

Art Department

Best Practices Manual

2022

written by

The Art Department
Best Practices Committee
Local USA 829, IATSE



Introduction

This document aims to describe and systemize the working processes of the art department, generating protocols and recommending best practices for new and experienced union members.

We met, wrote, and edited this manual over three years, aspiring to encompass many subjects yet keep ideas concise and clear. We recognize our industry constantly changes and its customs are often elusive and informal. We therefore used our collective experience as our guide, supported by union regulations and fueled by our vision for a creative, positive, and well-run workplace.

We believe this manual will empower members in a time of increasing production demands and will promote transparency, equality, and inclusion within our union.

This manual will be revised annually based on notes from our colleagues. We welcome suggestions and encourage anyone interested in contributing to join our committee.

Sincerely,

The Art Department Best Practices Committee

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Contents

Art Department Positions & Responsibilities

04

Getting the Job

26

Negotiating Your Deal

32

Setting Up Your Job

44

Working with Other Departments

64

Navigating Clearances

76

Workplace Safety

90

Sustainability

98

Wrapping Your Job

108

Visual Effects and Postproduction

116

Union Involvement

122

Networking

128

Equity, Diversity, and Inclusion

134

Appendices

140

1

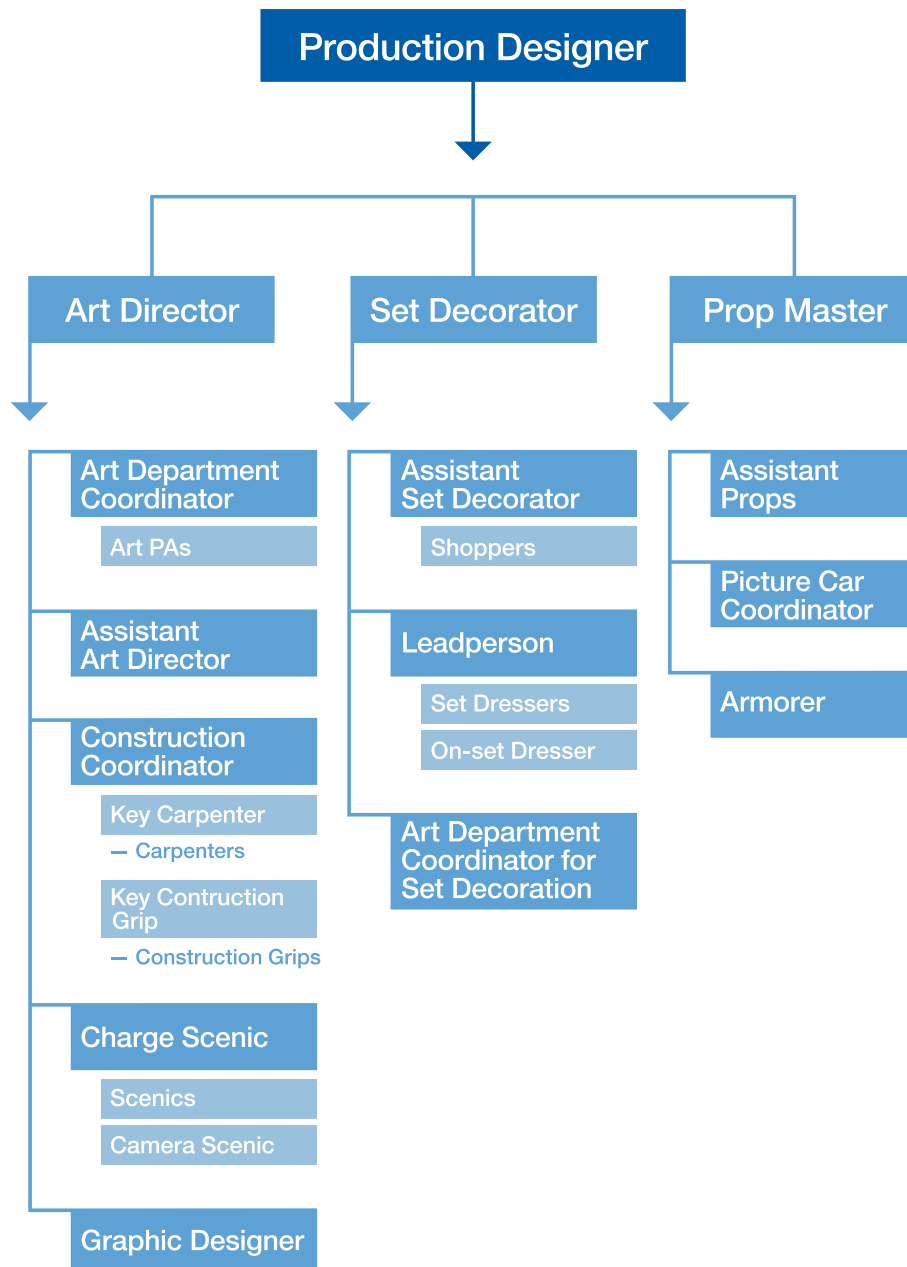
Art Department Positions & Responsibilities

Overview

The art department is responsible for the overall look of a project, specifically the architecture, interior design, and properties. This includes choosing and modifying locations and building sets in the studio, while working closely with other departments to create a complete look that visually supports the story and the director's vision.

The art department is headed by the production designer. Members of the art department use a wide range of skills to execute the production designer's and director's concept for the project, while working within the budget and schedule allotted by the production.

Although some tasks overlap between art department positions, each position has specific responsibilities and should be staffed appropriately, as driven by the scope of the work and as expected by union standards.



Production Designer

The production designer creates and develops the overall look, atmosphere, and visual world of a project. The designer translates the director’s vision into a physical landscape, assisted by other members of the art department.

The designer is chosen directly by the director, showrunner, or producer and is one of the first crew members brought onto a project. At times, the designer starts working before a production is officially approved or an office established. During this period, sometimes referred to as “soft prep,” the designer helps develop the visual concept for a project and assists in crucial production decisions pertaining to locations and budget.

From preproduction through production, the designer conducts extensive research into the project’s visual world. The designer amasses a collection of visual and written references to explore and enhance the project’s aesthetics. Books, photographs, paintings, moodboards, color palettes, and more are shared with the director, and upon the director’s approval, they are distributed further. These references assist in creating a uniform vision and mutual language for all the creative collaborators on the project.

One of the designer’s first tasks is to assemble the art

department. The designer selects the art director, set decorator, and prop master and is also involved in selecting other positions. During the early stages of production, the designer often coordinates with the producers to establish the size of the art department and the length of employment for each position. Although conditions tend to change throughout a production, this initial discussion between a designer and producer is often considered a road map for the size of the art department staff.

Often in the early stages of production, especially on smaller projects, the producers ask the designer to present or react to a budget. As this usually happens before any other art department members are hired, the designer must be well versed in budgeting, including labor and material costs. Though the budgeting process becomes more detailed and accurate once the art department is hired and work gets underway, the initial budget numbers negotiated by the designer are often the frame of reference throughout the production. On large-budget projects, the designer brings on the art director early, or for nonconsecutive prep days, to contribute to the budgeting process and create a more accurate first budget pass.

The designer is essential in picking shooting locations and spends a large portion of preproduction scouting with the director, director of photography, and location manager. The process continues throughout the production and is compounded by last-minute changes, episodic calendar, tandem units, and more.

As locations and stage spaces are chosen, design concepts take shape. To communicate those visual ideas, the designer presents additional illustrations, sketches, plans, models, moodboards, and color palettes to the director and other departments. This work can be performed by other members of the art department as designated by the designer.

Throughout the project, the designer, often with the director, approves construction plans, decoration schemes, and prop options in a timely manner to ensure the forward motion of the production. The designer works closely with the art director, set decorator, and producer to manage the budget according to the project's demands.

The designer coordinates and exchanges knowledge with many departments, such as locations, camera, costumes, assistant directors, production, special effects, stunts and visual effects (VFX), to ensure a cohesive design approach. This happens in scheduled meetings as well as informal conversations and is assisted by previsualization materials prepared by the art department.

As head of the art department, the designer leads a team and provides guidance and direction to its members throughout the project. The designer contributes to a positive work environment by staying sensitive to the art department's needs, promoting the welfare of the crew, and elevating concerns over potentially abusive situations to the employer and the union.

Art Director

The art director executes the visual concepts of the production designer and director through a combination of creative and management skills. The art director concentrates particularly on the construction and painting of sets and the design and fabrication of graphics.

During preproduction, the art director sets up the department and selects additional staff, with the approval of the production designer. The art director also works with the art department coordinator to ensure the proper setup of the department office.

The art director is responsible for surveying, director plans, construction drawings, models, and mockups. Depending on the scale of the project, the art director may delegate some of the work to assistant art directors. On large projects, a supervising art director manages several art directors, making sure the work is delegated and flows effectively.

During preproduction, the art director lays out the construction, scenic, greens and graphics budgets, which include labor and materials for prep, shoot, and wrap. On large projects, the art director should encourage the production to pay budgeting days to the construction coordinator, charge scenic, and others as needed to offer professional and current budgeting numbers.

Throughout production, the art director manages the art and construction budgets—both labor and materials. This includes construction, scenic, shop electric, greens (as needed), additional assistant art director days, and graphics materials.

The art director is in charge of scheduling the work on location as well as at the stage and supervises its progress in accordance with both budget and schedule. This includes releasing a recurring calendar to reflect the optimal way the work can get accomplished, one showing prep and wrap days for construction, scenics, set dressing, and other departments in addition to the shooting schedule. The art director distributes work notes, detailing the work at each location in list form, as well as the director's plans.

The art director is a central conduit for all departments on the project to receive and gather information. To keep everyone on the same page and moving forward correctly, the art director regularly holds meetings where upcoming work is discussed. These meetings may include representatives from the construction, scenics, shop electric, graphics, props, locations, set dressing, clearances, greens, VFX, and special effects departments.

Assistant Art Director

The term assistant art director (AAD) is used in labor contracts negotiated by USA 829 as a broad designation that includes the following positions:

Set Designer

The set designer supports the artistic and technical development of the set design. As instructed by the art director and production designer, the set designer prepares working drawings, models, and other design elements needed for set construction. The set designer surveys locations and stages to generate accurate venue plans. The set designer sources materials and products by researching and interfacing with vendors in collaboration with the set decoration, construction, scenic and dressing departments. The set designer may also manage construction and installation of sets, reporting to the art director and production designer.

Storyboard Artist

The storyboard artist previsualizes a project by means of sequential imagery, creating a series of illustrations in collaboration with the director to display the composition, dynamics, and action of a scene.

Concept Artist

The concept artist aids the previsualization process by creating drawings that illustrate the finished sets and other design elements.

Computer Artist (Graphic Designer)

The computer artist is responsible for all graphic elements for a production, including set graphics, screens, set decoration, props, costumes, and work for other departments upon request.

The computer artist designs and manages the custom fabrication of elements used on set, such as signage, packaging, branding, periodicals, books, photographs, vehicle decals, wardrobe graphics, as well as projection, phone, computer screens and interfaces, and digital displays. The computer artist analyzes and breaks down the script to discern its graphic elements, collaborating with the production designer to develop visual ideas. The computer artist consults with the art director, set decorator, prop master, charge scenic, and vendors to determine the appropriate fabrication.

On large projects, a lead computer artist oversees additional computer artists. If a project heavily features screens, a motion graphic computer artist is hired.

Motion Graphic Computer Artist

A motion graphic computer artist is responsible for animated or still graphics, primarily those used on screens such as computers, phones, and monitors for props, set decoration, and postproduction elements. The motion graphic designer interfaces the presentation of graphics with the playback operator or with the VFX coordinator in postproduction.

Art Department Coordinator

The art department coordinator (ADC) is responsible for the daily operations of the art department office. The ADC facilitates communication within the department and provides daily administrative support, including liaising with the production office, communicating schedules, set lists, drawing distribution, ordering specialized materials, shipping, trucking, and supervising art PAs.

The ADC tracks labor and material costs against the art direction and set decoration budgets, providing regular cost reports. The ADC works closely with the accounting department to facilitate cash flow and report tracked expenses.

ADC for Set Decoration

The ADC for set decoration coordinates the daily operations of the set decoration office. This ADC tracks costs and deliveries and assists with trucking requests and returns of set dressing.

ADC for Research

The ADC for research conducts research online, in archives, and by talking to curators, academics, and other experts, to gain in-depth insight into a subject. This ADC collects visual research for use by the production designer, art director, and director.

Art Department Production Assistant (Non-Union)

The art department production assistant (PA) performs clerical tasks and runs errands for the art department. The PA assists with basic duties and deliveries between the various art department wings and the production office. The employer must ensure that a PA does not do work covered by a union contract and union members must not assign covered work to a PA.

Scenic Artist Positions Covered by USA 829

Charge Scenic

The charge scenic helps realize the production designer's vision by spearheading production of plastered, painted, and textured surfaces of built scenery and on location. The charge scenic also oversees the installation of wallpaper and decal graphics and the painting and aging of props, furniture, and vehicles.

After discussing the project's vision and scenic tasks with the production designer and art director, the charge scenic creates samples of painted and textured treatment options for both sets and locations, examples of aging and distressing, and any necessary materials tests for approval before proceeding.

The charge scenic is responsible for assessing the best and safest products, materials, and techniques to use on a project; for estimating costs and quantities; and for ordering materials for all plaster- and paint-related projects for sets and locations, in consultation with the art director.

The charge scenic, in coordination with the art director and construction coordinator, selects and schedules all journey scenic artists and scenic industrials during the building and preparation phase of production and during strike and restoration of locations.

The charge scenic also selects a camera scenic, who works exclusively with the shooting crew to help resolve on-set issues.

The charge scenic controls the proper strike, repair, and final paint restoration of all sets and locations used during production. In addition, the charge scenic ensures the proper storage, donation, or safe disposal of leftover paint and solvents.

Scenic Foreperson

The scenic foreperson works with the scenic charge to oversee the shop floor, sets, and locations and assists in delegating the projects to journey scenics and industrials.

Journey Scenic

The journey scenic performs all scenic tasks such as paint, texture, and age of scenery, dressing, and props.

Industrial

The industrial supports the scenic department in workspace preparation, management and cleanup; ordering and picking up tools and materials; and assisting the charge scenic with coordination and paperwork.

Camera Scenic

The camera scenic, who is a member of the shooting crew, is responsible for rapidly responding to urgent paint, surface texture, aging and distressing needs that routinely emerge during the course of the shooting day. Tasks include treating reflective surfaces, aging props and set dressing, matching paint if damage occurs, and applying last-minute surface adjustments, often at the request of the director of photography. The camera scenic communicates to the charge artist possible restoration issues at locations along with color notes.

Set Decoration Positions Covered by Local 52

Set Decorator

The set decorator decorates sets, both in studio and on location, including furniture, drapery, lighting fixtures, flooring, carpet, tile, hardware, art, and other decorative objects. The set decorator works closely with the production designer to maintain the visual aesthetic the set requires.

Assistant Set Decorator

The assistant set director helps the set decorator manage the decoration of sets by sourcing items and supervising installs.

Shopper/Buyer

The shopper/buyer assists the set decorator by sourcing and ordering rentals and purchases of set decoration.

Set Dressing Positions Covered by Local 52

Leadperson

The leadperson oversees the fabrication, installation, inventory, and maintenance of set dressing on stage and location sets.

Set Dresser

The set dresser moves and installs items to decorate a set, maintains the set through shooting, and strikes upon completion.

Warehouse Set Dresser

The warehouse set dresser organizes set decoration elements in the warehouse, receiving deliveries, sorting, and sending items between sets.

On-set Dresser

The on-set dresser is responsible for set-dressing work requested on set during filming and is in charge of set-dressing continuity.

Greensperson

The greensperson is responsible for landscaping, including the installation of live and artificial greenery on stage and location sets. The greensperson is typically supervised by the art director and works in close collaboration with the set decorator.

Properties Positions Covered by Local 52

Prop Master

The prop master oversees the procurement, inventory, and maintenance of items handled by performers, ensuring they are available on time and within budgetary requirements. The prop master guarantees props suit the film's style and overall design and accurately reflect the production's time period and culture.

Assistant Prop Master

The assistant prop master supports the prop master with procurement, inventory, and maintenance of items handled by actors.

Shopper/Buyer

The shopper/buyer assists the prop master in procuring samples and sourcing props.

Prop Fabricator

The prop fabricator produces items that are unavailable or custom designed.

On-Set Props

The on-set prop provides, sets, and resets props for the actors in each scene. They also record and monitor continuity for props used.

Picture Car Coordinator

The picture car coordinator sources and supervises vehicles used on screen, under the guidance of the prop master.

Armorer

The armorer supplies and controls firearms and other prohibited or restricted weapons on set.

Animal Wrangler

The animal wrangler procures animals featured on a project and handles them on set.

Construction Coordinator

The construction coordinator oversees the fabrication and physical integrity of sets, as directed by the production designer and art director. The construction coordinator provides budget estimates based on art department drawings and orders the required materials.

Key Carpenter

The key carpenter works with the construction coordinator to oversee the shop floor. The key carpenter assists in breaking down drawings and delegating projects to carpenters.

Shop Craftsperson (Carpenter)

The shop craftsperson (carpenter) performs all carpentry tasks, builds scenery, and installs practical architectural elements such as hardware, mouldings, and finish work on the sets.

Key Construction Grip

The key construction grip supervises the installation of built scenery and backdrops, the moving of scenery materials to and from studios and locations, and location rigging for construction.

Live Show, Theatre, and Broadcast News Positions Covered by Locals 1 and 4

Construction Grip

The construction grip installs built scenery and moves scenery materials to and from studios and locations.

Shop Electric

The shop electric is responsible for any electrical elements that are part of set construction as well as wiring practical lighting, switches, and dimmers on location and on stage sets.

Stagehand

The stagehand sets up scenery as it arrives on stage and during the run of the show.

Outside Prop

The outside prop procures all props not built by a scene shop.

Inside Prop

The inside prop provides, sets, and resets all props for the actors in each scene. They also record and monitor continuity for props used.

2

Getting the Job

Production Designer

Hiring Process

Most union production designers in the United States are represented by a below-the-line agent, to whom they pay a ten percent gross commission. Agents recommend the designer for jobs, field offers, and set up interviews with potential employers. Job offers are often a result of the designer's prior work relationships and recommendations from past collaborators.

Regardless of an offer's origin, in almost all cases the agent negotiates a talent agreement with the project's producers on behalf of the designer. The talent agreement may provide better terms and address matters not included in the applicable union contract, but nothing in a talent agreement can be below the minimum terms or conditions than what the union contract requires.

A production designer not represented by an agent pursues the designer's own relationships with directors and producers, seeks out and interviews for projects, and negotiates a talent agreement directly with production.

Resume, Portfolio, Interview

Though not always required, it is common for a production designer to prepare visual references ahead of an interview. They are meant to communicate how the designer sees the world, mood, and tone of the project. The format can include a printed document, loose images, digital folder, or physical books. The

production designer can also bring a portfolio of past work.

If the interview is successful, the producer communicates an official job offer to the designer's agent, or to the designer if not represented by an agent. Once the designer decides to accept the position, negotiations about rate and work conditions take place between the agent and the producer, or directly with the designer. Throughout the process, the agent and production designer are in close contact and work together to secure the best deal, within the parameters of the union contract.

Once a deal has been negotiated, the resulting talent agreement is sent to the production designer and is signed by both the designer and the producers.

Art Director

Hiring Process

The production designer selects the art director in conference with the producers. The producer reviews the candidate, and once a hiring decision is made, negotiates directly with the art director to set terms and conditions of employment.

Expectations, Resume, Portfolio, Interview

A resume is required and should be kept up to date in conjunction with an IMDB page. It should include names of past collaborators as well as references. It is advisable to create a portfolio of work samples, plans, and documents, either online or in print, to present at the interview.

Assistant Art Director (AAD)

Hiring Process

The AAD is selected by the art director and production designer and hired by the producer.

