

GCSE LEVEL

FACT FILE

Moving Image Arts

Subject content link:

**Production Management and
Legal Considerations**



moving
image
arts

Production Management and Legal Considerations



Learning Outcomes

Students should be able to:

- Identify and explain the purpose of call sheets, shooting schedules, props lists, floor plans and shotlists; and
- Demonstrate knowledge and understanding of the legal considerations involved in producing a film in relation to artistic and third party copyright and consent considerations (including work with children).



Course Content

Call Sheets

In film production a Call Sheet is a very important document handed to every cast and crew member in advance of the next day's shooting. This document, usually condensed down to just a single page, includes important contact information for the cast and crew members involved and will specify start times for the day's shooting. These will include the unit Call Time - the time when crew are expected to be at the location to begin preparations for filming, the MU/WD time - the time actors are expected to be at Make-Up/Wardrobe and the Set Time - the time actors are expected to be on set, in costume and ready to film. The Call Sheet will also include other important information such as weather forecast if shooting outdoors and the address of the production office and location or locations being used.

It should also include information for use during an emergency such as the name, phone number and address of the nearest hospital.

Finally, important notes regarding specific Set Requirements will also be listed, such as stunt or effects requirements, transport needs, props considerations and other services, such as animal handlers (if needed).

The Appendix 1 Call Sheet sample is typical of the layout and information included in such a document.

Shooting Schedules

A Shooting Schedule is a detailed production document prepared by the First Assistant Director. It includes all the necessary information about the entire shoot including what scenes will be filmed on which day and what actors, locations, props etc. will be needed. The schedule can be changed if needs be in pre-production but once it's finished everyone tries to stick to it. No change in the production can be made or considered without considering the schedule. The Shooting Schedule follows an established, easy to follow format and is given to the Producer, Director, cast members and everyone involved in the film.

The Appendix 2 Shooting Schedule sample is typical of the layout and information included in such a document.

Props Lists

Almost everything you see on screen in a film, apart from the actors and any visual effects, falls under the category of Props. Prop is short for 'Property' and the term refers to any item in a scene which might be handled, touched or used by the actors. Tennis rackets, type-writers, coffee cups or any objects which are crucial to a scene and which will be handled by an actor fall into this category.

On a film shoot the Property Master is the crew member responsible for cataloguing and listing all the props needed. In order to keep track of these items they need to create Props Lists, documents which list all of the props needed for that day's filming.

The Props List must list important information about the item such as what scene it is to be used in, what actor will be using it and notes on what the requirements of the prop are. So, for example, mention of a handheld mirror in a props list should tell us what page of the script it appears in, what character will be handling it and whether or not the mirror needs special attention, such as polishing.

The Props List should also list multiple versions of a prop if this is needed. In the Appendix 3 sample Prop List included here you will notice that there are two Laser Guns listed. One is a working "Hero Prop" - that means it is a prop specifically designed to be seen in close-up. The other is

a “Stunt Prop” - a less detailed replica intended for use in shots where the actor is expected to perform actions such as running with the weapon.

Floor Plans

In order to help plan your shoot it is often necessary to create a Floorplan. This is a relatively simple overhead diagram showing the planned positions of the actors on set and the various camera positions from which they will be filmed.

Using a Floor Plan can help to ensure directional continuity and can allow the director to figure out what shots they'll need and the best order in which to shoot them.

The Appendix 4 sample Floor Plan should give you some idea of how these documents look.

Shotlists

A Shotlist is a list of the shots needed for a shoot. This list should be arranged as a series of columns and should include information such as the Shot Number, the Shot Type, a basic description of the action in the shot and how much time has been allocated for each shot.

On a film shoot, each day's filming should have its own dedicated Shotlist. A Director and his or her crew should aim to get all of those shots filmed within the space of their working day.

The Appendix 5 sample Shotlist should give you some idea of how these documents work. You will notice that there are effectively two columns listing the shot numbers. The first column (Daily No of Shot) lists the shots by the order in which they will be filmed. Sometimes it will be easier to shoot out of sequence. So, for example, if an actor is only available for a few hours that day it might make more sense to shoot all of their close-ups first.

The second column lists the shots by the numbers given to them in the Storyboard and Shooting Script.



