

ATTITUDE:

- ✓ Be polite
- ✓ Appreciate
- ✓ Assume they don't know
- ✓ Communicate (SUPER IMPORTANT)
 - all crew - always CC ALL producers/director (if they want)
 - ATL - have weekly meetings (especially if delegating)
- ✓ Confidence (do NOT freak out)
- ✓ Always be a step ahead
- ✓ Ask first, don't wait
- ✓ If you don't know, find out how

STEPS:

1. Google Drive/Dropbox
2. Cast & Crew List/Send Crew Email
3. Start a Producers Notes
4. ATL + AD's Meetings
5. Casting (2)
6. Locations
7. Art
8. Casting Session
 - Wardrobe/Make-up
9. Location Scouting

STEPS:

10. Shotlist/Storyboard Meeting
11. Music Meeting
12. Equipment/Transportation
13. Rehearsal
14. Camera/Lighting/Sound Meeting
15. Script Sup Meeting
16. Crafty/Catering
17. Pick ups
18. Shooting
19. Returns
20. Editing

1. GOOGLE DRIVE/DROPBOX:

1. This is where you want to keep EVERYTHING
2. Share it to everyone on crew
 - Even if it's not their department, the more they know the better
 - plus better mindset of crew if nothing is a secret
3. Folders:
 1. Script
 2. Casting
 3. Locations
 4. Camera
 5. Art
 6. Production
 7. Set Photos
 8. Sound/Music

2. CAST & CREW LIST/CREW EMAIL

1. Send your crew a welcome email!
2. Some people missed meeting, they don't know
 - Remind them they are required to come to production meeting every Thursday after general meeting
3. Attach:
 1. Cast & crew list
 - Have them double check contact info, allergies, resources, cars,
 2. Drive link
 3. Script
 4. Anything that will help understand the vision, examples, reels, photos, etc.

2. CAST & CREW LIST/CREW EMAIL cont.

4. Communication

- Always CC producers/Director (if they want)

5. Shoot dates

1. Usually we know

2. If not, send a Google Form or Doodle

1. Fri-Mon of every week from now to end of quarter

3. START A PRODUCER'S NOTES¹

1. Mainly for producers to keep schedule
2. List DEADLINES/LOCK DATES
3. Follow and update as you go
4. Budget² – who will be in charge of keeping track?
 - Keep ALL receipts
 - \$\$ comes from FPS, Director, EP, Producers
 - Collect \$ from crew (for food)
 - Try to get everything for free
 - Exploit the fact that you're a student

4. ATL + AD's MEETING

1. Discuss Roles of Producer, Director, 1st AD, 2nd AD
2. Script Feedback
 - Character motivations?
 - Are the characters likeable, if not, why and is it okay?
 - Does the plot make sense?
 - How does the ending make the viewer feel? Is that what we're going for?
3. Go over call sheet³ with 1st and 2nd AD
 - Fill out template as much as possible
 - maps/parking lot

4. ATL + AD's MEETING

4. Continuity Breakdown⁴ + Strip Schedule⁵ = Shooting Schedule⁶
- The more complicated the shoot, we should have this
 - Breaks down key component of every scene
 - Producer should make one
 - Give to script supervisor/AD/2nd AD
 - Script sup should know that these key components should be in that scene, and it will prevent major continuity errors

5. CASTING (2 meetings)

1. 1st Meeting – schedule ASAP for Monday
 1. Teach LA Casting, Breakdown Express, Cazt
 1. LA CASTING
 - Username: fpsatucla
 - Password: filmandphoto
 - NEED: Character Descriptions/Synopsis from Director
 2. Schedule Casting Date
 3. Book Rooms in SAC ASAP
2. 2nd Meeting
 1. Pick/Judge
 2. Casting Schedule (time role, name, phone, email) – assign to make
 3. 2-3 actors can be scheduled per slot

5. CASTING (2 meetings) cont.

3. 1st Audition Email (casting director)
 1. Thank them for interest
 2. Say your name, role (casting director or associate)
 3. Audition date, time, location
 4. Ask them to respond to YOUR EMAIL ADDRESS to confirm, then we can send sides/maps
 5. Pitch FPS as a UCLA club producing Nationwide Campus Movie Fest. Winners. Give them link to our website.
<http://www.fps-productions.com>
 6. Don't forget to end properly with your contact info

5. CASTING (2 meetings) cont.

4. Once they confirm, reply to email with
 1. Thank you again
 2. Sides (Directors send sides to producers/casting)
 3. Attach map/parking map/EVERYTHING map
 4. Also include parking prices! People get upset if they don't know they had to pay...
5. CA or CD fill out schedule as you get responses
6. More actors will continue to submit, trust their judgment to send more emails to those who submit after first review.

