

Deeming Provision Guidelines

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DEEMING PROVISION

Program Objective

The objectives of the Deeming Provision of the Saskatchewan Film Employment Tax Credit program are:

1. To train Saskatchewan residents to fill roles where skills deficiencies currently exist.
2. To upgrade the skill set of existing Saskatchewan film and television personnel.

Overview

Deemed labour is the labour of out of province personnel who are deemed to be a resident of Saskatchewan for the purpose of the tax credit. Out of province "mentors" may be considered deemed labour when:

- No qualified Saskatchewan employee is available
- The proposed mentor is deemed qualified to train
- The mentor is hired specifically to train a Saskatchewan resident employee in addition to his or her regular duties.

Eligible SFETC Contribution:

Deemed labour may be included in the 45% credit on eligible salaries. Both above the line and below the line crew are eligible for deeming consideration. Eligible deemed salaries shall not exceed 25% of the total eligible salaries for an eligible film. A deemed resident earning in excess of \$150,000 on a production is eligible to be deemed at a maximum eligible salary of \$150,000.

Application Process

Prior to the first day of principal photography, the Producer must file with SaskFilm the following documents:

1. A Request For Deeming form signed by the Producer and the applicable union/guild
2. All Mentor/Trainee Agreements with applicable training plan and résumés attached
3. An anticipated deeming budget provided on the prescribed form.

Upon receipt of the above documents, a Letter of Understanding will be entered into between the Producer and SaskFilm.

Within 30 days of the completion of principal photography*, the Producer must file with SaskFilm the following documents:

1. All Trainee Evaluation Forms
2. All Mentor Evaluation Forms
3. A Final Crew List

*in the case of the deeming of post production personnel, the documents for these positions only are to be submitted within 30 days of completion of post production.

Prior to submission of the Final Saskatchewan Film Employment Tax Credit application the Producer must provide SaskFilm with a final Deeming Budget request provided on the prescribed form. No final SFETC applications will be processed by the SaskFilm office until such time as the final deeming request has been received, reviewed and approved.

Failure to submit the relevant forms within the specified dates will result in the withdrawal of approval of deemed positions.

Selection of Trainees/Mentors

The Producer must obtain from the applicable union or guild, a listing of all trainees who have attended the SIAST Set Protocol and Set Safety Courses and/or have been approved by the applicable Union/Guild. When the trainee is an experienced crew member looking to upgrade their current skills or change their current position approval must be obtained from the appropriate union/guild for the upgrading or change. In cooperation with department keys and the relevant labour organization the Producer determines the individuals to be trained, the position for which they are to be trained and the respective mentor.

Assessment criteria utilized for the selection of Trainees is:

1. The Trainee has completed the SIAST Set Protocol and Set Safety Course
2. The Trainee has demonstrated an interest in and a commitment to working within the Saskatchewan film and television industry.
3. The Trainee has demonstrated an interest in and a commitment to upgrading their current skill base.

Assessment criteria utilized for the selection of the Mentor is:

1. The mentor has demonstrated an interest in and commitment to working toward the development of the skill set of the assigned trainee.
2. The mentor possesses a level of experience that is satisfactory to the applicable union/guild.

Role of Unions/Guilds

The applicable union/guild will be consulted with regard to the selection of mentors and trainees. SaskFilm relies on the unions/guilds to ensure the necessary qualifications are inherent in all mentor and trainee individuals.

In the instance where the Producer/Production Manager or Department Head wishes to use a trainee that has not been approved by the applicable labour organization, the Producer must state in writing to SaskFilm justification for the hiring. SaskFilm, in conjunction with the appropriate parties, will then review the proposal and state in writing to the Production Company a decision as to whether the trainee/mentor qualifies under the SFETC Deeming Provision. Under no circumstances will a trainee/mentor position take place if there is a qualified, available union or guild member available.

Where possible, SaskFilm and the relevant union/guild will visit the training location to evaluate the training and to consult with the trainee and mentor.

Non-Union Positions

Consideration for approval will be provided for positions not represented under relevant unions/guilds by SaskFilm. The producer must comply with all other application processes when requesting the deeming on non-union personnel. Relevant positions include: all Producer roles, Writers, Story Editors, Consultants, Story Runners, and Casting.

Training Plans

Approved training plans have been developed by SaskFilm and the applicable unions/guilds. Any alterations made to these plans will require the prior approval of SaskFilm and the applicable union/guild.

Eligibility Of Position

The Producer will consult the approved Mentor/Trainee Position List to determine the general requirements with regard to the mentor and trainee positions.

Normally, no Saskatchewan resident may train under more than one approved mentor. For greater clarity, each approved trainee must be assigned a separate approved mentor.

Dismissal of Mentor/Trainee

If at any time during the production the mentor and/or the trainee are laid off and/or replaced the Production Company must immediately inform SaskFilm and the applicable labour organization in writing. Failure to do so will result in the withdrawal of approval for the deeming of that particular position.

MENTOR/TRAINEE POSITION ELIGIBILITY LIST

Mentor Position	Eligible Trainee Position
Executive Producer	Producer Co-Producer
Producer	Co-Producer Associate Producer Producer Intern
Creative Producer	Producer Intern
Line Producer	Producer Intern
Director	Director Observer
Principal	Actor Observer
Actor	Actor Observer Actor Trainee
Screenwriter	Screenwriter
Executive Story Editor	Story Department Coordinator
Story Editor	Story Editor Trainee / Story Department Trainee / Writer Trainee
Researcher	Researcher
Writer	Writer Trainee / Writer Trainee (Series)
Story Department Coordinator	Story Department Trainee
Production Manager	Assistant Production Manager
Assistant Production Manager	Assistant Unit Manager *DGC no such trainee position*
Production Coordinator	Assistant Production Coordinator Trainee Production Coordinator
Assistant Production Coordinator	Trainee Production Coordinator Production Assistant (Office)
Production Accountant	All Accounting Dept positions
Assistant Production Accountant	Trainee Assistant Accountant
1 st Assistant Accountant (General)	2 nd Assistant Accountant
1 st Assistant Accountant (Payroll)	2 nd Assistant Accountant
Production Designer	All Art Dept Positions
Art Director	All Art Dept Positions excluding Production Designer
1 st Assistant Art/Set Designer	Art Department Production Assistant
2 nd Assistant Art Director	Art Department Production Assistant
Graphic Designer	Art Department Production Assistant
Draftsperson	Art Department Production Assistant
Art Department Coordinator	Art Department Coordinator
Story Board Artist	Story Board Artist
1 st Assistant Director	All AD Positions
2 nd Assistant Director	All AD Positions excluding 1 st Assistant Director, TAD
Editor	Assistant Editor
Director of Photography	DOP
Camera Operator and/or Steadicam Operator	Camera 1 st /2 nd Assistant
1 st Assistant Camera (Focus Puller)	Camera Trainee
2 nd Assistant Camera (Clapper/Loader)	Camera Trainee
Steadicam Operator	Camera Trainee
Unit Still Photographer	No trainee position
Videographer	No trainee position
Casting	Casting Assistant Extras Casting
Construction Coordinator	Construction Asst Coordinator / Construction Foreman / Construction Buyer
Construction Foreman	Carpenter / Painter / Construction Buyer
Construction Buyer	Buyer