Resume, Portfolio, Interview

The AAD should present a resume with references, a portfolio of their drawings showing a range of drafting experience, and photographs of finished sets. It is advisable to bring hard copies to the interview and keep samples online.

The AAD should seek clarification from the art director, production designer, and producer as to the skills needed for the project, such as familiarity with 2D and 3D software, model making, and hand drawing. In addition, the AAD should inquire as to the work responsibilities, which can vary from remote work to overseeing crews during set installation on stage or location.

Computer Artist

Hiring Process

The lead computer artist is selected by the production designer and art director and hired by the producer. When a second computer artist is needed, the additional artist is often selected by the lead computer artist, with the production designer's or art director's approval, and hired by the producer.

Expectations, Resume, Portfolio, Interview

The computer artist should present an up-to-date resume and

portfolio. It is advisable to bring a printed version to the interview and have a portfolio on a website or in digital form.

Art Department Coordinator (ADC)

Hiring Process

The ADC is selected by the production designer and art director and hired by the producer.

When an ADC for set decoration is needed, the ADC will advocate for the additional position and often make suggestions.

The ADC for set decoration is usually interviewed and selected by the set decorator with the approval of the production designer, and is hired by the producer.

Expectations, Resume, Portfolio, Interview

The ADC should have several hard copies of a resume available. It is recommended to also bring hard copies of documents such as cost reports from past jobs.

3

Negotiating Your Deal

Overview

At the start of each job, you will have to negotiate rates, kits, and so forth. This section will highlight recommended practices.

Please note the wage rates stipulated in union agreements are minimum rates. Every union member has the ability to negotiate a rate above the one in the union contract, but never one below it.

Key Terms

STN

Subject to negotiation. The phrase indicates the negotiating parties wish to remain uncommitted until a formal agreement is reached. It prevents one party from bringing a claim based on what was said in pre-contract correspondence.

Above scale

Scale refers to the minimum agreed rate for the position in the union contract. “Above scale” means a rate negotiated above the union minimum rate.

Weekly “on call”/weekly flat

This refers to a position that is paid for five consecutive work days per week, instead of at an hourly rate. Work done on a sixth or seventh day is subject to premium pay as per the union contract and must be pre-approved by the producer. While weekly rates are based on an average amount of hours worked per week, those hours are not tracked, and weekly on-call employees do not get paid overtime.

Hourly

Hourly employees are paid a minimum of eight hours per day during a work week. For employees earning hourly wages, all work performed in excess of eight hours a day is subject to premium pay as per the union contract and must be pre-approved by the producer.

Common Practices

When interviewing for a job, collect as much information about the project as possible, particularly about its crew, budget, scope, and creative responsibilities. Seek details during the interview process, in communication with the production, and from colleagues who previously worked with the studio or crew.

Check the Feature Film and TV Report on the union’s website for basic information and reach out to the union with any questions regarding the applicable union contract and rates.

Before starting negotiations, establish the terms you want. Review past deals as a baseline and reach out to fellow union members for advice and guidance.

Once hired, you must contact the union to report the project and the start date. A union member should not start working without confirming a deal and ensuring it in writing. It is recommended to document the negotiations in an email that summarizes the deal agreed upon, all parties included.

Common Questions

- **Ask for a copy of the script**
- **What is the scope of the project?**
 - Creative expectations
 - Budget details
 - Crew size
- **Who are the key positions?**
 - Director
 - Director of photography
 - Producer
 - Unit production manager
 - Costume designer
 - Location manager
- **Who are the key art department positions selected by the production designer?**
 - Art director
 - Prop master
 - Set decorator
 - Construction coordinator
 - Charge scenic
- **When is the project?**
 - Preproduction schedule
 - Principal photography schedule
 - Postproduction and VFX schedule
- **Where is the project located?**
 - Production offices
 - Studio and stages
 - Shop

Best Practices for Production Designers

The production designer should report any new job to the union even if the designer is hired at the very early stages of the project. If the project is under contract, the union can provide a copy of the contract and rate information. If the contract is not yet signed, the union representative can advise on important information or issues.

If represented by an agent, the agent will negotiate a talent agreement on the production designer's behalf. The designer should collaborate with the agent on the terms of the agreement, and they should review the union contract together as a starting point for negotiations. Since a talent agreement cannot supersede the union agreement, familiarity with the union contract is essential.

If represented by an agent, the production designer should avoid discussing rates or benefits directly with the producers. Instead, the designer should instruct the producers to negotiate with the representing agent.

A production designer may request revisions to the project's crew size and budget during negotiations. It is also recommended to request involvement and compensation for postproduction supervision of VFX.

Best Practices for Art Directors

The art director will negotiate a rate and kit rental with the line producer or unit production manager. Whenever possible during negotiations, advocate for the rates and kit rentals of the AAD, ADC, and PA.

Best Practices for AADs

The AAD typically negotiates with the line producer or unit production manager. The AAD should consult with the art director prior to negotiations to establish the project's expectations, rate, and kit rental.

Best Practices for Computer Artists

The computer artist typically negotiates with the line producer or unit production managers. The computer artist should work with the art director prior to negotiating to establish the project's expectations and kit rate. The computer artist should also collect information about the plan for printing, fabrication, font kits, and stock imagery. If the project workload requires additional computer artists, the lead computer artist should ensure the positions are considered prior to starting the job.

Best Practices for ADCs

The ADC typically negotiates with the line producer or unit production manager. The ADC should engage the production designer and art director to advocate for the best rate possible. Prior to negotiations, the ADC should find out how clearances, research, and digital asset management are being handled. If the project workload requires an additional ADC dedicated to set decoration, the ADC should advocate for the position prior to starting the job.

Negotiating Your Rate

Except for some positions that are STN, the union contract establishes a minimum rate. Union members are encouraged to negotiate a rate above the contract minimum. When negotiating overscale, remember the union contract contains an annual minimum rate increase. Ensure the amount of overscale does not diminish after the contractually mandated annual increase.

Establish weekly working hours based on the union contract and industry standards. For "on call" employees who do not get paid overtime, encourage discussion with producers over what would be considered excessive hours and how to address the situation should working hours become unreasonable. Some options are agreeing in advance on an amount of sixth and seventh paid days or hiring additional crew.

Production Designer (Weekly Flat Fee)

In all union contracts, the production designer's minimum rate is the same as the art director's rate. It is industry practice to pay a production designer above the art director's minimum rate. A best practice is to negotiate at least a five percent increase.

A production designer represented by an agent pays a ten percent commission of the designer's total salary. Keep the commission in mind the commission when negotiating overscale.

When negotiating, discuss how tandem days will be managed. Tandem days are when an additional director, director of photography or a second crew is hired. It is a best practice to advocate for an additional art director on tandem days. If no additional art director is hired, negotiate to receive a higher percentage of the weekly rate in additional compensation for every tandem day added to the schedule.

Art Director (Weekly Flat Fee)

It is industry practice for an art director to be paid above an AAD working a fifty-hour week. The best practice is to negotiate at least five percent above the AAD's estimated week.

Keep in mind that each contract has its own rates. Carefully review the rates pertaining to your production and confirm with the union.

When negotiating, discuss how tandem days will be managed.

Tandem days are when an additional director, director of photography or a second crew is hired. It is a best practice to advocate for an additional art director on tandem days. If no additional art director is hired, negotiate to receive a higher percentage of the weekly rate in additional compensation for every tandem day added to the schedule.

AAD (Hourly)

The union contract mandates a minimum eight-hour workday. Confirm with the producer and art director whether they expect you to work above eight. If possible, confirm a guaranteed weekly minimum of hours worked.

ADC (Weekly On Call)

ADCs' rates are not set by the union contract and therefore are subject to negotiation. Consult with ADCs from similarly sized projects about their rates. Consult with the art director and production designer before agreeing to a rate and ask them to advocate a higher rate on your behalf.

Other Items to Negotiate

Kit Rental

Establish the rate prior to taking the job. Document your kit in detail and make an accurate evaluation, including subscriptions. Create a comparable kit rental for negotiations.

Personal computer rentals are often capped, while kit rentals are paid for the duration of the project. To avoid personal computer rental caps, either incorporate your computer into your kit or have the production rent you a computer once the personal rental cap is reached.

Cell Phone with Data or iPad with Cell Service

If using a cell phone is imperative to your job, negotiate it into your deal. If you are expected to photograph locations, text photos, or be in group texts with other crew members, be sure to get a cell phone rental. Lobby for additional compensation to cover additional data or cell service.

Car

If using a car is imperative to your job, make sure to negotiate it into the deal. If a specific car size is required for the job, note in the deal. Each art department should have a minimum of one rental car, preferably a minivan. Depending on the project's needs, additional vehicles may be requested. Make sure the production company pays for gas, tolls and parking. Inquire about parking and lobby for a dedicated space if needed.

Production can't obligate you to use your own car. If you decide to rent your own car to a production, ask for a certificate of insurance.

Working on Location

When hired for a job out of town, contact the union to receive the appropriate guidelines. The union will generate any benefit transfer documents that may be required and advise regarding any approval required by the appropriate IATSE jurisdictional local.

Rate

Make sure to confirm the contract you're working under with USA 829 and that your benefits are transferred to USA 829.

Housing

Production is obliged to provide accommodations, either a hotel room or an equivalent lodging.

Transportation

All travel costs should be covered by the production and any travel day should be compensated per the specific contract. Whenever possible, negotiate for premium tickets and companion fare. A car rented for work on location should be eligible for use during off hours.

Per Diems and Idle Days

All union contracts contain provisions for per diems, housing, and idle days for distant hires. Review the applicable contract and contact the union if you have any questions.

4

Setting Up Your Job

Overview

A project will have many challenges to meet and overcome, but the first of these is always setting up your art department.

Establishing the size and structure of the art department is one of the initial tasks on any project. Once hired, the production designer estimates the scope of the job and consults the art director, set decorator, prop master, charge scenic, and construction coordinator to verify the proposed labor budget reflects the needs of the project. The production designer and art director should communicate clearly and early their labor needs to the producer.

Labor discussions with the producer continue throughout the project as early labor estimates often require reassessment based on changes to locations, schedules, or scripts. Prioritizing the physical and mental well-being of the art department should always be a goal and will ultimately produce a better outcome for the project.

The chart following this chapter gives a thorough overview of the positions in variously sized projects within the art, set decorating, property, construction, and scenic departments.

It is the responsibility of each department head to communicate with production about the work space needs of the department, including office, stage, shop, and storage spaces. Since the production designer and art director are often the first on the ground, they should engage early in the conversation and the search for adequate spaces.

Office Furniture Setup

It is typically the art director's responsibility to plan out and oversee the setup of the art department office.

The following is a recommended list of furniture and equipment:

- Individual workstations for the production designer, set decorator, AADs, and ADC (consult them about their needs and preferences)
- Shared tables to review drawings, look at samples, and hold meetings
- Shelves or flat files for storing art and office supplies
- A color printer and scanner up to 11"x17", a large-format printer for drafting, and a large-format printer for fine-art-quality prints, 3D printers
- Tables to accommodate large cutting mats and paper cutters
- Flat or hanging files to accommodate director's plans, illustrations, and 24"x36" drafting

- Depending on your proximity to the production, you may want to provide your own crafty station, including a refrigerator, microwave, coffee maker, hot pot, and storage for unrefrigerated items.

Once a list of office furniture is finalized, the ADC will consult with production about ordering it. These are typically production costs, except for the large-format and 3D printers, which will typically be in the art department budget.

Digital Storage, Subscriptions, and Licensing Agreements

The production designer or art director discuss the following production costs with unit production manager or line producer at the start of a job:

Cloud file-sharing service

Studios often have a cloud file-sharing service they prefer, but if no preference exists, the production designer, art director, and ADC should discuss and implement their preferred system. Purchase a business account that allows a large amount of storage and multiple users. If purchasing individual subscriptions, the costs should be covered by production or calculated into individual kit rentals.

External drives

If cloud file-sharing is not an option, discuss external drives and the networking this will require. External drives should also be used for backup and wrap.

Virtual communication tools

Often the art department will use teleconferencing software and business communication platforms. Discuss in advance the best tools and ensure department members are familiar and comfortable with their use.

Stock image subscriptions

Studios typically have side agreements with a preferred stock image provider, but if given a choice, evaluate with your lead graphic designer which subscription plan works best for your show. In addition, you should have a budget line for additional image rights and purchases that may come up.

Font subscriptions and purchases

Confirm with clearances if there are any restrictions on font usage, and make sure to budget accordingly.

Organization Systems

Everything created within the art department, from a purchase order to a set list or a set drawing, is a form of communication. Adherence to a clear organization system keeps the department moving forward. The production designer, art director, or ADC should create a system that can be understood and followed by everyone in the department. This aids in making information accessible and training new or temporary department members.

Folder Structure and File Labeling

The art director and ADC are often tasked with maintaining the organizational system so files can be easily found and shared. Establish this structure at the outset of the job, keep it simple and intuitive to navigate, and provide a file labeling norms sheet to all incoming crew.

Choose platforms that can be accessed by everyone in the department. See Appendix: File Naming Systems, page 141.

Tracking Systems for Ongoing Work

Labor reports

The construction coordinator and charge scenic will submit daily labor reports to the ADC and art director. Review them

and double check that labor is coded correctly. When a crew is spread out over a large number of sets or when sets have similar names, it is easy for labor to get miscoded.

Cost reports

A construction and scenic cost report that tracks labor and materials is produced by the ADC every week. The art director reviews it before distribution to other departments. The coordinator also produces a set decoration cost report, which tracks set decoration purchases and rentals on a weekly basis. It is reviewed by the set decorator before distribution. See Appendix: Cost Reports, page 146.

Drawing list and schedule

The set designer will confer with the art director on the number of plates and sheets a set requires. Certain ones may be given priority, if they depend on lead time from outside vendors. The art director will create a schedule of when drawings will be released, so all departments can plan accordingly. This may get folded into the main art department work calendar.

Graphic design breakdown

The computer artist will create a master graphics list that breaks down the scripted and unscripted graphics elements with input from the production designer, art director, and outside department heads as needed. It should correspond with the most up-to-date script and shooting schedule. Review new drafts and shooting schedules and adjust the breakdown accordingly.

This breakdown also tracks requests from other departments, including production, costumes, props, and hair and makeup, as well as requested input from the screenwriter. In addition, the breakdown tracks clearance approval and photo shoot needs.

Clearances log

It is the production's responsibility to hire a clearance coordinator to keep an updated log that tracks the status of elements submitted to clearances. This document is typically distributed on a weekly basis or updated constantly as a living document online. If no coordinator is hired, an ADC may create a clearance log specifically for art department items. For further notes, see the "Navigating Clearances" section.

Distribution Systems for Finished and Approved Work

Finished work should never be distributed without a sign-off from the production designer or art director.

Set drawings, director's plans, concept drawings and illustrations, pre-viz, and graphics

Decide who will be responsible for distributing the drawings. Typically, this will be the ADC or a "key" PA. Make sure there is a clearly defined list of who gets which drawings. A person should be responsible for contacting every department to confirm contact information and whether digital or hard copies are preferred.

Pay special attention to labeling and logging of revisions. Verify the title block is accurate.

In episodic television, it is standard practice to provide an incoming director with a packet of all previously built and dressed sets, locations, and stage plans that are in their episode. Include any concept art, research, and dressed set photos to help them better understand what has been established.

Printed graphics delivery and pick up

A dated log should be used to track printed graphics as they are headed to shops or sets.

Set lists, calendars, budgets, and worklists

The art director is in charge of producing set lists, calendars, budgets and work lists. If they require the help of the ADC, the workload should be discussed at the outset of the job.

Create a distribution list to see who gets which document and their preferred format. When scripts, schedules, or locations change, re-release any document affected. Use consistent email subject lines for all digital distributions. See Appendix: Distribution Lists, page 147.

A set list should be approved by the production designer, producer and accounting department before it is generally distributed.

Set decoration transportation

Job Set-Up and Organization

The ADC or the coordinator for set decoration will implement a system to track set dressing and payments for transportation to and from the set decoration office. A shop person will implement a system to track all set dressing that arrives at and leaves the set decoration shop.

The following job set-up tasks are common to all positions:

- Ask for a script and crew list.
- Do your start paperwork and kit rental forms.
- Call your job into the union, submit your dues authorization, and check your pay stubs to make sure your dues are taken out.
- Submit your 401(k).
- Connect to networks and install any printer drivers.
- Learn where everything goes, physically and digitally, to keep the art department neat and organized.
- Know the studio and IATSE safety hotline phone numbers, both of which should be posted in the art department.

Production Designer

- Search for and vet art department crew.
- Meet with the director and producers.
- Establish contact with department heads.
- Note any art department element called out in the script, and keep on top of changes that affect the department with each script revision.
- Gather research and references.
- Prepare preliminary sketches.
- Create mood boards.
- Initiate and participate in location scouts

- Hold an introductory art department meeting to introduce everyone, set expectations for how you want the department to run, and solicit practices that have worked well for others in the past. (This meeting could be run by the art director.)
- Create an initial budget or delegate it to the art director.

Art Director

- Provide a walk-through of stages for current and incoming crew.
- Oversee and maintain office organization.
- Note any art department element called out in the script and keep on top of changes that affect the art department with each script revision.
- Create a set list that conforms to the studio's numbering system requirements. Check with your production accountant, and see Appendix: Set Lists, page 149
- Create prep and shooting calendars for construction, scenic, and set dressing. See Appendix: Art Dept Prep/ Wrap Calendar, page 152
- Set up budgets. See Appendix: Budgets, page 154:
 - Art department budget labor and set up (If not in the production budget)
 - Amortization budget for shop set up and construction of permanent sets
 - Episode budgets for scenery, graphics, and expendables
 - Strike budget for labor and materials to strike stages, shops, and locations

- Film budget that includes all of the above in a single document
- Check with your production accountant, USA 829, and Local 52 for current contract rates and whether they will change during the course of your show.

- Create work lists for each set by department, possibly including director's plans, a graphics placement guide, and location photos with notes. See Appendix: Work List Top Sheets, page 158.

Set Designer

- Familiarize yourself with the art department's filing and distribution systems.
- Discuss it with the art director if you need additional subfolders in the folder structure.
- Get a copy of the show's title block and formats for drawings and director's plans.
- Familiarize yourself with the crew.
- Put a copy on the drive of measured surveys, your survey photos, and a current PDF of the working drawing for the art director to access when off campus.
- Make sure there is a final drawing in the original file format on the shared drive before moving on to a new set.
- Save work to the shared drive at the end of every day.

Computer Artist (Graphic Designer)

- Read the script and do an initial breakdown.
- Introduce yourself to art department members, and ask

about graphics needs for specific sets and scenes to add to breakdown.

- Share any workload concerns with the art director, and work with the ADC and clearance coordinator to open stock image and font accounts.
- Speak with the clearance coordinator during prep to discuss network standards and any concerns, including potential product placement, pertaining to graphics.
- Set up a graphics folder with notations on how to find files:
 - Graphic files should be organized so any pass down will be easy and seamless, e.g., arranged by set name, episode, scene, department, or item description.
 - Subdivide project files into folders for working, export (or print), approval, dead, and distribution.
 - To avoid confusion, the only file in the working folder should be the most up-to-date version of the graphic.
 - Track approved and cleared graphics.
- Set up stills folders with high-resolution original photos, stills lists, and contact sheet log.
- Develop a workflow for approval of graphics by the production designer and prop master and a clear pipeline for approvals of graphics-related orders and purchases:
 - Discuss an above-the-line approval process for the producer, director, or writer.
 - Identify which graphic items fall under art, set decoration, or props and coordinate fabrication responsibilities.
 - Develop a system for labeling and tracking graphics as they are released to various departments and transportation.

- Establish a clear pipeline with playback technicians and other key crew members to facilitate delivery of playback assets and track their development and approval.
- Establish a clear pipeline with the VFX and postproduction team to facilitate delivery of graphics needed for postproduction.
- If working with additionalists, assign work to them. This should be noted on the master graphics breakdown so that the art director and production director know who is designing each item.