6. LOCATIONS

1. Breakdown per scene⁷
 1. Any specific details?
 2. Directors vision
2. Int House / Ext House can be different
3. Start a excel doc with potential locations
4. Location Manager/Producers should work on this
 1. Split by location?
5. Think outside the box
 1. Can we set dress a location? Transportation? Exploit being student. Look into rental homes, friends, family, crew
6. Call locations and ask

6. LOCATIONS cont.

7. UCLA VS OTHER

- If shooting at UCLA
 - No need to buy insurance, but you can get free insurance from UCLA here (doesn't hurt go get it):
 - <http://ucla.marshcampusconnexions.com/Constituencies/Students/RSOEventLiability/tabid/541/Default.aspx>
 - Go through events office, email Marco Gonzalez (mgonzalez@events.ucla.edu) and ask him who you need to get permission/location agreement signed by for a particular building on campus
 - Marco will send you the necessary paperwork and email to contact.
 - Email the person first, explain project, and set up a meeting!
 - They would want to know crew size, what you're doing, equipment, hours, date, etc.

6. LOCATIONS cont.

- Once location agreement is signed, you'll need an FPS signatory to get a waiver signed by our faculty advisor (Carissa Requejo). This is just paperwork so that events office knows it's a student production so you don't have to pay a fee. Please talk to either the President/Vice President/or Finance Director (the usual 3 signatories for FPS).
- Once all paperwork is set, Marco will prepare the permit, which you should always carry with you on set.

6. LOCATIONS cont.

- Usually, locations in LA are under the LA county, which FilmLA is in charge of for permits. You can check out their website for boundaries and if it's not in their territory, they can direct you to the right place.
 - <http://filmla.com/index.php>
- You can fill out a permit process online
- You will need a general insurance and their website has a list of approved companies. I used this company as it was the cheapest I found:
 - Special Markets Insurance Consultants, Inc (SMIC)
 - Email Lexie Kurszewski – lexie@specialmarkets.com
- It is EXTREMELY important to be considered a student or else it will cost us \$625 for the permit instead of \$25

6. LOCATIONS cont.

- Forms you will need:
 - Insurance (city of LA⁸, FilmLA⁹, location)
 - Proof of insurance must be submitted by broker online at <http://track4la.org/> and approval number must be given to FilmLA
 - Endorsement¹⁰
 - Student Letter¹¹ (by FPS signatory/advisor) on official letter head
 - Scan of student ID
 - *They may ask you for other types of insurance, like workers comp and vehicle.

7. ART

1. Go through scene by scene for
 1. Wardrobe
 1. Which will we need to buy? Blood?
 2. Make up
 1. Unless special effects, we usually don't buy
 3. Set Design
 4. Props
2. Create an excel list¹²
3. Send list to crew, see what crew owns
4. which prop/wardrobe do we need to make or buy or thrift?
Schedule date to do so.

8. CASTING SESSION

1. How casting is run is up to director and casting director. This is just an example of what could be done. You need to think about whether to do ice breakers, ask for monologues, what if it's a character with no lines?
2. NEED (assign to people):
 - CA make signs w/ arrows
 - 2 copies of schedule
 - Copies of sides for every role for Director/CD/CA/Producers/ + 3
 - Sign in sheet
 - Video Camera
 - Tripod

8. CASTING SESSION cont.

- Steps
 1. Put signs up
 2. associate go grab the first on sign in list
 3. introduce yourself
 4. ask for headshot
 5. everyone introduces themselves/make them feel comfortable
 6. Director - describe character/story
 7. any questions?
 8. 1st read through
 9. comments
 10. 2nd read through

8. CASTING SESSION cont.

1. Select 1st and 2nd choice for each role
2. Casting Director email congratulatory email
 - CC Producers/Director
 - Email
 - Congratulations for locking role of “___”
 - Reminder of shooting dates
 - Will be contacted about rehearsal
 - Will be contacted about Wardrobe/H&M
 - Wardrobe/H&M email about allergies to makeup
 - What make up do they own?
 - What wardrobe can we use?

9. LOCATION SCOUTING

1. Based on your excel sheet, go check out locations that you've called and confirmed that it might be possible to shoot there
2. Plan your route – do they close/open certain time/date, how far, traffic
3. Who: Director, 1 producer, location manager, 1 from art, DP, Gaffer
4. At locations:
 1. Take pictures (we may need to add to art/props list)
 - Do we need a permit? Cost
 - Where to stage equipment
 - Where to stage crafty/people/makeup & changing room

9. LOCATION SCOUTING cont.

- Where is the nearest bathroom
- Where is the nearest parking, how many can park
- Electricity/voltage of location
- If Ext. how to power electricity

