

## **WIDC PROFESSIONAL CREW**

### Overview, Roles and Expectations

#### **Overview**

The WIDC Prep, Production and Post Production Module (WIDC PPPM) **simulates a professional production** with ACTRA actors, DGC and IATSE crews, and work study crew (e.g. film studies programs students doing their practicum) and volunteers from the community, in a safe learning environment. WIDC's main focus is to help facilitate the learning goals of the eight director participants however throughout the workshop; during prep, on-set and even, if you wish, in your off-hours, as we will all be living in residence on The Banff Centre campus, as a WIDC Professional Crewmember you will be afforded the opportunity to:

- Practice your craft, with an emphasis on being creative
- Learn about other departments
- Exercise your communication skills
- Be a coach/ mentor and build your leadership.

While it is not a formally scheduled part of the workshop other than during the Orientation Days, you can avail yourself of opportunities to have one-on-one conversations with your fellow professionals as well as WIDC personnel, where you can feel free to ask questions and discuss your own learning goals for WIDC and future career aspirations. You will also be called upon to provide coaching and mentorship to the work study volunteer crew who are assigned as assistants in your department. In some cases, interested work study crew from other departments might also seek you out to share your professional insights.

You will be invited and encouraged to provide feedback to the Workshop Administration in formal sessions as well as informally throughout the workshop. It is your responsibility to advise your dept. head of any concerns you might have and to follow up with a 1st AD and/or WIDC Producer if concerns are not addressed in a timely and satisfactory manner. If you are the head of your dept. you will be called upon to facilitate communication and learning opportunities for your direct reports while maintaining as solid and smooth a working environment as possible. In the case of conflict or situation that you feel unprepared to resolve, it is recommended that you seek out the 1<sup>st</sup> AD, Mentor DOP or the WIDC Producer. Such situations should always be reported to the WIDC Producer in any case.

This is a hands-on learning experience for most participants and so your patience and attention to process is important. While we aim to create 8 distinct short films for screen at the end of the workshop they are NOT for broadcast or festival screening. The real product(s) of the workshop are the participants and what they learn. In other words, **there are no mistakes or dumb questions at WIDC, only learning opportunities.**

There are no outdoor shoots planned and The Banff Centre campus buildings are situated fairly close together however since you may wish to spend some time outdoors, cold weather gear is recommended as the weather may change without warning. Pack layers of clothing and perhaps one nice outfit for the wrap party at the end of the

workshop. If you have a professional kit or disposables that you are willing to donate the use of for teaching purposes please bring them along as long as they do not overload your luggage.

ALL participants must attend workshop "Housekeeping Sessions" where announcements, schedule updates and instructional materials will be distributed. During production days ALL participants will be asked to assist the Art Dept in changing the sets for each MAIN Scene and to assist the Art Dept during the final prep and wrap up days as well.

### **Roles and Expectations by Department**

In addition to the general union sanctioned descriptions of the following positions, we offer here an overview of workshop-related expectations.

#### **1<sup>st</sup> ASSISTANT DIRECTOR**

Under the leadership of a DGC Mentor Assistant Director and in addition to helping to guide your assigned director participants through the prep, production and post production exercises, you will assist in ensuring smooth communications and operations within the WIDC workshop environment including but not limited to assistance with preparation and as applicable distribution of schedules (template call sheets are available) and other information, liaising with professional actors, crew and administration. There are no 2<sup>nd</sup> and 3<sup>rd</sup> AD's in this workshop so you will be called upon to offer your Trainee AD/PA instruction on the job and help her/him to practice "Set Etiquette" in general, and those 2<sup>nd</sup> and 3<sup>rd</sup> AD tasks you feel they are capable of undertaking. Office supplies are provided however if you have your own kit please feel free to bring it along as long as it does not overload your luggage.

