to the richness and complexity of the sound recording.

Perhaps the most apparent benefit of the double system, is that audio does not have to be tethered to the camera.

If you have a project that relies heavily on dolly and steadycam shots, you don't want to risk tripping on excess cables or equipment.

This way, you can concentrate on the image, knowing that the sound design will not be jeopardized.

Whether you're using a single or double system, it's important to identify which configuration is most appropriate for your project.

https://www.youtube.com/watch?time_continue=10&v=dkTYpP6eec0&feature=emb_logo

Unwanted Noise Types

What is controllable noise?

Controllable noise is interference that can be managed.

The biggest offenders of this type of noise are refrigerators, mobile phones and personal electronics. Make sure all phones and appliances are switched off.

But, especially when it comes to refrigerators, remember to power them back on after production for some very obvious reasons.

What is uncontrollable noise?

As the name suggests, uncontrollable noise originates from forces outside of one's control. This might be a passing car or airplane, or music emanating from a nearby building.

This is where professional headphones come into play. If you pick up some of this unwanted interference, make sure to announce it on set.

Wait until the sound ceases, or if it doesn't seem to be wrapping any time soon, move to another location.

A big part of good sound design and sound recording will come by way of your experienced sound operator on set. While we mentioned that sound is possibly more than half your project, many productions limit their sound department.

Microphone Types

Shotgun microphones

The shotgun microphone. This mic has become the industry standard for recording film and video sound.

What's great about this zeppelin-shaped device is that it can pick up audio without capturing excess environmental noise.

Often, the shotgun microphone is mounted to a boom pole where it can be held above or below an actor to capture dialog.

Also, windshield accessories such as a "blimp" or the cuddly-sounding "dead cat," fit snugly over the microphone and reduce distortion.

https://www.youtube.com/watch?time_continue=32&v=-7Dgk8_wxck&feature=emb_logo

Dynamic microphones

Dynamic microphones are what you picture when you typically think of a microphone. The same that most performers hold when singing.

Although a dynamic mic lacks the directional capacity as a shotgun microphone, it is excellent for recording in loud spaces.

These mics don't require external power and lack an internal amplifier. Because of this, they tend to be used during broadcasts or performances.

https://www.youtube.com/watch?time_continue=9&v=JLuUsB7APJw&feature=emb_logo

Lavalier microphones

The lavalier microphone, or lav, is an omnidirectional microphone that clips onto the costume of an actor.

These tend to be used if an actor is moving around often.

However, placement of the mic is the key.

Because the lavalier microphone lacks the frequency balance of other devices, it can add an unwanted nasal quality to the dialog.

Also, the lavalier microphone operates through a wireless system. This of course offers a greater degree of movement, but eats through battery life rather quickly. There's also the risk of radio interference ruining a take.

When the option is available, the security of a wired connection is always preferred in sound recording.

https://www.youtube.com/watch?time_continue=12&v=hoj_uDLJpm4&feature=emb_logo

Additional Sound Gear

Preamps help your sound

As you can imagine, avoiding noise interference is vastly important in sound recording. This is where a preamplifier, or preamp, comes in handy.

A preamp is an electronic amplifier that boosts a weak electrical signal into a stronger one. This inevitably makes the signal noise-tolerant and ready for processing into a sound mixer.

A microphone, for example, produces a weak electrical signal. Without the assistance of a preamp, the final signal emanating from the device would be noisy and distorted.

Now, most preamps have a switch where a user can toggle between line and microphone signal options.

https://www.youtube.com/watch?time_continue=21&v=WnOQxfjXPI0&feature=emb_logo

These are the sources of where the audio is coming from. A line signal typically comes from the console of a sound mixer or playback device. The audio here tends to be strong, and doesn't require significant amplification.

As mentioned, microphones are far weaker and do require this boost.

An important thing to remember though, is that when you boost an audio signal using a preamp, you boost the noise of the preamp itself. This is another strike against the single system as in-camera preamps tend to be noisier than their dual system counterparts.

Yes, amplification is important when recording sound. But when using a preamp, you need to be aware of your audio levels and avoid clipping.

Clipping occurs when an amplifier is overdriven, and forced to deliver an audio output that is beyond its capacity. Basically, the clipping point is the maximum level of loudness.

Keep at least an 18 decibel (dB) difference between ambient noise and your desired signal. Following this simple rule, will ensure you achieve a strong, clean signal when using a preamp.

The importance of audio cables

Audio cables may not be the most exciting topic of conversation, but they're important when it comes to sound design.

Audio cables come in two varieties: balanced and unbalanced.