Additional Computer Artist (Graphic Designer)

- Review material on DropBox or preferred file management system.
- Learn the file and asset management preferences.
- Inquire about the production's font rules.
- Check stock image source and guidelines for use.
- Coordinate with the lead computer artist preferred work methods and distribution of graphics for approval.

Concept Artist

- Familiarize yourself with the art department's filing and distribution system.
- Discuss with the art director if you need additional subfolders in the folder structure.
- Ask the production designer or art director for a packet of research, locations photos, and other useful information.

ADC

- **Oversee and maintain:**
 - Office organization
 - Printers and Wi-Fi
 - Crafty
 - Cheat sheets for cell phone numbers email addresses, etc.
 - Art and office supplies
 - Crew lists
 - Wall calendars
 - Scripts (pending nondisclosure agreements)
 - Transportation
 - Vendor lists
- **Establish procedures for Financial Organization:**
 - PC
 - P-cards
 - Check requests
 - Purchase orders
 - Cost reports
- **Consult with the clearance about maintaining Clearance logs**
- **Consult with the art director about establishing a Distribution system.**
- **Oversee PA tasks**
- **Consult with the production designer about organizing research and references.**

Art Department PA

The ADC often oversees the art PAs, and all requests for PA work are run through the coordinator.

ADBP Recommended Staffing

829 Positions

Features	Production Designer	PA Driver / PD Assistant	Supervising Art Director	Art Director	Asst. Art Director - Set Designer	Asst. Art Director - Illustrator	Asst. Art Director - Motion Graphic Designer	Asst. Art Director - Graphic Designer	Art Dept. Coordinator	Researcher (ADC for Research)	Art PA	Construction Coordinator (Core Crew)	Key Cap (Core Crew)	Carpenter Foreman (Core Crew)	Key Cap (3rds Rate)	Key Cap (3rds Rate)	Best Boy Grip (Core Crew)	Const. Grip (Core Crew)	Const. Grip (Add'l to set budgets)	Shop Electric 1st rate (Core Crew)	Shop Electric Additional - 1st rate (Core Crew)	Charge Scene (Core Crew)	Scenic Foreman (Core Crew)	Journeyman Scenic	Industrials (Core Crew)	Camera Scenic (Core Crew)
▶ Majors: Large \$100M+ (Spiderman)	1	1	1+	2+	AN	1	1	AN	2	1	1	1	1	AN	1	1	AN	1	1	AN	1	1	2+	2	1	1
▶ Majors: Medium \$30M+ (TBD)	1	1	2+	AN	2+	AN	1	AN	2	1	1	1	1	AN	1	1	AN	1	1	AN	1	1	2+	2	1	1
▶ Majors: Small \$10-30M (Second Act)	1	1	1	2+	AN	2+	AN	1	AN	2	1	1	1	AN	1	1	AN	1	1	AN	1	1	2+	2	1	1
Tiers																										
▶ Tier 3: \$11M < \$15M	1	1	1	AN	1	AN	1	AN	1	1	1	1	1	AN	1	1	AN	1	1	AN	1	1	AN	1	1	1
▶ Tier 2: \$7.5M < \$11M	1	1	1	AN	1	AN	1	AN	1	1	1	1	1	AN	1	1	AN	1	1	AN	1	1	AN	1	1	1
▶ Tier 1: \$2.75 < \$7.5M	1	1	1	AN	AN	AN	1	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN
▶ Ultra-Low: < \$2.75M (min. 15 day-shoot)	1	1	1	AN	AN	AN	1	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN
Television - Episodic																										
▶ Majors - Large 1st Season or Limited Series (i.e. Plot Against America)	1	1	1	2-4+	4+	AN	1	AN	2+	1	2	1	AN	1	1	AN	1	1	AN	1	1	2+	AN	2+	1	1
▶ Majors - Medium 1st Season w/ Stage Build (i.e. New Amsterdam)	1	AN	1	2+	AN	1+	AN	AN	2	1	1	1	6	1	1	4	1	1	1	1	1	1	2+	1	1	1
▶ Majors - Small - Limited Build/Locations (i.e. High Maintenance)	1	AN	1	AN	1	AN	1	AN	1	1	1	1	1	AN	1	1	AN	1	1	1	1	1	2+	1	1	1
Commercials																										
▶ AICP (applies to NYC only)	1			AN	AN			1	AN	1	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN	AN

▶ AN = As Needed

ADBP Recommended Staffing

52 Positions

Features	Set Decorator	Asst. Set Dec	Shopper	ADC for Set Dec (829)	Art PA (Set Dec)	Leadman (Core Crew)	Shop Person (Core Crew)	Set Dresser (Core Crew)	Asst. Set Dresser Mandays	Greenperson (Lead & On-set)	POP Master	On-Set Propmaster (Key Rate)	Additional Props	Props Shopper	Art PA (Props)	Picture Car Coordinator	
▶ Majors: Large \$100M+ (Spiderman)	1	2	1-2+	1	1	1	1	8	AN	2	1	1	1	1	1	1	1
▶ Majors: Medium \$30M+ (TBD)	1	1-2	1-2+	1	1	1	1	4-9+	AN	2	1	1	1	1	2	1	1
▶ Majors: Small \$10-30M (Second Act)	1	1	AN	1	1	1	1	4-9+	AN	2	AN	1	1	2	AN	1	AN
Tiers																	
▶ Tier 3: \$11M < \$15M	1	1-2	AN	AN	1	1	1	3	AN	1	AN	1	1	1	1	AN	1
▶ Tier 2: \$7.5M < \$11M	1	1	AN	AN	1	1	1	3	AN	1	AN	1	1	1	AN	1	AN
▶ Tier 1: \$2.75 < \$7.5M	1	0-1	AN	AN	1	1	1	3	AN	1	AN	1	1	AN	1	AN	1
▶ Ultra-Low: < \$2.75M (min. 15 day-shoot)	1	AN	AN	AN	1	AN	3	AN	1	AN	1	1	1	AN	AN	AN	AN
Television - Episodic																	
▶ Majors - Large 1st Season or Limited Series (i.e. Plot Against America)	1	2+	1-2	1	1	1	1	8	AN	2	1	1	1	1	2	1	1
▶ Majors - Medium 1st Season w/ Stage Build (i.e. New Amsterdam)	1	1+	1	1	1	1	1	5	AN	2	1	1	1	1	2	1	1
▶ Majors - Small - Limited Build/Locations (i.e. High Maintenance)	1	1	AN	1	1	1	1	3	AN	2	AN	1	1	1	1	1	AN
Commercials																	
▶ AICP (applies to NYC only)	1		1+													1	AN

▶ AN = As Needed

5

Working with Other Departments

Overview

Collaboration is the essence of production. The art department should make itself accessible to every department and maintain good working relationships throughout the production.

The art department is the center of visual communication and should share the visual information regarding sets with as many departments as possible. This includes visual references, moodboards, color palettes, design presentations, previsualization, models, construction packages, work notes, and director's plans. The art department should establish a distribution system to streamline the flow of information between departments.

Assistant Directors

The assistant director team is in charge of the preproduction and shooting schedules. The production designer and art director will work closely with the assistant director to develop a feasible timeline for set delivery that the art department can achieve. The discussion may cover set pairings, cover sets, rehearsals, shooting day order, and stage versus locations. Maintaining an open and constant dialogue with the assistant director team is crucial for efficient art department scheduling.

During preproduction, the assistant director team is in charge of the director's schedule and coordinates creative meetings with key collaborators. Work with them to carve out time for production design meetings with the director, key collaborators, and other departments. During principal photography, check in with the assistant director team on a daily basis to communicate unexpected schedule changes, on-set issues, and upcoming concerns. The assistant director team, specifically the second assistant director, handles communication with the actors and helps to facilitate still photography and the receiving of actors' personal photos.

In order to help the assistant director in planning for each set, it is important to share ground plans, work notes, safety plans, and set functionality.

Costume Department

The production designer and costume designer should stay in constant communication starting in preproduction. It is advantageous to share and discuss visual references, color palettes, design concepts, and specific character notes. If possible, arrange meetings with the director and director of photography to establish a cohesive visual language among key collaborators.

Since the costume department is absent from location meetings and the scouting process, the art department should share location photos and communicate details that may affect costume design and planning. As set designs progress, decisions about colors and patterns of walls, drapery, upholstery, and so forth should be conveyed to the costume department as soon as possible to avoid establishing wardrobe elements that would then match or clash. Conversely, the production designer should check with the costume designer for information on costume design decisions.

During shooting, collaborate with the costume department on continuity, most importantly for props and aging. At times, the set decoration department will request to borrow clothing items from the costume department to dress into a set. It is important to document each item borrowed and to make sure it is returned undamaged.

The costume department often asks the computer artist to help create cleared artwork for costume pieces. If the art director was not involved in the initial request, the computer artist should

communicate the requested workload with the art director or production designer.

For any stunt and special effects work, meet with the costume department to share details about planned execution.

Director of Photography and Camera Department

The relationship between the director of photography and the production designer is the most important visual relationship after the director. Facilitate meetings with the director and director of photography to establish a cohesive visual language. Share and discuss visual references, color palettes and design concepts.

The production designer typically starts preproduction ahead of the director of photography. It is vital to share design concepts and decisions made prior to the director of photography's start.

When choosing locations, it is imperative to consider the director of photography's needs and requests regarding lighting, layout, and shooting functionality. When designing built sets, the production designer should involve the director and the director of photography in the design process early and incorporate notes on lighting, backing, and layout. The production designer and art director should continue the discussion with the director of photography throughout the construction process, to confirm practical lighting elements and select and test backings. In order to help the director of photography in planning for each set, share

construction plans with set function and lighting notes along with director plans.

Shot-listing determines the visual language of a project and often affects production design. The production designer should be involved to some degree, provided the director and the director of photography feel comfortable sharing their process.

Before principal photography starts, it is a best practice to conduct a camera test. The art department should collaborate with the director of photography to test samples of any elements that could be affected on camera, such as paint colors, wallpapers patterns, fabrics, and glass. During principal photography, the production designer should do a set walk-through with the director of photography and director prior to shooting, so the designer can present the set and receive final notes for consideration.

Gaffer and Electric Department

The production designer and art director should consult with the gaffer during the design process to determine lighting details, including backing placement, interior and exterior practicals, windows, and specialty items.

In order to help the gaffer plan lighting for each set, share construction plans with set function and lighting notes. During shooting, share work lists and calendars with the gaffer and rigging gaffer to coordinate prep work such as pre-light days.

If practical lighting is used on the set, establish a protocol for the set decorator, gaffer, and shop electrician to agree on lighting fixture details, lead time needed for any modifications, and labor needed for installation and wiring. If a project relies heavily on practical lighting, the production designer and art director should advocate for a full-time electrician, called a “fixtures” person, to work closely with the set decoration and construction departments.

Key Grip and Grip Department

In order to help the grip department plan rigging for each set, share construction plans with set function and lighting notes, and consult with the key grip during the design process to determine the rigging schedule and details such as backing, set functionality, and exterior practicals.

During shooting, share work lists and calendars with the key rigging grip to coordinate prep work such as pre-light days. When shooting on set, scenery is handled by stand-by construction grips, who are managed by the key grip. The art director should inform the key grip when stand-by construction grips are needed and the set functionality they will handle.

The key grip is typically the main point of contact for crew safety on location and in the studio. Collaborate on safety requests that involve the art department.

Hair and Makeup

It is beneficial to share and discuss visual reference, color palettes, and patterns with the hair and makeup departments to establish a cohesive vision for the project. Specific character notes should be shared and discussed in collaboration with the costume designer.

Prosthetic makeup occasionally requires art department input and assistance. Collaborate with the hair and makeup team and follow their lead and expertise.

The makeup department occasionally asks computer artists to help create cleared artwork for tattoos. If the art director is not involved in the initial request, the computer artist should communicate the requested workload with the art director and production designer.

Locations

The locations department is an essential ally of the art department and its work is an integral part of the production design process. It is therefore recommended that the production designer be involved in hiring the location manager and team.

The locations department works closely with the production designer to select and procure filming locations for the project. The production designer is encouraged to create a look book that the locations department can reference when scouting. During preproduction and principal photography, invite the location manager or a department representative to art department

meetings when location work is being discussed.

Often the location manager divides location responsibilities between team members, so a representative is designated for each location. It is helpful to maintain a list of location representatives and direct specific communications accordingly.

When locations are considered, it is essential to communicate any locations-related work the art department would like to achieve. Provide work lists and drawings for each location. Describe the scope of the work and any details that may be sensitive for the location owner, so the locations department can convey the information and ensure the art department is able to proceed. It should work closely with the locations department when specific issues emerge, such as the need for special permits for location alterations and the hiring of licensed contractors for structural safety, remediation, or abatement.

The art department's work on any location is not done until the owner is satisfied. All restoration requests from the owner should be communicated through the locations department, and the art and locations departments will then collaborate to find the most satisfactory outcome for both the owner and the production.

The art department should discuss with the locations department the number of prep and wrap days at each location, subject to producer approval.

The art department should request a location representative in any location where the art department is working. It is the

locations department's responsibility to make sure the crew feels comfortable working in the location and their basic needs are met.

Playback

The playback team is hired when live screens are required as part of a scene. The playback operator works most closely with the computer artist to receive previously-created material or to collaborate on new content for display during the shooting of specific scenes.

The playback team is hired by production and is scheduled to be on set during the shooting of scenes involving live screens. The art department confirms the dates and participates in a playback meeting where all of the details are discussed.

The art department is not responsible for sourcing and licensing video content such as news footage and sports footage. This falls to production and needs to be cleared through the clearance coordinator. When video footage is part of a graphic generated by the art department, the motion graphic designer will collaborate with production and playback, and will keep a log of the video footage.

The playback team is responsible for rigging the electrical devices on set

Special Effects

Special effects include anything with fire, water, smoke, explosions, or anything that breaks on camera, and anything that moves on camera in a specific way, for example, “automatic” doors. The special effects team will often need art department support, so communicating early about those needs is recommended. Initiate an early meeting with the special effects department to discuss specific scenes. Go over materials, construction methods, multiples, and safety factors. It’s best to designate areas of responsibility between the departments to avoid confusion.

During the prep period, it is common to test special effects elements and correct set elements based on feedback. During shoot days of special effects-related scenes, it is recommended that the art department provide prop on-set support if needed.

Stunts

Collaborating with the stunts department often involves providing multiple set dressing pieces that can be damaged, breakaways, and reinforcement of set elements. The collaboration begins by planning blocking of stunts scenes with the director and assistant director team. It’s best for the art department to be informed of stunt rehearsals, participate in some, and follow up after. It is best to consult with the stunt coordinator before releasing plans of a set that involves stunt work. On the day, make sure there is enough art department support staff for resets and related.

VFX and Postproduction

See the “Visual Effects and Postproduction” section.

6

Navigating Clearances

Overview

When a production creates content, it must ensure that all of the elements used on screen are legally permitted to showcase. Unapproved use of intellectual property and brands may lead to lawsuits by rights holders and ultimately hurt the production and project.

For the art department, issues usually arise from the use of copyrighted material and trademarks. A copyright gives the creator of an original work exclusive rights to it, usually for a limited time. A trademark is a recognizable sign, design, or expression that distinguishes products or services of a particular trader from similar products or services of other traders.

In order to avoid intellectual property infringement, each production consults with its legal department to approve or deny items used in the creation of a project. The process of obtaining, licensing or foregoing intellectual property rights is called clearance.

Once a script is written, it is submitted to a script clearance company or a legal department for review. The result is a script clearance report that highlights scripted elements that may be copyrighted or trademarked. Through the production process, each draft of the script is submitted for script clearance. In addition, unscripted elements need to be submitted and reviewed for clearance.

In order to coordinate and organize the ever-growing amount of clearance regulations and requests, a clearance coordinator should be designated for each production. The clearance coordinator is the link between the production and its legal department in matters related to securing licenses or rights for the use of copyrighted and trademarked material.

Clearance Responsibilities by Role

Production/Legal

- Responsible for formulating a clearance policy for each project, which each department must follow. This should include guidelines on copyright and trademark issues, such as product placement and fair use.
- Communicates or sets up a meeting covering the production's clearance policy with all departments involved. It is best practice for the art department to come prepared with a list of questions for the attorneys.
- Hires a clearance coordinator. It is recommended the production designer or art director help select the clearance coordinator.
- Addresses scripted content that includes major celebrities or brands that require higher-level coordination.
- Reviews all clearance requests for approval or denial.

Clearance Coordinator

The clearance coordinator is hired specifically for the project by the production and usually has background and experience in the field. The studio legal department, studio production operations, studio program practices, and script clearance company do not qualify as a clearance coordinator unless they perform these duties:

- Breaks down the script to create a list of clearance notes and works to address upcoming concerns.
- Coordinates with writers, directors, creators, art, props, costumes, and so forth to obtain all content needing clearance, whether scripted or unscripted.

- Works with the legal department to research the rights holder of a submitted clearance to seek permission for use, and gathers as much information as possible about each request in order to improve its chances of being approved.
- Tracks approvals and denials of submitted requests by coordinating with legal and communicating with the production.
- When a clearance request is denied by the legal department, the coordinator should work with the specific department to either bolster the original request or alter it for resubmission.
- Maintains on an online collaborative platform a document of all clearance-related items for the production, including multiple options and notes. This document should track the clearance status and be released at minimum weekly.
- Collects and organizes all signed releases and submits them to production in the manner requested by production.
- Reviews the dailies and the final edit to make sure everything on screen is cleared.

Production Designer

- Insist on the production hiring a clearance coordinator, either specifically for the art department or for the entire production, and consult on selecting the coordinator.
- If a clearance coordinator isn't hired for the art department, the production designer assigns a person within the art department to work with the production's clearance coordinator, typically the ADC.
- Read the production's clearance policy and attends the initial clearance meeting.

- Request a specific clearance meeting for the art department, and make sure the entire department is familiar with the clearance policy.
- Alert the producers early about any foreseeable clearance concerns.
- Support the art director, ADC, and computer artist with clearances. This often entails pushing for decisions when they are backlogged with producers or the clearance coordinator.
- Alert the ADC and the clearance coordinator after director scouts of possible concerns that may require research and releases.
- Establish a protocol on communicating with the director or writers to create and receive approval of fictitious names, brands, businesses, and copy.

Art Directors

- Include budget items for clearances in initial budgets, including font purchases, stock image accounts, and additional licensing fees.
- Request a clearance coordinator (in-house or otherwise) as part of initial negotiations.
- Read the production's clearance policy and attend the initial clearance meeting.
- Alerts the ADC and clearance coordinator after scouts and director scouts of possible concerns that may require research and releases.
- Note any clearance issues on built sets, such as backdrops.

ADCs

- If a clearance coordinator isn't hired for the art department, the ADC is responsible for funneling clearance requests to the clearance coordinator.
- Read the production's clearance policy and attend the initial clearance meeting.
- Be informed of any requests between the graphic designer, clearance coordinator, and script coordinator.
- Especially on smaller shows or features, sometimes ADCs keep their own breakdown to track requests.
- When renting from vendors, send the release and get it signed. Collect signed standard releases for artwork or photos provided to the production, and forward them on to the clearance coordinator.
- Assist with creation and approval fictitious names, brands, businesses, and copy.

Computer Artist

- During initial discussions, request a clearance coordinator, and begin the setup process of a stock image account of preference.
- Read the production's clearance policy and attend the initial clearance meeting.
- Get clarification on graphics-specific clearance policies, including rules for fonts, stock imagery, personal cast photos, fictional names, addresses, and phone numbers.
- Create a request list for cast photos, with quantities and descriptive notes, to submit to the assistant directors.
- Maintain a working document of all cleared graphic effects-

related items for the production, and share this document with the art department coordinator.