Head Carpenter	Carpenter
Lead Painter	Painter Sign Painter
Key Scenic Painter	Painter Scenic Artist
Script Supervisor (Continuity)	Assistant Script Supervisor (Continuity)/Trainee
Key Craft/First Aid	Craft Services Assistant Craft Buyer
Catering Chef	Catering Assistant Chef
Gaffer	Lamp Operator / Best Boy/ Generator Operator / Rigging Gaffer
Best Boy Electric	Generator Operator / Lamp Operator
Rigging Gaffer	Rigging Gaffer
Key Grip	Rigging Grip
Best Boy Grip	Grip / Rigging Grip
Dolly Grip	Dolly Grip
Key Hairdresser	Hair Stylist
Key Make Up	Make Up Artist
Special Effects Make Up	Special Effects Make Up Artist
Locations Manager	Assistant Location Manager
Assistant Locations Manager	Location Production Assistant
Props Master	Assistant Props Master Props Buyer
Assistant Props Master	Props Buyer
Unit Publicist	Publicity Dept Trainee
Lead Set Decorator	Set Decorator
Set Decorator	Set Dresser On Set Dresser
Lead Buyer	Buyer *IATSE does not consider deemable*
Greensperson	Greensperson Assistant
Sound Mixer/Engineer	Sound Recordist
Boom Operator	Cable Puller
Special Effects Coordinator	SPFX Assistant
Pyrotechnic Specialist	SPFX Assistant
Stunt Coordinator	Stunt Performer
Transportation Coordinator	Transportation Captain Cast Driver
Honeywagon Driver	Honeywagon Driver Assistant
Costume Designer	Assistant Costume Designer
Costume Supervisor	Costumer Breakdown Artist Seamstress
Truck Supervisor	Truck Costumer
Set Supervisor	Wardrobe Dresser
Wardrobe Buyer	Buyer *IATSE does not consider deemable*
Head Wrangler	Animal Wrangler

**SASKATCHEWAN FILM EMPLOYMENT TAX CREDIT PROGRAM
REQUEST FOR DEEMING**

This form must be submitted, along with each corresponding **Training Plan prior to the first day of principal photography.*

Production Title:	
Production Company:	
Parent Production Company:	
Address:	
City:	Postal Code:
Phone:	Fax:
Contact Person:	Title:

First day of Principal Photography:
Last day of Principal Photography:

Applicable Union or Guild (please submit one Request for Deeming form for each of the following):

- DGC
 IATSE
 ACTRA
 Non-union Position

Mentor Name	Mentor Position	Trainee Name	Trainee Position	Reason # (see below)

- Please indicate why an out-of-province mentor was hired:
1. Qualified Saskatchewan resident declined the offer or was unavailable.
 2. There is no qualified Saskatchewan resident.

I declare that to the best of my knowledge, the information contained herein is true and complete.

(Signature of Producer or Production Manager)

Printed Name: _____

Date of Signing: _____

(Signature of Union or Guild Representative)

Printed Name: _____

Date of Signing: _____

**SASKATCHEWAN FILM EMPLOYMENT TAX CREDIT PROGRAM
MENTOR/TRAINEE AGREEMENT**

I _____ am employed by the production entitled _____
in the position of _____

I agreed to mentor the following individual in the specified position:

Trainee Name	Trainee Position

I hereby declare that:

1. I will provide my trainee with the necessary materials, instructions, and information to perform their duties as assigned.
2. I will provide opportunities for my trainee to perform and complete the duties and assignments as detailed in the training plan (attached as Schedule A).
3. I will be available to answer questions or concerns my trainee may have.
4. I will provide constructive feedback throughout the training period.
5. I will treat my trainee with fairness and respect.
6. I will provide a final evaluation of my trainee following completion of the training period.

Agreed to an accepted this _____ day of _____ 20____.

Per: _____
Mentor signature

Trainee Acknowledgement:

I _____ have reviewed the attached training plan and have agreed undertake training from the above-referenced mentor as detailed in the training plan. I hereby declare that:

1. I will follow directions and instructions provided to me by my mentor.
2. I will undertake to learn and perform the duties as outlined in the attached training plan.
3. I will endeavor to ask questions and provide my mentor with any concerns I may have during the training period.
4. I will provide a final evaluation of the training process following completion of the training period.

Agreed to an accepted this _____ day of _____ 20____.

Per: _____
Trainee signature

**SASKATCHEWAN FILM EMPLOYMENT TAX CREDIT PROGRAM
TRAINING PLAN**

Position:	Assistant Locations Manager
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1	Organize parking and set up of "Circus" (trucks, honey-wagon, generator, etc.)
2	Facilitation of equipment into building
3	Supervision of Set
4	Script breakdown
5	Photographic presentation
6	File presentation
7	Department breakdown
8	Personnel breakdown
9	Time management of personnel
10	Scheduling duties
11	Management of Set Security
12	Giving location details to security
13	Scheduling security
14	Road Lock-up Organization
15	Set up traffic safety
16	Rotation of Production Assistants
17	Locations Rep for home owners and surrounding areas
18	Public relations with onlookers and traffic
19	Manage neighborhood noise levels - Construction crews – city and private
20	Manage neighborhood noise levels - Dogs and neighbors

Agreed to and acknowledged this _____ day of _____, 20_____.

<i>Mentor Initial</i>	<i>Trainee Initial</i>

Form is SAMPLE only (Blank form will be available for download on website)

**SASKATCHEWAN FILM EMPLOYMENT TAX CREDIT PROGRAM
MENTOR COMPLETION FORM**

Mentor Name	
Mentor Position	
Trainee Name	
Trainee Position	Assistant Locations Manager

I, _____ agreed to undertake mentorship activities with regard to the above-referenced trainee in the referenced position. With regard to the training activities undertaken, I provide the following assessment:

	Function	Activity Code	Assessment Code
1	Organize parking and set up of "Circus" (trucks, honey-wagon, generator, etc.)		
2	Facilitation of equipment into building		
3	Supervision of Set		
4	Script breakdown		
5	Photographic presentation		
6	File presentation		
7	Department breakdown		
8	Personnel breakdown		
9	Time management of personnel		
10	Scheduling duties		
11	Management of Set Security		
12	Giving location details to security		
13	Scheduling security		
14	Road Lock-up Organization		
15	Set up traffic safety		
16	Rotation of Production Assistants		
17	Locations Rep for home owners and surrounding areas		
18	Public relations with onlookers and traffic		
19	Manage neighborhood noise levels - Construction crews – city and private		
20	Manage neighborhood noise levels - Dogs and neighbors		

Activity Code:

I: Introductory Only

P: Performed Function

Assessment Codes:

U: Unsatisfactory Performance

M: Trainee met required standards

E: Trainee exceeded standards

**SASKATCHEWAN FILM EMPLOYMENT TAX CREDIT PROGRAM
DEEMING PROVISION
TRAINEE COMPLETION FORM**

Trainee Name	
Trainee Position	
Mentor Name	
Mentor Position	

I, _____ agreed to undertake training activities with regard to the above-referenced trainee in the referenced position. With regard to the training activities undertaken, I provide the following assessment:

Function	Assessment Code
The training plan was explained in detail by the producer and/or the producers representative	
The training undertaken was in accordance with the training plan provided.	
The mentor took time to explain and inform me of the tasks associated with the training plan.	
Opportunity was provided to me to interact with and work directly with the mentor.	
The mentor offered constructive criticism during the training period.	
The opportunity provided to me was of value.	