Legal Considerations

Copyright

Perhaps the most important legal consideration in film production is the notion of copyright. Copyright is the legal right to prevent others copying or reproducing someone else's work. If you watch the end credits of any film the last text you will usually see is a copyright notice. Here the copyright owner will be named along with the year of production and there will usually be the presence of this, (©), the copyright symbol.

There are two major types of copyright.

- **Artistic Copyright** refers to the creation of original works, be they films, songs, photographs or books. An individual author or creator may hold the copyright on a work. In the case of feature films the copyright is usually owned completely by the studio which commissioned the work.
- **Third Party Copyright** refers to works which you don't own the copyright to and which you would have to licence from those copyright holders. If, for example, a Director wishes to use a pre-existing song in a film, the Producer must seek permission from the copyright holders of that music. Third party copyright issues also arise if a director wants to use excerpts from another film or show images or photographs created by others.

Performer Consent

When making a film it is also vitally important to make sure that all performers on-screen give their consent to be filmed and to have their likeness reproduced. Without that consent a film-maker cannot legally screen or distribute the finished film.

The Producer is ultimately responsible for making sure that all the performers who appear in a film have verified their consent by signing a Release Form.

If any of the performers are not yet adults then their Release Form can only be signed by a parent or legal guardian. Performers under the age of 18 must also be supervised throughout filming by an adult approved by their parent/ legal guardian.

Appendix 1

Executive Producer: Lew Lord Producer: Ingrid Buckley Director: Frank Nixon Production Manager: Astrid Cox Production Coordinator: Gunther Kennedy 1 st Assistant Director: Betsy Monaco	<h1>BUZZKILL</h1>	DATE: 23rd November 2014 SHUTTLE INFO: NA
WEATHER: Interiors First Aid kit and fire extinguisher at the craft table.	<h1>CALL TIME</h1> <h1>08:00</h1> <p>Check grid for individual call times</p>	<h1>LUNCH</h1> <h1>12:30</h1>

#	Cast	Role	Call Time	Pick Up Time	MU/WD	Set Call
1.	Michael Fakename	Killer	8am	7.30am	8.45am	9.15am
2.	Laura De Plume	Woman	8am	N/A	8.15am	8.30am
3.						

Production Office	Nearest Hospital to Set
Miracle Films, 223 Fictitious Lane Southgate London SG1 2YA Tel: 0200 45678	Darkplace Hospital, Roundabout Way, East Cheam, EZ5 2RA Tel: 0100 23456

LOCATIONS					
#	Location	Address	Parking	Contact	
1	223 Railway Cuttings	East Cheam EZ4 2RA	Street Parking out front	Anthony Hancock	
Scene and Description			Cast	Pgs	Loc
BATHROOM AND HALLWAY SCENES			1&2	1-2	HOUSE
				TOTAL PAGES: 2	

SET REQUIREMENTS
Props: SHOWER CURTAIN, POLE, KNIFES, COMBS, PROP COMBS, Prop Meat Thermometers, Fake plates
Special Effects: PROP COMBS, FAKE BLOOD, Blood pump
Vehicles: N/A
Wardrobe: ROBES, MASKS
Makeup: Fake Blood
Set Dressing: SHOWER DRESSING - Remove valuables from Kitchen, lay plastic sheeting down for gore FX shots.
Animal Wrangler: N/A
Stunts: SINGLE FALL

Producer NAME: INGRID BUCKLEY TEL: 02890 261200	Production Manager NAME: ASTRID COX TEL: 02890 261200	Production Coordinator NAME: GUNTHER KENNEDY TEL: 02890 261200	1st Assistant Director NAME: BETSY MONACO TEL: 02890 261200
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Appendix 2