- Organize working file assets so that all graphic files, including stock imagery, can be easily traced.
- Send digital proof sheets to the clearance coordinator for approvals and save a digital copy in your project folders. Proof sheets should include the show name, episode (if applicable), location, and specific name of the graphics involved, as well as stating the use and source of stock imagery if applicable.

Location Department

- Verify what the location agreement covers, such as the business name and location-owned graphics.
- Note artwork such as murals and graffiti on location. It will not be covered by the location agreement and will need to be cleared by the production.

Writers and Script Coordinators

- The clearance coordinator or script coordinator should coordinate requests for names, brands, or script elements between the art department coordinator and the writers, so they are addressed in a timely manner.
- Communicate to the art department when specific elements for fictional names do not need writer approval.

General Clearance Guidelines for Typical Requests

Below are general recommendations. Since productions vary greatly in their treatment of intellectual property rights, reference the production's legal policies for each project.

Actor Photos (Copyright)

- Personal photos from cast must have releases signed, and rules for who has to sign this release vary by production.
- In general, school or staged photos taken by a professional photographer will not be clearable without tracking down the original photographer.
- Assistant directors should be the primary contact person for requesting these photos and having all releases signed.

Artwork (Copyright)

- Whether commissioning art directly from artists or through a gallery, company, or prothouse, a clearance release form needs to be signed. The art department shares the information with the clearance coordinator, who follows up directly with the artwork's representative.
- When submitting artwork to the clearance coordinator, submit all of the details on the piece, including the artist, date, and origin.
- See "Public Domain Imagery" below for works that may be in the public domain.

Fonts (Copyright)

- It is generally safe to use all system fonts and fonts obtained from Adobe Typekit, but every production has its own rules.
- Do not use fonts from free sites or fonts that are downloaded with a "Personal Use Only" limitation. They are protected and not legally safe for use.
- Many networks now prefer to use font subscriptions as their primary sources. Confirm the guidelines when starting the project.

Maps (Copyright)

- Maps are copyrighted material, so they must be released or purchased.
- Maps can also exist in the public domain (see below).

Public Domain Imagery (Copyright)

- As of 2021, copyright has expired for all works published in the United States before 1925.
- All imagery that is thought to be in the public domain should be submitted to the clearance coordinator for final approval with a link to the image source, artist, and date of creation.
- Here is a useful deep dive into public domain law: [Welcome to the Public Domain.](#)

Stock Imagery (Copyright)

- Stock image websites have varying legal contracts. Some productions and networks have preferences about which stock sites to use and what legal language they support. Check with the clearance coordinator before signing a contract.

- All images should be model and material released, as indicated on the website.
- *Newspapers and Magazines (Copyright/Trademark)*
- Often permission is needed to recreate an existing newspaper's masthead, if used for a fictitious, story-related headline. However, this is up to the legal department of each production and should be made clear during initial meetings.
- Permission is always required to use artwork, such as photographs or illustrations, on a cover.

Murals, Public Art And Graffiti (Copyright)

All street artwork needs to be cleared. When encountering sculpture, murals, and graffiti on location, search for information on the artist and hand it over to the clearance coordinator for follow up. If an artist cannot be found, cover the artwork so it is not featured on screen.

Phone Numbers

Real phone numbers cannot be used on screen due to privacy concerns. Consult with the clearance coordinator and legal department to receive options for cleared numbers.

Character Names

- At times, extra names are requested for background graphics or props (for example, coworker badges, doctor prescriptions, and donor plaques). Send every name not vetted in the script report to the clearance coordinator before confirming any final graphics.
- Often names of crew members are allowed for use. At

times, a studio or legal department has a pre-approved list of generic cleared names. Check with the clearance coordinator and the legal department.

Place Names

Any geography-related names, such as towns and streets, need to be sent to the clearance coordinator.

Real Brands (Trademark)

- Some productions consider the use of real brands permissible under fair use guidelines. Other productions take a more conservative view and require the clearance of any brand featured on screen, regardless of its use. Ask for clear guidelines at the beginning of each production.
- If every brand needs clearing, this will inevitably result in a heavier workload for the art department. Make sure to alert the producers to the need for more support, especially if extra graphics need to be fabricated to replace real brands with fake ones.
- Even if the production allows the use of real brands, it discourages the use of them in situations that could cast the brand in a negative light. In cases of sensitive scenes, minimize the use of real brands and instead create fictitious ones.
- Most tobacco companies refuse to let their products be shown on screen, since that may be inferred as advertising, which is illegal under federal law. Therefore, the art department is often asked to create or procure fictitious tobacco brands.

Product Placement (Trademark)

- The term *product placement* generally means products that are given to the production for free in exchange for exposure on screen.
- Every production will have different rules for product placement. Make sure to confirm these policies before getting in touch with any product representatives.
- Many clearance coordinators will have relationships with brands or product placement agencies to assist with getting the product.

7

Workplace Safety

Overview

Be aware and empowered to speak up if something in the work environment does not look, smell, or feel right for any reason. Physical and mental safety at work is extremely important and holding the employer accountable regarding their legal obligation to maintain a safe workplace is a foundational value to USA 829.

If You Have a Safety Problem on a Job

USA 829's Business Office

Call the business office at 212-581-0300 or contact Business Representative Pat Landers on planders@usa829.org immediately regardless of the agreement you are working under. Please share your name, job, and phone number in your message, so someone can reach out to you. All reports are handled as discreetly as possible.

Motion Picture Studio Safety Hotlines

Every employee has the right to report unsafe conditions or unsafe practices to their employer without fear of reprisal. The motion picture studios publish a list of motion picture studio safety hotline numbers that you can call or email at any time. Many provide for anonymous reporting. While you can and should call your union representative, it is essential that production is also notified through their system in order for safety issues to be addressed in the most serious and efficient manner.

Workplace Inspections

You have a legal right to a safe and healthy workplace. Contact the business office if you think your workplace has safety problems or OSHA violations. A business representative will follow up.

If your employer has had an environmental inspection done at your site, the employer is obligated to post the report detailing what

was inspected and what remediation steps were taken. A copy of this report should be shared with the safety representative in the business office, who may wish to follow up regarding the reports”.

IATSE Safety Hotline

You may also call the IATSE Safety Hotline whenever you feel unsafe on the job for any reason. This program is not meant to take the place of an employer's hazard reporting plan or to relieve an employer of their responsibility. The Safety Hotline is a safety net when the employer's reporting plan breaks down.

When you call the Safety Hotline at 844-IA AWARE (844-422-9273), you can leave a message or talk to a safety representative who will begin handling the issue. Depending on the circumstances, the safety representative will either contact the local's safety representative and assist them with the issue or call the employer directly.

IATSE Safety Info App

The IATSE Safety App is an information reference and hazard reporting tool for IATSE members. The application provides important safety information, such as studio safety hotlines, industry specific safety bulletins, and a form for reporting hazards encountered on the worksite. It is available for iPhone and Android.

If You Need Information on Materials, Equipment, or Regulations

Safety Consultant

USA 829 employs an industrial hygienist, Monona Rossol, M.S., M.F.A., as a safety consultant. Members of USA 829 may email Monona on actsnyc@cs.com, or call her at 212-777-0062 or 646-522-8604 (cell) for information on hazardous materials and equipment, applicable laws and regulations, proper protective equipment, effects of your materials on your health, or referral to occupational medical doctors.

Safety Library

The safety library is a compilation, organized by topic, of training and educational materials, many of which were written by industrial hygienist Monona Rossol.

Set Safety

USA 829 has generated a set safety checklist that provides important information and guidelines. Read the document and share it with your department. Be aware of OSHA standards, which are usually posted in public spaces in the production office and shops.

- A health and safety representative is to be provided by the production department or the labor relations department for each production.

- The producer's safety contact person (an individual or a department) should be listed on daily call sheets as well on bulletin boards of the shop, studio spaces, and at locations. If you do not see this information, contact the producer and ask for it to be posted.
- Work closely with the locations department to vet locations and solve any issues early in the process. If location surroundings raise questions, make sure to share your concerns with the producers, production designer, or art director.
- When a space is flagged and an environmental consultant is asked to examine a location, the findings report must be supplied to the union, who will then compare the findings to the regulatory guidelines.
- While on location working with other teams, always observe safe practices. If something doesn't look safe, speak up.
- During a set build, observe all safety precautions. Work with your construction coordinator and key rigger to make sure the crew is working safely.
- Ensure the demands of the schedule do not create an unsafe work situation. If you foresee a safety issue resulting from heavy workload or a challenging schedule, discuss alternative solutions with production.
- Make sure you have the crew support you need for a safe work environment. If a dangerous situation can be avoided by hiring more crew members, express that need to the producers and frame the conversation around safety.

Discrimination and Harassment in the Workplace

USA 829 considers workplace discrimination and harassment a major safety issue. We stand in solidarity with IATSE and the other entertainment labor unions in condemning sexual harassment, hostile work environments, abuse, and discrimination in every form.

Record, respond, and report any incident that you feel involves harassment.

Record

It is extremely helpful to document as much information as possible surrounding any incident.

Respond

If you feel comfortable, tell the offending party that the behavior is unwelcome and needs to stop. Responding directly will not always change the behavior, but it does communicate it is unwanted, and it may educate the harasser about unacceptable behavior.

Report

If you find yourself in an uncomfortable or unsafe situation as outlined above, the first and most effective action is to report it to your employer directly. Reporting creates an official record in response to which employers must investigate and act upon their findings. The prospect of this process can be intimidating, and it can be uncomfortable to feel you are “rocking the boat.” However, in an effort to change the culture to one of zero tolerance, it is

imperative that you report any and all incidents and behaviors. This applies to all types of harassment, including instances of bullying.

In New York, an employer is now required to give you the contact information of designated people assigned to receive harassment complaints and to have a written policy for reporting complaints. If your employer fails to provide this information, please report that fact to the union. If you are unsure who to contact at your job, the union can guide you to that information.

USA 829 recognizes people often feel unsafe and unsure about relaying incidents to an employer or superiors. Therefore, we encourage you to report incidents to the local’s business office or the IATSE Safety Hotline, where a representative can confidentially help guide you through the various options appropriate to your situation.

You can contact USA 829 by calling 212-581-0300 or directly calling a business representative you are familiar with. If you are more comfortable speaking to someone of your own gender, make the request and an appropriate representative will be assigned to help you.

IATSE Safety Hotline: 844-IA-AWARE (844-422-9273)

When a member calls the toll-free hotline, the caller can either leave a message or talk directly to a safety representative who will begin handling the issue. Depending on the circumstances, the safety representative will either contact the local union’s representative and assist with the issue or call the employer directly.

8

Sustainability

Overview

The film industry has a massive carbon footprint and creates tons of waste. There are numerous ways to implement sustainable practices in an art department, but culture and mindset are the most effective means to foster sustainability. This section will introduce tools to run a sustainable art department in practice and culture and offer a guide to resources and materials.

Sustainable Design Culture

For the production designer and art director, sustainability starts at the very beginning of a project. Create a mindset with producers and crew alike that you are committed to running your department with sustainability in mind. Establish this culture through early meetings, emphasizing that designs are flexible when it is possible to incorporate a more sustainable approach. Allow your crew to identify sustainability challenges and encourage them to be a part of the solution.

This culture should cross departments and infiltrate many aspects of a production. For example, if producers, directors, assistant directors, and location managers understand your commitment to sustainability, you can work together to create efficiencies that lessen the environmental impact of a shooting day or a production's whole shooting schedule. Good planning can minimize company moves, reducing your carbon footprint.

Don't underestimate the impact your decisions have on the environment. Designers, art directors, and set decorators make many decisions everyday, and if each decision factored in sustainability, we could minimize our ecological footprint. For example, the choice of sustainably-sourced materials and products could have impacts large and small.

Create a "sustainable wish list" for construction, set decoration, and props. Include best practices like buying locally and green vendors to call or use first. Buy vintage when you can, and always

buy in bulk. More examples for this wish list are in the next section.

Sometimes the sustainable choice can also be the best financial choice. If a producer or director knows you are designing sets and spaces to be reused, this has financial benefits as well as environmental ones. Instill this mindset with set designers. As they design standing or swing sets, set designers have a unique opportunity to create multiple-use scenery, modulating a set's compatibility for reuse. This will be covered in more detail later.

Sustainability is not only about what we do for the environment, but also what we do for the health and safety of workers. Be respectful and aware of the workload and working conditions impacting your staff, and you'll have a better work environment.

Sustainable Practices

Practical applications of sustainability are ever evolving. This section lists collective experiences, but a sustainability mindset can drive creative solutions whenever problems arise.

Sustainable Preparation

Now that you have a sustainable culture in your art department, it's time to put it into practice. Host an art department meeting and brainstorm session to discuss what sustainable practices can be set up early for your project. The meeting should include all art department office staff and crew members. You would be surprised by the ideas your staff might have that could be implemented in your department. Emphasizing sustainability is a collaborative effort

and not meant to add more stress to an already stressful work environment. With give and take and proper planning, sustainability is achievable.

An important first step is to hire a sustainability management organization such as Earth Angel, Green Spark Group, or Green Production Guide for a consultation. If production is reluctant, explore an á la carte consultation to mitigate waste. This will often pay for itself through reduced waste carting fees. The earlier consultants are involved, the greater the success.

Other sustainability tips during preparation include:

- Emphasize reusing items rather than purchasing new ones and buying locally rather than paying for freight and expedited shipping.
- Order sustainably-sourced graphics samples from vendors, communicate your desire for green options, and ask them to keep the materials in stock for your run of show.
- As you order backdrops for run of show, try to source them from the tristate area instead of California. Some vendors, such as Rosco, will print fabric drops that come on a pallet rather than on a roll.
- Plan ahead to try to minimize the number of trips a day for set decoration pickups, construction pickups, and suchlike.
- Work with production to see what they're doing to be more sustainable. Do they have a trained sustainability PA or someone tasked with improving green choices for the show? Ask about studiowide sustainability initiatives and participate as fully as possible.

- Create a checklist for ADCs and art directors to follow in the office. Reference the latest documents on www.greenproductionguide.com/tools/
- Reduce the use of paper. Ensure there are options for 11"x17" versions of plans and digital distributions, and make digital the default choice. Survey the crew and provide physical copies only to those who request it. Reduce full distributions of revisions that apply to just one department.

Sustainable Shooting

As an art director, push for a "green" or "sustainable" budget line to, for example, hire a sustainability management company. If possible, pad budgets for sustainable practices such as hiring additional assistants to create inventories for future use. When budgeting amort sets, add a strike line that is ten percent of your construction budget. Budgeting strike early allows a proactive approach to finding solutions beyond the dumpster. Finally, pending producer approval, connect with Earth Angel for tracking services, add Earth Angel codes to budgets, and then send anonymized budgets to Earth Angel, which provides them with data to sell studios on budget-neutral green practices.

Work with the leadperson to come up with reusable solutions for protecting locations, and ask them to bring trash and recycling back to the shop, rather than relying on the locations department for disposal.

Use sustainable products for props and set dressing, and seek sustainable product placement companies for use in the sets.

As individual sets wrap, create a door, window, and millwork library for reuse. This can be especially helpful to organize from season to season and does not need to wait for the project to wrap. Try to reuse whole sets by repainting and changing details, rather than building flats.

Work with set designers and draftspeople to reuse as much as possible, and call out intended reused flats in drawings. Work with construction to keep an inventory of flats in useful sizes for continuous use in swing sets. Keep “as built” plans up to date for reuse when a set is folded or libaried. This will make it easier for a construction crew to put sets back together, especially if the set is ultimately sold or donated.

Work with producers to approve sustainable practices such as set sales, donations, and allowing locations to keep built pieces. It can be easier early in the process to get approval for donating to organizations like Materials for the Arts or allowing indie projects to “dumpster dive” trashed sets.

Buy craft service in bulk for the art department. Bring your own dishes and silverware, stock reusable ones instead of plastic utensils, or if disposable items are required, use bamboo or recyclable materials.

Systems can evolve and develop based on the specific needs of a show. Get in the habit of identifying waste problems and creating your own systems. This is an evolving practice! Research what new technology is available, and empower your crew to make changes as new products and practices emerge.

Sustainable Wrap

The key to a successful sustainable wrap is a sustainable preparation and shoot. Hiring a sustainability management company is the ideal way to efficiently divert waste for reuse. Create a catalogue of every struck set. Begin prior to wrap, and include a copy of “as-built” drawings, photos of the flats, windows and doors, and any other materials that would make it possible to either quickly rebuild the set for a subsequent season or help a purchaser use pieces of set with minimal waste.

Work with producers to pay forward resources such as leftover building materials or windows and doors. Is there a show coming into your stage or shop that can use your inventoried resources? Otherwise, organize a set sale or make donations. Organizations such as Art Cube Nation and Earth Angels can help you find people in need of materials and trashed sets.

Resource and Materials Guide

This is a good starting point for any project: <https://www.greenproductionguide.com/tools/>

Construction and Scenic

Use cardboard or wood pulp products as possible. Pulpart is a good resource for wall skins.

Work with the construction coordinator to find sustainably-harvested lauan and plywood. The best vendors have a Forest

Stewardship Council certification. A list of sustainable vendors can be found here: <https://us.fsc.org/en-us/market/find-products>

Using low-VOC water-based paints whenever possible can make a large impact over the course of a show. Benjamin Moore Natura, Behr Premium Plus, and Sherwin-Williams Harmony are VOC-free. For luxury paint and stains, consider Ecos or Bioshield. Both are available online.

In general, use vendors that promote sustainability practices.

Set Dressing

Rent and shop locally as much as possible, minimize unnecessary trucking and shipping, and use vendors that promote sustainability practices.

Graphics

The following are sustainable graphics resources. Unfortunately, most vendors in New York City do not stock them at this time, so plan ahead.

- Katz Display Board is a paper-based, rigid substrate that is made from wood pulp, free of composites, and 100 percent recyclable.
- ConVerd Board MR is a bright white, two-side, dimensionally stable, rigid printable. It's 100 percent recyclable and biodegradable. Custom sizes are available up to 96"x144", subject to minimum run quantities.
- White Eagleshell is an all-paper honeycomb graphics board.

It's 100 percent recyclable and available in white and kraft (natural) core.

- Durtex Ecodisplay White 120PT is an environmentally-friendly substrate made from wood pulp, water, and starch. Constructed with thirty percent postindustrial recycled materials, it is 100 percent recyclable in standard paper recycling programs.
- White Infinity Foamboards are a 100 percent styrene, bendable board that can be printed, shipped flat, and then cold bent to set up into a 3D presentation or even be wrapped around a pole. Infinity weighs twenty-two percent less than other boards, making it lighter to handle and lighter to ship! It's 100 percent recyclable.

Many of these boards can be reused. Return them to the vendor for printing on the back side.

9

Wrapping Your Job

Overview

Wrap is the process of closing down production with comprehensive documentation of the entire art department's work, deliverable to production. The documentation will serve as a reference for any restart of production such as reshoots, additional photography, return from hiatus, or moving or rebooting a production.

When a project finishes principal photography or goes into hiatus, the art department prepares the sets, stage, shops, and offices to meet the necessary requirements of wrap. This may include the removal or breaking down of sets to save, clearing the stage in conjunction with other departments, clearing or closing up shops and offices, and returning rentals and kits.

Simultaneously, a comprehensive document is created that includes all files from prep and production, including photos of sets, draftings, graphics, cost and office documents, and tracking of scenery, set dressing, and props, including those not owned by the production but used in photography. All vendor accounts should be properly closed.

Preparing for Wrap

Consider wrap at the start of your project. Schedule a meeting about wrap procedures early on with producers and art department members. The producers should present wrap guidelines, since often specific procedures are mandated by the production company or studio. Be sure to cover the following subjects at the wrap meeting:

- What should be kept and stored? Discuss with producers, writers, editors, and directors what key design elements they expect to hold onto for future seasons or reshoots.
- When can the art department start to wrap? Consult with the art director to find out which sets can get wrapped towards the end of the shooting schedule.
- Where will materials, set dressing, and props be stored? The storage location and capacity will influence the labor budgeted for wrap.
- What is the wrap budget for the art department? Insisting on transparency from the producers regarding their allocated wrap costs will help the department produce an accurate wrap budget.
- What sustainability practices can be incorporated into wrap procedures? Planning ahead can help make the art department greener and avoid waste.
- Does the production expect a set sale? Discuss whether the resources allocated towards the sale are worth the gains.

