

Addendum 2

Question 1: To budget this, I need your thinking on how many students at our university should participate, knowing we will be budgeting for each student \$ 500 x 10 weeks plus non-union fringe in Phase 3. If this is divided geographically among 5 locations, what.... 12 - 16 students here, total Phase 1 intake for us?

Response: The longevity of the Phase 3 mentorship will be variable, "up to" 10 weeks, but could be significantly less, depending on the schedules of cooperating productions shooting in the state. Also, such shoots could occur at any time during the year, so potential mentees having conflicting educational or employment commitments may therefore have to decline. To have minimal impact on the production, the number of Phase 3 mentees per shoot will be limited. Exclusively on-set departments such Camera, Sound, Grip, Electric, Property, and Wardrobe should have no more than one mentee. Set Construction (usually a pre-production activity) and Set Dressing (pre-production and production) could support two. Production Management should have no more than one, while the Production Office and Location Department could support two each.

Since Phase 1 and Phase 2 will be taught in sequence, it would obviously be more economically feasible to teach these courses at the same location. If all 10 courses are taught, we envision approximately five students in each Phase 2 class, which would mean a possible total Phase 1 intake of 50 trainees – we do not anticipate all 10 courses will be taught at each location.

Question 2: I ask you to confirm we would not be budgeting for mentoring union instructional costs or other costs beyond placement in Phase 3 (student wage and fringe and any marketing/staff costs to get these students on a feature film).

Response: Because the mentors will be paid by the production for their services, you may want to budget a stipend to make the training program attractive for mentors. Mentees will "follow" and observe the activities of the mentor. Due to the variables of production staffing, mentors will most likely not be course instructors from Phases 1 and 2.

Question 3: Obviously, as we would contract with union member instructors, some from New York and/or Los Angeles, I assume we can budget to provide them with coach class tickets or standard university paid mileage, on campus housing and board rather than commercial hotel rates and union out of town per diems ?

Response: Only the New York unions have agreed to cooperate with this program, so with the possible exception of Camera (which is a national local) all instructors should be from the New York area. For both Phase I and Phase 2, all instructors will need to be budgeted for two additional days of travel at the standard daily rate, plus mileage, hotel, per diem. Mileage, housing, and per diems must be at union, not university standards.

Question 4: For Phase 1 - how many instructors? One, Two, More? Then bring in ALL for a day or two to introduce their craft areas. For Phase Two, which must immediately follow, we provide for 10 instructors at their union rates for 2 weeks (10 days). Correct?

Response: We envision Phase 1 will involve a one-day introduction to each of the 10 departments, taught by the same union member instructor who will return to teach the Phase 2 concentrated lesson. This will enable the instructors to summarize their Phase 2 lesson during Phase 1 and allow students to meet the instructor who will teach Phase 2.

Yes, if all departments are taught, Phase 2 will involve 10 instructors at union rates for 10 days. As mentioned above, also allow two days of travel at the standard daily rate, as well as mileage, hotel, per diem, and two weeks of kit rental (if applicable).

Question 5: What happens when say, we have 16 students Phase 1 intake and none elect concentration in one or more craft categories in Phase 2. Do we dismiss that union instructor after a day or two of work?

Response: Yes, as part of their Phase 1 contract, instructors should be informed in advance that, though unlikely, there is no guarantee of Phase 2. Hopefully, this will inspire their teaching during Phase 1.

Question 6. Time frame for one month of instruction would be during July and August 2008, concluding before August 20, 2008 which suits our needs. Acceptable?

Response: Yes.

PLEASE NOTE

The Phase I lesson plan and the Phase 2 Property and Set Dressing lesson plans are in their final stages of construction and will be posted by next Thursday, April 24.

Addendum 1

Film Industry Training Program Curriculum Guide

Camera Training Program

Objective: To train Connecticut residents in the basic duties and practices of the camera department.

Program Synopsis: The first week will involve an overview of the camera department, along with detailed lessons on different types of camera movement and setup, along with loading film.

