

Set Etiquette Workshop

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Based on the class by
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What Motivates the Movie Industry?

- Money – lots of it.
- The industry has been described as the Hurry Up and Wait Business.



Time = \$\$\$\$\$

- Basic Instinct II:
 - Cost 70 million 114 minutes/runtime =
\$614,035/minute or \$10,283.91/second.
- Sahara:
 - Cost 160 million 124 minutes/runtime=
\$1,290,322/minute or \$21,505.37/second
- Mel Gibson in Signs:
 - Paycheck 25 million 45 days work=
\$823.04/minute or \$13.70/second

Typical Day on Set

1. Report to work at the circus at crew call time or before. If you are new, report to the ADs or to the departmental head of your specific department.
2. Fill out a complete start package of information. This includes a start slip or deal memo, a time sheet and a Revenue Canada deduction form. If you are an incorporated company the forms also include a company declaration form and a GST form. If you are a permittee, there is also a permittee application to accompany your start package.
3. Do not neglect to include both your SIN number and postal code - if you do, it could delay payment by a week.
4. Car insurance: Driving initially to the job site is covered by regular ICBC insurance but if you then move locations and drive to a second or third location, you must be covered by business class insurance. This costs very little (about \$40 a year) and will be required if working on a set longer than a few days. For a show call, the accounting office requires a photocopy of your insurance papers.
5. Safety talk by the 1st AD. Safety is the number one priority. Everyone is expected to be present for the morning safety talk - especially if there are stunts or special effects to happen that day.

Typical Day on Set (con't)

6. Blocking of the scene or shot.
7. Prepare set and equipment for the shot.
8. Rehearsal.
9. Shoot.
10. Block, set up, rehearse and shoot the next scenes.
11. Lunch is usually called six hours after crew call. Please note, there are no guests or visitors allowed for lunch without the permission of the PM or the 1st AD. Guests and visitors and non-essential crew members must wait until the working crew and performers go through the lunch line. The lunch break is generally a half hour and is called from when the last hourly paid IATSE member or permittee receives their food. The AD department is in charge of the lunch line and when the time is called.
12. Back to work after lunch.
13. There are no scheduled coffee breaks in the work day. It is up to the individual crew members to take a few minutes when time allows. Craft service is set up close to the set to facilitate this.

On Set: What's Important?

- Teamwork
- Interpersonal Skills
- Be on time
- Have the skill set for your job!
- Be reliable
- Understand your position

Important Communication Skills

- Speaking – by succinct, polite, and tactful
- Listening – be a selective listener, hear your Key!
- Understanding – Develop a thick skin
- Positive Attitude – enthusiasm, Yes is the answer!
- Respect – know your chain of command, everyone has a job to do!
- Problem Solving – help your Key look good!

The “DON’Ts” on set

- ✗ If you are new to a set do not presume to talk to the Directors, DOP or Actors.
- ✗ Never interrupt any conversation with the Director, Producer, Production Manager or the lead performers. Unless it is a safety issue, and they are at some risk, never interrupt any of these people while they are in conversation.
- ✗ Never sit on a performer’s chair, camera dolly, camera boxes or anyone else’s kit If it dpes not have your name on it don’t sit on it.
- ✗ Never talk after ‘rolling’ has been called or ever during a take while sound is rolling. Also try to stifle any coughs or laughing. Cover your face and silently move away from the area.
- ✗ Do not walk in front of the camera lens while they are setting up a shot. Either walk around or duck under the front of the camera to avoid crossing the lens.

The “DON’Ts” on set

- ✗ Do not touch or move a piece of equipment. If it is not part of the equipment or tools of your department, leave it alone. If it is something that creates a safety problem, ask someone for advice before moving it.
- ✗ Do not stand in front of a light or bounce board. First, you will cast a shadow, second, it shows how inexperienced you are.
- ✗ Never point, stare or ask for autographs or pictures of the performers or director.
- ✗ Never offer comments or suggestions on how to do something to any other department. Keep all opinions to yourself.
- ✗ Never run on a set - walk. There is so much equipment, materials, supplies and tools on a set that is very unsafe to run through the maze of cables and such. Be safe!