After the meeting, the art department should consider all the information and present a wrap budget to the production. The wrap

budget should reflect wrap days for core crew as well as extra labor and materials. At times, it is calculated as a percentage of set construction costs.

The earlier a wrap budget is created and approved, the likelier the wrap will go smoothly and be as efficient as possible.

Wrap Tasks

Set dressing and prop removal and storage

- Return rented items.
- Store, donate, or sell purchased items.
- Return product placements.
- Create an inventory system for all set dressing and prop items, and keep the final inventory as both a digital and physical file.
- Separate and mark items designated “assets” by the production company or studio.
- Arrange for a set sale.
- Donate all unsold purchases.

Scenery removal and storage

- Photograph all the sets before they are wrapped and keep the photos in the wrap binder. This can be done with the help of the set photographer or by arranging to receive the dailies stills.
- Adjust all drawings and floorplans to reflect changes made to sets during construction and setup. Accurate drawings

will ensure matching the sets if they need to be rebuilt.

- Inventory doors and windows.
- Prepare the stage for wrap or hiatus.
- Ensure all paint used on the project is sampled and collected in a “paint bible.”
- Arrange for secure storage, donation, or safe disposal of all leftover scenic paints and solvents.

Graphic files should be organized in a uniform, comprehensible system.

General art department tasks

- Wrap shop spaces.
- Return kits.
- Return car rentals.
- Download art department documents from the main server, and ensure work is also stored offline as in a physical copy.
- Ensure all necessary documents are collected in the wrap binder.

Specific Coordination Tasks

Set decoration

- Track asset lists by getting them from accounting and getting notes from the leadperson on the location of all assets.
- Assist with the sale of set decoration items to shows in the same studio, shows in outside studios, crews, and the

public.

- Hunt for places to donate items that are not sold in the set sale.

Construction

- Track asset lists by getting them from accounting and getting notes from the leadperson on the location of all assets.
- Help manage set element donations.
- Assist in coordinating kits if needed.

Vendors

- Email all vendors to let them know the show is shutting down, collect last minute bills, and provide post accounting info for any outstanding issues.
- Keep a running vendor list throughout the course of the show, noting open accounts, account numbers, and details, and then close out all open accounts at the end of the show or hold them for next season, per accounting preferences.

Office

- Accounting paperwork
- Pack up paperwork to ship to studio archives.
- Pack up and donate, sell, or move office furniture.
- Coordinate the office restoration, including repainting if necessary.

Coordinate with waste removal, including paint and dumpsters.

Tracking costs

- Strike labor
- Strike waste
- Loss & Damage
- Expendables
- Set decoration sales

Tracking Loss & Damage

Manage set sale

- Tracking
- Invoice and pricing
- Work with set dressing to clear purchased and donated dressing either with delivery or pickup.

Ship wrap gifts or any other remaining office items.

Wrap out kit, including digital and physical storage.

10

Visual Effects & Postproduction

Overview

The world of VFX has expanded in the last decades with the introduction of computer-generated imagery (CGI), which now encompasses many aspects of filmmaking. In production design, CGI is used to enhance and extend sets as well as to alter pre-existing design and location elements in the final frame.

Since most CGI work happens during the postproduction phase, the production designer and art department are often absent from the process and therefore unable to give feedback. This situation has brought to the forefront issues of creative control over a project's final visual result.

It is a best practice to consider design-related VFX as an inherent part of production design. CGI work closely relates to other VFX such as miniatures, matte paintings, and background drops, which have been part of the art department throughout film history. The art department should seek to incorporate as many elements of VFX into its structure, so as to maintain a cohesive vision throughout the entire filmmaking process.

It is important to note that almost all VFX labor is non-unionized and is often outsourced globally. Campaigning for the art department to enhance control over the VFX process will help strengthen the union and the international in their fight to organize the VFX workforce.

The following steps are meant to ensure the production designer's and art department's original vision is maintained and protected throughout the postproduction process:

- The production designer should insist on a postproduction clause in the designer's contract that indicates the designer's involvement and appropriate compensation. Possibilities include a flat consultation fee or an hourly or daily rate dispersed over the postproduction period. This will ensure the production designer remains in communication with the VFX supervisor and team throughout the postproduction phase and is consulted when issues arise.
- The production designer should ask to be consulted when hiring a VFX supervisor. Look at the prospective VFX supervisor's reel, check references, and find out if the candidate is affiliated with a VFX company.
- The production designer should meet with the VFX supervisor early in the preproduction process. Include the art director, the assistant art director for VFX, as well as members of the VFX team. Go through the estimated VFX shots and how to best approach each one, weighing practical in-camera solutions versus CGI work. The discussion should encompass set extensions and set scans as well as concept work for heavy-CGI sets or shots. Then, share a copy of the shot list with the art department and keep it updated.
- The production designer and art director should weigh the amount of design-related VFX work and decide how to organize it during preproduction. If it is minimal, the art director should be in charge of creating a VFX folder and collecting all information that will be needed during the postproduction phase, including photo references,

moodboards, historical research, concept art, drawings, location photos, location surveys, and floorplans.

- If the VFX work is substantial, the art director and production designer should insist on creating a specialized position: art director for VFX. That person would be in charge of communication with the VFX department, collecting all the necessary information and possibly continuing to work during the postproduction phase if further elements are needed from the art department.
- The art director for VFX could also generate concept or previsualization work using three-dimensional computer graphics, which could then be incorporated into the CGI work during postproduction.
- The production designer and art director should make sure illustration and previsualization work remains in the art department and isn't outsourced to a CGI company. Illustration and concept work is covered by union agreements and should not be done by nonunion labor. Make sure to budget for extra illustrators and concept artists when designing sets involving CGI. It is recommended to do concept work early in the design process, so the VFX department has an exact reference for the designer's vision.
- The production designer should communicate and collaborate with the cinematographer regarding VFX and CGI work. Consult the cinematographer about camera angles, lenses, and lighting of CGI elements.
- The production designer and art director should collaborate with the VFX supervisor throughout the shoot, sharing information as well as coordinating set scans, green screens, and more.

- The production designer or art department representative on set should note any shot that may require VFX and ensure the shot is marked in the script supervisor's daily notes to the editors.
- The production designer or art director should be present when a set with VFX components is getting shot, to contribute to a clear understanding of the final result and a smooth collaboration in post.
- Often the graphics generated by a computer artist and motion graphics artists are used by the VFX team. This includes playback elements burnt into footage during postproduction and signage and artwork added to sets digitally. It is recommended that the production designer and computer artist develop a protocol for collaborating with the VFX department on postproduction graphics.
- Often multiple vendors are hired to work on various aspects of CGI in a single project, selected by the VFX supervisor. The production designer should ask to be consulted when VFX vendors are selected for design-related CGI work. The work of CGI matte painters, modeling artists, and compositors is just as important to the final frame as that of art directors and set decorators. Be aware of the VFX talent hired and push for the best artists to fulfill your vision

11

Union Involvement

Overview

You are the union. All members are welcome and encouraged to participate. There are many avenues of involvement, ranging from attendance at monthly general membership meetings where you can learn about what is happening within the union and share your thoughts and concerns, to running for a seat on a national or regional board, or getting involved in one of the union's committees or task forces.

Further information on the union's structure, constitution, and committees can be found at www.usa829.org. Spend some time familiarizing yourself with its resources and learn about the rich history of our local.

Union Guidance

The union business office provides support, resources, and contractual information to all art, costume, and scenic departments. If you have a question, reach out to Business Representative Alyssa Motschwiller (alyssum@usa829.org or 917-408-6150) or Emily Gosnell (egosnell@usa829.org or 917-408-6163), who will answer your questions or point you in the right direction regarding any union-related matter.

Contractual Questions

The union office can answer questions concerning wage rates, working conditions, holidays, benefit contributions, and more. We work under several different contracts, including the USA 829 Majors Agreement; the IATSE National Low-budget Agreement; the IATSE pay television agreements for HBO, Starz, and Showtime; and single project New York production local agreements. Terms and provisions vary per contract, and the business representatives are conversant in the intricacies and happy to share their knowledge.

Safety Concerns

The union has taken a leading role in promoting workplace safety and can provide guidance and information on all safety-related matters. The employer is responsible for maintaining a safe workplace, and the union can and will contact the employer's safety department directly if that responsibility is not being met. Business Representative for Safety Pat Landers (planders@usa829.org or 917-408-6151) should be contacted regarding any safety matter.

The business representatives have a contractual right to access workplaces. Visits are generally organized on a rotating basis, but if you ever have a particular reason to want a visit sooner, contact the business office and your request will be prioritized.

The union also considers workplace discrimination and harassment to be safety issues. Business representatives can provide direction regarding how to report to studio human resources departments and can connect members to other resources. It is important to know that any union member interviewed as part of a human resources investigation has the right to have a union representative present, either by phone or in person. The employer is not obligated to inform you of this right, known as "Weingarten Rights," so you need to let the employer know you would like a union representative. Contact Emily Gosnell or Alyssa Motschwiller for guidance in any human resources matters. Issues will be handled with discretion and sensitivity to individual privacy.

Questions about Covered Work

The union works hard to protect the work in our crafts and takes giving away contractually covered work to be a serious issue. If you have any questions regarding what is or is not appropriate work for a union member to perform, ask a business representative.

Questions about Benefits

The union's website, www.usa829.org, contains extensive information about members' benefit plans. The information is located in the members-only section, under "Your Health Fund," "Your Retirement Funds," and "Benefit Fund Contacts." If you cannot find the information you need there, business

representatives can answer your questions or steer you to the appropriate contact.

Out-of-Town Work

There is a complex national system of IATSE jurisdictions, contracts, and benefits. It is often necessary for the business office to generate documents on your behalf in order to transfer benefit contributions for out-of-town work to your existing accounts. You may also need to request permission from another IATSE local in order to perform work in their jurisdiction. Always contact the union before you work out of town.

Reporting Jobs to the Union

Remember that members should always report start and end dates on a job to Elaine Gregg- Cooper at the union (Elaineg@usa829.org).

COVID Safety

The safe restart of the industry was largely due to the joint efforts of the motion picture labor unions and employers working in conjunction with local, state, and federal governments. In the spring of 2020, unions and employers worked together to develop a white paper on industry safety principles and protocols. The Return To work Agreement was extended and updated in July 2021. Future updates to various provisions of the RTW Agreement are expected.

The updated return to work agreement is available on the USA 829

website by logging in as a member and clicking the “Local USA 829 Safe Work Restart Webpage” link.

This agreement, among other things, establishes testing requirements and a zone system, and provides temporary COVID-related sick pay. The white paper, the New York State media guidelines, and the return to work agreement are all on the USA 829 website. Additionally, USA 829 created a working group of members from all categories and drafted its own advisory principles and protocols document, which can also be found on the website.

The pandemic has created many new workplace challenges. The union business office can provide information and guidance on navigating the changed workplace and interpreting the return to work agreement.

12

Networking

Overview

Networking is a crucial part of a successful career in the film and television industry. Below are some resources for networking with other USA 829 members. Some of the benefits of membership in USA 829 are access to the Feature Film and TV Report, a directory of members, and the availability list.

Guidelines for Appropriate Outreach

Reaching out to other members about your skills and abilities is a great way to meet new contacts. When first communicating with new people, remember a few guidelines:

- Keep emails concise, personal, and friendly.
- Do your research. Look at the individual's work and current projects beforehand, so you have context for their experiences and what positions they may be hiring.
- Be clear about the goal of your email.

Feature Film and TV Report

The Feature Film and TV Report can be found on the USA 829 website, under "Other Member Services." It lists the jobs that are currently in production or gearing up. The report includes information about what crew positions are already staffed, tentative schedules, office locations, and production company details. It can be helpful for identifying projects or crew when you are looking for a new project or contacts.

Member Directory

The USA 829 website provides a comprehensive member directory. Individual pages include contact information, industry and job skills and specializations, availability status, and a gallery of work

Availability List

The USA 829 website also includes an availability list that can be used by members to find available crew. Keep your status up to date.

Meetings and Union Gatherings

Getting involved in union activities is another way to network. Keep an eye on the newsletter for general membership meetings, category meetings, classes, and other events. The union also participates in parades, community activities, and supporting candidates for elected office, both of which can be fun networking opportunities.

Online Groups

There are several online groups that act as boards for discussion, questions, and job postings. These are closed groups, not administered by the union, that members must apply to in order to gain access.

Production designers:

Production Designers Collective
NY Film & TV Art Directors / Prod Designers

Art directors:

NY Film & TV Art Directors / Prod Designers

Assistant art directors:

829 Asst Art Directors Database

Computer artists:

829 Computer Artist Database

829 Computer Artists Forum

Art department coordinators:

Art Dept Coordinators Google Group

Festivals and Screenings

Festivals, screenings, and industry events are useful opportunities for networking with colleagues.

13

Equity, Diversity & Inclusion

USA 829's Equity, Diversity & Inclusion Mission

USA 829 is committed to creating and facilitating space for community building and to empowering and encouraging marginalized and underrepresented union members to bring their voices to the conversation.

Through its Diversity Committee, the union seeks to educate, investigate, and respond to the challenges facing our community, the benefits of a diverse workplace, and the steps we can take together and as individuals to work towards a more equitable future.

Below are general practices for creating an inclusive and safe work environment for all crew. For additional information about practices for racial sensitivity and practices, please reference the Anti-Racist Creative Practice Training Series offered by USA 829.

Create a Safe Workplace for Crew

A safe art department is not just physically safe, but free from harassment and emotional abuse. Department heads should strive to create an atmosphere that is emotionally welcoming and open to input and ideas. Department heads should also encourage crew to share concerns including incidents of race-based, gender-based, or other forms of bias; concerns about scripted content that may be offensive; or personal safety at work.

- Be the leader. Hold yourself accountable, and work to create open dialogue with all your crew, so that they feel safe and empowered to bring concerns to you.
- Listen to and respect the opinions and ideas of your crew. This includes concerns about workplace harassment and racism, script contents, being overworked, and workplace safety, to name a few. Assist crew in reporting concerns to the employer, particularly any concerns about workplace harassment or discrimination.
- Make yourself familiar with the protocol for how the crew should report concerns, issues, or harm to supervisors. If there isn't a clear process, speak to the producer to ensure that an appropriate policy is created and distributed to all employees, as is the employer's responsibility.
- Protect the crew who work for you, especially employees in entry-level positions:
 - Do not expect anyone to work for free.
 - No crew should be asked to run personal errands for their bosses or to skip meals because of a busy schedule.
 - Do not expect crew to work variable or extended work days beyond typical working hours required by the project. Show

respect for the personal time and lives of crew.

- Make an effort to work with crew when they have personal scheduling needs. Be flexible in finding solutions that work for everyone.
- Ask for preferred names, pronouns, and name pronunciations, and make sure to address crew members correctly throughout the project.
- Encourage social interaction and team building to create inclusion and strengthen bonds in the art department.
- Listen and support crew members who approach you about any form of harassment and facilitate the reporting of the incident to the employer.

Improve Hiring Practices

Recruiting

- Seek crew from outside of your typical hiring circle. Take meetings with new people and actively ask for recommendations from wide circles of colleagues.
- Establish relationships with colleges, universities, and mentorship programs. Try specifically to reach out to programs that serve people from a variety of backgrounds and that are not already in the standard pathways to employment in the industry.
- Promote BIPOC and LGBTQIA+ crew. Too often, marginalized crew members remain in support roles and are not seen as having the potential to become department heads or leaders.
- Be sensitive to immigrants' needs. Non-citizen union members who hold work visas may encounter issues from employers. Advocate for fair treatment regardless of

citizenship status.

- Use inclusive, non-biased language in job listings.

Structured Interviews

- Use a pre-set list of questions and make sure those questions are not race, gender, or sexually biased.
- Take careful notes that directly correlate to the questions during the interview to properly compare candidates.
- Encourage an open dialogue with candidates, allowing them to name any questions, comments, or concerns they may have in the interview.
- *Flexibility in the Offer*
- Consider the candidates' varying needs, and make an effort to accommodate them while also fulfilling the requirements of the project.

Handle Issues When They Arise

- Maintain a culture of open communication, and keep checking in on your team through feedback sessions, private meetings, and check-ins.
- Listen to the concerns of the crew, whether about discrimination, working conditions, or being overworked, and address problems immediately when they are brought to your attention.
- **Elevate any concerns about workplace harassment or discrimination to the employer.**
- If an issue exceeds your authority, consult with your producers and your HR department.
- Encourage crew to talk to their union representatives to voice concerns.

14

Appendices

File Naming Systems - Example A

FILE NAMING NORMS

*For anything not covered here, include Ep # + Set # whenever possible. Most importantly, keep folder/file names **consistent**.*

SCOUT NOTES - PDF:

SCOUT_Set#(if known)_EXT/INT_Set Name - Location Name_YY.MM.DD

Examples: SCOUT_500-501_EXT/INT_Roy Compound - Bourne Mansion_18.12.19.pdf
SCOUT_XXX_Hunting Lodge - Hempstead_18.12.18.pdf

SURVEY NOTES - PDF:

SURVEY_Location Name+Address_Borough/Town_YY.MM.DD_Surveyer Initials/Location Plans LOC

Examples: SURVEY_315 Berry Street-Rooftop_BKLYN_19.01.14_CC.pdf
SURVEY_4 Seasons 57 E 57th ST_NYC_19.01.14_LOC.pdf
SURVEY_19 Jule Pond DR_SOUTHAMPTON_19.01.14_LOC.pdf

SET DRAWINGS - PDF:

AMORT/Episode #-Set#_INT/EXT_Set Name_Plate#-Drawing Name_YY.MM.DD_REVISIED/PRELIM

Examples: AMORT-201_INT_Logan's Apt_05a-Office GP+Elev_19.01.14.pdf
AMORT-201_INT_Logan's Apt_06-Door Det_19.01.14_REVISIED.pdf
201-513_INT_IcelandicTVStation_01-GP+Elev+Det_19.01.14.pdf

SET DRAWINGS - VWX/DWG:

AMORT/Episode #-Set #_INT/EXT_Set Name_WORKING/YY.MM.DD (Last Day Worked on File)

Examples: AMORT-201_INT_Logan's Apt_WORKING.vwx
AMORT-201_INT_Logan's Apt_19.01.14.dwg

SPOTTING PLAN - PDF:

SP_AMORT/Episode#_Stage Name_YY.MM.DD_REVISIED/PRELIM

Examples: SP_AMORT_Stage E_19.01.14.pdf
SP_203_Stage H_19.01.14_REVISIED.pdf

SPOTTING PLAN - VWX/DWG:

SP_AMORT/Episode#_Stage Name_WORKING/YY.MM.DD (Last Day Worked on File)

Examples: SP_AMORT_Stage E_WORKING.vwx
SP_203_Stage H_19.01.14.dwg

DIRECTOR'S PLAN - PDF:

DP_AMORT/Episode#-Set#_INT/EXT_Set Name_YY.MM.DD_REVISIED/PRELIM

DP_SP-AMORT/Episode#_Stage Name_YY.MM.DD_REVISIED/PRELIM

Examples: DP_201-265_EXT_Logan's Apt_19.01.14.pdf
DP_SP_203_Stage H_19.01.14_PRELIM.pdf

DIRECTOR'S PLAN - VWX/DWG:

DP_AMORT/Episode#-Set#_INT/EXT_Set Name_WORKING/YY.MM.DD (Last Day Worked on File)

Examples: DP_201-265_EXT_Logan's Apt_WORKING.vwx
DP_SP_203_Stage H_19.01.14.dwg

1 of 2

File Naming Systems - Example A (cont.)