The second week will include practical exercises in setting up the different types of camera movement, along with a one-day exercise in storyboarding a short scene.

Required Texts: The Camera Assistant: A Complete Professional Handbook, by Douglas C. Hart, Focal Press, 1995. The Camera Assistant's Manual, Fourth Edition, David E. Elkins, Focal Press, 2005.

Week One, Day One

9:00 – 10:25am: Basic Workings of the Camera, Part 1

- Box with motor of different speeds
 - Talk about different frame rates
- Shutter angle
 - Persistence of vision
- Aperture
- Camera Speeds

10:25 – 10:35am: Break

10:35am – 12:00pm: Basic Workings of the Camera, Part 2

- Color correction
- Gels
 - Behind lens
 - In front of lens
- Filters
 - Correcting for daylight

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Basic Workings of the Camera, Part 3

- Lens
 - Aperture
 - Focal length
 - Longer length makes world look bigger
 - Depth of field
 - Show depth of field chart

3:00 – 5:00pm: Basic Workings of the Camera, Part 4

- Film Stocks
 - Daylight
 - Tungsten
 - Speeds
 - Graininess
 - When to pick one or another

Homework: Related readings in [The Camera Assistant](#)

Week One, Day Two

9:00 – 10:25am: Positions of the Camera Department, Part 1

- Director of Photography
 - Runs crew
 - Camera
 - Grip
 - Electric
 - In charge of creating look of film
- Camera Operator
 - Intermediary for above the line
 - Director
 - Director of Photography
 - Actors
 - Must know whether a shot is good immediately after a take
- 1st Assistant Cameraman
 - Oversees department
 - Operation of camera
 - Filters for actors
 - Exposure
 - Focus

10:25 – 10:35am: Break

10:35am – 12:00pm: Positions of the Camera Department, Part 2

- 2nd assistant camera
 - supports 1st AC
 - Manages loader
 - Lays down marks for actors

- Changes lenses
- Manages paperwork and expendables
- Inventories equipment
- Camera Loader
 - Loads and downloads film from magazines
 - In charge of all film inventory
 - Can cover schedule as well
- Camera Trainee
 - Runner for truck and set
 - Gets coffee for DP
 - Pushes video cart around

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Rehearsals

- DP sets up shots
- Operator observes
- 1st AC sees what configuration camera is in
 - Handheld
 - Dolly
 - Sticks
- Sees what lenses are needed
- 2nd AC marks the set so actors know where they're standing
- Loader loads film

3:00 – 5:00pm: Practical exercise

- Trainees will go through mock rehearsals, operating in each position of the camera department

Homework: Related readings in [The Camera Assistant](#)

Week One, Day Three

9:00 – 10:25am: Pre-Production for Camera department

- Registration pin tests
- Camera tests
 - Actors/actresses shot with different wardrobe or makeup
- Prepping camera gear
- Exercise: Trainees will see equipment laid out for prep

10:25 – 10:35am: Break

10:35am – 12:00pm: Post for Camera department

- Inventory of film
- Put together list of loss and damage
- Exercise: Trainees will go through paperwork

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Loading film

- How to do it
- Where to do it
 - Darkroom
 - Film tents
- Instructor will show with dummy loads

3:00 – 5:00pm: Practical exercise

- Trainees will load dummy loads into film magazines

Homework: Related readings in The Camera Assistant

Week One, Day Four

9:00 – 10:25am: Special Equipment, Part 1

- Dolly
 - What it is
 - How it works
 - Class will see it hands-on
 - Mounting of camera

10:25 – 10:35am: Break

10:35am – 12:00pm: Special Equipment, Part 2

- Cranes
 - Manned
 - Unmanned
 - Class will see them hands on

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Special Equipment, Part 3

- Steadicam
 - Working as operator
 - Working as assistant
 - Class will try equipment out