#### **ART DIRECTOR**

Under the leadership of the Production Designer you will assist in coordinating the design and art direction of the eight director participants' MAIN Scenes. You will lead a small team of assistants in gathering, organizing and in some instances building set pieces, props and related design elements for the MAIN Scene productions. Among other things, you will be required to provide instruction and help your team practice "On-set Continuity", "Set Etiquette" as pertains to your dept, as well as expectations around working with professional actors and the rest of the crew. If you have your own power tools (e.g. screw gun, glue gun, printer, etc.) and you feel comfortable teaching others to use them, please bring them along. You will also be asked to handle and account for departmental petty cash. Each MAIN Scene is allocated an Art Direction cash budget of \$50. Additional art decor is procured in kind.

#### **COSTUMER**

Under the leadership of the Production Designer you will be designing, gathering, organizing and in some cases building costumes for the cast of the MAIN Scenes. Among other things, you will be called upon to offer instruction and help your assistant practice "On-set Continuity", "Set Etiquette" as pertains to your dept, as well as working with professional actors and other crew members. If you have your own sewing machine and sewing gear or other items and feel comfortable teaching another how to use them, please bring them

along. Each MAIN Scene is allocated a Costume cash budget of \$20. Additional costuming is procured in kind.

#### LOCATION SOUND SUPERVISOR

Under your leadership you will offer instruction, coaching and mentoring on "Set Etiquette" as pertains to your dept, and how to best capture sound on location. Under the leadership of the Sound Supervisor(s), the work study sound recordists and boom operators are responsible for the recording of location sound. If you have gear that you feel comfortable allowing others to use in the teaching environment please bring it along.

#### CAMERA OPERATOR

Under the leadership of the IATSE Director of Photography, you will be called upon to communicate with your assigned director participants and other Camera Dept personnel, you will offer instruction to your assigned direct reports and offer guidance and coaching as necessary in the practice of building a strong camera team and "Set Etiquette" as pertains to your dept.

#### FOCUS PULLER

Under the leadership of the IATSE Director of Photography, you will be called upon to communicate with your assigned director participants and other Camera Dept personnel, you will offer instruction to your assigned direct reports and offer guidance and coaching as necessary in the practice of building a strong camera team and "Set Etiquette" as pertains to your dept. You will be called upon to teach your trainee (a work study crew volunteer) about and how to practice laying down and calling time marks for the camera as well as other related tasks of the 2nd Camera Assistant.

#### KEY / DOLLY GRIP / GAFFER

Under your leadership you will teach the assistants assigned to your department about and how to practice "Set Etiquette" as pertains to your department. You will also be called upon to teach your direct report about and help her/him practice lighting in a studio setting and as appropriate camera dollying, laying down tracks and other related tasks of both the grip and electrics depts. If you have any gear or disposables that you would be willing to use as teaching materials we welcome your contribution.

#### SCRIPT SUPERVISOR

A work-flow protocol for script supervisors will be discussed and agreed upon at the workshop. The workshop appreciates and encourages script supervisors to share their preferred work-flow process so that we are always establishing best practices with each workshop session. It should be noted that as this is a workshop environment where some participants may be working on set for the first time, you will be called upon to offer on the job guidance to other departments who may be turning to you for help on continuity questions. A Script Supervisor Trainee / shadow position is pending funding.

#### KEY HAIR STYLIST / KEY MAKE UP ARTIST

You will be expected to read the scripts and prep notes in advance and to bring a kit suitable to provide coverage for the characters in the MAIN Scenes with one continuity re-application for the 2<sup>nd</sup> Round / Do-over day shoots. You will meet at the workshop with each Director individually to establish her vision for her MAIN Scene and discuss any unique aspects of the scene. Any timing or resource challenges should be flagged during

these meetings and updated to the AD attached to the Director. The Make Up and Hair departments will be expected to operate as a team and to establish a work-flow process that is as smooth and efficient for all as possible. You will be expected to provide your own continuity and as above with other departments, to offer quiet assistance and guidance as needed, to those who are learning on set.