ILLUSTRATIONS PDF:

AMORT/Episode #-Set#_INT/EXT_Set Name_View(s)_YY.MM.DD_REVISÉD/PRELIM

Examples: AMORT-201_INT_Logan's Apt_Main Entrance_19.01.14.pdf
101-540_INT_Argestes_Multiple Views_19.01.14_REVISÉD.pdf

ILLUSTRATIONS - PSD/C4D/Etc.:

AMORT/Episode #-Set #_INT/EXT_Set Name_WORKING/YY.MM.DD (Last Day Worked on File)

Examples: AMORT-201_INT_Logan's Apt_WORKING.psd
AMORT-201_INT_Logan's Apt_19.01.14.psd

3D MODELS PDF:

AMORT/Episode #-Set#_INT/EXT_Set Name_View(s)_YY.MM.DD_REVISÉD/PRELIM

Examples: AMORT-201_INT_Logan's Apt_Plan View_19.01.14.pdf
101-540_INT_Argestes_Multiple Views_19.01.14_REVISÉD.pdf

3D MODELS - SKP/VWX/Etc.:

AMORT/Episode #-Set #_INT/EXT_Set Name_WORKING/YY.MM.DD (Last Day Worked on File)

Examples: AMORT-201_INT_Logan's Apt_WORKING.skp
AMORT-201_INT_Logan's Apt_19.01.14.skp

GFX - SET DEC:

PROJ_AMORT/EP#-Set#_INT/EXT_Set Name_Item_YY.MM.DD_REVISÉD

Examples: SS2_AMORT-201_INT_Logan's Apt_Elevator Sign_18.10.09
SS2_106-540_INT_Argestes_Lobby Sign_18.10.09_REVISÉD

GFX - PROPS/PLAYBACK:

PROJ_AMORT_Item_YY.MM.DD_REVISÉD
PROJ_EP#_INT/EXT_Set Name_Item_YY.MM.DD_REVISÉD

Examples: SS2_AMORT_Gerri's Business Card_18.10.09_REVISÉD2
SS2_103-420_INT_Hotel Room_Kendall's Phone_18.10.09

File Naming Systems - Example B

Cloud Drive Structure

00_PREP & TRAVEL
 CREW LISTS - OTHER SHOWS
 TRAVEL DOCUMENTS
 RESUMES
01_SCRIPTS & SCHEDULE
02_PRODUCTION ADMIN
 CREW LIST
 PRODUCTION CALENDARS
 ONELINE SCHEDULES
03_ART ADMIN
 ADC ONLY
 ART DIRECTOR ONLY
 PRINTER DRIVERS
 RATES
 SET NUMBERS
04_SET DEC
 (Sub-folders as per Decorator)
05_PROPS
 (Sub-folders as per Prop Mater)
06_DESIGN & CONSTRUCTION
 DIRECTORS PLANS
 DRAWINGS
 LOCATION SURVEYS
 MOULDING PROFILES
 RELEASED
 USER FOLDERS
07_GRAPHICS
 ACTOR PHOTOS
 GRAPHICS - EPISODE/S
 SET FOLDERS (Organized by set #)
 GRAPHICS - MOTION/SCREENS
 GRAPHICS - POST
08_LOCATION PHOTOS
 SCOUT PHOTOS BY SET #
09_SET PHOTOS & CONTINUITY
10_RESEARCH
11_PRESENTATIONS
12_VFX
13_COSTUMES
14_CLEARANCES
15_ART DEPT WRAP

File Naming Systems - Example C

FILING NAMING

DRAWINGS & FLOOR PLANS (DWG)

SET#	SET NAME	SHEET	DESCRIPTION	DATE
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EXAMPLE:

099_MURPHYS TAVERN_SHEET 1_DETAILS_SHEET_02_12_17

DIRECTOR'S PLANS (DP)

SET#	SET NAME	DESCRIPTION	DATE
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EXAMPLE:

045_WOZ HOUSE_KITCHEN_02_08_17

GRAPHICS (GFX)

SET #	SET NAME	DESCRIPTION	DATE	VERSION
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EXAMPLE:

045_WOZNIAKS HOUSE_FRIDGE_FLYER_05_26_17_V1

File Naming Systems - Example D

FILING NAMING - ACCOUNTING

PURCHASE ORDERS

Filed by vendor name*

PO#	VENDOR NAME	INVOICE #	DEPT.	DATE
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EXAMPLE:

00001_LENABLE LUMBER_0001_CONST_5.20.16

CHECK REQUEST

Filed by vendor name*

CKR	VENDOR NAME	INVOICE #	DEPT.	DATE
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EXAMPLE:

CKR_LENABLE LUMBER_0001_CONST_5.20.16

P-CARD

Filed by card holder name*

P-CARD	CARD HOLDER	ENV.#	DEPT.	DATE
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EXAMPLE:

P-CARD_KRISTEN LINDBERG_AMX01_ART_5.20.16

PETTY CASH

Filed by cash holder name*

PC	CASH HOLDER	ENV.#	DEPT.	DATE
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EXAMPLE:

PC_KRISTEN LINDBERG_0001_ART_5.20.16

Cost Report - Example A

COST REPORT
SET DEC

as of 1:06 PM 3/15/13

Project "X" ART DEPARTMENT SET
DECORATION COST REPORT - MASTER

TOTAL SPENT	\$ 68,198.24
TOTAL BUDGETED	\$ 78,313.78
TOTAL REMAINDER	\$ 10,115.55

DESCRIPTION	PURCHASES	RENTALS	TOTAL SPENT	TOTAL BUDGETED	TOTAL REMAINDER
01 INT/EXT COUNTRY CLUB	\$ 6,364.41	\$ 1,131.29	\$ 7,495.70	\$ 10,000.00	\$ 2,504.30
02 INT/EXT MICKEY'S HOME	\$ 17,211.10	\$ 3,201.44	\$ 20,412.54	\$ 21,047.00	\$ 634.46
03 INT/EXT RICHARD'S HOME	\$ 9,715.03	\$ 4,711.41	\$ 14,426.44	\$ 15,400.00	\$ 973.56
04 INT FRANK'S PENTHOUSE	\$ 4,811.02	\$ 1,684.79	\$ 6,495.81	\$ 8,000.00	\$ 1,504.20
05 INT/EXT ORDELL'S HOUSE	\$ 2,886.21	\$ 305.74	\$ 3,191.95	\$ 4,000.00	\$ 808.05
06 INT MARSHALL'S HOME	\$ 2,146.30	\$ 142.44	\$ 2,288.74	\$ 2,600.00	\$ 311.26
07 INT MARSHALL'S OFFICE	\$ 152.86	\$ -	\$ 152.86	\$ 153.00	\$ 0.14
08 INT TENNIS COURTS	\$ 197.57	\$ -	\$ 197.57	\$ 200.00	\$ 2.43
09 INT/EXT WILLIS SHOW BAR	\$ 772.61	\$ 1,720.80	\$ 2,493.41	\$ 2,500.00	\$ 6.59
10 INT DINER	\$ -	\$ -	\$ -	\$ -	\$ -
11	\$ -	\$ -	\$ -	\$ -	\$ -
12 INT/EXT ITALIAN RESTAURANT	\$ -	\$ -	\$ -	\$ -	\$ -
13 EXT DETROIT AIRPORT	\$ -	\$ -	\$ -	\$ -	\$ -
14 EXT DETROIT ST (PROTEST)	\$ 825.54	\$ 764.16	\$ 1,589.70	\$ 1,600.00	\$ 10.30
15 EXT CLAIRMONT BUILDING	\$ -	\$ -	\$ -	\$ -	\$ -
16 EXT DETROIT ST (BOSALINO)	\$ -	\$ -	\$ -	\$ -	\$ -
17 INT BAHAMAS BANK	\$ -	\$ 122.35	\$ 122.35	\$ 1,000.00	\$ 877.65
18 INT BAHAMAS DISCO	\$ -	\$ -	\$ -	\$ 1,000.00	\$ 1,000.00
19 INT BAHAMAS CEDRI'S APT	\$ -	\$ -	\$ -	\$ 2,000.00	\$ 2,000.00
20 INT BAHAMAS HOTEL ROOM	\$ 2,107.94	\$ -	\$ 2,107.94	\$ 2,000.00	\$ (107.94)
21 EXT FRANK'S CAR (DRUNK)	\$ -	\$ -	\$ -	\$ -	\$ -
22 EXT ORDELL'S VAN (DETROIT)	\$ -	\$ -	\$ -	\$ -	\$ -
23 EXT MICKEY'S CAR	\$ -	\$ -	\$ -	\$ -	\$ -
24 EXT BLACK HORNET	\$ -	\$ -	\$ -	\$ -	\$ -
25 EXT BANG	\$ -	\$ -	\$ -	\$ -	\$ -
26 EXT CEDRIC'S BALCONY	\$ -	\$ -	\$ -	\$ -	\$ -
27 EXT SUNSET	\$ -	\$ -	\$ -	\$ -	\$ -
28 EXT BAHAMIAN GOLF COURSE	\$ -	\$ -	\$ -	\$ -	\$ -
29 EXT PLANE LANDING	\$ -	\$ -	\$ -	\$ -	\$ -
30 EXT GOLF COURSE	\$ -	\$ -	\$ -	\$ -	\$ -
31 EXT POOL	\$ -	\$ -	\$ -	\$ -	\$ -
32 EXT CEDRIC'S BOAT	\$ -	\$ -	\$ -	\$ -	\$ -
33 EXT CEDRIC'S CAR	\$ -	\$ -	\$ -	\$ -	\$ -
34 EXT PHONE BOOTH	\$ -	\$ -	\$ -	\$ -	\$ -
LOSS AND DAMAGES	\$ -	\$ 100.00	\$ 100.00	\$ 500.00	\$ 400.00
EXPENDABLES	\$ 6,538.30	\$ 584.93	\$ 7,123.23	\$ 6,313.78	\$ (809.45)

Cost Report - Example B

BLOCK 3: EP 105 / 106			SET DEC BUDGET
Proposed Final Budget - V2: AUGUST 8, 2022			Issue Date: AUGUST 8, 2022
Set Code	I/E	Set Name	Budgeted Amount
Amortized Sets			
* 105 / 106-001	Int	MARTA'S APT	\$1,000.00
* 106-002	Int	MIGUEL'S APT	\$500.00
106-003	Int	SUBWAY	\$0.00
* 106-004	Int	INVESTMENT BANK: HALLWAY	\$2,000.00
105/106-005	Int	BOOKSTORE	\$500.00
106-101	Int	INVESTMENT BANK: CORNER OFFICE	\$6,500.00
Swing Sets			
* 106-156	Int	SOUNDSTAGE	\$1,000.00
Location Sets			
105-146	Ext	COLLEGE GREEN	\$0.00
105-147	Int	CLUB (BAR & DANCE FLOOR)	\$10,000.00
* 105-148	Int	MANSION	\$37,000.00
		Foyer	\$14,000.00
		Dining Room	\$14,000.00
		Hallway	\$9,000.00
* 105-149	Ext	MANSION	\$23,500.00
		Lawn	\$21,500.00
		Edge of Woods / Clearing	\$2,000.00
		Woods	\$0.00
106-157	Ext	MIGUEL'S APT	\$0.00
		ADDITIONAL ASST SET DECORATOR	\$4,000.00
SET TOTAL			\$86,000.00
Additional Expenses			
105-011		Set Dress Expendables	\$3,000.00
106-011		Set Dress Expendables	\$2,500.00
		Equipment Rentals	
ADD'L TOTALS			\$5,500.00
GRAND PROPOSED TOTAL			\$91,500.00

BUDGET PASS #2: POST TECH SCOUT / POST PROD. MTG

Cost Report - Example C

SEASON 1			SET DEC COST REPORT		
Proposed Final Budget - V2: AUGUST 8, 2022			BLOCK 3: EP 105 & 106		
Issue Date: August 15, 2022					
SET#	INT/EXT	SET NAMES	BUDGET	SPENT	AVAILABLE
AMORTIZED SETS					
105 / 106-001	INT	MARTA'S APT	\$1,000.00	\$4,358.39	(\$3,358.39)
106-002	INT	MIGUEL'S APT	\$500.00	\$1,140.00	(\$640.00)
106-003	INT	SUBWAY	\$0.00	\$0.00	\$0.00
106-004	INT	INVESTMENT BANK: HALLWAY	\$2,000.00	\$0.00	\$2,000.00
105/106-005	INT	BOOKSTORE	\$500.00	\$280.00	\$220.00
106-101	INT	INVESTMENT BANK: CORNER OFFICE	\$6,500.00	\$6,850.50	(\$350.50)
SWING SETS					
106-156	INT	SOUNDSTAGE	\$1,000.00	\$3,545.56	(\$2,545.56)
LOCATION SETS					
105-146	EXT	COLLEGE GREEN	\$0.00	\$0.00	\$0.00
105-147	INT	CLUB (BAR & DANCE FLOOR)	\$10,000.00	\$12,893.00	(\$2,893.00)
105-148	INT	MANSION	\$37,000.00	\$27,227.20	\$9,772.80
		FOYER	\$14,000.00	\$11,223.75	\$2,776.25
		DINING ROOM	\$14,000.00	\$12,963.45	\$1,036.55
		HALLWAY	\$9,000.00	\$3,040.00	\$5,960.00
105-149	EXT	MANSION	\$23,500.00	\$28,538.75	(\$5,038.75)
		LAWN	\$21,500.00	\$27,113.75	(\$5,613.75)
		EDGE OF WOODS / CLEARING	\$2,000.00	\$0.00	\$2,000.00
		WOODS	\$0.00	\$1,425.00	(\$1,425.00)
106-157	EXT	MIGUEL'S APT	\$0.00	\$0.00	\$0.00
105-148	INT	MANSION - RENTAL EXTENSIONS	\$0.00	\$1,468.10	(\$1,468.10)
105-149	EXT	MANSION - RENTAL EXTENSIONS	\$0.00	\$2,426.78	(\$2,426.78)
SET TOTAL			\$82,000.00	\$88,728.28	(\$6,728.28)
Additional Expenses					
105-011		SET DRESS EXPENDABLES	\$3,000.00	\$12,489.60	(\$9,489.60)
106-011		SET DRESS EXPENDABLES	\$2,500.00	\$1,594.80	\$905.20
		ADDITIONAL SET DECORATOR	\$4,000.00	\$0.00	\$4,000.00
ADD'L EXPENSE TOTALS			\$9,500.00	\$14,084.40	(\$4,584.40)
TOTAL			\$91,500.00	\$102,812.68	(\$11,312.68)

Cost Report - Example D

SEASON 1										BLOCK 1: EP 101 / 02											
ART DEPARTMENT - COST REPORT										ART DEPARTMENT - COST REPORT											
AMORTIZED SETS										AMORTIZED SETS											
SET#	INT/EXT	SET NAMES	BUDGET	SPENT	AVAILABLE	BUDGET	SPENT	AVAILABLE	BUDGET	SPENT	AVAILABLE	BUDGET	SPENT	AVAILABLE	BUDGET	SPENT	AVAILABLE	BUDGET	SPENT	AVAILABLE	
GRAND TOTAL:																					
GREENS TOTAL																					
OPERATIONAL COSTS																					
CONSTRUCTION LABOR COSTS																					
CONTINGENCY COSTS																					
CONTRACT LABOR COSTS																					
OPERATIONAL MATERIALS																					
CONSTRUCTION MATERIALS																					
CONTRACT MATERIALS																					
CONTRACT SERVICES																					
CONTRACT TRAVEL																					
CONTRACT OTHER																					
CONTRACT TOTAL																					
GRAND TOTAL																					

Cost Report - Example E

10/1/02-01 EXPENDABLES										
DATE	PO#	INVOICE #	PURCHASER	VENDOR	PURCHASED ITEM	CONST.	SCENIC	GFX	#REF	GREENS
7.12.22	#0682	#088105	E. MISSET	GENERAL REPRO	LUSTER PAPER X2			\$386.26		
6.23.22	#0273	#45988	H. GRILL	AC GRINDING	BLADE SHARPENING	\$150.00				
7.18.22	#0608	#669566	H. GRILL	ON TIME SUPPLY	SCREWS & NAILS (SPLIT BTWN 101/102)	\$795.25				
6.9.22	CG PCARD	ENV #6	C. GREEN	AMAZON	MAGIC ERASERS	\$27.21				
7.11.22	CG PCARD	ENV #7	C. GREEN	AMAZON	WOOD POLISH	\$21.26				
GRAND TOTAL						\$945.25	\$48.47	\$386.26	\$0.00	\$0.00

10.1-109/10 INT LINDSAY'S CHILDHOOD BDRY										
DATE	PO#	INVOICE #	PURCHASER	VENDOR	PURCHASED ITEM	CONST.	SCENIC	GFX	#REF	GREENS
6.7.22	#0528	#58003	T. SCHIFFHAUER	LOCONSOLO	PAINT, ROLLERS, CHIP BRUSHES, WOOD STAIN	\$1,303.01				
7.7.22	#0527	#981399	H. GRILL	LENOBLE	VARIETY OF LUMBER	\$6,065.70				
7.7.22	#0530	#573008	T. SCHIFFHAUER	LOCONSOLO	JOINT COMPOUND, GARBAGE BAGS, PRIMER, ROLLERS, GLOVES, CAULK, BUILDING PAPER	\$1,873.87				
7.15.22	#0601	#838074	H. GRILL	LENOBLE	HOLDING, STUDIO BOARD, PLYWOOD, GATOR BD, BATTENS, WIGGLE BOARD	\$404.00				
7.13.22	#0514	#332090	D. LEFLER	LA RAG HOUSE	DAY BLUE DURAMUZ BACKDROP - 2 WK RENTAL	\$440.00				
7.26.22	#0708	#428568	D. LEFLER	LA RAG HOUSE	DAY BLUE DURAMUZ BACKDROP - 1 WK EXTENSION	\$220.00				
7.11.22	CG PCARD	ENV #7	C. GREEN	AMAZON	FLOOR POLISH	\$27.33				
7.19.22	CG PCARD	ENV #7	C. GREEN	AMAZON	MARKER	\$75.20				
GRAND TOTAL						\$7,129.70	\$3,279.41	\$0.00	\$0.00	\$0.00

Cost Report - Example E (cont.)