3:00 – 5:00pm: Special Equipment, Part 4

- Handheld Camera Movement
 - Building the rig
 - Working with it
 - As operator
 - As assistant
 - Class will try equipment out

Homework: Related readings in The Camera Assistant's Manual

Week One, Day Five

9:00 – 10:25am: Preparing for Weather

- Hot weather
 - Hats
 - Glasses
 - Sunscreen
 - Extra T-shirts and socks
- Cold weather
 - Jackets
 - Waterproof boots
- Rainy weather
 - Rain jackets
 - Waterproof clothing

10:25 – 10:35am: Break

10:35am – 12:00pm: Intro to High Definition Video Cameras

- HD Technician will come in to show Varicam or similar camera
- Differences between film and video
- Differences in crew
 - No loader needed for HD
 - Loader, in effect, becomes 2nd 2nd AC

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Intro to High Definition, part 2

- Image quality
- Adjustment of image
- Watching clips of film vs. video

3:00 – 5:00pm: Practical exercise

- Trainees will shoot video with HD camera, according to specifications from instructor

Homework: Related readings in [The Camera Assistant's Manual](#)

Week Two, Day One

9:00am – 12:00pm: Practical Exercise – Rack focusing

- Trainees will build camera
- Set up for camera setup involving rack focusing
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Whip pans

- Trainees will build camera
- Set up for camera setup involving whip pans
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Related readings in The Camera Assistant's Manual

Week Two, Day Two

9:00am – 12:00pm: Practical Exercise – Handheld

- Trainees will build camera
- Set up for camera setup involving handheld shooting
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Steadicam

- Trainees will build camera
- Set up for camera setup involving a steadicam shot
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Related readings in The Camera Assistant's Manual

Week Two, Day Three

9:00am – 12:00pm: Practical Exercise – Focus and filters

- Trainees will build camera
- Set up for camera setup involving special focus and filter options
 - Polarizer on cars
 - Diffusion on an actor
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Dolly

- Trainees will build camera
- Set up for camera setup involving a dolly move
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Related readings in [The Camera Assistant's Manual](#)

Week Two, Day Four

9:00am – 12:00pm: Practical Exercise – Depth of Field

- Trainees will build camera
- Set up for camera setup involving depth of field
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot
 -

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Crane

- Trainees will build camera
- Set up for camera setup involving a crane shot
- Footage will be recorded off of tap monitor for playback
- After shooting, class will break down camera
- Class will watch footage to see how they did
 - Focus
 - Composition
 - Smoothness of shot

Homework: Trainees will take home a two page script of an action scene, and will come up with ideas as to how to shoot the scene. The scene will be shot the next day.

Week Two, Day Five

9:00am – 12:00pm: Practical Exercise – Storyboarding

- Trainees will discuss ideas on how to shoot action sequence
 - Shutter angles
 - Camera movement
 - Rack focusing
 - Other ideas
- Instructor will take ideas from trainees to come up with a storyboard for the scene

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise – Shooting Action sequence

- Trainees will build camera
- Set up for scene they storyboarded in the morning
- Footage will be recorded off of tap monitor for playback
- During shooting, footage will be roughly cut together on laptop
- After shooting, class will break down camera
- Class will watch edited footage to see how they did
 - Focus
 - Composition
 - How close they stayed to storyboards

Lighting & Grip Training Program

Objective: To train Connecticut residents in the functions and equipment used by the grip and electrical departments.

On the suggestion of both professional consultants, this program has been put together to teach both departments, regardless of which department a trainee wishes to specialize in. They feel it is vital that all grips know how the electric department works, and vice versa.

Program Synopsis: The first week will involve an overview of both departments, with time spent on safety, equipment, terminology, and basics of electricity and lighting.

In the second week, students will learn about diffusion, cranes and car rigs, along with full-day exercises in setting up interior and exterior lighting setups.

Required Texts: Set Lighting Technician's Handbook, Third Edition. By Harry C. Box, Focal Press, 2003, The Grip Book, Third Edition, by Michael Uva, Focal Press, 1997.