Assessment Codes:

U: Unsatisfactory

M: Met Expectations

E: Exceeded Expectations

Closing Comments

I acknowledge that the above comments, in whole or in part, may be shared between the SaskFilm, the producer, applicable government departments, applicable unions/guilds and the Mentor.

Trainee Signature: _____

Production – Production Company
 Master List for Deeming Application

	Mentor Name	Res.	Mentor Position	CV?	Trainee Name	Res.	Trainee Position	CV?	Agree Sign?	Union Sign?	Union	Actual \$	Eligible \$
1				√							DGC		
2											DGC		
3											DGC		
4											DGC		
5											DGC		
											Total DGC	\$0.00	\$0.00
6											IATSE		
7											IATSE		
8											IATSE		
9											IATSE		
10											IATSE		
											Total IATSE	\$0.00	\$0.00
11											ACTRA		
12											ACTRA		
13											ACTRA		
14											ACTRA		
15											ACTRA		
											Total ACTRA	\$0.00	\$0.00
16											Non Union		
17											Non Union		
18											Non Union		
19											Non Union		
20											Non Union		
											Total Non Union	\$0.00	\$0.00
											Total Non Union	\$0.00	\$0.00
											Total DGC	\$0.00	\$0.00
											Total IATSE	\$0.00	\$0.00
											Total ACTRA	\$0.00	\$0.00
											TOTAL	\$0.00	\$0.00

TRAINING PLANS

Trainee Assistant Accountant

1. Organize and maintain accounts payable files
2. Organize and maintain crew and cast files
3. Organize and maintain petty cash files
4. Ensure cast and crew fill out employment paperwork and residency forms
5. Filing all accounts payable, payroll, etc. with the proper back up
6. Purchase orders
7. Petty cash
8. Cheque requisitions
9. Function of data entry
10. Petty cash entries
11. P.O. entries

Accounting 1st Assistant / 2nd Assistant Accountant

1. Preparation of accounts payable files
2. Preparation of crew and cast files
3. Preparation of petty cash files
4. Ensure cast and crew fill out employment paperwork and residency forms
5. Assisting in the reporting requirements of the production, tax incentive regime, government audit requirements, etc.
6. Purchase orders
7. Petty cash
8. Cheque requisition
9. Assist in calculating hours
10. Understanding pay rates and application fringes
11. Processing of timecards
12. Working knowledge of accounting software
13. Function of data entry
14. Petty cash entries
15. P.O. Entries
16. Calculating amounts
17. Distributing cash
18. Daily cash flow records

AD 3rd Assistant Director

1. Keeping performers updated on scenes and changes
2. Keeping track of cast schedules as they go through wardrobe, makeup, hair and onto set
3. Signing them in and out
4. Distribute scripts and script changes after shooting has started
5. Prepare daily production report at end of day
6. Distribute, collect and approve extra requisitions and vouchers
7. Liaison between the Cast and 1st AD and/or 2nd AD of set
8. Facilitate transportation of equipment and personnel
9. Coordinate with AD department that all elements, including cast, crew, extras are ready at the beginning of the day, and supervise the wrap on location and/or studio
10. Transmit information between cast and crew
11. Communicate relevant information from Production Office to set and vice versa
12. Organize background performers and extras
13. Cueing actors as necessary
14. Locking up set during a take (restricting noise and movement)
15. Script revisions and sides
16. All other paperwork

AD Trainee Assistant Director

1. Keeping performers updated on scenes and changes
2. Keeping track of all cast
3. Keeping batteries charged in all walkies

4. Keeping track of all crew walkies
5. Transmit information between cast and crew
6. Communicate relevant information from Production Office to the set and vice versa
7. Organize background performers and extras
8. Cueing actors as necessary
9. Locking up set during a take (restricting noise and movement)
10. Script revisions and sides
11. All other paperwork

Animal Wrangler

1. Work with animals safely on set
2. Continual awareness of surroundings and dangers in relation to actors, crew and animals
3. Working knowledge of cages, boxes, crates and equipment necessary for transport

Art Department Coordinator

1. Coordinate and oversee the communications and procedure between relevant departments (set dec., props, construction) via memos, etc.
2. Ensure time sheets are filled in and delivered on time
3. Maintaining art department budget
4. Handling and accounting for the department's petty cash
5. Clearing and gaining copyright for specific products/books for the production
6. Clearing and gaining copyright for product placement for the production
7. Researching specific periods of history and filling out proper forms
8. Assist in the printing process
9. Coordinate all rentals of equipment, computers and software
10. Gather and maintain inventory of props
11. Ensuring the successful return of props when production wraps

Art Department PA

1. Analyze script
2. Develop list for Props and Set Dec
3. Budget – track expenses
4. Schedule graphics
5. Accuracy to period or location
6. Assist Set Dec as required
7. Create name tags
8. Design book jackets. Etc.
9. Create signage
10. Posters
11. Photographs, etc.

Assistant Script Supervisor (Continuity) / Trainee

1. Analyze where action, wardrobe and sets need to match
2. During filming, details are enforced for shot-to-shot consistency
3. Check that performers' lines closely resemble the scripted dialogue
4. Actions, camera and positions
5. Observe details
6. Axis awareness
7. Timing
8. Refer to # setups, picture time, scenes and pages
9. Furnish camera and sound with slate # and prints
10. Precise documentation of takes that are printed and notes to be given to editors

Associate Producer

1. Attend production meetings which relate to Business Affairs of the production
2. Communicate legal, insurance and interim financing issues
3. Draft agreements and financial documents
4. Assist the Producer in management of weekly inflow requirements
5. Supervision of rights and clearances and product placement activity

6. Liaison with investors, interim lender, completion guarantor, legal council and broadcaster on behalf of Producer
7. Review cash flow, relating the inflow to estimated draw down times in investor agreements
8. Provide interim lender with documentation relating to the project
9. Track deliverables related to interim lender
10. Review interim financier generated agreements with legal counsel and provide feedback
11. Supervision of assigned and unassigned payments
12. Attend all meetings/conference calls relating to the interim financing line
13. Provide Completion Guarantors with start up package of documentation relating to project
14. Track deliverables related to the Completion Bond
15. Review Completion Guarantor generated agreements with legal council and provide feedback
16. Circulate agreements for signature
17. Complete General Liability, Entertainment Package & Errors and Omissions Insurance application forms
18. Circulate and organize all insurance documentation
19. Complete certificates as insurance requirements arise during production
20. Attend all meetings/conference calls relating to the Guarantee & Insurance
21. Review long form agreements and provide notes
22. Circulate agreements for signature
23. Send and track deliverable requirements
24. Invoice for draw downs and liaise with broadcasters/investors on delivery matters and inflow
25. Draft and submit CAVCO Part A & Part B applications
26. Draft and submit CRTC application
27. Draft and submit SFETC application
28. Track deliverable requirements to CAVCO, CRTC and SFETC