An unbalanced audio cable is the simplest, most cost-effective of cables. These devices possess either a mini jack, phono tip sleeve or an rca connector. Most carry a mono audio signal, but there are stereo varieties.

https://www.youtube.com/watch?time_continue=8&v=dV8rpGUoxns&feature=emb_logo

Now, an unbalanced audio cable is comprised of two wires. One wire is a shielding mesh wire known as the ground, which is the zero point for the signal. The other is known as the hot, which is the signal itself. This cable is more susceptible to noise interference, and is typically used to cover shorter distances.

For longer distances, the balanced audio cable is the ideal solution. Using either an XLR connection or a tip ring sleeve (TRS), these cables possess three wires instead of two. As with the unbalanced cable, there exists a shielding mesh ground wire and a hot wire. But instead of sending audio down a single wire, it is now being transferred down two wires.

Along with the hot wire, there is now a cold wire. When an audio signal reaches the end of one wire, it reverses itself and travels down the other. This process cancels out any external noise or interference that might affect the sound recording.

Because of this, the balanced audio cable can take a lot of strain on set without sacrificing audio quality.

As with all of this sound recording equipment, it's about determining what is going to benefit your movie the most.

Test all equipment and gear

Confucius says, "Success depends upon preparation."

Well, the same holds true for sound capture. In preparing for a production, the sound team should gather and test their gear.

This process includes testing batteries and making sure hard drives or tapes contain enough storage space. Also, it's important to make sure that there's no controllable ambient sound that could cause interference.

The sound team might also record what is known as a buzz track. A buzz track is a track of silence captured on location that can be used in editing later to cover up any unwanted noise. (also called AMBIENCE sound or natural sound)

Sound Tips & Techniques

Sound recording duties on-set

Okay, with the preparations taken care of, it's time for the shoot.

At the start of each take, the first AD will say, "Roll sound." The sound technician will then press the record button on their digital audio recorder.

Moments later, the sound technician will call back with, "Speed," or "Rolling sound." The AD will then repeat this process with the camera and the take will proceed until the director yells "Cut."

This process will repeat throughout the shoot. After each take, the sound team will complete a sound report sheet. The document tells the editor what is recorded on each tape, track or hard drive.

https://www.youtube.com/watch?time_continue=105&v=y028uDVFCzs&feature=emb_logo

Communicate during rehearsals

As expected, communication is key on a film set. And nowhere is it more important than in connection with the sound recording process.

During on set rehearsals, the sound team will discuss and determine the appropriate recording levels, as well as microphone and actor placement. For example, if dialog is too quiet, the background noise will overpower it once the audio is compressed.

The point of course is to create an environment where sound capture will be clean, and without drop off.

Speak up when there's a problem

With sound capture being a vital component to the moviemaking process, it's imperative that the sound team makes the rest of the production aware of any issues that may arise during recording.

You will be able to hear things they cannot, so don't assume they're aware of every issue. Fair or not, they will hold you responsible later.

This includes ambient noise interference or quiet dialog. You may think well, what's the big deal? We can just fix it in post production anyways.

Yes, perhaps. But, it's always a better idea to get the desired sound recording on set, rather than waiting weeks, or months to re-record it.

Remember, if sound design is your business, you should have no problem voicing your concern and adding production value for $0.00.

Good distances to capture audio

Not surprisingly, microphone distance can make or break a sound recording, and may lead to you being rehired or passed up.

Whether you're using a shotgun or a dynamic microphone, make sure the device is no further than three feet (1 meter) away from the subject.

Remember, closer is always better when building strong sound design.

Yes, this may seem like a simple, obvious tip. But, following this rule will dramatically strengthen your audio quality.

https://www.youtube.com/watch?time_continue=331&v=n6LqibtC-5g&feature=emb_logo

Combat reverb and bouncy sounds

Shooting locations can be unpredictable, especially when it comes to sound recording. One of the most common, and unfortunate side-effects of an indoor location is bouncy sound.

To combat this, sound teams have developed a number of practical solutions. Adding soft textile items such as rugs, curtains or acoustic paneling to walls helps to deplete echoes.

Every member of the sound team, from the sound mixer to the recorder, needs to possess a professional pair of headphones. When setting up a location, listen carefully to the space. Then, make a careful determination of whether additional items are required to reduce echo.

https://www.youtube.com/watch?time_continue=327&v=uzyEaVYCk3s&feature=emb_logo

Sound editing

https://www.youtube.com/playlist?list=PLYEDbOYZog4ddf39ZUXHF7znvXnGxXSJE

Who and what is a Foley artist?

One of the coolest jobs in the industry that requires a deep knowledge of sound, music, and rhythm belongs to artists in charge of "Foley." Sound is extremely important in creating an immersive experience for the audience — our focus is on the visuals but the sound makes them real.

Images can be grainy, the camera can be handheld and jerky, but sound needs to be perfect.