Week One, Day One

9:00 – 10:25am: Basic introduction to electrical through PowerPoint

- Electrical Department PowerPoint
 - How it's done
 - Different jobs
 - Interaction with grip department

10:25 – 10:35am: Break

10:35am – 12:00pm: Basic introduction to grip through PowerPoint

- Grip Department PowerPoint
 - How it's done
 - Different jobs
 - Interaction with electrical department
- Why do you specialize?
 - Shooting Grip department
 - Rigging Grip department
- Well performing and SAFE crew
 - Q and A on what everyone does

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: History of the union and Essay

- History of the Union – www.iatselocal52.com
 - Edison created the first motion picture studio in the early 1890s in West Orange, NJ
 - Simple, rotating structure
 - 1922 – Charlie Pfeif wanted to meet with other electricians to talk about hard conditions (after working three straight days and nights)

- Everyone started carrying green cards after the first meeting of studio technicians in 1922
 - Next, they needed a charter from the International Alliance of Theatrical Stage Employees (IATSE) (the union representing the entertainment industry workers)
 - They got the charter and Studio Mechanics Local 52 was born in 1924 – the first Motion Picture Local in the world
 - Started providing good film crews
 - Went through hard times from '26-'28 when business went west
 - Then sound came, and east had advantage for a while. Hollywood caught up in 1932 and work went out west again for 10 yrs
 - Around 1950, TV came and saved the NY film industry
 - A ton of commercial advertising companies opened in NYC
 - “On the Waterfront” (1950) made people recognize NY possibilities and talent
 - Originally had jurisdiction over 5 boroughs, in 1964 – Long Island, in 1994 – NY and NJ, in 1995 – DE and PA, 1998 – CT
 - Started with 625 members, now has around 3,300
- Introduction to all reading materials
 - Set Lighting Handbook
 - The Grip Book
 - Handouts for tying knots

Homework: Trainees will read through reading materials

Week One, Day Two

9:00 – 10:25am: Grip and Electric

- Set Etiquette
 - Communication
 - How you’ll speak on a set
 - Walkie-talkies
 - Hand signals

10:25 – 10:35am: Break

10:35am – 12:00pm: Electrical Safety

Taken from:

http://www.osha.gov/dcsp/compliance_assistance/quickstarts/general_industry/index_gi.html

- Why it’s important to be safety-conscious
 - Emergency action plan standard
 - Describes the actions employees should take to ensure their safety in a fire or other emergency situations
 - Fire Safety
 - Should have a fire prevention and evacuation plan
 - Exit routes
 - A clear path from anywhere in the workplace to a place of safety
 - Floor and surface safety

- Clean and dry as possible
- No protruding nails, splinters or loose boards
- Covers and guardrails over hazardous areas must be maintained
- Medical and first aid staff must be provided by employers
- Machine needs guards on them for the protection of the operator
- Safety precautions for electrical

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Grip – Knot tying

- Types of Knots
 - Square knot
 - Clove hitch
 - Bowlen
 - Timber hitch
 - Half hitch
- Practical applications of each
 - Rigging
 - Safety

3:00 – 5:00pm: Grip – Reviewing of Catalogues and Equipment Overview

- Matthews Grip Equipment
- American Grip Equipment
- Modern Grip Equipment
- Norris
- JL Fisher and Company (dolly)
- Chapman

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week One, Day Three

9:00 – 10:25am: Basics of Electricity

Taken from: <http://www.eia.doe.gov/kids/energyfacts/sources/electricity.html>

- What is it?
- Different types of electricity
 - DC
 - AC
 - Batteries
- Single and three-phase power (no two-phase)
- Secondary energy source – get it from other, primary sources

10:25 – 10:35am: Break

9:00 – 10:25am: Basics of Electricity, Part 2

- Batteries
 - Uses two different metals in chemical solution
 - Frees more electrons from one metal than the other