Camera 1st Assistant

1. Preps and test camera package to ensure they're camera is ready prior to load in
2. Take inventory of equipment
3. Organize the camera truck
4. Work well with the Camera Operator and DOP
5. Works with 2nd Asst Camera handling and replacing film magazine
6. Observes during technical rehearsal, the positions of the actors and marks accordingly the cues
7. Measures the distance between the camera lens and subject
8. Ensures the focus for each take as instructed by the DOP and Operator
9. Anticipates and adjust quickly to compensate for any camera or subject movement
10. Maintenance and production of equipment (camera, lens, filters, magazines, tripods, mounts)
11. Maintenance and organization of the camera truck
12. Ensures raw stock is stored in proper climate and conditions
13. Return all rental equipment in good condition and ensuring that inventory matches up

Camera 2nd Assistant

1. Preps and tests camera package to ensure their camera is ready prior to load in
2. Take inventory of equipment
3. Organize the camera truck
4. Operates clapboard at the beginning of each shot in correct location.
5. Works with Continuity on takes
6. Works well with the Camera Operator
7. Works with 1st Asst Camera handling and replacing film magazine
8. Communicates relevant information with Production Manager (i.e. special equipment or additional film stock required, etc.)
9. Maintenance and protection of equipment (camera, lens, filters, magazines, tripods, mounts)
10. Maintenance and organization of the camera truck
11. Keep inventory of materials/supplies i.e. filmstock
12. Inventory of how much filmstock is used and still available
13. Ensures raw stock is stored in proper climate and conditions
14. Keeps film magazines loaded and ready as needed
15. Keeps track of remaining stock and footage within mags

16. Completes camera reports for the production office, editors, and labs i.e. take lengths, how much film is left in the camera, type of shot
17. Coordinate all shipping of filmstock to and from production office
18. Return all rental equipment in good condition and ensuring that inventory matches up
19. Ensure that camera reports and film inventory match up at the end of production

Camera Stills Photographer Trainee

1. Selecting film speed and type for situation
2. Knowing the lighting situations
3. Tungsten and daylight filters
4. How to compose shots
5. Variety of shots: wide, medium, close-up
6. Framing
7. Knowing type of metering for various lighting set-ups
8. Proper exposure for film and lighting
9. Coordinate shooting time with Publicist and Production Office
10. Liaison with talent and agents to schedule appropriate shooting time
11. Review stills with Producers, Director and Unit Publicist
12. Coordinate crew cast photo
13. Edit the film stills
14. Collect the negatives and catalogue the film
15. Submit final budget/paperwork to Production Manager
16. Return any materials borrowed or rented

Camera Trainee

1. Organize the camera truck
2. Take inventory of equipment
3. Assist the other camera assistants to ready all the equipment
4. Operates clapboard at the beginning of each shot in the correct location
5. Maintenance and organization of the camera truck
6. Assist in keeping inventory of materials/supplies i.e. film stock
7. Assist with maintaining inventory of how much filmstock is used and still available
8. Coordinate all shipping of filmstock to and from labs
9. Proper slating making sure that the information is correct and jives with the Script Supervisor
10. Proper marking i.e. setting actors marks and helping 1st AC with focus marks
11. If the shoot does not have a Playback Technician then the trainee will set up and wrap the monitor and cabled transmitter for each camera position to ensure that the director, DOP and Script Supervisor can watch the scene
12. The importance of the relationship between the camera dept. and the script supervisor
13. The importance of your relationship with the camera dept.

Carpenter

1. Become familiar with shop tools
2. Become familiar with construction materials and their uses
3. Knowledge and usage of tools
4. Read blueprints and floor plans
5. Basic elements of set construction: flats, risers, wild walls, etc.
6. Flat construction
7. Window and door construction
8. Installation of sets
9. Tear down of sets

Casting Director

1. Answering phones and addressing all concerns from the public and production staff
2. Accepting resumes and headshots from talent
3. Photocopy resumes and headshots from talent
4. Maintain filing system and database of actor's resumes
5. Get breakdown of cast and have it approved by the Producer/Director
6. Sent breakdown to all agents

7. Go through submissions/resumes and select the talent for the project
8. Attend weekly meetings with Producer and Director to discuss upcoming shows
9. Present Director with submissions/resumes
10. Select actors to be used
11. Discuss such topics as: sides needed for auditions or how many extras needed
12. Book times for auditions
13. Prepare sides for talent auditions
14. Book room and camera operator for day(s)
15. Set up and wrap casting room
16. Act as reader if needed
17. Follow up all paper work – fax in ACTRA forms after audition is finished
18. Sending over the latest version of the script to the talent
19. Drafting all the agreements between the production and the talent(s) i.e. deal memos, ACTRA paperwork
20. Coordinate the on set tutor for child actors
21. Liaison between 3 AD, child actors and children's respective parents

Casting Assistant

1. Assisting Casting Director
2. Contact agents for actor availability
3. Organize tapes and headshots
4. Presentation of tapes in meetings with Director
5. Organize/conduct auditions and open calls
6. Book times for auditions
7. Prepare sides for talent auditions
8. Book room & camera operator
9. Set-up and wrap casting room
10. Act as a reader if necessary
11. Work with young actors (children prepped for meetings with Director)
12. Draft agreements between the production and the talent (i.e. deal memos, ACTRA paperwork)
13. Collect signed deal memos and distribution

Catering Assistant Chef

1. Becoming familiar with layout of truck and where everything is kept to work quickly/efficiently
2. Learn proper handling and storage procedures of food as per industry and health code standards
3. Maintain work area for cleanliness and safety
4. Keep track of inventory, restocking as necessary
5. Planning menus
6. Budgeting and buying groceries as per menu plan
7. Preparing certain menu items as directed by Chef
8. Understanding different dietary requirements of cast and crew
9. Preparing separate background meals if necessary
10. Understanding various crew positions and protocol for who eats first, etc.
11. Ensuring that enough food is prepared for the day
12. Taking daily breakfast/lunch count
13. Working with Production to accommodate changes in workday

Construction Assistant Coordinator

1. Assist in maintaining the parameters of the budget and production schedule
2. Assist in preparing, basing and painting all scenic elements
3. Responsible for touch-ups as needed during the production run
4. Learning/improving painting techniques (i.e. aging, distressed, faux work, etc.)
5. Assist in maintaining paint shop and ensuring all tools are properly maintained, stored and paint properly disposed
6. Assure safe working practices and compliance with safety regulations
7. Understand how to read blueprints and floor plans
8. Understand basic elements of set construction: flats, risers, wild walls, etc.
9. Become familiar with shop tools

10. Become familiar with construction materials and their uses
11. Knowledge and usage of tools
12. Read blueprints and floor plans
13. Flat construction
14. Window and door construction
15. Consulting with a Production Designer, Director and Producer to build the set according to the needs of the budget and concerns
16. Installation of sets
17. Tear down of sets

Construction Foreman

1. Become familiar with shop tools
2. Become familiar with construction materials and their uses
3. Knowledge and usage of tools
4. Read blueprints and floor plans
5. Basic elements of set construction: flats, risers, wild walls, etc.
6. Flat construction
7. Window and door construction
8. Importance of finishing on time and on budget
9. Consulting with a Production Designer, Director and Producer to build the set according to the needs of the budget and concerns
10. Installation of sets
11. Tear down of sets