Enter, the Foley artist.

https://www.youtube.com/watch?time_continue=25&v=UO3N_PRIgX0&feature=emb_logo

7 Film Production, Business, Money, and Efficiency

A **film producer** is a person who oversees film production. Either employed by a production company, a television broadcasting company or working independently, producers plan and coordinate various aspects of film production, such as selecting the script; coordinating writing, directing, and editing; and arranging financing.

During the "discovery stage," the producer finds and selects promising material for development. Then, unless the film is based on an existing script, the producer has to hire a screenwriter and oversee the development of the script. Once a script is completed, the producer will lead a pitch to secure the financial backing (a "green light") to allow production to begin.

The producer also supervises the pre-production, production, and post-production stages of filmmaking. One of the most important tasks is to hire the director and other key crew members. Whereas the director makes the creative decisions during the production, the producer typically manages the logistics and business operations, though some directors also produce their own films. The producer is tasked with making sure the film is delivered on time and within budget, and has the final say on creative decisions. Finally, the producer will oversee the marketing and distribution.

For various reasons, producers cannot always supervise all of the production. In this case, the main producer or executive producer may hire and delegate work to associate producers, assistant producers, line producers or unit production managers.

Types

Different types of producers and their roles within the industry today include:

Executive producer

The executive producer oversees all of the other producers working on the same project. They make sure that the producers are fulfilling their roles on the given production. They can also be in charge of managing the film's finances and handling all other business aspects of the film.

Line producer

The line producer manages the staff and day-to-day operations and oversees each and every physical aspect that is involved in the making of a film or

television program. The line producer can be credited as "produced by" in certain cases.

Supervising producer

The supervising producer supervises the creative process of screenplay development and often aids in script re-writes. They can also fulfill the executive producer's role of overseeing other producers.

Producer

Within the production process, a producer can oversee, arrange, manage, and begin every single aspect. They are involved in every single stage of the overall production process.

Co-producer

A co-producer is a member of a team of producers that perform all of the functions and roles that a single producer would have in a single given project.

Coordinating producer or production coordinator

A coordinating producer coordinates the work/role of multiple producers who are trying to achieve a shared result.

Associate producer or assistant producer

The associate or assistant producer helps the producer during the production process. They can sometimes be involved in coordinating others' jobs, such as creating peoples' schedules and hiring the main talent.

Segment producer

A segment producer produces one or more single specific segments of a multi-segment film or television production.

Field producer

A field producer helps the producer by overseeing all of the production that takes place outside of the studio in specific locations for the film.

Responsibilities

Development and Pre-production

During this stage of the production process, producers bring together people like the film director, cinematographer, and production designer. Unless the film is supposed to be based on an original script, the producer has to find an appropriate screenwriter. If an existing script is considered flawed, they are able to order a new version or make the decision to hire a script doctor. The producer also has the final say on hiring the film director, cast members, and other staff. In some cases, they also have the last word when it comes to casting questions. A producer's role will also consist of approving locations, the studio hire, the final shooting script, the production schedule, and the budget. More time and money

spent in pre-production can reduce the time and money wasted during production time

<u>Production</u>

During production, the producer's job is to make sure the film stays on schedule and under budget. They will always be in contact with directors and other key creative team members.

For various reasons, producers cannot always personally supervise all parts of their production. For example, some producers run a company which also deals with film distribution. Also, cast and film crew often work at different times and places, and certain films even require a second unit.

<u>Post-production</u>

During post-production, the producer has the last word on whether sounds, music, or scenes have to be changed or cut. Even if the shooting has been finished, the producers can still demand that additional scenes be filmed. In the case of a negative test screening, producers may even demand and get an alternative film ending. For example, the audience reacted very negatively to Rambo's death in the test screening for the film First Blood, and the producers requested that the cast and crew shoot a new ending. Producers also oversee the sales, marketing and distribution rights of the film, often working with specialist third-party firms.

Career process

There are many different ways to become a film producer. Stanley Kramer started as an editor and writer, while other producers started as actors or directors.

However, most producers start in a college, university or film school.

Film schools and many universities offer degree courses that include film production knowledge, with some courses that are especially designed for future film producers. These courses focus on key topics like pitching, script development, script assessment, shooting schedule design, and budgeting. Students can also expect practical training regarding post-production. Training at a top producing school is one of the most efficient ways a student can show professionals they are not just a beginner.

While education is one way to begin a career as a film producer, experience is also required to land a job. Internships are a great way to gain experience while in school and give students a solid foundation on which to build their career. Many internships are paid, which enable students to earn money while gaining hands-on skills from industry professionals. Through internships, students get to network with people in the film industry as well. This pays off in the end when looking for jobs after school. Once an internship is over, the next step typically will be to land a junior position, such as a production assistant or junior producer.

There is no average work day for a film producer, since their tasks are changing from day to day. A producer's work hours are often irregular and can consist of very long days with the possibility of working nights and weekends.