CAST MEMBERS

Ri. **Ridley**

Ke. **Kelly**

Bu. **Butler**

Fr. **Frank**

Ja. **Jake**

Appendix 2

BUNGEE

BUNGEE					
SHOOTING SCHEDULE					
BASED ON SHOOTING SCRIPT DRAFT 3					
WEEK 1 SUNRISE 06:35/SUNSET 18:43					
DAY 1 OF 12 Monday 29th Aug 07:15 - 19:00					
Scene: 30	EXT Day	FOREST - CAMPFIRE - Ridley walks to Cox's tent	PG CT 2/ 8 pgs	Bu, Fr, Ja, Co, Ri	Script Day
Scene: 31	EXT Day	FOREST - RUINED COTTAGE - Butler examines the ruins.	PG CT 2/ 8 pgs	Bu, Fr, Ja, Co, Ri	Script Day
Scene: 32	EXT Day	FOREST - WELL - Frank considers the well.	PG CT 2/ 8 pgs	Bu, Fr, Ja, Co, Ri	Script Day
Scene: 33	EXT Day	FOREST - CAMPSITE - Ridley cooks over the fire.	PG CT 2/ 8 pgs	Bu, Fr, Ja, Co, Ri	Script Day
Scene: 34	INT Day	THE TENT - Cox sees Ridley's music box.	PG CT 3/ 8 pgs	Co, Ri	Script Day
Scene: 35	EXT Day	FOREST - WELL - Kelly attacks Frank	PG CT 2/ 8 pgs	Bu, Fr, Ja	Script Day

Appendix 2

Scene: 36	EXT Day	FOREST - CAMPSITE - Jake hears the fight	PG CT 2/ 8 pgs	Ja	Script Day
Scene: 37	EXT Day	FOREST - WELL - They fight over the well.	PG CT 4/ 8 pgs	Bu, Fr, Ja	Script Day
Scene: 38	EXT Day	FOREST - CAMPSITE - Cox is disturbed. Ridley confronts her.	PG CT 1/ 8 pgs	Co, Ri	Script Day
Scene: 39	EXT Day	FOREST - WELL - Butler drops his compass down the well.	PG CT 3/ 8 pgs	Bu, Fr, Ja	Script Day
Scene: 40	EXT Day	FOREST - CAMPSITE - Butler hears the fight	PG CT 1/ 8 pgs	Co, Ri	Script Day
Scene: 41	EXT Day	FOREST - WELL - Frank is shot	PG CT 3/ 8 pgs	Bu, Fr, Ja, Co	Script Day

End of Shooting Day 1 -- Monday, August 29, 2012 -- 6 5/8
Pages --

Appendix 3

“BUNGEE”