- The end of the battery with the metal that frees more electrons develops a positive charge (+ side of a battery)
- If a wire is connected, it serves to even out the distribution of electrons and when electrons flow, that is electricity
- Generators – a device that converts mechanical energy into electrical energy
- A transformer moves electricity efficiently over long distances

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Grip – Equipment

- Begin with quizzing on knots
- Equipment review from Day 2
- Mechanical aspects of equipment
 - Grip stand
 - Flag
 - The way they work
 - Why they work

3:00 – 5:00pm: Grip – Dimensional Qualities of Equipment

- What items are used for on set
 - Go through all major items
 - The way they work
 - Why they work
 - **Homework:** Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson.

Week One, Day Four

9:00am – 12:00pm: Different types of equipment for distribution

- Cable crossing
- How much cable can be put into a trough
 - For orders vs. single wall extension
 - More water you want, the bigger the pipe

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Grip - Rigging

- Start with quiz on knots
- Light rigging
 - Lights
 - Lighting support
- Camera rigging
 - Modern Catalog and Arena rigging book
 - Stage rigging books
- Practical exercises
 - Set something up that fails
 - Set something up that works
 - Talk about why it worked one way and failed the other

3:00 – 5:00pm: Grip – Intro to Dolly

- What it is
- How it works
- Hands on with dolly
 - Set up track
 - Roll dolly back and forth

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week One, Day Five

9:00am – 12:00pm: Orientation on the Truck

- Bring a Teamster
- Safety of gate
- Why things are tied off
- Explain all items

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip and electric

- Put lights up
- Set up a dolly setup
 - Small tabletop setup
 - Dolly shot across the front
 - Will implement everything trainees have learned
 - Shoot on video so class can watch after they shoot
 - Director and DP speak about it to trainees as well
- Students break up into their groups, depending on what they want to concentrate on
- Electric
 - Bull switch
 - Cable
 - Practice set up of lights off a generator

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day One

9:00am – 12:00pm: Electric

- Lighting
 - Color temperature
 - How it shows on film
 - Why films looked a certain way

- Filtrations
 - Gels
 - Lights that change by themselves

10:25 – 10:35am: Break

- Lecture by Guest Director of Photography
 - Lighting to support narrative
 - Use examples from popular films

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip – Cranes

- Start with quiz on knots
- Intro to Cranes
 - Different types
 - Different uses
- Practical Exercise
 - Set up a crane
 - Have everyone sit in it and give them a ride
 - Give video camera so trainees can see results of shots

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Two

9:00am – 12:00pm: Parabolics of Light

- Soft vs. hard light
- Shadows and prominence
- Why light falls off
 - Why diffusion makes light softer
- Textured materials
- Sight lights
- Lighting backdrops
- Set up backlights to separate from background

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip – Light vs. Shade

- Start with quiz on knots
- Electricians make light, grips make shade
 - Nets
 - Cutters
 - Butterflies
 - Overheads
 - Practical application of each item
- Introduction to Lighting Diffusion

- Densities
- Colors
- Why you use them

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Three

9:00am – 12:00pm: Electric

- Specialty training
 - Fluorescent lights
 - Chimera
 - Practical exercises with both

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Grip – Car Rigs

- Intro to Car Rigs
 - Modern catalog
 - Norm's catalog
 - Door mount
 - Hood mount
- Practical Exercise
 - Trainees put mount on
 - Film a short scene
 - Break it down

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Four

9:00am – 12:00pm: Practical Exercise - Exterior Location

- Both Grip and Electric
- Trainees will set up
 - Why light comes through windows
 - Way the sun moves
 - Using sunlight as opposed to lights
- Simple loadin
- Shoot at tailgate of truck, not just loadin and loadout
- Dolly setup involved
- Big light source
- Light on a parallel
- Platform
- Scaffold
- Maybe aerial lift

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise, Continued

Homework: Read Set Lighting Technicians Handbook & The Grip Book to correspond with lesson

Week Two, Day Five

9:00am – 12:00pm: Practical Exercise - Interior Location

- Electric activities:
 - Getting up lights in rooms
 - Loading and unloading truck
- Grip activities:
 - Gel a window
 - Wall spreaders for overhead lighting
 - Ramps to get in and out
 - Scenery plug to hide a doorway
 - Do a dolly shot with a dance floor
- Load everything on and off the truck

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise, Continued

Location Management Training Program

Objective: To train Connecticut residents in the basic duties and practices of the locations department.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons in scout photography, paperwork, and presentation.

