

For Educational Purpose Only
(Roll-Camera-Action Workshop)

Film & TV OVERVIEW

Roll- Camera – Action Workshop

Film & TV Overview

Introduction;

- Jobs in the media can be divided into two categories these are 'creative' and 'non-creative'. These jobs fall under the categories Management; creative; editorial; technical; research; financial; organisational; administrative.
- There are also different ways people with jobs in the media can work these are shift work; fixed term; office hours; freelance; irregular pattern; hourly rates; piece work.
- Throughout this PowerPoint I will go into depth with some of the job roles under these categories and the way they work.

Film & TV Overview

Management;

- Under management also **comes financial; organisational; administrative.**
- Management in all business and organisational activities is the act of getting people together to accomplish desired goals and objectives using available resources efficiently and effectively. Management is in charge of planning, organising, staffing, leading or directing, and controlling an organisation (a group of one or more people) or effort for the purpose of accomplishing a goal. Resourcing encompasses the deployment and manipulation of human resources, financial resources, technological resources, and natural resources.

Different jobs available:

Accounts: **production accounting**, financial controller,

Catering: catering crew

Transport: transport manager, transport captain,

Production office: producer, executive producer.

Casting: **casting director**, casting assistant.

Locations: unit manager, location manager

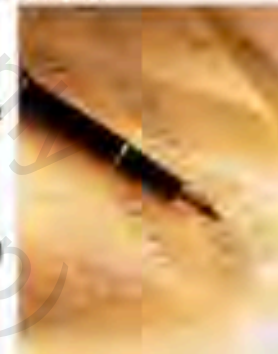
Health and safety: unit nurse, paramedics and paramedical staff

Distribution: distributor, sales agent

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Accounts: Production Accounting

- ◆ Production accountants need to understand the principles of accurate bookkeeping and accountancy, they also need to understand the wider filmmaking process. They need strong numerical and organisational skills and be capable of communicating well with other staff such as financiers, producers and production managers, they need to be team players.
- ◆ Short films may employ only one production accountant to carry out the accountancy functions whereas on a feature film there may be three or more needed. The staff involved in accountancy: manage budgets, payroll, taxes, insurance claims and at the end of the production they close down the film financially.
- ◆ The accountancy team must have a thorough knowledge of relevant government Regulations and legislation such as guild, tax and health and safety. They are responsible for ensuring that bills are paid, and they are expected to maintain financial records during production. In the UK members of the production accounting team are involved in the wider film making process and have regular communication with members of the production crew. This isn't the case in other countries and therefore production accountants in the UK film industry have strong career Prospects around the world.
- ◆ Production accounting involves working with different people all the time as they receive contracts that can last anywhere from weeks to months. This means they never have a job, they receive contracts and end up travelling and work for the length of the time the film takes to be made.



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Research;

- Research can be defined as the search for knowledge, or as any systematic investigation, with an open mind, to establish novel facts, solve new or existing problems, prove new ideas, or develop new theories, usually using a scientific method. The primary purpose for basic research (as opposed to applied research) is discovering, interpreting, and the development of methods and systems for the advancement of human knowledge

Different jobs available:

Locations: **location manager**, assistant location manager

Music: composer, music supervisor.

Transport: transport manager, transport captain

Catering: catering crew

Casting: casting director, casting assistant

Costume: costume designer, costume maker

Props: **prop maker**, property master

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Organisational;

- Organisational jobs require the individual to have the ability to manage people, objects or different objects and make sure everything goes to plan and is going to meet the deadline. They are in charge of organising the position of people or items and make sure everyone has a job and they will complete it to a deadline.

Different jobs available:

Transport: transport manager, transport captain.

Locations: unit manager, location manager

Casting: casting director, casting assistant.

Publicity/stills: unit publicist, unit stills photographer.

Film & TV Overview

Administrative;

- In business, administration consists of the performance or management of business operations and thus the making or implementing of a major decision. Administration can be defined as the universal process of organizing people and resources efficiently so as to direct activities toward common goals and objectives.

Different jobs available:

Accounts

Casting

Health and safety

Locations

Transport

Catering

Film & TV Overview

Location: 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.
- ◆ In pre-production, Location Managers must work closely with the Director to understand their 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. Once the ideal location is agreed, Location Managers begin negotiations over contracts and fees for the location, and make all the necessary arrangements for filming to take place, including coordinating parking facilities, available power sources, catering requirements, and permissions from the relevant authorities.
- ◆ 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. They work until filming is complete.