Props Request List

DIRECTOR NAME: Frank Nixon

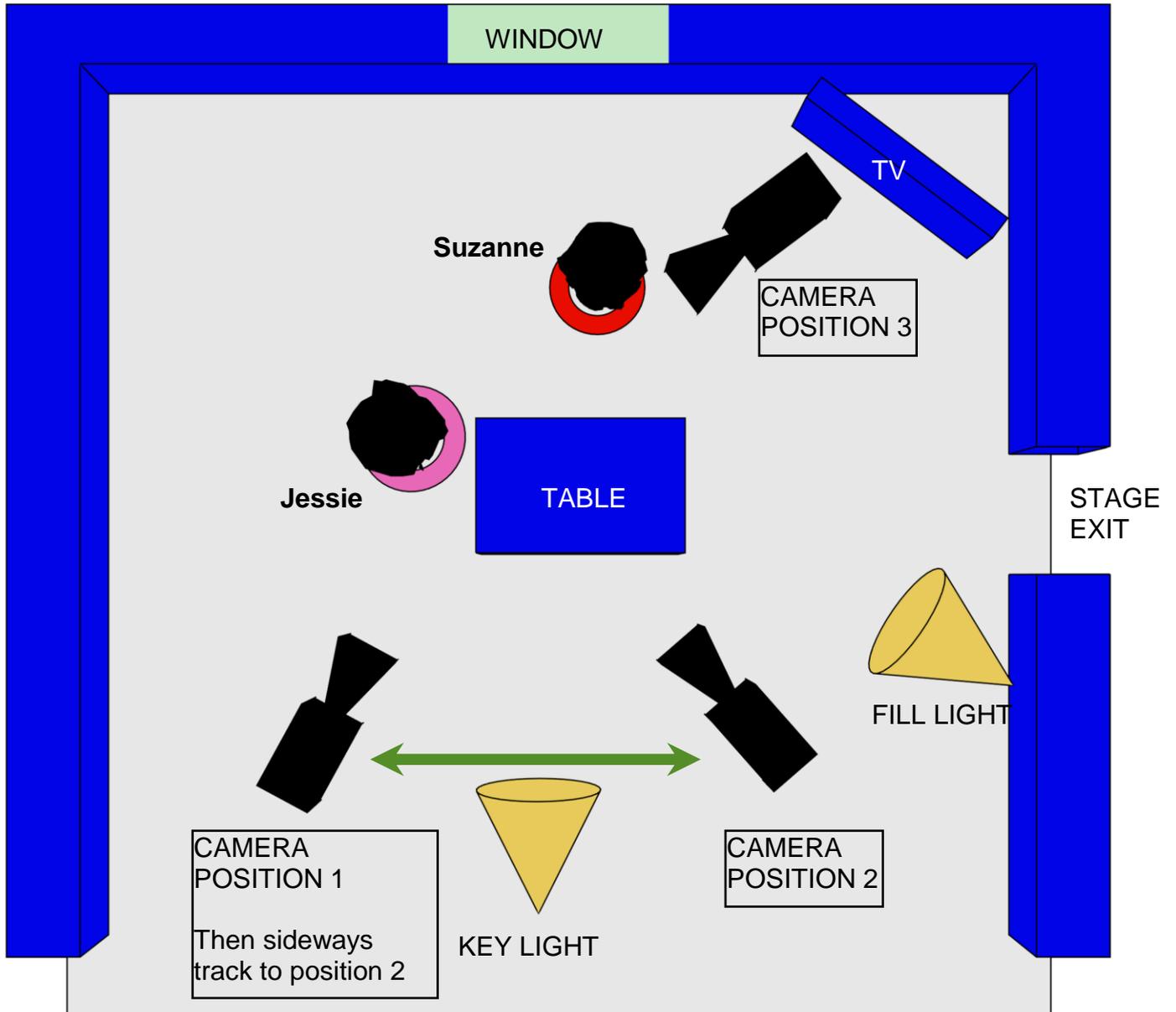
Item	Pg.	Description	Actor/Location	Notes
Tennis Racket	4	Old fashioned 1930's tennis racquets with a wooden handle	Bob/Tennis Court	Must still function, actor serves tennis ball during scene.
ZX81	5	Early 80's Home Computer	Kate/Bedroom	Must function
1980's Portable TV set	5	TV used with computer	Kate/Bedroom	Must function
Snowglobe	5	Old fashioned snowglobe	Kate/Bedroom	Must be in pristine condition will well-polished glass
Giftbox	5	Giftbox with Bow -	Kate/Bedroom	Must be large enough to contain snowglobe.
1980's style Radio Alarm Clock	6	Radio Alarm Clock with LCD read-out	Kate/Bedroom	Must be reset to 6:00 AM at the start of every take.
Laser Gun (Hero Prop)	6	Alien laser weapon (hero prop)	Zorg/Bowling Alley	Hero prop for close-ups. Must have spare AA batteries to power lights
Laser Gun (Stunt Prop)	6	Alien laser weapon (rubber stunt prop)	Zorg/Bowling Alley	Solid rubber replica for use when Zorg is running

FLOORPLAN

“THE TALKATIVES”

SCENE 31

Notes: Floral tablecloth on table. Video static on TV. Natural light from window.



The scene being filmed here involves a conversation between two characters, Jessie and Suzanne. The scene is filmed on a set and the positions of everything from the characters to key props like the table and TV are clearly marked out in the floor plan. The floor plan also tells us where the lights will be placed and what camera moves and camera positions will be needed.

Appendix 5**SHOTLIST**

Production: "Bungee"

Shoot Day 5 of 15Page 1 of 1

Director: Frank Nixon/DOP: Martina Spahn

Daily No of Shot:	Storyboard Shot No:	Shot Type:	Shot Description	Time Allowance
1	21	MS	Brody being interviewed	30 minutes
2	22	CU	Brody nodding	5 minutes
3	23	ECU	Brody's Police Badge	5 minutes
4	24	CU	Sgt. Calhoun speaking	20 minutes
5	25	MS	Two shot of Calhoun and Brody covering entire conversaton	30 minutes
6	30	ELS	Car Park	5 minutes
7	31	LS	Brody's car	2 minutes
8	32	MS	Brody and Calhoun in car, viewed from front	1 hour
9	26	MS tracking	Following Brody from behind	30 minutes
10	27	MS tracking	Following Brody from the front	30 minutes
11	28	CU	Calhoun shouting at Brody	5 minutes
12	29	CU	Brody shouting back	5 minutes
13	33	WS	Brody running away	20 minutes