8 German Curriculum in Film Production

In this chapter, a curriculum of several film schools and film-related-programs in Germany is presented.

- Munich Film School
- Documentary Film and TV Journalism Munich
- Technique School
- Media Science Program
- Creative Writing Program

The curriculum from this schools will be used as references for further development of the new program at PENS. A new program called Film Production is planned to establish in 2021.

Schools	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8
Munich Film School	Two days: Grammar of Film. An obligatory for every student to attend.	Two days basic of work of the actors: What means acting, what other tools of the director, what other tools of the actors, how to speak to the actors that they understanding	One day: Developing the character of actors. It is a team teaching with script writer, director, and actors mostly from acting school. They work on a scene with two characters and they develop the character on scene including improvisation. The main Q: how become a written character, a lively-authentic human being.	Three weeks: Preparation of film #2 including casting ,rehearsal, camera breakdown, production preparation, location search, production design	Two weeks workshop: Body Language. The actor in his role and choreography with the camera. It including director, actors, cameraman. It's aboutt movement, emotion, walking and talking. They do it with little film exercise.	Two weeks Workshop: Directing Actors. They take a example of one scene in Film 3. They cast it, reading, rehearsal, recording of the rehearsal, so they can analyse communication bet director and actor, and see how they improve it.	Five days workshop: Film Music and Film Composition	FINAL PROJECT FILM #4 - Script, shooting, post production.
	One day: Function of Film. This topic means different profession and also for salary.	Two days seminar: Organisation of work on set, means abt shooting plan called Sheet, abt logistic and communication, and report	One week seminar: Visual Breakdown of Sceningworking. It is for camera and director, about what they have done for the actor. It is about the visual storytelling.	Three days seminar: Film Montage—especially preparation of film #2 (how the shoot, what the problem in editing , a.s.o)	Three days workshop: Editiing Sound, Sound Design, and Mixing Post production. It's about creative side of sound, music, ambiences, and foley.	Three days seminar: Production Science and Legal Affair of Film 3. And they have to do a little examination (written test) of Film Production (from Semester 1-5).	Two weeks WS: Working with Actors in the Studio. Practising work in the studio, preparation for little scene.	
	One day: Instrument of Directing	Two days seminar: Production design (decoration, location, what means the surrounding when making film)	Two weeks seminar: Combining the first and the second seminar, for development of film #2 and analysis of the finished film #1.	Two days seminar: Production Desing especially for film #2. They have to bring three proposals of location and it's abt the criteria for choosing.	Four days workshop: Director work in the crew/team. Comunication and creative process, how to transmit my vision, work and set, team leader and motivator include an delegate work of other department.	Five days seminar: Acting Theories. There is a different form of acting, aesthetic of acting, a comparison of the different types.	Three days WS: Costume Design. How to dress character. Psychology of dressing.	
	A workshop (at least 4 days) where they do conception shot and editing, each student have to observe with the camera one person in daily life and they learn from the observed person about their life, situation, relationship, and surrounding only by visual observation.	Three days seminar: Montage in details; the breakdown for film 1, what it means for editing to avoid mistake	In between, three times in one week: Finding ideas and script development for film #2.	Three days seminar: Production Science and Legal Affairs for film #2 with the experience of film #1.	Three days workshop: Basic of Visual Effect	Two days workshop: Casting. How to choose actor, whom to invite for casting, and how to communicate.	The rest of the semester: Prepare shot and post production of film #3 (max. 30 mins).	
	Two-week seminar: Short story from the idea to a short synopsis for film #1	Five days workshop: Theory of Film Montage – theoretical principles of film montage with examples		Three times in one week: Further development of Script film #2 until final draft of script	Five days workshop: Basic of Lighting	Two days seminar: Film Aesthetic. It's beside craft, you need to have an opinion abt the film. It's about the message of the film, it can be the colour grading and the taste of the director.		
	Three-week workshop where they develop further the film #1, they do exercise with the actors, improvisation of acting, and they make a very simple camera breakdown. This is called Basic of Visual Breakdown and Scene Work.	Three days workshop: Production Science and Legar Affairs. It's about rights, duties, responsibilities of the director in a film production.		Two days workshop together with technical dept: Direct/Original Sound, it's about recording techniques, how to deal with original sound, when decision for witness sound and dubbing	Three days workshop: Montage: Architecture of the Film. Its' abt pacing, length, flow, tension, message and moral through editing	One week: Practice Work the Actors. It's abt the story act, the sub-text of every person.	They must visit at least attend on class of creative writing of advertment (at another dept).	
	Three-day seminar: What is Montage. It is about the form, practice, and theory.	Seven days including individual accompany: Script Development film #1. It is the development of synopsis of first draft.		The rest of the semester: Shooting and post production of film #2 (20 minutes film).	Three days seminar: How to work in the complex structure of the film. It's abt using many tools in parallel and how complex thing lead by director	Five days workshop + individual meetings: Development of the story film #3, preparation film #3 and developing film #4.		
	Three-day seminar of Models of Dramaturgy: The Journey of the Hero (from Aristoteles until film dramaturgy).	The rest is shooting and post production film 1. Film 1 is a simple film and they do it in group.			Three days seminar: Psychological Surround – How to manage mind, emotion, e.g if one has a bad mood in the morning, should he/she show it?			