Costume Designer Assistant

1. Breakdown costume requirements for each character
2. Attend meetings with Producers, Director and Production Designer
3. Begin to create and overall look for the show
4. Design costumes for each character
5. Develop budget for the show
6. Produce renderings of each costume
7. Source and purchase special items, fabrics and rentals
8. Contact local costume houses for supplies
9. Design items for specialty costumes
10. Make alterations and/or additions if needed
11. Involved in the fitting of each costume
12. Daily dressing of talent
13. Supervision and maintenance of costumes
14. On set continuity
15. Supervise wardrobe personnel
16. Clean and return all rental pieces
17. Ensure proper storage of all costumes
18. Conduct "garage sale" if needed
19. Get the final budget/paperwork to the Production Manager

Costumer

1. Knowledge of how the actions in prep and in the shop prepare the department for the set
2. Paperwork: General film terminology and specific costume terminology, truck costumer books, extra costumer books, set supervisor continuity forms, structures and books, plot forms, tag writing, labeling, organizing the truck kit, stocking the extras costumes, inventory and sizing.
3. Alterations and costume maintenance: sewing on flashes, working on costumes, cast laundry and its specific requirements.
4. Learning about other departments and how they interact with Costume both off and on set
5. Recognize how the paperwork, forms and continuity sheets are implemented and maintained on an ongoing basis
6. Observe proper etiquette and protocol to be used with the cast, Director and other crew members
7. Understand the inter-relationship between the On-Set Costumer Supervisor and the Key Costumer and how to execute both their needs with harmony and professional courtesy

8. Learn to dress the background and learn the importance of this position to set the mood and overall tone of the whole production
9. Learn how to inter-relate with key departments such as: Hair, Make-up and A.D.'s.
10. Learn and understand appropriate use and etiquette with walkies
11. Learn from Extra's costumer how to style a look and read the call sheet in relation to the Extra's required changes
12. Learn from the truck costumer how to set rooms, prepare clothes for camera, alter garments on set, and how to run a tidy, efficient costume truck.
13. Practice and understand techniques in Dyeing, Breakdown, Aging and Blood.
14. Organize and sort through costumes for next season on a series
15. Do any necessary cleaning and maintenance for costumes
16. Take inventory and prepare for costume sale if necessary
17. Proper storage of costumes

Costume Truck Costumer Trainee

1. Arrangement of supplies
2. Maintain truck in an orderly fashion
3. Kept in a camera-ready condition
4. Laundry and dry-cleaning
5. Aging and breakdown as required
6. Layout and wrap
7. Working knowledge of script breakdown and continuity systems
8. Dressing Background performers
9. Assist Set Supervisor on set when required
10. Knowing when not to supervise

Craft Services Assistant

1. Setting up petty cash procedures
2. Menu development with nutrition in mind
3. Purchasing initial food
4. Make local contacts and contingency plans for First Aid
5. First Aid kit construction
6. Keeping inventory
7. Daily shopping
8. Daily food preparation
9. Maintaining craft area
10. Running food and beverage to key crew and cast
11. First Aid assistance
12. Getting all final paperwork/budget to the Production Manager
13. Wrap of the craft truck

Director Trainee

1. Story meeting(s) to discuss script with story editor and/or producer
2. First production meeting to convey Director's ideas to department heads for discussion and implementation
3. Work with location manager and director to discuss and lock locations
4. Casting session(s) to audition actors, in a television series, the casting session would pertain to characters who are not already cast
5. Ongoing meetings with cinematographer, production designer, or art director, wardrobe designer, property master, and make-up artist
6. Meeting with the effects house to discuss any special computer effects or animation
7. Meetings with the extras casting director to discuss background performers needs for the production
8. Ongoing discussions with the assistant director regarding scheduling of the production, the time allotment for each scene, background performer needs, booking special grip and camera equipment
9. Read-through and/or rehearsals with actors
10. Technical survey, which is attended by all department heads
11. The final production meeting (if required).

12. Directorial planning and breakdown of the shooting script
13. Plotting the camera angles and composition within the frame.
14. Participation in determining requirements of the set, costumes, make-up, props, etc. for their proper directorial perspective and mechanical functioning
15. Directing the action of all performers
16. Directing the dialogue as well as pre-recording and post-recording of dialogue
17. Directorial supervision of the duties of the entire crew during rehearsal and shooting periods
18. Making such script changes as necessary, within his/her jurisdiction for proper audiovisual presentation of the production
19. The right to the "first cut" or "Director's Cut". The Director shall participate in consideration about the utilization of trick shots, process plates, inserts, montages, miniatures, transparencies, background, stock material, optical devices, glass and matte shots
20. The "rough cut" screening and the process the Director and editor go through to achieve a "Director's Cut"
21. Whenever possible, any computer effects and animation that will be incorporated into the film
22. Whenever possible, any audio session that the Director would normally attend including music and effects spotting session, ADR sessions, and final mixes

DOP

1. Review production schedule
2. Choose camera package
3. Choose grip and electric package
4. Conduct lens and camera tests
5. Attend and contribute to questions arising from tech survey
6. May conduct make-up/hair tests
7. Deal with blocking of talent in regards to Director's shot list
8. Lens selection based on camera set-up
9. Framing of individual shots
10. Selection of filters
11. Lighting of scenes
12. Continuity with camera
13. Review rushes
14. Wrap of camera package
15. Return of camera package (if borrowed)

Editor Assistant

1. Work effectively w/paperwork from Script Supervisor
2. Develop a sound filming system for camera, sound and continuity reports
3. Develop an understanding of the Editor/Director/Producer/Broadcaster relationship
4. Develop an understanding of taking proper notes i.e. film and sound flaws, requests etc.
5. DAT to video tape transfers of film
6. Operating editing control systems, a time code DAT machine, a betacam tape deck
7. Interpreting different time code rates and frequencies
8. Operate Editor software to create bins within a project
9. Digitize footage, manipulate and transfer logs to include time code from DAT recordings
10. Output edited programs to tape, output an EDL with video and audio time code
11. Redigitize programs at higher resolutions

Electrics Best Boy

1. Repair of lighting equipment
2. Organize and maintenance of the truck, equipment, materials and supplies
3. Keep inventory of all equipment
4. Pre-lighting and wrap of all locations
5. Supply light fixtures of the Gaffer and DOP when needed
6. Coordinate the power supply for each set and location
7. Wire all sets and locations
8. Knowledge to safely operate the scissor lift and cranes

Electrics Genny Op

1. Knowledge in dealing with power distributing equipment (cable, breaker box etc.)
2. Knowledge in lighting equipment and procedures
3. Ability to identify and utilize electrical apparatus and applicable expendables
4. Trouble shooting potential electrical problems
5. Start up and shut down procedures
6. Load balancing
7. Setting and regulating voltage, frequency and governors
8. Service and maintenance of the generator
9. Laying C-way cable at pre-call or at pre-light situations
10. Providing power to other departments i.e. camera video assist, honeywagons, hair/make-up/wardrobe trucks, props, etc.

