



THE PRODUCTION GUILD



Awarding funds from
The National Lottery®

skillset

ASSISTANT DIRECTORS TRAINING SCHEME (ADTS I)

The Production Guild is delighted to open recruitment for the First Assistant Directors Training Scheme. Supported by the Skillset Film Skills Fund, the scheme will be held at the PG offices at Pinewood Studios for 12 participants from 12th – 23rd September, 2011.

The scheme is open to applications from 27th June to 19th August 2011. Please ensure that you send your completed Application and Diversity Monitoring Forms before the closing date of Friday 19th August by email to PG@ProductionGuild.com or by post to Fran Triefus

PG Training & Development Manager,
The Production Guild of Great Britain
Pinewood Studios
Pinewood Road
Iver Heath
Bucks SL0 0NH

Course objective

This course will enable participants to gain the necessary skills and knowledge to either make the move from 3rd Assistant Director to 2nd Assistant Director as smooth a transition as is possible or further their experiences as a newly established 2nd Assistant Director.

This will be achieved by building upon their production experience with newly acquired skills, taught by established and leading Assistant Directors. The aims and objectives of the scheme is to ensure a new cohort of skilled and educated Assistant Directors who will bring increased value to both the Production chain and to the Directors' team.

This programme will ensure that participants will:

- be guided and mentored by respected and established colleagues;

- gain a better understanding of scheduling and the implications that has on the production process;
- share knowledge, experience and concerns with colleagues and peers;
- examine how professional practices are done and understood in other countries and film cultures;
- further their awareness of human resources management;
- gain a deeper understanding of Health and Safety legislation;
- become more aware of what can be achieved with vfx and post production;
- learn through simulation, away from the pressure of everyday production;
- benefit from an immediate and hopefully long-term support network

This programme will provide an opportunity for individuals to not only improve their skills as an Assistant Director but also to assess the potential and limits of their position in the shooting process.

2nd Assistant Directors need to be equipped to understand the necessary approach to take in what is a sensitive position, given that they are often torn between the needs of the cast and their direction and the requests of the production. This scheme will ensure that they are better placed to serve all parties, as well as maintaining a safe environment for both cast and crew.

Criteria for Selection:

- Professional Film and Television Drama Assistant Directors who are very experienced in the position of 3rd AD who can supply references from two established 1st Assistant Directors to confirm that they are ready to commence the transition to 2nd Assistant Director.
- 2nd Assistant Directors in the early stages of their careers who would benefit from additional training in these areas
- A panel of 1st and 2nd Assistant Directors will select the 12 participants from the qualifying applications.

As a 1stAD I consider the 2ndAD, the backbone of my team. The importance of imparting good practice from established 1stAD's to 3rdAD's stepping up to 2ndAD cannot be underestimated".

Marco Ciglia- 1st Assistant Director

The Course:

Day 1 Monday 12th September 2011

- Overview and Introduction

- An overview of the industry – Exploring how films are financed and how budget levels are set.
- Different genres of film production – US Studio, mid range and low budget independent film, co-productions and television dramas. Looking at the differences of practice and how they dictate the length of the schedule and the pressure of the shoot. Examining the differences in volume and scope.
- Working as a Freelance. ‘Doing The Deal’ – A Line Producer will speak about crewing and an established crewing agent will give tips as to how they get a good deal for their HOD client without upsetting the producers.

Day 2 & 3 Tuesday 13th September and Wednesday 14th September 2011

- Scheduling

1 day – MM software – Using the latest software version (MMS 5.2)

1 day - Scheduling

It may be unnecessary for some participants to undertake training in this area; some 3rds and newly established 2nds may be conversant with the software and what it is capable of – others may not. This course will be made available to ensure all attendees are working at a similar level of software expertise.

The Assistant Director or Line Producer leading this session will use excerpts from scripts which have been produced, and are known by the participants. This will allow examples of good and bad practice to be discussed; what did work in the schedule and what didn't; what could have been done to improve the shooting process.

Participants will also be given the opportunity to breakdown and schedule scripts alongside the tutors of this session.