10.5 / 106-001 MARTA'S APT									
DATE	PAD VIA	INVOICE #	PURCHASER	VENDOR	PURCHASED ITEMS	PURCHASE	RENTAL	RENTAL DATES	NOTES
7.26.22	MM PCARD	ENV NEW #6	D. OUBERDING	VAN OWNERS	STICKY MATS, BUBBLE WRAP, TAPE	\$985.60			
7.26.22	MM PCARD	Q# 78572	D. OUBERDING	MUTUAL	TRASH BAGS & VARIETY OF TAPE	\$2,000.00	\$1,594.80		MANSON PROTECTION
8.4.22	#0778	-	D. OUBERDING	VAN OWNERS	CORRUGATED SHEETS, CARPET MASK, TAPE	\$3,877.00			MANSON EXPENDABLES
8.4.22	#0779	Q# 78879	D. OUBERDING	MUTUAL	SPEEDBALL, TRICKLINE, HARDWARE	\$5,627.00			
GRAND TOTAL						\$12,489.60	\$1,594.80		

10.5 / 106-001 MARTA'S APT									
DATE	PAD VIA	INVOICE #	PURCHASER	VENDOR	PURCHASED ITEMS	PURCHASE	RENTAL	RENTAL DATES	NOTES
7.19.22	MM PCARD	ENV NEW #6	K. MURPHY	WALGREENS	UMBRELLA	\$10.65			
7.21.22	MM PCARD	ENV NEW #6	K. MURPHY	WALGREENS	LOTION	\$9.79			
8.3.22	MM PCARD	ENV NEW #6	K. MURPHY	EBAY	BLANKET FOR LINDSAY	\$65.31			
8.4.22	MM PCARD	ENV NEW #6	K. MURPHY	CORONA UPHOLSTRY	BOXSPRING COVER	\$450.00			
7.27.22	MM PCARD	ENV NEW #3	K. MURPHY	JCPENNEY.COM	LINDSAY BEDDING	\$68.58			
7.28.22	MM PCARD	ENV NEW #3	K. MURPHY	EXPRESS 1 LAUNDROMAT	BEDDING LAUNDRY	\$16.64			
8.1.22	MM PCARD	ENV NEW #3	K. MURPHY	EXPRESS 1 LAUNDROMAT	BEDDING LAUNDRY	\$16.64			
8.1.22	MM PCARD	ENV NEW #5	K. MURPHY	EBAY	BLANKET FOR LINDSAY	\$153.83			
8.2.22	MM PCARD	ENV NEW #5	K. MURPHY	FABRIC MILL	FABRIC FOR BOXSPRING	\$89.95			
8.12.22	#0865	#18647	A. SWISTAK	NEWEL	ARTWORK X1	\$390.00		8.22-9.12	
PCARD CHARGES						\$3,087.00			
GRAND TOTAL						\$3,968.39	\$390.00		

Distribution Lists - Example A

Project "X" // GFX Distro Log BLOCK 1		Rev. 12/8/2015	Items released today!	Important Notes	Completed Sets	
Set	Item #	Date Released	Released To	Description	Work Notes	Shoot Date
Int High School	225	1/17/2016	Set Dec (production stage run)	hallway gak		1/27/2016
Int High School - Chem Class	224	1/27/2016	Set Dec (production stage run)	Chem classroom - large posters		1/27/2016
Int High School - Chem Class	223	1/27/2016	Set Dec (production stage run)	Chem classroom - small flyers		1/27/2016
Int High School - Chem Class	222	1/27/2016	Props (production set run)	Chemistry homework		1/27/2016
Ext. Lane House	221	1/19/2016	Props (production stage run)	Invisible Pen Toy labels		1/25/2016
Int Compound, Cals Office	220	1/19/2016	Props (production stage run)	110-71 Gak for Cali's office		1/20/2016
Int Compound - Eddies Cubic	219	1/15/2016	Set Dec	Additional new gak for Eddies cubicle area		1/18/2016
Ext Toy Store	218	1/14/2016	Props	Roasted nuts stickers		1/15/2016
Ext Toy Store	217	1/14/2016	Props	Roasted Chestnuts, 24x24		1/15/2016
Int FBI - Conference Rm	216	1/14/2016	Set Dec (?)	robbery surveillance pics for crime board		1/15/2016
Int Gabby and Hanks	215	1/14/2016	Set Dec (stage run to Garry)	TMM newsletter and flyers		1/18/2016
Int Compound, Eddie's Cubic	214	1/14/2016	Props	109-31 Phone number spreadsheet, hero and bg stamp		1/18/2016
Int Compound, Eddie's Cubic	213	1/14/2016	Set Dec (stage run to Garry)		must be returned asap	1/18/2016
Int FBI - Conference Rm	212	1/14/2016	Props	FBI - folders, gak, photos		1/15/2016
Int FBI - Conference Rm	211	1/14/2016	Set Dec	FBI - maps		1/15/2016
Int FBI - Conference Rm	210	1/13/2016	Set Dec	FBI - gak and folders		1/15/2016
Int FBI - Conference Rm	209	1/13/2016	Set Dec	FBI - hero		1/18/2016
Int Compound, Eddie's Cubic	207	1/13/2016	Set Dec	Eddies cubicle		1/14/2016
Ext Abes House	206	1/13/2016	Props (production set run)	Peru Jason Kemp Report - 2 additional pages		
Ext Parsdale Xmas	205	1/12/2016	Set Dec (production stage run)	extra flyers for Xmas Street - 8.5x11, 11x17 - UNTRIMMED		
The Box	204	1/12/2016	Props (production set run)	TMM financial docs - 3" stack	marked urgent to Morgan	1/13/2016
Ext Compound	203	1/12/2016	Set Dec (production stage run)	4x canvas eyes for teepee - reprint		?
Int. St Michaels Hospital	202	1/12/2016	Set Dec (production to Nyack Hospitz Magazine covers			1/13/2016
Int. St Michaels Hospital	201	1/11/2016	Set Dec (production stage run)	Int St Michaels - gak 2 - Nurses Station		1/13/2016
Int. St Michaels Hospital	200	1/11/2016	Set Dec (production stage run)	Int St Michaels - gak 1 - wall gak		1/13/2016
Int Felicia's Home	199	12/18/2015	Set Dec (production stage run)	Felicias grandkids pictures		1/2/2016
Ext Parsdale HS	198	12/17/2015	Set Dec (production stage run)	2x No parking signs		1/26/2015
Int Dive Bar	197	12/17/2015	Props (production set run)	Jason Kemps file		1/26/2015
Int Compound, Rehab Office	196	12/16/2015	Props (production set run)	Denier form, 12 copies		12/18/2015
Int Compound, Eddie's Cubic	195	12/16/2015	Props (production set run)	hero spreadsheet, 6 copies		1/21/2015
Int Compound, Eddie's Cubic	194	12/17/2015	Set Dec (production stage run)	gak desk photos		1/21/2015
Int Hank & Gabys House	193	12/17/2015	Set Dec (production stage run)	Family photos		1/12/2015
Int Shifty Motel	192	12/14/2015	Set Dec (production stage run)	Shifty Motel - door rate sheet, 8.5" x 11"		1/27/2015
Int Compound, Chapel	191	12/11/2015	Props (production set run)	The Ladder - big old book page inserts		12/15/2015
Int Lane House, Kitchen	190	12/10/2015	Props (production set run)	109-48 Summers homework		12/17/2015
Int Compound, Various	189	12/10/2015	Set Dec (production stage run)	Block 5 Compound gak	HOLDING TILL 1-LINER	var

Distribution Lists - Example B

DISTRO LOG FOR PLANS AND DRAWINGS

KEY:
B=2KX36"
M=11X17"
S=8 1/2X11"
G=15x24"

H=hand delivered
D=email

NAME	DEPT	TITLE	PLAN/DATE	PLAN/DATE	PLAN/DATE	PLAN/DATE	PLAN/DATE	PLAN/DATE	PLAN/DATE	PLAN/DATE	PLAN/DATE
	PRODUCTION	Producer	Focus Station 1,4, 6/3/22								
	PRODUCTION	Co-Exec Producer									
	PRODUCTION	Executive Producer									
	PRODUCTION	Executive Producer									
	PRODUCTION	Executive Producer									
	PRODUCTION	Producer									
	PRODUCTION	Co-Producer/1PM									
	DIRECTOR	Director									
	ART DEPT	Art Designer									
	ART DEPT	Art Designer									
	ART DEPT	Set Designer									
	ART DEPT	Art Dept Coord.									
	A.D.	1st A.D.									
	CAMERA	D.P.									
	CONSTRUCTION	Cont. Coordinator	1/H (B)	1/H (SH, 1,M)	1/H (G)	1/H (B)	1/H (S)	1/H (M)			
	CONSTRUCTION	General Foreman									
	CONSTRUCTION	Laborer Foreman									
	CONSTRUCTION	Frame Foreman									
	ELECTRIC	Painter									
	ELECTRIC	Best Job Electric									
	ELECTRIC	Painting Center									
	GRIP	Best Job Grip									
	LOCATIONS	Location Manager									
	LOCATIONS	Art Location Mgr									
	LOCATIONS	Art Location Mgr									
	SET DECORATION	Set Decorator									
	SET DECORATION	Leadman									
	SET DECORATION	Buyer									
	SET DECORATION	Onset Dresser									
	SFX/SUPPLY	SFX Supervisor									
	TRANSPORTATION	Transport Coord									
	TRANSPORTATION	Vehicle Coord									
	VIDEO	Video Director									
	VFX	VFX Supervisor									

Set Lists - Example A

FILM "Z" • SET LIST			BASED ON WHITE DRAFT DATED MARCH 9, 2016			8/14/22	
SET #	INT/EXT	SET NAME	SCENE #	SET/LOC	D/N	P/G CT	NOTES
101	EXT	BILLBOARD ROAD & BILLBOARDS	1, 3, 4, 6, 7, 11, 12pt, 13, 23, 27, 28, 36, 51, 56D, 64, 69, 72, 73, 77pt, 78, 107, 108, 129, 129B, 131, 134, 135	BLK MTN	D&N	17 4/8	
102	I/E	WELBY'S OFFICE - EBBING ADVERTISING	2, 8, 49, 61, 87, 89, 91, 93, 96, 99	Sylva	D&N	9 3/8	
103	I/E	WILLOUGHBY'S HOUSE	5, 15, 16, 52, 53, 54, 55, 56A, 56E, 56G, 56I, 56J, 63B, 66	TBD	D&N	6 6/8	
104	EXT	SCHOOL	7B, 29, 65	TBD	D	1 2/8	
105	EXT	MAIN STREET, EBBING	7C, 10, 56B, 60, 62, 71, 86, 100, 102, 103	Sylva	D&N	4 5/8	
106	I/E	GIFT SHOP	7D, 31, 43, 56C, 68	Sylva	D&N	5 4/8	
107	EXT	POLICE STATION	19, 33, 35, 46, 85, 94	Sylva	D&N	2 7/8	
108	EXT	MURALS ON POLICE STATION & EBBING ADVERTISING EXTERIOR WALLS					set # for budgeting purposes
109	INT	POLICE STATION - BULLPEN & WILLOUGHBY'S OFFICE	9, 20, 21, 26, 45, 67, 80, 82, 85, 88, 90, 92, 95, 97, 98, 101, 126	Sylva	D&N	14 6/8	
110	INT	POLICE STATION - INTERVIEW ROOM	32, 34, 44	Sylva	D	5 3/8	
111	INT	POLICE STATION - TOILET	58	Sylva	D	4/8	
112	I/E	NEWS VAN	12pt	BLK MTN	D	2/8	
113	I/E	DIXON'S HOUSE	14, 39, 70, 75, 79, 81, 83, 118, 118A, 127, 128, 129A, 130	TBD	D&N	6 7/8	
114	I/E	MILDRED'S HOUSE	17, 18, 24, 40, 40B, 41, 42, 56F, 63, 76, 105, 106, 120, 121, 122, 123, 124, 125, 131A, 132, 133	BLK MTN	D&N	21 2/8	
115	I/E	BAR	22, 74, 109, 111, 112, 113, 115, 117, 117A	TBD	N	9	
116	INT	HOSPITAL ROOM #1	38	TBD	N	4 1/8	Willoughby's room
117	INT	HOSPITAL ROOM #2	84, 104	TBD	N	2 3/8	Dixon and Welby shared room
118	INT	DENTIST'S SURGERY	30	TBD	D	1 4/8	
119	EXT	BEAUTIFUL MEADOW - GLADE IN TREE LANE	47, 48, 56H, 119	TBD	D&N	2 6/8	
120	I/E	RESTAURANT	110, 114, 116	TBD	N	3 7/8	
121	I/E	MILDRED'S CAR - DRIVING SHOTS	7, 7C, 36, 64, 71, 71A, 77pt	BLK MTN	D&N	3	sc #36 process stage
122	INT	HOSPITAL EXAM ROOM	25	TBD	D&N	6/8	smashes vial

Set Lists - Example B

SET LIST - EPISODE 113

TV SERIES "X" - SEASON 1

VERSION= V5 11/30/18
BASED ON SCRIPT PRODUCTION DRAFT

SET #	EP	I/E	D/N	SCENE #	SET NAME	LOCATION/VENUE	NOTES
MT VERNON							
3	113	INT	D	2, 3, 38	EMERGENCY DEPT & CORRIDOR	HAVEN STAGE	
12	113	INT	D	32, 36, 37	OPERATING ROOM & HALLWAY & OBSERVATION	HAVEN STAGE	SCRUB ROOM
69	113	INT	D	7	CONFERENCE ROOM	HAVEN STAGE	ADMIN SITS AROUND TABLE
YONKERS							
8	113	INT	D	11, 30	ATRIUM CORRIDOR CAFE	YONKERS STAGE	BACK IN 5 MIN SIGN
1	113	INT	D	22, 26	ICU & CORRIDOR	YONKERS STAGE	
KINGS							
BA	113	INT	D	10, 12, 17, 24, 31	PATIENT ROOM	KINGS COUNTY HOSPITAL (A3)	MAYBE THIS IS IN ONCOLOGY?
BB	113	INT	D	25	NURSES STATION NEAR DYLAN ROOM	KINGS COUNTY HOSPITAL (A3)	CAN THIS BE ONCOLOGY?
6	113	INT	D	27, 40	OFFICE & HALLWAY	KINGS COUNTY HOSPITAL (A6)	
14	113	INT	D	6, 9	BASEMENT HALLWAY	KINGS COUNTY HOSPITAL (BASEMENT)	
BC	113	INT	D	19	BASEMENT X-RAY	KINGS COUNTY HOSPITAL (BASEMENT)	DOOR WITH "X-RAY" WRITTEN ON IT. X-RAY PRINTER
13	113	INT	D/N	13, 14, 16, 28, 34, 35, 39	CLASS ROOM AND HALLWAY (IGGY OFFICE)	KINGS COUNTY HOSPITAL (A2)	RE-DRESS AS ADULT CLASSROOM
LOCATION							
BD	113	EXT	D	1	OPEN WATER - FISHING TRAWLER	YONKERS FERRY DOCK	MIS OF CIGARETTE BUTTS FLOATING IN COFFEE - EMERGENCY ALERT BEACON FLASHES RED
26	113	INT	D	20	LOBBY	BELLEVUE GARDEN	
GMH	113	EXT	N	GMH	EXT-BATTERY PARK	GMH	GMH
BF	113	EXT	N	42	OFFICE	665 3RD AVE	
BG	113	EXT	D	23	LOADING DOCK	HUNTER COLLEGE SIDE ENTRANCE	
BH	113	EXT	D	29	PARKING GARAGE	KINGS COUNTY HOSPITAL - B BUILDING ENTRANCE	
BI	113	INT/EXT	N	43	TOWN CAR	BELLEVUE HOSPITAL - 26TH AND 1ST AVE	
UNASSIGNED							
14	113	INT	D	4	HALLWAY	LARGE COMPUTER PRINT OUT - MAX AND DORA	
14	113	INT	D	5, 8	HALLWAY (ICU)	MAX WALKS WITH NURSES AND AIDS	

Set Lists - Example C

SET LIST
EP 101 - 102

TV SERIES "Y"

AS OF
10/5/18

EP #	SET NAME	DATE	STAGE	SCENES
AMORT 01	INT. APARTMENT	1969	STAGE N4 - SILVER CUP NORTH - 295 Locust Ave, Bronx NY 10454	10,11,12,13,14,15,16,17,18,19,20,21, 22,23,24,25,26,27,28,29,30,31,32,33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51,52,53,54,55,56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77,78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100,101,102
AMORT 02	INT. DANCE STUDIO	1954	STAGE N4 - SILVER CUP NORTH - 295 Locust Ave, Bronx NY 10454	(102) 8,9,10,12,14,16,17,18,19,21,22
EP #	SET NAME	YEAR	STAGE	SCENES
101 04	INT. SOUNDSTAGE - SWEET CHARITY	1968	Grumman Studios - 500 Grumman Rd W, Bethpage, NY 11714	2,3,4,5,6,7,8
101 05	INT. SOUNDSTAGE - KIT KAT CLUB	1971	STAGE N3 - SILVER CUP NORTH - 295 Locust Ave, Bronx NY 10454	29,33,34,41,43,45,49,52,53,54, 55,56,57,58,60,62,63
101 06	INT. AIRPLANE	1971	SILVER CUP NORTH - 295 Locust Ave, Bronx NY 10454	59,64
101 07	INT. CHICAGO BURLESQUE CLUB / CHICAGO DANCE STUDIO FB	1940	STAGE N3 SILVER CUP NORTH - 295 Locust Ave, Bronx NY 10454	9, A24
EP #	SET NAME	YEAR	LOCATION ADDRESS	SCENES
101 03	INT. HOTEL ROOM (DC)	1987	Warwick New York Hotel - Rm 2702 - 65 W 64th Street, New York NY 10002	1,70
101 08	INT. LAMB'S CLUB RESTROOM	1970	National Arts Club, 15 Gramercy Park South, New York, NY 1003	23, B24
101 09	INT. LAMB'S CLUB LOUNGE	1970	National Arts Club, 15 Gramercy Park South, New York, NY 1003	24,26
101 10	INT. NAVY HOSPITAL	1944	National Arts Club, 15 Gramercy Park South, New York, NY 1003	25,
101 11	INT. OFFICE - RECEPTION AREA	1969	Sear Soud, 353 W 48th St, New York, NY 10036	27,
101 12	INT. MUNICH BIERGARTEN	1971	Skinflints 7902 5th Ave, Brooklyn NY 11209	30,31
101 13	EXT. MUNICH STREET / INT. TAXI	1971	Snug Harbor - Shimbone Alley, 1000 Richmond Terrace, Staten Island NY 10301	36,66
101 14	INT. MUNICH BROTHEL	1971	Snug Harbor - Governor's Mansion, 1000 Richmond Terrace, Staten Island NY 10301	35,
101 15	INT. BOB'S MUNICH APARTMENT	1971	National Arts Club, 15 Gramercy Park South, New York, NY 1003	50,851,67,68,69
101 16	INT. COSTUME SHOP	1971	Snug Harbor - Carpenters Shop, 1000 Richmond Terrace, Staten Island NY 10301	61,A51
101 31	INT. CHICAGO DANCE STUDIO FLASHBACK	1940	Snug Harbor - 1000 Richmond Terrace, Staten Island NY 10301	A51
EP #	SET NAME	YEAR	STAGE	SCENES
102 17	INT. HOTEL ROOM	1955	STAGE N3 - SILVER CUP NORTH - 295 Locust Ave, Bronx NY 10454	25,26,27,36
102 29	INT. NEW HAVEN THEATER - DRESS RM	1955	TBD STAGE BUILD	40,
EP #	SET NAME	YEAR	LOCATION ADDRESS	SCENES
102 48	OMIT	-	OMIT	
102 19	EXT. BEACH - MAJORCA	1971	Caumsett State Park, 25 Lloyd Harbor Rd, Lolyd Harbor NY 11743	A2,2,42
102 20	INT. SHUBERT THEATER CAN CAN SET	1953	St. George Theater - 35 Hyatt St, Staten Island, NY 10301	3,
102 21	INT. SHUBERT THEATER BACKSTAGE	1953	St. George Theater - 35 Hyatt St, Staten Island, NY 10301	4,6,
102 22	INT. SHUBERT THEATER DRESS RM	1953	St. George Theater - 35 Hyatt St, Staten Island, NY 10301	5,
102 23	INT. DINER	1954	Anopoli Family Restaurant, 6920 Third Ave, Brooklyn NY 11209	7,
102 24	INT. APT	1954	Snug Harbor Building K, 1000 Richmond Terrace, Staten Island, NY 10301	11,20
102 25	INT. APT	1954	Snug Harbor Building K, 1000 Richmond Terrace, Staten Island, NY 10301	17,
102 26	INT. NEW HAVEN THEATER - DAMN YANKS - STAGE & AUDIENCE	1955	St. George Theater - 35 Hyatt St, Staten Island, NY 10301	24,29,30,31,35,37,39,41,43,24,28,38
102 27	INT. NEW HAVEN THEATER LOBBY	1955	St. George Theater - 35 Hyatt St, Staten Island, NY 10301	32,
102 28	INT. NEW HAVEN THEATER - LADIE'S ROOM	1955	St. George Theater - 35 Hyatt St, Staten Island, NY 10301	33,
102 30	INT. NEW HAVEN DANCE STUDIO	1955	Snug Harbor 1000 Richmond Terrace, Staten Island, NY 10301	27,