The “DON’Ts” on set

- ✗ Never take a continuity picture (Polaroid, 35mm or digital) during a rehearsal or take. Take them after the shot is complete.
- ✗ Never stand in a performer’s eyeline.
- ✗ Do not invite friends or relatives to visit the set. The Production Manager and 1st AD must give their permission to have any visitors on the set. The set is considered a secure area for the performers and the security must be maintained.
- ✗ Do not ignore the “lock it up” orders of the 1st AD and PAs. It is their job to secure the perimeter of the set before shooting starts, do not try to run through a lock up - wait for “cut” and release.
- ✗ Do not leave garbage, cups, cans or bottles anywhere near a set. Clean up after yourself and everyone else. There are numerous garbage cans and recycling containers in the craft service area.
- ✗ When eating at craft service no double dipping on chips and veggies - be mindful of this courtesy.

The “DON’Ts” on set

- ✗ Do not hang around the monitors. They are for use of the directors, DOP and heads of department.
- ✗ Do not use loud voices on the walkie talkies. The neighbours do not need to over hear our conversations on the set.
- ✗ Do not enter a studio when the red outer light is revolving. Wait until it is out before entering. One long bell means “lock it up,” then the light comes on. Two short bells means “cut” then the light goes out.

The “DO’s” on set

- ◀ Do know what tools or equipment you require for your job - from gloves, to Leatherman' kit - and do not expect anyone to lend you those items. Be prepared!
- ◀ Do pay close attention to the safety talk by the 1st AD at the beginning of the day's work, especially if working in a difficult location or before any stunts or special effects.
- ◀ Do tell the ADs who you are if you are new to set and they do not know you by sight. Learn the AD hierarchy right away as well as your own department.
- ◀ Do let your supervisor know if you are leaving the set for personal reasons. Tell someone where you'll be, then return promptly!
- ◀ Do be very courteous and respectful to location owners, neighbours and business owners. Disrespect and bad manners lose more locations than any amount of “over shooting” in an area. Develop good community relations.

The “DO’s” on set

- ◀ Do treat everyone on the crew and cast with respect and courtesy as everyone is there for a specific reason and has a job to do.
- ◀ Do follow all instructions from the Location Manager and ALM while working in any location. Obey all the requirements for that location. This includes wearing the blue protective booties over street shoes while working in any private home and wearing crew ID tags in more secure locations such as office or apartment buildings.
- ◀ Do turn all pagers and cellular phones or anything else that beeps (such as watches) to mute.
- ◀ Do remember there is no smoking on a set, in the Hair, Makeup or Costume trailers or in the dressing rooms. Smoking is allowed only in the designated smoking areas.
- ◀ Do be prepared to stay late, get cold, get wet, get dirty and maybe not get home at all.
- ◀ Do consider **safety first** in every situation. Safety is the number one priority on the working set.

Getting Started!

Become an
Extra!



Types of Extras:

- Atmosphere: no special skills
 - ❖ Example: Crowd
- Special Skills
 - ❖ Example: Hockey Player, paid more.
- Stand In
 - ❖ Example: approximate same height.
- Photo Double
 - ❖ Example: looks like the actor, used in long shots.
- Body Double
 - ❖ Example: to show off a portion of the body.

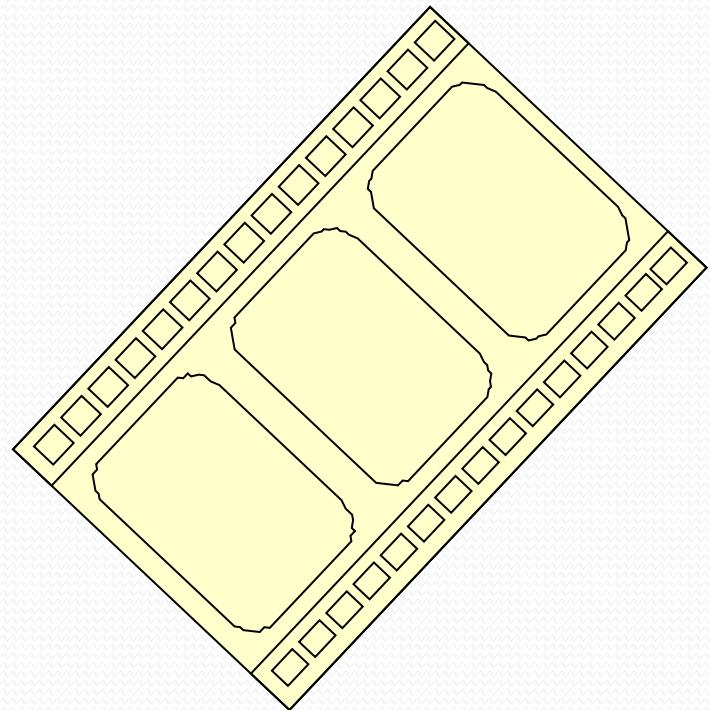
How Do I Find An Agency?