Schools	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8
Documentary Film and TV Journalism Munich	Three-day seminar: Continuity of time and room in a film	Anaylsis of film #1	Mainly preparation of film #2	Main subject: Developing and preparing film #2	Seminar: Dramaturgy, ideas, development, interview technique, pitching, film art or experiment film, meeting with documentary director and their works.			
	One week: Film Analysis (film screening)	One week seminar: Film and TV History	Seminar: From the idea to the film	Seminar: Legal affairs in documentary	Seminar: TV journalism about journalistic research, interview moderation, writing commentary and speaking commentary			
	One week: Basic of Documentary Storytelling	Two or three days: How to read books, articles, information	Seminar: Researching	Nine weeks: Preparing and shooting and post production of film #2 (duration: 30 minutes/group or 15 minutes for individuals)	Film #3 and film #4: Documentary or hybrid format depending in reality			
	One week: Format of Documentary Film	WS: How to do Interviews	Seminar: Interview Techniques		Film #3: Max 30 mins, can be shot in all Europe, not only in Germany.			
	One week: Camera Breakdown for Documentary Film	WS: Lighting	Seminar: Framing and Montage		Last film (film #4): Diploma project, min 40 mins, can be co-production with a broadcast company			
	One week: Film History of Documentary	WS: Montage	Seminar: Developing Ideas, Writers and their works					
	One week: Basic of Film and TV Techniques	Seminar: TV Journalism and Camera Images	Seminar: Practice in TV Journalism (format and models TV, magazine, news, and investigative journalism)					
	Ten-week seminar: Development of preparation for film #1. Start with writing the synopsis, discussion of idea and script, preparation of shooting, shooting and post-production (max 10 mins video). It must be a documentary or documentary narrative.	An excursion of student to go somewhere and there they make a short documentary of a portait. After that they do a documentary analysis.						
Technique School	About formatting film: History of analogue film		Focus on digital HD technique		Main focus: Digital cinema			
	Seminar about fotographic process: optic, lenses, perspective, framing		Big subject: Colour, television technique, broadcast tecnique, workflow and post production, codec science and sound mixing		Seminar: Colour, procedures of digital cinema, introduction in the world of visual effects			
	Seminar about camera and aperture		Three workshops in three days: - Different camera system starting with canon 300 until digital cinema camera - Different sound technique and set - Editing (ex with adobe premiere pro and avid media composer)		In the end: Oral examination			
	Seminar about basic sound technique and original sound		Four-week seminar: A live three cameras for TV studio production		Workshop selection: - virtual reality and 360 degree recording - high speed robots, - timelapse - gimbal system - chopter - shoot with anamorfotic lenses - stop trick - foley and sound design - adobe after effect and davinci resolve			
	Seminar about lighting and how to set the light		First diploma after four semester		In the end: Diploma project. Students write diploma thesis about technical subject and defense it.			
	Seminar about editing and workflows in analogue and digital production		Pre-diploma: Students have to show in practical way that they can use camera, editing, etc, and knows the theory behind.		Plus educational film about technical/website/or media production like VR			
	All students have to do examination		In the end they make the film #2					
	Students have to make a movie from the same script. For crews: All crew have to create movie from the same script.							