Prep/Wrap Calendar - Example A

AUG SEPT

BLOCK 2 PREP/WRAP 08/16/19 [Schedule: 8/13]

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
18 PRODUCTION	19 LOCATION Schapp's Warehouse START MLK PREP Const: Restore First Lady Const: Upscale Tavern Snc: Upscale Tavern Patsy's Snc: Willard/East Wing [2/2] Snc: Willard/East Wing [1/2] SD: Willard/East Wing [1/2] SD: Lawyer's / Rabbi [3/4] SD: Lawyer's / Rabbi [3/4] Gms: School Elec: Restore Willard/East Wing Elec: Lawyer's / Rabbi Elec: MLK	20 LOCATION Schapp's Warehouse Const: TBD Snc: Willard/East Wing [2/2] SD: Upscale Tavern Patsy's SD: Upscale Tavern - Patsy's SD: Lawyer's / Rabbi [2/4] SD: School Elec: Upscale Tavern Patsy's Elec: MLK	21 STAGE Levin Apt Const: Voicing Montage Const: MLK Stores Snc: Voicing Montage Snc: Upscale Tavern - Patsy's SD: Voicing Montage SD: MLK Stores SD: Lawyer's / Rabbi [3/4] Gms: Voicing Montage Elec: Upscale Tavern Patsy's Elec: MLK Stores	22 LOCATION Voicing Montage Const: MLK Stores Snc: Upscale Tavern SD: Upscale Tavern - Patsy's SD: Alley - craps SD: MLK Stores SD: Lawyer's / Rabbi [4/4] Gms: TBD Elec: Upscale Tavern Patsy's Elec: Alley - Craps Elec: MLK Stores	23 TBD Int. Lawyer's Office Rabbi's Study Const: MLK Stores Const: Met Life Office Snc: MLK Stores Snc: Met Life Office SD: Alley - craps SD: MLK Stores SD: Met Life Office SD: Restore School Gms: TBD Elec: MLK Stores	24 24 23 LOCATIONS Int. Warehouse Philly Winchell Rally Const: MLK Snc: MLK Snc: Bengelsdorf Home SD: MLK SD: Bengelsdorf home [2/3] Elec: MLK Stores Elec: Bengelsdorf Home
25 Dir. Scout Day 1	26 DIRECTOR'S SCOUT DAY 2 START RALLY PREP Const: MLK Const: Winchell Rally Snc: Winchell Rally Snc: MLK Snc: Radar Unit SD: MLK SD: Met Life Office SD: Winchell Rally SD: Met Life Office Elec: MLK Stores Elec: Winchell Rally	27 LOCATION Ex. - Post Rot Int. Synagogue Const: MLK Snc: Winchell Rally Snc: MLK Snc: Radar Unit SD: MLK SD: Winchell Rally SD: Met Life Office Elec: MLK Stores Elec: Winchell Rally	28 LOCATIONS Ex. - Si. Corner Philadelphia Int. Dive Bar Philadelphia Const: Warehouse Snc: Warehouse Snc: Winchell Rally SD: Winchell Rally SD: Met Life Office SD: Radar Unit SD: Warehouse Elec: Winchell Rally Elec: MLK Stores	29 LOCATION Int. Regional Sales Office Winchell Rally Const: MLK Const: Winchell Rally Const: Bengelsdorf Home Snc: Winchell Rally SD: Winchell Rally SD: Radar Unit SD: Warehouse SD: Bengelsdorf Home [1/3] Elec: MLK Stores Elec: Winchell Rally Elec: MLK Stores	30 LOCATIONS Int. Warehouse Philly Winchell Rally Const: MLK Snc: MLK Snc: Bengelsdorf Home SD: MLK SD: Bengelsdorf home [2/3] Elec: MLK Stores Elec: Bengelsdorf Home	31 31 30 LOCATIONS Int. Warehouse Philly Winchell Rally Const: MLK Snc: MLK Snc: Bengelsdorf Home SD: MLK SD: Bengelsdorf home [2/3] Elec: MLK Stores Elec: Bengelsdorf Home

Budgets - Example A (cont.)

SET #	AMORT STAGE SETS	Notes	CARPS		GRIPS		LABOR		MATLS		SCENIC		LABOR		MATLS		SUBTOTAL				
			C/10	C/12	6/10	6/12	C/Sht	6/Sht	E/10	E/12	C-WAYS	C-L-TI	S/10	S/12	S/Sht	S-HATS		S-TILABS	TILLABOR	TILMATS	SETTL
XX		Rigging Hardware (does not include Grid) - XXX Court Room							\$ 18,000								\$ 18,000	\$ 18,000			
XX		Backdrop Soft - 101 INT Vivian - CUSTOM															\$ 23,275	\$ 23,275			
XX		Backdrop - 101 INT Vivian - INSTALLATION			0	16		\$ 7,526	\$ 10,000								\$ 7,526	\$ 10,000	\$ 17,526		
XX		Backdrop - 103 INT 12 George Lobby - LED RENTAL																\$ 150,000	\$ 150,000		
XX		Backdrop Soft - 104 INT 12 George - Anna's Rm - CUSTOM															\$ 24,680	\$ 24,680	\$ 24,680		
XX		Backdrop - 104 INT 12 George Anna's Rm - INSTALLATION			0	16		\$ 7,526	\$ 8,000								\$ 7,526	\$ 8,000	\$ 15,526		
XX		Fire + Safety							\$ 500								\$ 500	\$ 1,000	\$ 1,000		
XX		Paint Waste (x2) - 2 drums															\$ 1,700	\$ 1,700	\$ 1,700		
XX		Equipment - Forklift (x1) - run of show																\$ 13,049	\$ 13,049	\$ 13,049	
XX		Equipment - Scissorlift 40' (x2) - til end of Dec																\$ 14,550	\$ 14,550	\$ 14,550	
XX		Equipment - Genie 20' (x2) - til end of Dec																\$ 7,680	\$ 7,680	\$ 7,680	
XX		Equipment - Ladder package (x2)																\$ 3,000	\$ 3,000	\$ 3,000	
XX		Equipment - Scaffolding Rental (206 Month Magazine)																\$ 500	\$ 500	\$ 500	
XX		GFX - 206 INT Manhattan Magazine - Getty Licensing Fee																\$ 6,087	\$ 6,087	\$ 6,087	
XX		GFX Vendor Printing																\$ 23,575	\$ 23,575	\$ 23,575	
XX		GFX In-house Printing																\$ 2,000	\$ 2,000	\$ 2,000	
		CONST/SCENIC OTHER SUBTOTAL			54	59		\$ 57,983						8,125		\$ 5,469	\$ 63,452	\$ 369,846	\$ 433,298		
		GRAND TOTAL																\$ 2,434,686			

Estimate above does NOT include: P+W or Fringes for labor; Core Crew Const/Scenic labor + kits; stage/shop rentals; shooting crew (ie: Camera Scenic, Standby Carps + Grips); craft service; SFX labor + materials; transportation; truck + studio rigging.
 All labor @ 10-hr days. DOES NOT INCLUDE OT BEYOND 10-HR DAYS + 5-DAY WEEKS, unless noted otherwise.

PROJECT "X"

Feb. 06, 2019 See notes below

SET #	AMORT STAGE SETS	Notes	CARPS		GRIPS		LABOR		MATLS		SCENIC		LABOR		MATLS		SUBTOTAL				
			C/10	C/12	6/10	6/12	C/Sht	6/Sht	E/10	E/12	C-WAYS	C-L-TI	S/10	S/12	S/Sht	S-HATS		S-TILABS	TILLABOR	TILMATS	SETTL
		Newrest Theater - Projection Booth	53		83				\$ 6,729	\$ 76,000	93						\$ 6,729	\$ 76,000	\$ 82,729		
		Newrest Theater - The Booth	35		50					\$ 10,000	40							\$ 10,000	\$ 10,000	\$ 20,000	
		Locke at the Lockheed (receptor)	100		50					\$ 35,000	25							\$ 35,000	\$ 91,521	\$ 48,521	\$ 140,996
		GreenScreen (vehicles)																	\$ 1,119	\$ -	\$ 1,119
		Summit Ave. Weequahic Newark NJ	10		4													\$ 6,192	\$ 15,438	\$ 9,246	\$ 21,684
		X Apt. Front porch and street	100	0	75	0	0	24	\$ 94,431	\$ 150,000	200							\$ 123,838	\$ 45,400	\$ 12,000	\$ 218,239
		Int. Y Apt	335		360				\$ 330,689	\$ 530,000	355							\$ 49,535	\$ 12,384	\$ 8,000	\$ 590,502
		Int. Y House basement	75		87				\$ 76,529	\$ 199,500	80							\$ 1,238	\$ 310	\$ 2,000	\$ 126,065
		Int. Z Apt. - Weequahic	8						\$ 5,066		2							\$ 2,477	\$ 619	\$ 1,500	\$ 6,905
		Int. Z Apt. - weequahic	10		4				\$ 8,861		4							\$ 1,238	\$ 310	\$ 2,500	\$ 11,338
		Int. X Apartment	10		4				\$ 5,066		2							\$ 1,238	\$ 310	\$ 2,500	\$ 6,905
		Int. X Apt	10		4				\$ 9,980		4							\$ 2,477	\$ 619	\$ 1,500	\$ 12,487
		Weequahic Grade School/or High to discuss	6		2				\$ 4,924		1							\$ 619	\$ 155	\$ 2,500	\$ 5,483
		X's Classroom/Chancellor Ave School	6		2				\$ 4,924		1							\$ 619	\$ 155	\$ 2,500	\$ 5,483
		Y's classroom/Chancellor Ave School	6		2				\$ 4,924		1							\$ 619	\$ 155	\$ 2,500	\$ 5,483
		First Ft. Classroom/Hawthorne Ave	6		2				\$ 6,043		1							\$ 619	\$ 155	\$ 2,000	\$ 6,662
		Playground/Jack / Goldsmith Ave/Harise	18		6				\$ 1,119		4							\$ 2,477	\$ 619	\$ 4,000	\$ 3,986
		Buso Station/Commercial Strip - Newark	2		2				\$ 2,523		16							\$ 9,907	\$ 2,477	\$ 10,000	\$ 22,400
		Symposium Center 30 Newark - Parking Station	2		2				\$ 3,522		2							\$ 1,238	\$ 310	\$ 2,500	\$ 4,464
		City Hall/Chancellor Ave - Parking Station	4		4				\$ 6,735		7							\$ 2,477	\$ 619	\$ 4,000	\$ 9,232
		City Hall/Chancellor Ave - Westpark	8		4				\$ 6,735		4							\$ 2,477	\$ 619	\$ 4,000	\$ 9,232
		Y's Apt Above Canal Street	4		2				\$ 1,119		6							\$ 3,715	\$ 929	\$ 1,500	\$ 4,835
		Barber Shop/Commercial Strip/ Weequahic	4		2				\$ 3,937		6							\$ 3,715	\$ 929	\$ 1,500	\$ 7,662
		Stons and street/Weequahic commercial	10		8				\$ 8,861		8							\$ 4,954	\$ 1,238	\$ 3,000	\$ 13,814
		Canal - outside barbershop	16		8				\$ 12,390		2							\$ 1,238	\$ 310	\$ 4,500	\$ 13,629
		Street in Weequahic	10		4				\$ 11,000		25							\$ 15,480	\$ 3,870	\$ 2,500	\$ 26,579
		Auditorium Chancellor Ave School - Palling Station	8		4				\$ 7,874		16							\$ 9,907	\$ 2,477	\$ 3,500	\$ 17,781
		Int. Gym/palling station (at a school)	4		2				\$ 6,735		6							\$ 9,907	\$ 2,477	\$ 3,500	\$ 16,662
		Street Union NJ	4		2				\$ 5,066		6							\$ 3,715	\$ 929	\$ 8,000	\$ 8,772
		Studebaker Car	2		0				\$ 2,106	\$ 1,000	2							\$ 1,238	\$ 310	\$ 2,000	\$ 3,344
		Beer Garden, Union NJ	4		4				\$ 9,648	\$ 4,500	16							\$ 9,907	\$ 2,477	\$ 18,000	\$ 19,755
		Beer Garden, Union NJ	12		6				\$ 4,502	\$ 1,500	8							\$ 4,954	\$ 1,238	\$ 4,000	\$ 9,405
		Ford Car - near Beer garden	6		1				\$ 2,528	\$ 1,500	2							\$ 1,238	\$ 310	\$ 6,000	\$ 3,767
		Ford Car - near Newark Theater	2		1				\$ 2,528	\$ 1,000	2							\$ 1,238	\$ 310	\$ 2,500	\$ 3,767
		Ford Car - on Union Street	2		1				\$ 2,528	\$ 1,000	2							\$ 1,238	\$ 310	\$ 2,500	\$ 3,767
		Train Station /Anconer's Suburb	8		4				\$ 7,487	\$ 2,500	12							\$ 7,430	\$ 1,838	\$ 6,000	\$ 14,867
		Int. Newark Theater - Downtown Newark	18		14				\$ 29,388	\$ 18,000	40							\$ 24,768	\$ 6,192	\$ 7,500	\$ 49,135
		Int. Newark Theater - Downtown Newark	12		10				\$ 5,729	\$ 10,000	38							\$ 21,684	\$ 5,418	\$ 2,000	\$ 29,100
		Barney & Newark Store - Road Street Newark	18		8				\$ 4,296	\$ 3,000	48							\$ 3,537	\$ 4,124	\$ 9,000	\$ 16,661
		Barney & Newark Store - Road Street Newark	6		2				\$ 1,412	\$ 1,000	16							\$ 1,119	\$ 310	\$ 2,500	\$ 2,929
		City Hall/Chancellor Ave - Road Street Newark	35		12				\$ 16,639	\$ 6,000	25							\$ 15,480	\$ 3,870	\$ 35,000	\$ 55,118
		Int. Newark Theater - Road Street Newark	40		24				\$ 12,105	\$ 12,000	30							\$ 15,576	\$ 4,644	\$ 25,000	\$ 50,681
		Newark Teacher's Union Hall	14		8				\$ 14,762	\$ 4,000	12							\$ 2,480	\$ 1,838	\$ 12,000	\$ 22,192
		Bus Stop/Newark	6		2				\$ 4,924	\$ 1,500	4							\$ 2,477	\$ 619	\$ 2,000	\$ 7,401
		B'Nai Mosha Synagogue - Sanctuary	4		1				\$ 6,735	\$ 1,200	10							\$ 6,192	\$ 1,548	\$ 2,000	\$ 13,005
		B'Nai Mosha Synagogue - Rabbi's Library/Study	8		8				\$ 8,444	\$ 2,500	16							\$ 9,907	\$ 2,477	\$ 1,500	\$ 18,331
		Bus Stop/downtown	2		4				\$ 3,225	\$ 2,000	2							\$ 1,238	\$ 310	\$ 4,000	\$ 4,464
		City Bus #23 / Newark Street	2		2				\$ 2,106	\$ 2,000	2							\$ 1,238	\$ 310	\$ 5,000	\$ 3,344

BUDGET [V 1] PRE-TECH SCOUT

Work List Top Sheets - Example A (cont.)

PROPS

DESCRIPTION/NOTES	PREP	WRAP
- Scripted: bland corporate space, Powerpoint presentation, coffee, danishes, monitor, pen + paper (X), cell (R), pizza, folder w/pitches (Y) - Picture Cars: N/A - gift kit/swag, purple folders - laptops + iPad - pitches written out on worksheets - amusement park type food		

GFX

DESCRIPTION/NOTES	PREP	WRAP
- Scripted: Powerpoint presentation "Shillington Campus Welcomes Management Pathway Thoughtleaders," corporate video: movie studio logo, newspapers, pointing at satellite dishes, map of States w/Theme Parks marked - logos to put on food items + swag, name tags, welcome poster - slide presentation, posters + maps - activity worksheets for binders		

OTHER

DESCRIPTION/NOTES	PREP	WRAP
Playback: projector/slideshow, Powerpoint presentation corporate video: movie studio logo, newspapers, pointing at satellite dishes, map of States w/Theme Parks marked Locations: permission to use Lake George park map Locations: permission to borrow/rent Lake George costumes		

Work List Top Sheets - Example B

AMORT SET #	SET NAME:	SCENE #
103, 35 & 36	INT. OFFICE BUILDING (HALLWAY & ELEVATOR)	1, 4, 13, 45, 48, 49, A51
D/N	LOCATION:	
D/N	Bayley Seton Hospital 75 Vanderbilt Ave Staten Island, NY 10304	
PREP:	SHOOT:	WRAP:
Dec. 10-14	Dec. 17, 18, 19	Dec. 20, 21
CONSTRUCTION:		
wall plugs with doors x2 replace glass doors x2; door fixes per plan Chroma green gator board for end of hallway 6'x4' with small jacks remove pharmacy window pylaster with 1970's elevator buttons door stops x8: 1.5" x 1.5" x 2" tall @ 1/8" aluminum Shoot day standby needed for scene 4- remove double doors in hallway Shoot day standby needed for scene 4- remove double doors in hallway		
PAINT:		
Mystery boxes plug non-period outlets etc + tuff back over non-period items (see notes) paint flats + doors (see plans) tuff back over chem metal plates in hallway (match door brown) pebble contact paper on x2 sets of doors Painted tuff back for interior elevator - color per Alex paint elevator over sponge paint		
GREENS:		
GRAPHICS/SIGNAGE:		
movie posters lining hallway		
DECORATION:		
Slip no more for hallway Sc 1 dance routine - Floor needs to be cleaned prior. We should do a test. wooden chairs for choreography - see plan x1 "reclining" office chair x1 24" deep x5-6' long low shelf for dancer to lay on x3 film/trim bins for hallway (castors changed by Fred. x1 tall & x1 short film reel shelf - see furniture plan replace art -- frame movie posters replace hanging lights with vintage fluoros, hang from chain door hardware for added doors -- see plan red carpet for SFX- scenics have to paint. Fred has to pre-rig 1970's elevator buttons chairs for editors hang signage on doors & other wayfinding signage do NOT need to dress all rooms adjacent hallway replace red light switches and outlets changing out doors & hardware is needed- see Blythe's breakdown install elevator buttons on pilaster, hang graphics on pilaster		
PROPS:		
Gwen's children children script		
SPFX/STUNTS:		
bob slides into black abyss - TBC red carpet gag		
VFX:		
Green screen in back of hallway		
LOCATIONS:		
OTHER:		

Work List Top Sheets - Example B (cont.)

AMORT SET # SET NAME:		SCENE #
103, 37	INT. OFFICE BUILDING - EDITING ROOM	2, 12, 14, 19, 46, 47
D/N	LOCATION:	
D/N	Bayley Seton Hospital 75 Vanderbilt Ave Staten Island, NY 10304	
PREP:	SHOOT:	WRAP:
Dec. 10-14	Dec. 17, 18, 19	Dec. 20, 21
CONSTRUCTION:		
wall plug with door separating rooms mystery boxes		
PAINT:		
full paint of walls heavy nicotine aging aging of labels and graphics paint and stain of room divider plug		
GREENS:		
GRAPHICS/SIGNAGE:		
notes everywhere - see research labels on film reels edit room schedule script - Cabaret		
DECORATION:		
window blinds/shades "sagging" sofa, hanging film strips film editing equipment - Miviola, K-E-M, trim bins, desks, chairs etc. (Large pieces of equipment must be moved while tech from Ace in on site) shelves with binders and lots of film reels other equipment make shades for all windows: (5) 41x74 dress with Carter 12 & 13th of Dec. second hallway shelf unit should be about 58" wide and same height as other one we are making move light panels so lights are not cut off by ceiling panels		
PROPS:		
edit room machinery; Film reels film projector; bob's green pills; Nicole's coloring book and crayons etc.; Bobs briefcase; cigarettes		
SPFX/STUNTS:		
VFX:		
LOCATIONS:		
OTHER:		
practical projection of Cabaret footage		

Art Department

Best Practices Manual

2022

The Art Department
Best Practices Committee
Local USA 829, IATSE