10. SHOTLIST/STORYBOARD¹³:

1. Plan this to take 5-6 hours
2. Storyboarding is optional but will help
3. Excel doc
 1. Scene, shot number, location, angle, lens, movement, actors, description
4. Any special equipment?
5. Director/DP/1st AD/1 Producer
 1. Optionally your gaffer, script supervisor, 2nd AD, 1st AC
6. Once shotlist is done, 1st AD needs to rearrange most efficient way to shoot (lens/location/actors schedule)

11. MUSIC:

1. Director/Composer/ 1 Producer should meet to discuss tone and what they're looking for
2. Answer any questions on script
3. Show example of Directors vision
4. Come up with rough samples
5. Show rough cut of editing (once done shooting)
6. Give composer final cut/time
7. Add music

12. EQUIPMENT/TRANSPORTATION:

1. Once shotlist is done
 1. Figure out your equipment list¹⁴
 2. Who can we borrow from?
 3. Where should we rent one from?
 4. Compare prices
 1. Stray Angel
 2. Bel Air
 3. Samy's
2. Once location/shotlist schedule is locked, figure out transportation
 1. How will you get all your crew there? Do you need to send one car first? Art/Cam/Lighting set up first?

13. REHEARSAL:

1. Director, 1 Producer, Art Director, Wardrobe, Make-up
2. Ask actors to bring wardrobe option
3. Test any make-up if necessary
4. Make sure to have water/snacks
5. Ask actors Veg/Vegan/Allergies
6. Have a schedule if you have multiple actors
 1. Just like a shoot

14. CAM/LIGHTING/SOUND:

1. EVERYONE in all 3 departments
2. Camera tests
 - Familiarize with equipment
 - How to switch lenses DP/1st AC
3. Teach 2nd AC how to use clapperboard
4. Teach sound team how to use equipment
5. Discuss vision of director
6. Who will teach?

15. SCRIPT SUP:

1. How to fill out continuity template¹⁵
2. Should attend some script meetings to be familiar with directors vision
3. Have them print their own template every shoot day
4. Need to be alert with details
5. Should have shooting schedule with key components
 1. A checklist that everything is there
6. Give to EDITOR when filled out

16. CRAFTY/CATERING:

1. Grocery Shopping List¹⁶
 1. Costco/Albertsons or smaller store
2. Who is going to buy/make it? Ask for help from crew
3. Where to make it?
4. Will Craft Services serve on set? Bring to set? Or will they just hand the food to 2nd AD/PA to bring?

17. PICK UPS:

1. Who will pick up the equipment before the shoot?
2. Check pick up/return time for each rental store
3. Do we need insurance?
4. Does credit card holder have to be there?
 1. Usually yes, need authorization form

18. SHOOTING:

1. Callsheet by 2nd AD needs to be sent out 12 hours before crew call
2. Lunch needs to be provided ever 6 hours
3. When working with kids, rules are different
4. Provide a thank you card and some chocolate (if budget allows) signed by director/producers to locations
5. Make sure transportation info is included for crew
6. Don't forget to attach maps to location/parking info/parking prices!
10. Also think about who will be DIT and how you'll get the day's footage to editor

18. SHOOTING cont.:

1. Print necessary forms on set:
 1. Producer
 1. Insurance
 2. Permit
 3. Release Forms¹⁷
 2. 2nd AD
 1. Sides – all actors, director, 1st AD, 2nd AD, producer, script sup
 2. Full Script – producer, 1st AD, director
 3. Maps to Location – 2nd AD, producer
 4. Call Sheet – 1st AD, 2nd AD, producer
 5. Shotlist – director, DP, 1st AC, Gaffer, Script Sup, producer, 1st AD, 2nd AD, Sound
 6. Storyboard – director, 1st AD, DP
 7. Shooting Schedule – Script Sup, Producer, 1st AD, 2nd AD, Art

19. RETURNS:

1. Don't forget this! It's important to know who will be returning things so it gets put into their car at the end of shoot.
 1. Make sure they have receipt
 2. Have them confirm with you once returned

20. EDITING:

1. After every shoot day, the editor should be handed the footage for that day
2. Dailies – ideally the director should go over footage with editor every day of shooting for possible reshoots
3. Once all shooting is done, Director/Editor schedule time to edit together
4. Schedule a rough cut deadline
 1. Show to composer
5. Fix Sound/Color Correct
6. Add Music
7. Final Cut

DIVIDING WORK:

1. By Department?
2. By Dates?
3. By Tasks?
 - Emailing
 - Speaking at meeting
 - Checking in
 - Etc.
4. Crew Production Meetings
 - Update on every department, collect money

TODAY:

1. Make your Producer's Notes Doc
2. Schedule Deadlines
3. Send email to set up meetings
 1. Casting
 1. Should producer set up casting? Or wait?
4. Script Notes/Questions