- An Agency looks after extra's.
- www.vbcp.com
- Double Agents Talent:
604-805-2390
- <http://www.hollywoodnortheastextras.com/>
- Reel West
<http://www.reelwest.com/digest/digest.htm>



What Should I Look For?

- Can they get you work?
- Do they pay promptly?



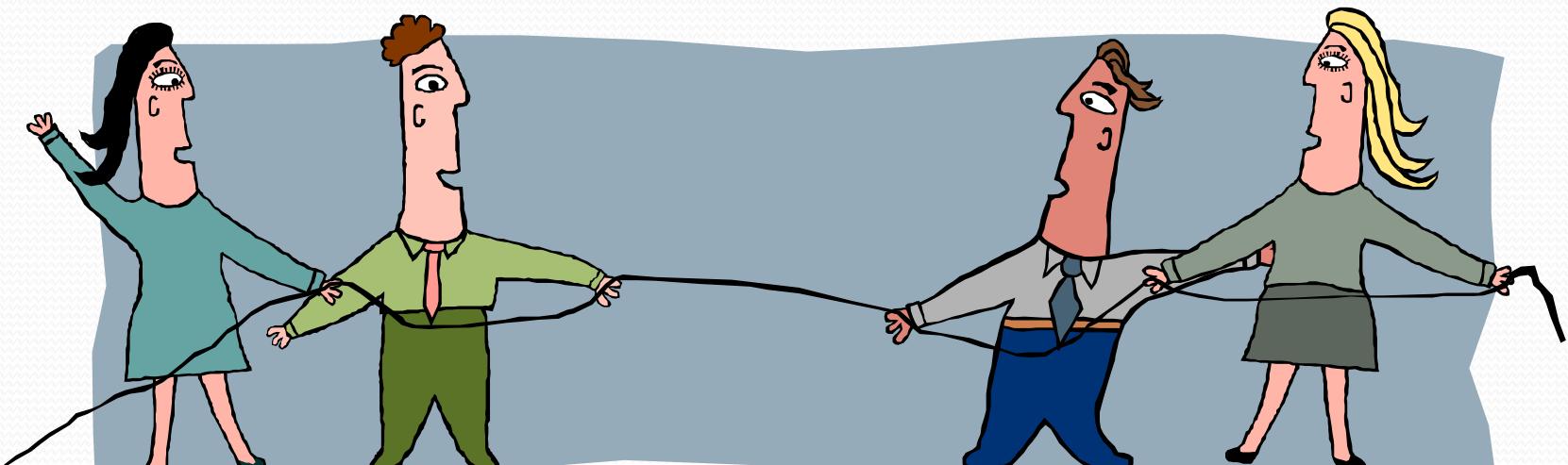
What Does An Agency Want From Me?

- Reliability. This is the key.
- Need a headshot of you. Don't spend \$ on it.



Can I Belong To More Than One Agency?

- No.



The Call?

- Union shoots: regulations that they must have a quota of extra's that are part of the union.
- Shifts are either 4 hours or 8 hours. Not paid overtime unless part of the union.

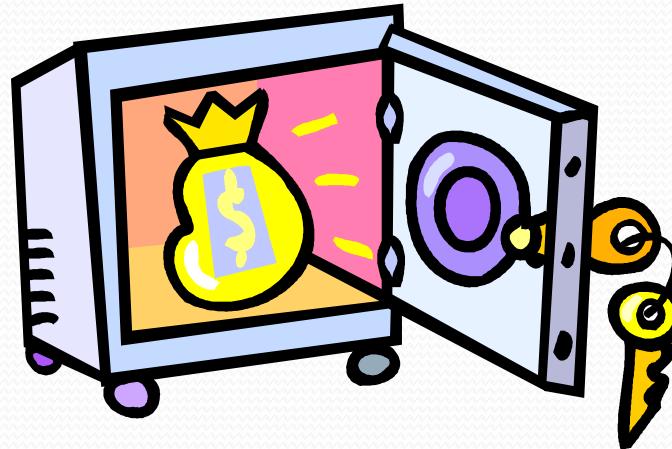


What Should You Take With You?