Electrics Trainee (Lamp Op)

1. Load truck – proper packing for safe travel and efficient loading/unloading
2. Take inventory of equipment
3. Maintenance and repair of lighting equipment
4. Organization and maintenance of truck, equipment, materials and supplies
5. Keep inventory of all equipment
6. Learn distribution planning
7. Learn proper connection procedures
8. Obey safety techniques
9. Learn basic pre-rig and de-rig techniques
10. Provide on-set assistance during shooting day
11. Learn safe and efficient use of all fixtures in a variety of applications
12. Learn accessories and applications
13. Learn lighting instruments
14. Supply lighting fixtures to the Gaffer and DOP when needed
15. Return all rental equipment in a satisfactory condition

Greensperson Assistant

1. Research exterior and interior of locations
2. Understand script breakdown for Greensperson
3. Acquisition, site preparation and safety of locations
4. Maintenance of greens/grass requirements on a feature film with specific needs
5. Learn irrigation techniques for greens
6. Ensure safety procedures are followed in the operation of heavy equipment, spreading of all ground covers, terraforming, scaling, falling of trees and drainage
7. Work with equipment and greens kit from out of province

Grip Best Boy

1. Maintenance and repair of equipment
2. Keep inventory of equipment, materials and supplies
3. Organize and maintain the grip truck and equipment
4. Coordinate grip personnel in the pre-rigging and wrap of all locations
5. Step in for Key Grip when they are off set
6. Complete department paperwork i.e. timesheets, petty cash forms, etc.
7. Provide general help to the department
8. Supply window gel, scrims, appleboxes and other materials
9. Construct tracks and scaffolding
10. Operate cranes and dollies
11. Set up and wrap tenting, reflectors, butterflies

Grip Trainee

1. Understand the roll of the Grip dept., chain of command, and what each person does
2. General support to the department during pre-rigging and wrap of all sets and locations
3. Maintenance of equipment
4. Organize and maintain the grip truck and equipment
5. Load on and off truck

6. Learn to drive a 5 ton vehicle
7. Apply window gels, scrims, appleboxes, etc.
8. Manually lay tracks and scaffolding
9. Move cranes and dollies when needed
10. Set up tenting on exterior windows and doorways

Grip Dolly Trainee

1. Setting up and leveling the tracks when needed
2. Making sure the tracks are clear of dirt or grime
3. Moving camera dolly during take, as directed by the DOP/Camera Operator with grace and fluidity
4. Making sure that the tracks are ready to go
5. Work with camera department to assist in setting up the camera according to directions of DOP
6. Setting up the camera on the dolly, tripod, high hat etc.
7. Assist the camera department during camera moves
8. Coordinate special moves with grip and/or camera department and actual hands-on dolly movement
9. Keep them comfortable
10. Supplying pads or appleboxes to sit
11. Clean and account for all inventory
12. Repair damaged items
13. Return rental items to suppliers
14. Complete paperwork and budgets and give to Production Manager

Hair Assistant

1. Understand the shooting schedule and call sheet
2. Using the shooting schedule and call sheet prepare a hair plan for each day
3. Researching hair styles/periods
4. Knowing when to go in for final touches
5. Liaise with AD Department to know when talent should be camera ready, when to do scene touches and to schedule the hair dressing call time for talent
6. Coordinate talent w/make-up & wardrobe
7. Reading the script to breakdown the hair styles needed
8. Meeting with Director and Producer to discuss what their vision for the character may be
9. Daily organization of hair
10. Work with wigs and extensions if needed
11. Dye, cut, perm or curl hair if necessary
12. Taking polaroids and notes so hair matches from scene to scene
13. Setting and maintaining hair styles
14. Working with Script Supervisor to maintain continuity

Honeywagon Driver Assistant

1. Ensure honeywagons are set and ready at each location per shooting day. Electricity, etc.
2. Ensure honeywagons are cleaned regularly, as per each persons use
3. Empty septic tanks as needed
4. Keep facilities stocked with supplies
5. Clean honeywagons and prepare them for transport at wrap

Line Producer Intern

1. Movie Magic software
2. Union dispensation
3. Financing structure
4. Salary negotiations
5. Schedule planning
6. Delegation of duties
7. Organizing casting calls
8. Negotiating with cast
9. Scheduling cast/contracts

10. Breakdown expenses
11. Approving expenses
12. Reporting to producers
13. Daily scheduling/approval of call sheets
14. Approving daily expenses and reconciling budget
15. Solving crew and cast problems
16. Negotiating Post – sound
17. Negotiating Post – video
18. Scheduling Post for Broadcasters delivery
19. Setting up insurance plans
20. Negotiating insurance rates
21. Filing insurance claims
22. Explaining tax credits and breaking down possible amounts
23. Application to CAVCO to CANCON standards
24. Follow up with tax credits

Location ALM

1. Organize parking and set up of “Circus” (trucks, honey-wagon, generator, etc.)
2. Facilitation of equipment into building
3. Supervision of Set
4. Script breakdown
5. Photographic presentation
6. File presentation
7. Department breakdown
8. Personnel breakdown
9. Time management of personnel
10. Scheduling duties
11. Management of Set Security
12. Giving location details to security
13. Scheduling security
14. Road Lock-up Organization
15. Set up traffic safety
16. Rotation of Production Assistants
17. Locations Rep for home owners and surrounding areas
18. Public relations with onlookers and traffic
19. Manage neighborhood noise levels - Construction crews – city and private
20. Manage neighborhood noise levels - Dogs and neighbors

Location PA

1. Assist in setup of “Circus” and moves
2. Facilitation of equipment into building
3. Assist in prep and cleanup of each location on a daily basis
4. Set Security
5. Maintain “firewatch” as assigned
6. Road Lock-up for traffic safety
7. Set up traffic safety
8. Liaison for Locations Rep for home owners and surrounding areas
9. Liaison Public relations with onlookers and traffic
10. Manage neighborhood noise levels - Construction crews – city and private
11. Manage neighborhood noise levels - Dogs and neighbors
12. Proper use of Walkies
13. Interdepartmental communications

Make-up Assistant

1. Understand the shooting schedule and call sheet
2. Using the schedule and call sheet to prepare a make-up plan for each day
3. Researching make-up styles/periods
4. Knowing when to go in for final touches

5. Liaise with AD Department to know when talent should be camera ready, when to do scene by scene touches and to schedule the make-up call time for talent
6. Coordinate talent with hair and wardrobe
7. Reading the script to breakdown make-up as required
8. Meeting with Director and Production Designer to discuss their vision
9. Meeting actors in morning at pre-call
10. Under direction from Key put make-up on actors
11. Keep brushes and other tools clean
12. Keeping actor clean
13. Keeping make-up station clean
14. Taking polaroids and notes on make-up to ensure all matches from scene to scene
15. Final touches
16. Working w/Script Supervisor to maintain continuity

New Media Producer Trainee

1. Understanding principals of industry standards web development
2. Most effective methods of delivering a message within the medium
3. Cost breakdowns
4. Budgeting
5. Project management
6. Multimedia production
7. Understanding structure and processes of a multimedia team
8. Working in a team: roles and delegations of duties
9. Goal setting and meeting deadlines
10. Shooting for the web
11. Editing
12. Programming as required

Painter Trainee / Scenic Artist

1. Importance of finishing on time and on budget
2. Assist in maintaining the parameters of the budget and production schedule
3. Working under the guidance of the Paint Coordinator and Paint Foreman in all scenic painting projects
4. Assist in preparing, basing and painting all scenic elements
5. Responsible for touch-ups as needed during the production run
6. Learning/improving painting techniques (i.e. aging, distressed, faux work, etc.)
7. Assist in maintaining paint shop and ensuring all tools are properly maintained, stored and paint properly disposed
8. Assure safe working practices and compliance with safety regulations
9. Understand how to read blueprints and floor plans
10. Understand basic elements of set construction: flats, risers, wild walls, etc.