Schools	Semester 1	Semester 2	Semester 3	Semester 4	Semester 5	Semester 6	Semester 7	Semester 8
Media Science Program	Film and TV analysis, film and TV history			In Semester 6: written works of 30-35 pages, analysis of film, director works, and present it oral in front of jury				
	Seminar or lecture course: Students read about media science and make a discussion							
	Course: The different jobs you can do in media science							
	Work opportunities in media science							
	In the end: Students make their pre-diploma							
	Students make 20-30 pages of essay for a subject							
Creative Writing Program	Mostly together in lectures: production and camera	Analysis of film #1, film history, lecture course about media sciences, one week documentary festival (visit Munich)	Workshop other departments (technique, direction, etc.)	Participate in acting workshop with directors	Two weeks seminar: Series writing	Develop script for the final film	Make fictional script: Serial concept, dramaturgy consulting for documentary	Seminar: Psychologic actors, psychological background of actors
	Learn about: film analisys, fictional scene, creative writing technique ws, film history and technique lectures, ritual breakdown.	Seminar: Treatment tool box: basic of dramatic narration, treatment structure, develop their first film treatment together with directors	Develop their own original idea a treatment for their pre-diploma		One week: Welcome to the jungle: young writers, film makers. Production: How to do in real business.	Mostly for writing	Seminar: Serial production (deeper writing seminar)	Workshop: Analyse for your own script
	Write the script for film #1	Seminar: Adaption. How to adapt the book, exercise choose one book and write the adaption in script version.	Workshop: The narration of Aristoteles, then writing short stories.	Three days workshop: The non-Aristoteles narration, train writing at home	Workshop: Analysis workshop - Famous writer come in and work with them in students idea	In the end have their diploma script		In the end this script become your diploma
			Seminar: Short story dramaturgy		Four weeks WS: Development for a treatment for full length script	WS: Full length film dramaturgy, dialogue genre, character development		
			Excursion for one week for the International Festival of Film School in Berlin		In the end have their own first draft	Five days seminar: start-up, details about future profession, legal affairs(how contract can be done), film subsidies, agency for writers, union for writers, how to make text-declaration		
			In the end: Writing or developing film #2 together with directors			Make pitching their last script in front of professionals		

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9 Rough Curriculum Idea for PENS Future Program: D4 Film Production

A discussion was made between **Sabine Eckhard** and the small team who concerned on the development of the curriculum for Film Production Program, the new program at PENS. The small team composed of lecturers at the Multimedia & Broadcasting Technology Program: **Hestiasari Rante**, **Dwi Susanto**, and **Novita Astin**.

From the discussion, the interims summary is as follow:
- The four-year study will be divided into two main parts:
  - Semester 1-2: mandatory courses for all student
  - Semester 3-8: Students will focus on the specific field they wish and go to the courses related to the field. Some courses are designed as mandatory for all field, where in the class students meet and work together for projects. The fields provided are including **Directing**, **Producing**, **Editing & Sound**, **Cinematography**, and **Scriptwriting**.
- The milestones in developing the curriculum:
- Semester 1-2: Basic subjects
- In the end of Semester 3: Producing film #1 (Short film: 5-10 minutes)
- In the end of Semester 5: Producing film #2 (Documentary: 20-30 minutes)
- Semester 7: Producing film #3 (Fiction: 25-50 minutes)
- Semester 8: Producing film #4 (as the wish, minimum 50 minutes)

Following is the rough curriculum idea that was developed mainly with reference to the curriculum of German film schools (Chapter 8).

	Directing
	Producing
	Editing & Sound
	Cinematography
	Scriptwriting
	For all

SEMESTER 1	
No	**Subject**
1	Grammar of Film
2	Function of Film
3	Models of Dramaturgy: The Journey of the Hero (from Aristoteles until film dramaturgy)
4	Basic of Film and TV Techniques
5	From the Idea to the Film
6	What is Montage. It is about the form, practice, and theory

SEMESTER 2	
No	**Subject**
1	Conception of Shot and Editing
2	Short Film Analysis
3	Format of Short Film
4	Basic of Short Film
5	Camera Breakdown for Short Film
6	Film History of Short Film

SEMESTER 3		
No	**Subject**	**Notes**
1	Instrument of Directing	
2	Developing the Character	Also for scriptwriter
3	Organization of Work on Set	Also for director
4	Production Design & Preparation	Also for director
5	Production Science and Legal Affairs	
6	Framing and Montage	Also for cinematography
7	Live TV Camera for TV Studio Production	Also for director & producer
8	Visual Breakdown of Scene-working	Also for director & editor
9	Short Story from the Idea to Short Synopsis for film #1	
10	Basic of Storytelling	Also for director
11	Film Analysis	
12	Preparation of film #1	
13	Film #1 (short film 5-10 menit)	

SEMESTER 4		
No	**Subject**	**Notes**
1	Camera Breakdown	Also for director
2	Camera System	
3	Sound Technique & Set	Also for cinematography
4	Editing	Also for cinematography
5	Shooting & Post Production	Also for producer & editor
6	Production Design	Also for director
7	Film & TV History	
8	How to Read Books, Article, and Information (including research)	Also for director
9	How to Do Interviews	Also for director
10	Finding Ideas and Script Development of film #2	Also for director & producer
11	Start Developing film #2	

No	SEMESTER 5 — Subject	Notes
	SEMESTER 5	
1	Basic of Visual Effects	Also for cinematography
2	Basic of Lighting	Also for cinematography
3	Production Design	Also for cinematography
4	Digital Cinema	Also for producer
5	Montage in Detail	Also for producer
6	Audio Recording Technique	Also for producer
7	Colour, TV Technique, Broadcast Technique, Workflow and Post Production	Also for producer & editor
8	Codec Science and Sound Mixing	Also for editor
9	Editing Sound	
10	Preparing film #2	
11	Film #2 (Documentary: 20-30 minutes)	