Film & TV Overview

Financial;

- Finance is the science of funds management, Finance includes saving money and often includes lending money. The field of finance deals with the concepts of time, money, risk and how they are interrelated. It also deals with how money is spent and budgeted.

Different jobs available:

Accounts: production accounting, financial controller.

Distribution: distributor, sales agent

Publicity/stills: unit publicist, unit stills photographer.

Film & TV Overview

Casting: Casting director

- ◆ Casting directors are responsible for finding actors that fit all the roles in a film. They work closely with the director and producer to understand the requirements for a role, they suggest ideal artists for each role. They arrange and conduct interviews and auditions and once the parts of the film are taken they negotiate fees and contracts with the actors. Casting Directors must have an extensive knowledge of actors and their suitability for a particular role.
- ◆ The director and producer rely on the casting director to assemble a perfect cast for the film, therefore they must have up to date knowledge on the existing talent in the acting world. They match an ideal actor to each role on experience, ability, reputation, availability and box-office appeal.
- ◆ Negotiation and organisational skills are important for agreeing actors' fees, and arranging the terms and conditions of their contracts. Directors and Producers have to be highly selective in choosing actors, and may be extremely demanding, so it is vital that Casting Directors are patient, hard-working and diplomatic at all times.
- ◆ Casting directors are usually needed for so many weeks and require most of their payment on the first day of preproduction. They usually have contracts with the film taking place. They finish work on a film when the actors are chosen and their contracts have been negotiated.



Film & TV Overview

Creative;

- The creative of the industry help to set the scene, also are a big part of making any media work as they have jobs in directing, and camera work, they decide how the media looks. They create a genre within a piece of media and have very important roles in creating the media and making it look professional and worthy of watching. The creative industries refers to a range of economic activities which are concerned with the generation or exploitation of knowledge and information.

Different jobs available:

Direction: film director, first assistant director

Production office: producer, executive producer.

Casting: casting director, casting assistant.

Hair and make up: chief make up artist, make up and hair designer

Camera: camera operator, script supervisor

Performing: actor, choreographer

Music: composer, music supervisor

Props: prop maker, property master

Script: script editor, screen writer

Lighting: best boy, moving light operator

Construction: construction manager, model maker

Costume: costume designer, costume maker

Film & TV Overview

Camera: Camera Operator

- ◆ Camera operators support the Director of Photography and the Director, by listening to their instructions on camera shots and development. The ease with which the camera moves is key to the narrative 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 director or DoP can often request a specific camera operator who makes recommendations about the rest of the camera and grip departments. The work is physically demanding, a camera operator can be working 12-14 hours a day and some foreign travel is often required.
- ◆ Camera Operators usually begin work at the end of pre-production and attend the technical recess with other Heads of Department. 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 also work closely with performers, guiding them on what can and cannot be seen by the camera.
- ◆ Some camera operators are employed full-time, but many work on a freelance basis and the job ends when filming is complete. Camera operators often work unsocial hours, including evenings and weekends. A standard shooting day normally lasts about ten hours, but they could be filming at any time during the day or night.



Film & TV Overview

Direction: Film director

- ◆ The Director is the creative force in a film's production, and acts as the crucial link between the production, technical and creative teams. Directors are responsible for translating the film's written script into images and sounds on the screen. Directors' main duties include casting, script editing, shot composition, shot selection and editing. Directors are ultimately responsible for a film's artistic and commercial success or failure.
- ◆ 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 create a practical route for achieving it. During pre-production, Directors make important 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 processes of editing, to reach the final cut or version of the film.
- ◆ 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 job. Working hours on a shoot would often be long and irregular according to the production's needs, and may include evenings and weekends. They will work as many hours as needed and will work from the beginning to the end of the film working on all aspects with other staff.



Film & TV Overview

Editorial;

- Editing is the process of selecting and preparing written, visual, audible, and film medium used to convey information through the processes of correction, condensation, organization, and other modifications in various media, performed with an intention of producing a correct, consistent, accurate, and complete output.