The second week will involve practice scouting, lectures by working location professionals, scouting for locations, and planning for management of specific locations.

Required Texts: “The Location Bible,” created by the Locations Department of the TV show Law and Order.

Required Items: Laptop computer, digital camera, cell phone, car

Week One, Day One

9:00 – 9:20am: Opening Remarks by Instructor

9:20 – 10:50am: Aptitude Test

- This test will measure trainees’ current knowledge
- Trainees will draw how to shoot a location
 - Will test knowledge of photography
- Questions will address protocols on set

10:25 – 10:35am: Break

10:50 – 12:00pm: Review of Aptitude Test

- Trainees will each correct someone else’s test
- Instructor will go over each question

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Lecture on the 4 Bs of Locations

- Being professional
- Being presentable
 - Clothing
 - Hygiene
- Being knowledgeable
 - About the project
 - About the area
- Being a communicator
 - With property owners
 - With members of the crew

3:00 – 5:00pm: Makeup of Locations Department

- Locations Manager

- Assistant Locations Manager
- Locations Assistant
- Location Scout
- Location PA
- Lecture: A Location Scout will come in and talk about what their job is to the class

Homework: Trainees will think about a place that they can scout (a house, a park, etc.) and get permission to shoot that place the next day.

Week One, Day Two

9:00 – 10:25am: Shooting Locations, Part 1

- Read the script
 - Whether doing one day, or on the job the whole time
- Put together scout letter
 - Saying what the movie is
 - Production company
 - Who the actors are
 - No longer than one page
- Location Mgr. meets with Director and Designer
 - Discusses what they're looking for
 - Designer narrows decisions down
 - Director makes final decision

10:25 – 10:35am: Break

10:35am – 12:00pm: Shooting Locations, Part 2

- Make sure locations are cleared to shoot
 - Property owners allow shoot to happen
 - Important to have locations to show you can use
- Have all pertinent information about when and where you can shoot
- Exercise: Have students present where they got locations to shoot at, and present their information
 - Instructor will critique completeness of information

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: How to Shoot

- Should be as if a walking tour
- Scout inside, outside, front and back
- Crank lens down to 50mm
 - Human eye sees at this lens)
- Everyone shoots and presents digitally, or online now
 - Show online folders
 - Go through each item
- Start with exteriors, shoot all four directions and label
- Show three sides in every shot, at midpoint of the room

3:00 – 5:00pm: Walkthrough of Scouting Pictures

- Class will go to pre-approved location to scout
 - Nearby to teaching location
- Each student will take photos of location
- Instructor will take photos as well
- Get back to class, instructor will put up their photos, and students can compare their own photos to what instructor took

Week One, Day Three

9:00 – 10:25am: Tech Scouts and Directions

- Tech Scouts
 - Who's involved
 - Putting one together
 - Paperwork
- Directions
 - How to create directions
 - How to create maps
 - Differences in presentation
- Exercise: Trainees will create maps and directions to a location, according to specifications from the instructor.

10:25 – 10:35am: Break

10:35am – 12:00pm: Community Relationships

- State government
- City government
 - City hall
 - Police
 - Fire department
 - EMS
- State agencies
 - Department of Transportation
- Lecture: Have a state or local official come in and speak with class about dealing with filming in their particular area.

