

Duties and Expectations for AD/PA Staff

#1 Safety - No one should ever get hurt making TV or movies. We should all be promoting a safety conscious work environment. Make sure we always know where the safety vests are and have them on hand when they're needed; have production safety bulletins printed in the AD trailer and review as needed; but overall just be watching everyone's back and taking care of people.

#2 Priorities - My philosophy about being an AD/PA is that our main mission is to get all the elements to set that the director needs to realize her vision- be it actors, background, vehicles, props, etc. Too many times I think people get distracted by the size and scope of production and lose focus on pushing the elements to set in a timely, efficient manner. Be constantly thinking of and anticipating how and what needs to get to set.

#3 Communication - Our number one power as ADs/PAs to accomplish that mission is *communication*. Clear, accurate communication is how we keep things moving forward. Have your radio on at your call time. Speak clearly on the radio, listen to all transmissions, and if you're asking for something or conveying important information, make sure the right people copy you or say it again. Don't assume because you said it on the radio that it was heard.

#4 - Problem-solving is our second power to getting all the elements to set. Issues will arise that try to delay us. The first step is to alert the appropriate people and raise it up the chain to Key 2nd AD and 1st AD. Have solutions in mind, but don't try to fix something by yourself without telling the ADs. Even if something is a mistake on your part, tell the ADs right away so they can adjust and help fix it.

#5 - Teamwork is the only way we will be successful and maintain our sanity. Help each other out. If the 1st AD calls for someone on set, everyone should be moving around looking for them and calling out their name.

From the DGA Basic Agreement:

First Assistant Director

A First Assistant Director is one who is assigned by the Employer as the first assistant to the Director.

The First Assistant Director, alone or in conjunction with the UPM, organizes pre-production, including organizing the crew, securing equipment, breaking down the script, preparing the stripboard and a shooting schedule. During production, he assists the Director with respect to on-set production details, coordinates and supervises crew and cast activities and facilitates an organized flow of production activity. The First Assistant Director may be assigned responsibilities of the UPM. His or her prime responsibility is to service and assist the Director. Without limitation, among the duties which the Employer

must assign to the First Assistant Director or UPM are the supervision of or participation in the following:

1. Prepare breakdown and stripboard; prepare shooting schedule keeping the same within time limitations imposed by budget, cast availability and the requirement of complete coverage of the script.
2. If delegated by UPM or in his or her absence, oversee the search, survey and management of locations and ascertain the specific requirements of those locations as they might affect the production. The First Assistant Director must be sent to each location site sufficiently prior to the commencement of photography to adequately perform his or her duties.
3. Check weather reports.
4. Prepare day out of day schedules for talent employment and determine cast and crew calls.
5. Supervise the preparation of the call sheet for the cast and crew.
6. Direct background action and supervise crowd control.
7. May be required to secure minor contracts, extra releases, and on occasion to obtain execution of contracts by talent.
8. Supervise the functioning of the shooting set and crew.

Subject to the following paragraph, the foregoing description of the First Assistant Director's duties is not intended, nor shall it be construed, either to enlarge or diminish the duties of UPM, First and Second Assistant Directors or other personnel as such duties are presently and were heretofore customarily performed in the motion picture industry.

Notwithstanding any other provision of this Paragraph 1-303, an Employer may not assign the duties of a First Assistant Director to Extra Player Coordinators, Production Assistants, or persons in positions in which the assigned duty has not been customarily performed in the motion picture industry. There shall be no alteration of job titles to evade or subvert the provisions of this Paragraph 1303.

Second Assistant Director

The Second Assistant Director is one who is assigned by the Employer as an assistant to the First Assistant Director in conducting the business of the set or the location site.

The term "Second Assistant Director" includes Key Second Assistant Directors, Second Second Assistant Directors and Additional Second Assistant Directors. Without limitation,

among the duties which the Employer must assign the Second Assistant Director are the supervision of or participation in the following:

1. Prepare the call sheets, handle extras' requisitions, and other required documents for approval by the First Assistant Director, the Unit Production Manager and/or the production office.
2. Prepare the daily production report and end of day paper work.
3. Distribute scripts and script changes (after shooting has started) to cast and crew.
4. Distribute call sheets to cast and crew.
5. Distribute, collect, and approve extra vouchers, placing adjustments as directed by the First Assistant Director on the vouchers.
6. Communicate advance scheduling to cast and crew.
7. Aid in the scouting, surveying and managing of locations.
8. Facilitate transportation of equipment and personnel.
9. May be required to secure execution of minor cast contracts, extra releases, and on occasion to secure execution of contracts by talent. (May also be delegated to First Assistant Director and Unit Production Manager.)
10. Coordinate with production staff so that all elements, including cast, crew and extras, are ready at the beginning of the day, and supervise the wrap in the studio and on location (local and distant).
11. Schedule food, lodging and other facilities.
12. Sign cast members in and out.
13. Maintain liaison between Unit Production Manager and/or the production office and the First Assistant Director on the set.
14. Assist the First Assistant Director in the direction and placement of background action and in the supervision of crowd control.
15. Perform crowd control in New York and Los Angeles except where the work is customarily performed by police officers or is performed by security personnel of a facility at which the photography takes place and which requires or customarily provides this service; provided, however, persons not covered by this BA may perform such work if at least two Additional Second Assistant Directors are

employed in addition to a Key Second Assistant Director and Second Second Assistant Director or two Key Second Assistant Directors.

16. Supervise and direct the work of any Trainee assigned to the picture.

17. May assist in the proper distribution and documentation of mileage money by the Producer's appointed representative.

PA Duties

Basecamp:

- Get the actors ready
- distributing morning paperwork
- check sides
- communicate with transpo throughout day
- keep trailer breakdown updated
- Have plan for after lunch touchups
- Keep AD trailer organized and stocked
- Review prelim for cast related info
- ~~Fill out exhibit G~~
- ~~Prep PR~~
- Give actors Prelim/CS when they're wrapped
- ~~Fill out AD/PA timecards each week~~

Key Set PA

- Be constantly listening and following through with everything the 1st AD says
- Set lockups
- Always be assessing and managing distribution of PA manpower around set
- Cover camera positions or village if 2nd / 3rd AD steps away
- Spin channels on walkie and ensure appropriate info is communicated across all departments

1st Team PA

- Make sure there is a consistent flow of information between set and basecamp
- Keep track of actors on set
- Communicate with hair, make-up, and wardrobe on set
- Make sure actors are camera ready when the 1st AD calls for them

Crowd AD / Background (Extras) Wrangler PA

- Distribute extras list in the morning (costumes & props)
- Check-in BG
- Get BG through Wardrobe/Hair/MU as needed
- ~~Ensure BG take non-deductible breakfast as needed~~
- Confirm location and setup of BG holding with locations (Make sure to have minimum of chairs, water, and bathroom access)
- Communicate with casting agency regarding no-shows and replacements

- Wrangle BG to and from set for the 3rd AD / 2nd2nd AD
- ~~-Sign out BG and fill out BG breakdown~~
- ~~-File skins and BG breakdown in binder~~
- Call BG casting agency after wrap to confirm the order for the next day

Walkie/Distro PA

- Distro walkies and track inventory
- Review schedule with Key 2nd AD and discuss days when additional walkies will need to be ordered
- Report to 3rd AD / 2nd2nd AD each night that all walkies are accounted for
- Turn in any bad walkies/equipment immediately to be replaced
- Report any missing walkies immediately to be searched for
- distro all paperwork sent to set immediately