No	SEMESTER 6 — Subject	Notes
	SEMESTER 6	
1	Development of Story for film #3	
2	Prepare, Shot & Post Production	
3	Film Aesthetic	
4	Preparation of film #3	
5	Sound Design	
6	Mixing Post Production	
7	Psycological Surround	
8	Adaptation	
9	Developing the Character of Actors	Also for director
10	Visual Storytelling	Also for director & cinematography
11	Body Language	Also for director

No	SEMESTER 7 — Subject	Notes
	SEMESTER 7	
1	WS Selection: VR, 360 degree recording, high speed robots, timelapse, gimbal system, chopter, shoot with anamorfotic lenses, stop trick, foley and sound design, Adobe After Effects, DaVinci Resolve	
2	Development of the Story of film #3	Also for director
3	Prepare, Shot, and Post Production of film #3	
4	Script Writing film #3	
5	Seminar: Dramaturgy, ideas development, interview technique, pitching, film art	
6	Experiment Film, Meeting with Director and their works	
7	Analysis Workshop with Writers	
8	Film #3 (Fiction: 25-50 minutes)	

No	SEMESTER 8 — Subject	Notes
	SEMESTER 8	
1	Costume Design	Also for producer and cinematography
2	Development of the Story of film #4	Also for director
3	Prepare, Shot, and Post Production of film #4	
4	WS: Analyse your own script	
5	Film #4 (as they wish, min 50 minutes)	
6	Series Writing	

10 Eckhard in the Movie Making Competition 2019

The 1ˢᵗ Movie Making Competition (MMC) 2019 held by Multimedia & Broadcasting Technology Program on 1-2 November 2019, located at the Theater Building D3 PENS. The competition was attended by the students from Multimedia & Broadcasting Technology Program. Total 18 movies with duration varied from 3-5 minutes were submitted by 18 teams.

Sabine Eckhard as a Film Director from Germany was involved in the event as speaker together with the lecturer **Widi Sarinastiti**, and also as one of the judges along with the lecturers of Multimedia & Broadcasting Technology Program, **Hestiasari Rante** and **Sritrusta Sukaridhoto**. The judges defined the assessment criteria for the movies⸺regardless the equipment they used⸺as follows:

1. Content (score max: 40)
   - Idea / Originality
   - Storytelling
   - Execution
2. Technical (score max: 60)
   - Sharpness
   - Aperture Plus
   - Visual Composition
   - Sound
   - Editing

The judges watched all the submitted movies, discussed them, and finally provided a feedback and score for each movie.

Participants, movie, and feedback

Team 1: Creatifive
Movie title: Corak Pemuda
Feedback: The idea is good and represent the theme nicely and very well done. Only original direct sound would have been nice in the background, but the music score and content of the voice over are very good. In general, it is a good movie.

Team 2: WalLes
Movie title: Padosi
Feedback: The idea is hard to understand, the transmission of the storytelling is too long and good. For the sound we are missing the horror music/sound.

Team 3: AnZelda
Movie title: Sadar
Feedback: We could discover the story-act, but the execution and what the idea behind is too weak.

Team 4: Merajut Asa
Movie title: Menjalin Silaturahmi
Feedback: Very unlucky and unprofessional ending of the movie. At least sound end in a proper way (fade out). Too much unnecessary handheld camera. This is an UNFINISHED movie.

Team 5: Sooners
Movie title: Teman Lama
Feedback: We don't see the relation of the movie to the title. It's not easy to understand message. The message in the end is only written down (which should be visualize in the movie).

Team 6: F3LS
Movie title: Bukan Sekedar Bendera
Feedback: Some scenes in the movie that supposed to shoot in eye line. The colour grading is good. We like the music in the background but unfortunately no direct sound which is necessary in the movie.