Producer

1. Budget preparation
2. Movie Magic software
3. Financing structure
4. Hire crew
5. Manage salary negotiations
6. Schedule planning
7. Delegate duties
8. Organize casting calls
9. Negotiate with cast
10. Schedule cast/contracts
11. Cost reporting
12. Break down and approval of expenses
13. Report to Producers
14. Daily scheduling and approval of call sheets
15. Approve daily expenses and reconcile budget
16. Solve crew and cast problems

17. Negotiate post - Sound
18. Negotiate post - Video
19. Schedule post for broadcaster delivery
20. Set up insurance plan
21. Negotiate insurance rates
22. File insurance claims
23. Explain tax credits and breaking down possible amounts
24. Application to CAVCO for CANCON Standards
25. Follow up with tax credit

Producer Intern

1. Participate in budget and cost report meetings
2. Review all budgets including; department, amortization and episodic for a series
3. Assist in writing of producer story notes, attend story meetings, both providing valuable information on development of scripts and how they impact the budget and logistics of the production
4. Observe necessary communication skills required with all departments
5. Understand relationships of each creative department and what each contributes to the production
6. Review management structure of a production and the role each above-the-line personnel plays in the overall management of the production
7. Help in solving of various logistical problems
8. Assist organization of production information required by the producer
9. Observe the organizational skills required to anticipate problems and how to deal with them effectively
10. Assist with above-the-line deal memos and contracts, including negotiations with agents and various companies
11. Observe the proper communication strategies in employee/employer relationships
12. Continue to develop multi-tasking skills
13. Establish contacts in the industry, including agents, producers and other professionals
14. Assist in the ongoing communication with all departments

Production Assistant Prod. Coordinator

1. Understand duties to facilitate prep and execution of production
2. Assist Production Coordinator with all tasks
3. Assist in prep to ensure efficiency
4. Help PC in acquiring accommodations
5. Help prepare welcome binders for cast and crew
6. Establish good working relationship with all depts.
7. Trouble-shoot office equipment
8. Help create contact lists
9. Assist in answering phones
10. Pick up morning goodies
11. Help distribute Safety Binders
12. Collect paperwork from all departments and assist PC to complete production paperwork
13. Work with all departments on the return of all the equipment rentals and expendable returns
14. Assist with the transportation return of all cast and crew
15. Assist the boxing up all production files

Production Coordinator Trainee

1. Understand duties to coordinate, facilitate and oversee prep and execution of production
2. With Production Manager establish filing system
3. Assist in prep to ensure efficiency
4. Proof all travel memos
5. Prepare welcome binders for cast and crew
6. Establish good working relationship with all depts.
7. Handle the ordering of coffee, water, cell phones
8. Creating crew, contact, intercom and pager lists
9. Assist in answering phones

10. In charge of distribution Safety Binders and attending all safety meetings and taking minutes
11. Responsible for keys, access passes, parking and ordering office furniture
12. Completion of daily production report (work covered, status of production) and distribute
13. Assist the coordination with the Transportation Captain all movement orders
14. Ensure P.O.'s are properly filled out and given to the Accounting department in a timely manner
15. Liaise with all depts. – ensure notes and changes are delivered efficiently and timely
16. Answer and filter phone calls
17. Collect paperwork from all departments and complete production paperwork
18. Coordinate with all departments the return of all equipment rentals and expendable returns
19. Assist with coordinating the transportation return of all cast and crew
20. Assist organization and boxing up all production files

Assistant Production Manager

1. Basic understanding of PM's duties to coordinate, facilitate and oversee prep and execution of production
2. Establish filing system and responsibilities of trainees
3. Prepare or coordinate the preparation budget
4. Assist in preparation of production to ensure continuing efficiency
5. Assess transportation and housing needs of cast and crew and plan accordingly
6. Establish good working relationship with all depts.
7. Assist in making equipment deals, hire crew.
8. Assist in negotiating union variances.
9. Coordinate completion of the Production
10. Report for each day's work, showing work covered and status of production, and arrange for distribution of reports in line with Producer's requirements
11. Coordinate the securing of releases and negotiations for locations
12. Coordinate the engaging of all production unit personnel
13. Maintain liaison with local authorities regarding locations and operation of the production
14. Obtain authorization of overtime for cast and crew.
15. Coordinate and prepare, in conjunction with the Production Accountant, the weekly cost report and payroll
16. Ensure all production staff have been paid and have supplied necessary residency forms
17. Collect and coordinate budgets and collect paperwork from all departments
18. Ensure all suppliers have been paid

Production Office PA

1. Complete errands out of office in timely fashion
2. Maintain production car
3. Copy daily sides and call sheets
4. Efficient distribution
5. Understanding who gets what and why
6. Thorough understanding of copier and able to minor maintenance
7. Answer the telephone politely and knowledgeably
8. Take legible telephone messages
9. Prioritize important telephone messages
10. Purchase Craft Service supplies
11. Purchase office supplies
12. Keep accurate records for petty cash
13. Send fax messages as needed
14. Keep the fax machine filled with paper
15. General tidying of office
16. Being observant and taking independent action
17. Understanding system and knowing where to file documents
18. Keep filing up to date
19. Proper completion of waybills
20. Calling couriers as needed
21. Signing for packages and distribution

Props Assistant

1. Breakdown script for props requirements
2. Learn what to expect/responsibilities/Production meetings
3. Research
4. Organize all relevant paperwork
5. Assist in locating and purchasing/renting all props
6. Identify problem props and difficult builds
7. Budgeting, cost estimates
8. Collating scripts in colours
9. Working with Accounting by learning how to maintain and handle petty cash
10. Tracking all costs in relation to budget
11. Maintaining good notes and continuity photos
12. Utilization of On-Set Dresser
13. Working closely with Director to ensure all items are approved
14. Maintaining good relationship with 1st AD and assessing what may be required
15. Follow set protocol when working
16. Maintaining Kit
17. Understanding the proper tools and equipment needed for props
18. Organization on set and preparing all prop pieces to be "camera ready"
19. Dealing with last minute changes
20. Oversee and return all of the rental pieces
21. Assist in cleaning and fixing damaged pieces
22. Ensure that all suppliers are satisfied with returned items
23. Taking inventory and evaluating remaining stock items
24. Assist with submitting final budget/paperwork to the Production Manager

Publicity EPK Trainee

1. Breaking down script for EPK (Electronics Press Kit)
2. Planning segments to include in "Behind the Scenes" for the DVD
3. Proper operation of DV camera, lighting, sufficient coverage, etc.
4. Planning and executing camera angles and composition
5. Keeping accurate records of shoots
6. Working with the rest of the crew
7. Working with the edition on sequencing
8. Helping with continuity
9. Ensuring proper credit and clearances