- Specific cloths requested by the agent.
- Take 2 changes of cloths: in case they don't like what you're wearing and you might get more work!
- A book or other quiet time filler.
- Snacks and water bottle.
- Catering: makes meals for everyone.
- Craft Services: give out snacks and also does first aid. Usually this is only for crew and cast.
- Small notebook and pen.

What Not To Take?

- Valuables.
- Cameras.
- Autograph books.

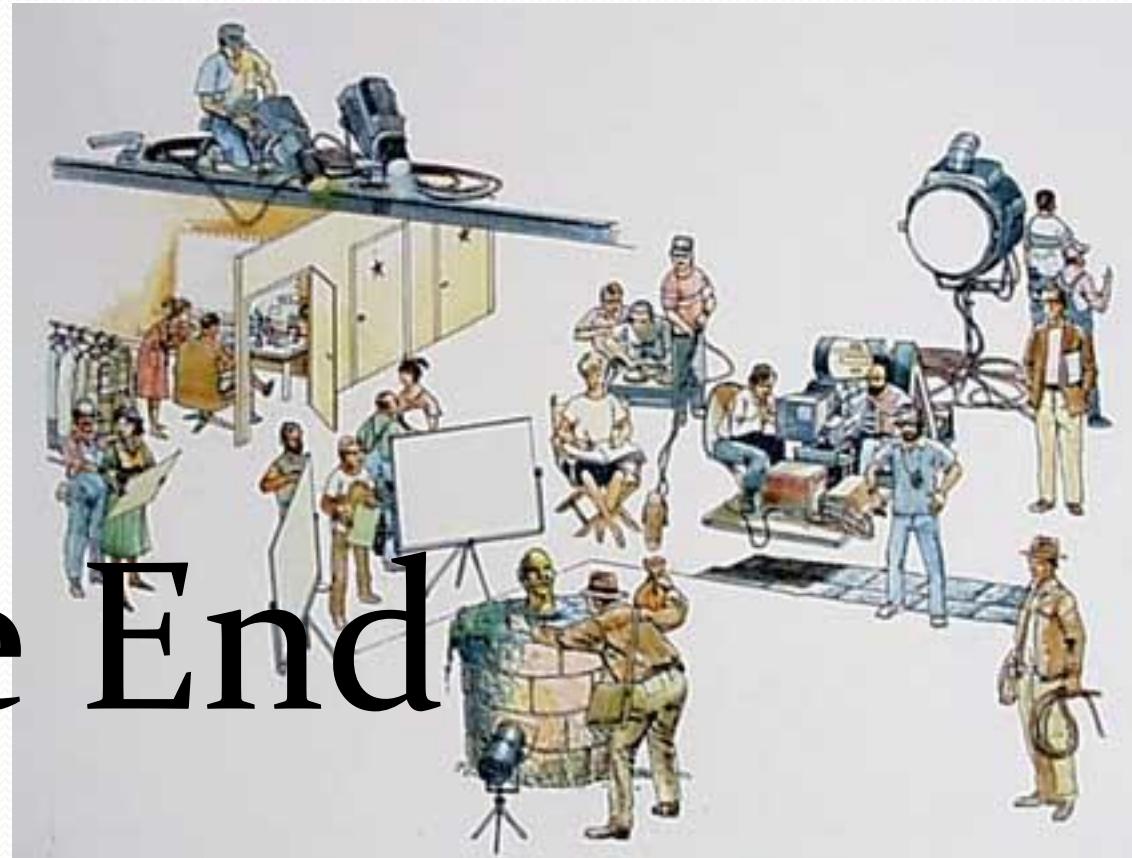


When The Agent Calls:

- Note when you are needed.
- Note the location.
- Note who to ask for.
- Recheck everything before saying goodbye!



Quiet on the set, roll camera and Action!



The End