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Class Scouting

- Trainees will scout locations they found on day one
 - Trainees will scout locations OTHER than the ones they themselves found
 - Will teach dealing with new people
 - Will create unexpected situation
- Trainees will take photographs of locations

3:00 – 5:00pm: Class Presentations

- Trainees will come back and present their photos to class
 - Projector presentation so class can see
 - Trainees will go through their photos to show location

- Instructor will give critique of photos

Week One, Day Four

9:00 – 10:25am: Paperwork, Part 1

- Budget
- Contracts
- Correspondence
- Maps
- Exercise: Class will put together correspondence and contracts together for a location, given information from the instructor.

10:25 – 10:35am: Break

10:35am – 12:00pm: Paperwork, Part 2

- Insurance
- Memos
- Schedule
- Script
- Locations List

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Breakdown of Local Community Rules re: Locations

- Explain permitting and shooting rules in Fairfield County, and towns with lots of filming
 - Stamford
 - Norwalk
 - Darien
 - Bridgeport
 - New Haven

3:00 – 5:00pm: Director and Designer Input

- Director input on importance of locations
 - How they impact story
 - What they look for
- Designer input on locations
 - How they impact their work
 - What they look for

Week One, Day Five

9:00am – 12:00pm: Trailing of Location Scout, Part 1

- Trainees will trail a location scout as they work (locations will be set up ahead of time; this will not be on an actual production)
 - Follow scout as they work
 - Watch as they deal with location owners

- Trainees will ask questions after they watch each interaction

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Trailing of Location Scout, Part 2

- Class will watch as scout takes photos
 - Position of photos taken
 - Interaction with property owners

3:00 – 5:00pm: Class will return to instruction site

- Scout will set up photos they took
- Instructor will critique and analyze photos
- Class will discuss what they'd seen during the day

Week Two, Day One

9:00am – 12:00pm: Discussion with Director and Designer
(Instructor will role model Director and Production Designer)

- “Director” will give thoughts on locations needed for film
 - What the story needs
 - Locations that fit the characters
- “Designer” will give thoughts on locations needed
 - Colors designer is thinking to include in film
 - Basic thoughts on design of film
 - Wardrobe
 - Hair/Makeup
- Trainees will give their opinions and suggestions

12:00 – 1:00pm: Lunch

1:00pm – 5:00pm: Trainee Scouting

- Class will scout locations based on feedback from Director and Designer
 - Will keep to local area
 - Trainees will do all legwork
 - Will find locations themselves
 - Will make first contact with property owners
 - Will procure all paperwork
 - Trainees will take photos of all locations
 - Will set up location folders
 - Will procure all contact information for location
- Class will get lunch while out scouting
 - Must keep receipts
 - Teach importance of budgeting and paperwork

Homework: Scout Posting

- Class will post their folders to online site
 - Will put up location folders
 - Will hand in contact information

Week Two, Day Two

9:00am – 11:00am: Critique of Yesterday's Scouting

- Class will show their work
 - Will put up location folders
 - Will hand in contact information
- Instructor will critique folders
 - Completeness of photos
 - Order of photos
 - Quality of photos

10:25 – 10:35am: Break

11:00am – 5:00pm: Trainee Scouting

- Class will continue to scout locations
 - Will keep to local area
 - Trainees will do all legwork
 - Will find locations themselves
 - Will make first contact with property owners
 - Will procure all paperwork
 - Trainees will take photos of all locations
 - Will set up location folders
 - Will procure all contact information for location
- Class will get lunch while out scouting
 - Must keep receipts
 - Teach importance of budgeting and paperwork

Homework: Scout Posting

- Class will post their folders to online site
 - Will put up location folders
 - Will hand in contact information

Week Two, Day Three

9:00am – 11:00am: Critique of Yesterday's Scouting

- Class will show their work
 - Will put up location folders
 - Will hand in contact information
- Instructor will critique folders
 - Completeness of photos
 - Order of photos
 - Quality of photos