Different jobs available:

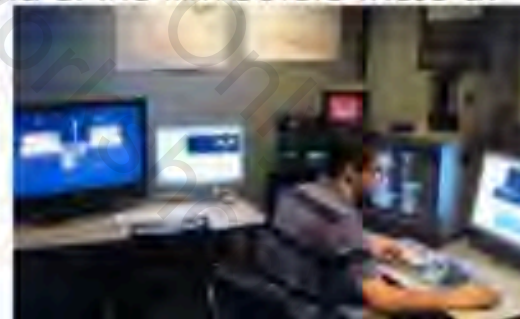
Editing and post production:

- Editing & Post Production overview,
- **Editor,**
- Post production supervisor,
- Assistant editor,
- **Title designer,**
- Second assistant editor

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Editing + post production: Editor

- ◆ The editor edits all the footage from the filming to create the film. The way a story unfolds and grabs the attention of the audience is one of the most important elements in filmmaking. To ensure that the story flows effortlessly from beginning to end, each shot is carefully chosen and edited into a series of scenes, which are then assembled to create the finished film.
- ◆ Editors work closely with the Director, and work long, unsociable hours, often under pressure, in an edit suite or cutting room. They are employed on a freelance basis by the Producer, based on their reputation and experience. Editors often work on television drama, as well as on feature films.
- ◆ Editors work closely with the Director before shooting begins, deciding how to maximise the potential of the screenplay. On the first day of principal photography, Editors begin work in the cutting room (sometimes on location), looking at the previous day's footage which are developed overnight at the Film Lab and synced-up by the Assistant Editor.
- ◆ Editors check the technical standards, as well as the emerging sense of story, and the actors' performances. Because scenes are shot and edited out of sequence, Editors may work on scenes from the end of the film before those at the beginning, and must therefore be able to maintain a good sense of how the story is unfolding. Editors select the best takes and edit them together to create a scene.



Lighting: Moving light operator

- ◆ The Moving Light Operator controls all the or automated, lights chosen by the Director of Photography. Lighting technicians may choose to specialise in this role within the lighting department.
- ◆ Moving lights are computer-controlled from a console or desk. They must choose the appropriate desk for the job, and programme it to create the lighting effects required. Moving lights go on and off with different levels of complexity and patterning. They may change colour and position, and even project images.
- ◆ Moving Light Operators must work to the instructions of the Director of Photography, but must also be able to work on their own initiative. They set up the moving lights, and programme the computer cues, which may involve working at night in order to get everything ready for the next day's shoot. Because the lights are sensitive, with a tendency to frequent break-downs, Moving Light Operators must ensure that the lights are continually maintained in good working order.

Film & TV Overview

Props: Prop Maker

- ◆ Prop Makers work in the Properties Departments of feature films, making any props that are not being bought in, or hired. These can be a huge range of objects, including 'stunt' props (which are replicas of other props, made of soft or non-hazardous materials), and specialised objects that move or light up. They may also adapt or modify props that have been bought in, or hired. Prop Makers may work alone, or as part of a larger Props team.
- ◆ Prop Makers are given instructions, designs or rough ideas by the Production Designer, Art Director or Property Master, prior to the shoot. From these designs Prop Makers must plan and create the props necessary for production. They may carry out their own research into the style and specifications of the props required. This may involve investigating how the objects would have been created during a particular historical period, and within a specific culture. Liaising with Production Buyers, Prop Makers acquire the necessary tools and materials needed to make the props. Prop Makers make the props, working within budget, and to strict timescales. They normally produce a minimum of two of every item, in case of damage. During the shoot Prop Makers may be responsible for operating any special props, or for instructing Actors in their operation.
- ◆ Prop Makers must be flexible and versatile, and have a good imagination. They need creative problem solving skills, and must be open to new ideas, and to learning new skills and techniques. The ability to work to external deadlines, under their own initiative, is essential, as is an eye for detail and accuracy. Working as part of the larger Properties Department, and at times as part of a Prop-making team, Prop Makers must have good communication skills and enjoy interacting with others. As they work with hazardous equipment and materials, an in-depth understanding of the requirements of the relevant Health and Safety legislation and procedures is vital to the role.
- ◆ Prop Makers should have a wide knowledge of the basics of Prop Making: technical drawing, a