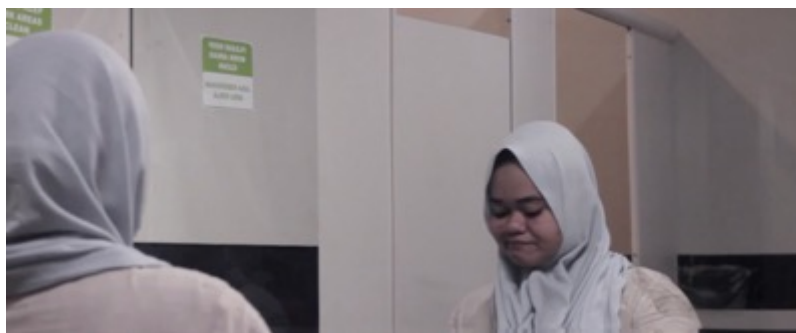**Team 7: The Crew**
Movie title: Sumpah Pemuda
Feedback: If there is direct voice and ambience in the movie, the music must be down. We are missing the creative idea.
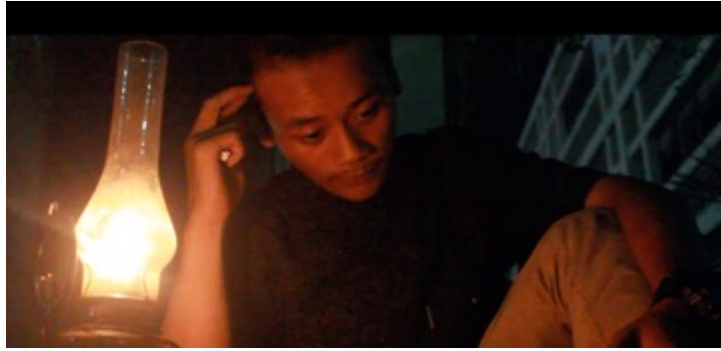

Team 8: B-come
Movie title: Jedhing
Feedback: This is a comedy movie.

Team 9: Santri Films
Movie title: Ayo Pemuda
Feedback: No direct sound. Idea and technically are good. This is a good movie for the mood of the advertisement.

Team 10: Ywsben
Movie title: Unsocial
Feedback: It's a pity that you don't have a nice camera to record the movie, otherwise this will be a very good movie. We are also missing the direct sound which is very important in a movie. However, this the story, camera angle and movement are well done.

Team 11: PERANG
Movie title: Desire
Feedback: Too much black transition. Always going to black is not a good solution for editing. No direct sound.

Team 12: CAPUNG
Movie title: Apa Kabar Sumpahmu?
Feedback: It's difficult to catch the idea. No direct sound. It's more like advertising movie.

Team 13: The Boba
Movie title: Inikah Penerus Bangsa
Feedback: Too much going to the black scenes. It must be used in the good way. No direct sound and the music not fit to the theme. The idea is not a creative idea, it's too simple.

Team 14: KOKONDAO REBORN
Movie title: Realita
Feedback: Very pity unfinished movie. Editing is somehow good. The idea is also nice.

Team 15: Punten Slurr
Movie title: Linimasa
Feedback: It's hard to really understand the idea behind, even though the movie itself is well done.

Team 16: Tim Loeee
Movie title: Tagar
Feedback: We didn't see any relation to the title. It's hard to understand the message or the idea behind the movie. No direct sound.

Team 17: Sobat Ambyar
Movie title: Janji yang Hilang
Feedback: Too much unnecessary dissolving in the editing. No much creativity in the idea and storytelling.

Team 18: Hore Production
Movie title: Maerd
Feedback: We don't understand the title. The idea behind the movie is not obvious.

The Winners

First place
Team 10: Ywsben
Movie title: Unsocial
Score: 84

Second place
Team 1: Creatifive
Movie title: Corak Pemuda
Score: 83

Third place
Team 15: Punten Slurr
Movie title: Linimasa
Score: 81

Best Teamwork
Team 5: Sooners
Movie title: Teman Lama

Eckhard in the Class

Studio TV Class

Lecturer: Citra Devi Murdaningtyas

Sabine Eckhard visited the class and delivered reviews and comments to students who were practising talk show program in the studio.

Review for Group 1

There is still too many head room talk shows made by students about behaviour in the elevator. The sound is also not heard. Lighting is too dark. Monotonous frame shows only two people, no changes or changes. The camera should take pictures of male talents, camera 3 takes pictures of talents not women. Because camera 3 takes pictures of male talent, the angle is not right.

Videos about the use of elevators should be displayed in a positive form rather than showing an error. Some videos don't have live sound, while this is very important.

Review for Group 2

Student talk shows about practical work on several frames still have a lot of head room. The voices of two female talents are not the same, one is heard, the other is not. The frame is dynamic, there are replacements of 2 shots, close ups, 3 shots, etc. Poor lighting.

There is a frame leak which is when the camera is taking a picture of one female talent, in the frame visible other female talent body members.

TALKSHOW KEKINIAN

Journalism Class

Lecturer: Hestiasari Rante

The students were in the process of cutting and editing the videos they took during the event "Parade Juang 2019", an annual event in Surabaya. The students worked in groups.

Sabine Eckhard attended the class, observing the process of editing, and commented on the edited video. Most of the problems are the SOUND; the original sound of the reporter is too low while the background is too crowded. Framing on some videos also looked not nice because from cut-to-cut, the students inserted the similar framing shots. Head rooms are also too tight on some scenes.

"We don't make movies to make money,
we make money to make more movies."

— Walt Disney