Story Department Coordinator

1. Distribute scripts and revisions to all cast and crew
2. Ensure all broadcasters, financiers, etc. receive the necessary scripts and revisions in a timely fashion
3. Attend production meetings and take note of all script changes
4. Organize production scripts to keep track of all revisions
5. Photocopy, collate and distribute scripts
6. Understand the writing process up until production (from blurbs to 2nd drafts)
7. Understand the writing process during production (creation of production versions of scripts through to shooting scripts)
8. If series, become familiar with all scripts currently in production and characteristics of specific series scripts

Story Department Trainee

1. Distribution of scripts to production office and crew as required
2. Photocopying scripts
3. Manage photocopier problems and needs
4. Proofread scripts for spelling errors and layout mistakes
5. Assist writers with needs
6. Keep track of receipts
7. Handle petty cash envelopes

Story Editor Trainee

1. Understand how not to overwrite dialogue
2. Understand how to keep script direction clear and minimal
3. Provide feedback and notes on script
4. Assist in punching up scripts (adding or improving lines of dialogue and/or jokes)
5. Look for possible cuts in scripts to bring them to time
6. Edit and proofread drafts for mistakes, typos and format inconsistencies
7. Read existing outlines and suggest possible story beats or cuts
8. Makes suggestions as to how cast can be added to story lines or scenes
9. Make suggestion how to rewrite a scene if the location or cast changes
10. Attend production meetings and take note of all script changes
11. Organize production scripts to keep track of revisions
12. Possible write or rewrite a draft of a scene, addressing staff notes
13. Assist with the photocopying, collating and distribution of scripts
14. Assist the script coordinator in their duties

Set Dec – On Set Dresser

1. Helping to create what is seen "in frame"
2. Placing set decoration and props to ensure that they will be seen
3. Assist props dept. with larger props
4. Assist props dept. with multiples of props
5. Moving and placing set decorations on set under the direction of the Art Director/Set Decorator
6. Awareness of what is "in frame" at all times to ensure that nothing is missing
7. Taking polaroid pictures of set dressing, prop placement etc. to maintain continuity
8. Making notes for particular movements or placements of set dec. or props
9. Working with Script Supervisor to maintain continuity
10. Helping to maintain safety on set
11. Communicating the needs of the Art Director between the rest of the crew
12. Communicating with the AD Dept. to keep them aware of any situations & knowing when to prep the upcoming scenes

Set Dec Trainee

1. Locate and purchase/rent all set decorations
2. Prepare all set dec pieces to be "camera ready"
3. Organize all relevant paperwork
4. Learn how to maintain and handle petty cash
5. Creation of a set decorator's "tool kit"
6. Assist in the organization of the set dec for dressing procedure
7. Follow set protocol when set dressing
8. Follow set protocol when wrapping the set
9. Understanding the proper tools and equipment needed for a Set Decorator
10. Help oversee the return of all rental pieces
11. Assist in cleaning and fixing damaged pieces
12. Ensure that all suppliers are satisfied with returned items
13. Assist Set Decorator in submitting final budget/paperwork to the PM

Set Dec – Set Dresser Trainee

1. Hauling/moving dressing
2. Hauling/moving wrapping
3. Hauling/moving truck
4. Posters/graphics for schools
5. Posters/graphics for special events
6. Posters/graphics for signage
7. Location dressing
8. Set dressing
9. Exterior dressing
10. Sourcing/Buying/Renting locations
11. Sourcing/Buying/Renting sets

12. Sourcing/Buying/Renting exteriors
13. Division of responsibility
14. Crew Coordination
15. Accomplishing daily tasks
16. Petty cash budget
17. Following delegated tasks
18. Communication amongst crew
19. Communication to set director
20. Initiating tasks
21. Carrying out tasks
22. Completing tasks

Sound Assistant

1. Run cables to and from set
2. Maintenance and inventory of cables
3. Familiarity with rigging cables on trailers and insert cars for tow shots
4. Familiarity with equipment
5. Organization and maintenance of sound truck
6. Perform boom op duties if 2nd boom is needed
7. Familiarity with cables, rigging, mics, ladders
8. Test transmitters and all receivers daily
9. Organize the distribution and retrieval of comteks to Director, Script Supervisor and anyone else
10. All batteries are charged and ready for shoot days
11. Inventory on where batteries are and order more if needed
12. Set up and operate playback system if required
13. Set up and operate any additional equipment
14. Do all paperwork i.e. sound dept. time sheets, petty cash reports
15. Liaise with other departments if needed
16. Troubleshoot with engineer & boom operator any recording situations, difficult equipment etc

Special Effects Assistant

1. Manufacture, set up, strike and storage of all equipment and material used in making special effects
2. Manage the department's budget
3. Understand that the method and type of application of special effects shall be the sole discretion of the Special Effects Coordinator taking into account the artistic requirements of the Production Designer or Art Director
4. Knowledge that all powder or explosives shall be handled and supervised only by a licensed Special Effects person
5. Responsible for the operating artificial atmospheric effects, window frosting, portable spill tanks, storms of every nature, waves, cobwebs, mechanical effects, electrical effects and explosives

Special Effects Make Up Artist

1. Consultation with Producer and Director for design, construction and on-set application of prosthetics, body parts, articulated pieces
2. Removal of all special make-ups, cleaning and storage
3. Control and recording of all continuity of any special make-ups by the use of sketches, notes, photographs and charts
4. Supervision of all Assistant special work, the supply and purchasing of all necessary materials and equipment
5. The distribution of a show's special effects make-up budget

Storyboard Trainee

1. Coordinate and track original art work
2. Organize storyboards
3. Scan art work
4. Transfer art to digital format

5. Purchase supplies for the department
6. Distribute artwork to departments
7. Obtain approval from Directors on storyboard revisions
8. Communicate relevant information from department to Producers

Transport Captain

1. Assist the Transport Coordinator in budgeting the Transportation Dept.
2. Locating Honeywagons, Winnies and Motorhomes
3. Transporting vehicles, crew and cast to and from locations
4. Ensure schedules are strictly adhered to by all drivers
5. Transporting Generators and Fuel trucks to and from Set
6. Manage the other drivers in the Department

Transportation Coordinator

1. Organize and schedule the pre-production tech survey
2. Organize and maintain filing system for all paperwork
3. Schedule pick up for all rental or leased vehicles
4. Interview and hire department personnel
5. Schedule personnel
6. Coordinate picture vehicles (if need)
7. Schedule all pick up of cast/crew
8. Schedule transport based on production schedule
9. Schedule and coordinate daily crew moves
10. Communicate closely with department personnel
11. Return all leased and rental vehicles
12. Maintain good working relationships - all vehicles are in satisfactory condition
13. Assist in the de-rigging of the trucks
14. Submitting final budget/paperwork to the Production Manager

Writer Trainee Series

1. Characteristics of 1 hour drama format
2. Breakdown of the four act hour structure
3. Understanding the design of acts that build to a climax
4. Developing character arcs for series regulars and "guest" roles
5. Create vivid, clear description
6. Understanding the unique voices and "sound" of different characters
7. Style and form of how each scene builds to a climax
8. Basics of good dialog
9. Participation in development of stories from inception to outline with staff writers
10. Actual writing of treatments and critiques by staff
11. Rewriting to address staff notes
12. Writing to a deadline
13. Notes on story beats, outlines and script
14. Discussion between trainer and staff for clearer understanding of roles