Day 4 – Thursday 15th September

- Reports and Paperwork

This module will consider how to prepare the paperwork expected from a 2nd Assistant Director. The morning session will focus upon how to prepare an effective Call Sheet. It will focus upon the key aspects of collating and disseminating the necessary information from Heads of Department. Particular attention will be given to transportation of cast and crew and the impact that has on the scheduling of the day's shoot. It will also cover time allowances for all movement of cast and crew and how to modify these in varying circumstances.

The second half of this module will examine other paperwork needed to be created by the 2nd Assistant Director. This will include the Assistant Director's Report, encompassing how best to report children's working hours and will also look at

creating necessary SAG reports, background casting contracts and liaison with casting and extras agencies.

Participants to be provided with restricted access to the PG website where industry agreements, legislation and guidance notes are available.

Participants to be provided with 'best practice' templates. Does the paperwork differ for different budget productions?

Day 5 – Friday 16th September **- Health and safety management**

This module will cover all aspects of health and safety issues including:

- Health and Safety legislation;
- Corporate Manslaughter Act;
- Hazards in workplace – armourers, sfx, stunts, water, aerial work;
- Working with children and animals;
- Public and personal liability;
- Working with H&S consultants and the HSE;
- Chain of command of responsibility;
- What to do when an accident occurs.

Day 6 – Monday 19th September **- Management skills**

This module will cover all areas of human resources, including:

- How to get the best out of your team;
- How to avoid and resolve conflict on set;
- How to manage any conflict or sensitive situations with creatives;
- Management styles – causes and effects;
- Communication and negotiation techniques.

Day 7 – Tuesday 20th September **- Excel and Word Skills**

- Excel Spreadsheets – basic Microsoft Excel training and working spreadsheets / formulas to manage budgets
- Getting the most out of Microsoft Word.

Day 8 – Wednesday 21st September

- Budget control

This module will consider all areas of how the budget impacts upon the schedule, including

- An overview as to how films are budgeted;
- How to manage emergence rescheduling as a result of budget changes.
- Extras Budgeting
- Cost Reporting – understanding the process.

Day 9 – Thursday 22nd September

-Understanding equipment and crew and working hazards

- Special Effects
- Stunts
- VFX
- How to support the 1st AD effectively by knowing the right chain of command.
- The point person – establishing links / understanding processes

Day 10 – Friday 23rd September

- Post production and visual effects

This module focuses upon what can be achieved in post-production. Film productions increasingly rely upon effects and digital enhancement; however, upcoming production personnel are often unaware of new and emerging technologies and how they can be implemented to the benefit of the production. This module will allow practitioners to gain an overview of Visual Effects and an insight into technical advances in post production.

Mentoring and Networking

Throughout the duration of the course, there will be opportunities for all participants to have mentoring sessions with the key 1st Assistant Director who will be co-ordinating the training days. There will also be a networking event with key 1st and 2nd Assistant Directors.

Diversity Monitoring Form

The Production Guild is committed to assisting the industry tackle the issue of under-representation of women, ethnic minorities and people with disabilities within the current workforce. Please take the time to complete the Diversity Monitoring Form as this will allow us to evaluate and monitor whether our information, marketing and promotional activity is reaching the audiences we seek to reach.

Your completed Diversity Monitoring Form will be separated from your application when it goes forward to the selection panel for consideration. All applications will be judged solely against the published trainee specification.

Cost

This 10 day training scheme is available to participants for a fee of **£600**. This fee is VAT free and is subsidised (the full cost of delivery is over £3000 per person) because the scheme has been funded by the Skillset Film Skills Fund as part of A Bigger Future 2. We anticipate that there will be a huge demand for places and would appreciate early submissions to process applications to selection panel.

The scheme is open to applications from 27th June to 19th August 2011. Please ensure that you send your completed Application and Diversity Monitoring Forms before the closing date of Friday 19th August by email to PG@ProductionGuild.com or by post to Fran Triefus

**PG Training & Development Manager,
The Production Guild of Great Britain
Pinewood Studios
Pinewood Road
Iver Heath, Bucks SL0 0NH**