10:25 – 10:35am: Break

11:00am – 5:00pm: Trainee Scouting

- Class will continue to scout locations
 - Will keep to local area

- Trainees will do all legwork
 - Will find locations themselves
 - Will make first contact with property owners
 - Will procure all paperwork
- Trainees will take photos of all locations
 - Will set up location folders
 - Will procure all contact information for location
- Class will get lunch while out scouting
 - Must keep receipts
 - Teach importance of budgeting and paperwork

Homework: Scout Posting

- Class will post their folders to online site
 - Will put up location folders
 - Will hand in contact information

Week Two, Day Four

9:00am – 11:00am: Critique of Yesterday's Scouting

- Class will show their work
 - Will put up location folders
 - Will hand in contact information
- Instructor will critique folders
 - Completeness of photos
 - Order of photos
 - Quality of photos

10:25 – 10:35am: Break

11:00am – 5:00pm: Trainee Scouting

- Class will continue to scout locations
 - Will keep to local area
 - Trainees will do all legwork
 - Will find locations themselves
 - Will make first contact with property owners
 - Will procure all paperwork
 - Trainees will take photos of all locations
 - Will set up location folders
 - Will procure all contact information for location
- Class will get lunch while out scouting
 - Must keep receipts
 - Teach importance of budgeting and paperwork

Homework: Scout Posting

- Class will post their folders to online site
 - Will put up location folders
 - Will hand in contact information

Week Two, Day Five

9:00am – 11:00am: Critique of Yesterday's Scouting

- Class will show their work
 - Will put up location folders
 - Will hand in contact information
- Instructor will critique folders
 - Completeness of photos
 - Order of photos
 - Quality of photos

10:25 – 10:35am: Break

11:00am – 12:00pm: Director and Designer feedback on locations

- Director will give their thoughts on possibilities
- Designer will give thoughts on possibilities
- Class can give feedback based on script
- Director will make final selections of locations

12:00pm – 1:00pm: Lunch

1:00pm – 5:00pm: Prepare Tech Scout

- Class will make maps for scout
- Class will make directions for scout
- Class will put together tech scout booklet

Homework: Class will look over neighborhoods of locations for film production, and take note of any special issues each neighborhood may provide. They will have these thoughts ready for tech scout.,

Production Management Training Program

Objective: To train Connecticut residents in the basic responsibilities and functions of the Unit Production Manager.

Program Synopsis: The first week will involve an overview of the production, what happens before the hire of the UPM, what happens during pre-production, with time spent on the basics of how it works. Cast and crew deals are defined and prep and shooting crew functions explained.

In the second week, production, and post-production will be discussed. Budgeting will be explained, with practical exercises in budgeting.

Required Texts: Film Production Management, Third Edition, by Bastian Cleve, Focal Press, 2006.

Week One, Day One

9:00 – 10:25am: The Job Category and The Title

- Unit Production Manager (UPM)
 - Director's Guild of America (DGA)
 - Membership requirements
 - DGA job category definition
 - The UPM career path
 - PA Days
 - The AD Path
 - Location Manager Path (NY only)
 - DGA Trainee Program
 - "Grandfathering"
- Production Manager (PM)
 - Non-union, low budget job category definition

10:25 – 10:35am: Break

Development -

- What happens before you are hired?
 - Project inspiration
 - Acquiring rights
 - The screenplay
 - The screenwriter

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Financing & packaging

- Product Placement
- "Franchise Players - Crew"
 - Director

- First Assistant Director
- Director of Photography (DP)
- Production Designer
- Costume Designer
- Casting Director
- Editor
- “Franchise Players – Cast”
 - Stars & principals
 - Agents
- Preliminary Budget
- Preliminary Breakdown
- Completion Bonds
- Studio Agreements
- Legal Department
- The “Green Light”

Homework: Assigned readings in Film Production Management

Week One, Day Two

9:00 – 10:25am: The Hiring Hierarchy

- Who you work for
 - Producers
 - Studio Executives
 - Line Producers
 - Confidentiality
- Who hires whom?
 - Studio hires
 - Producer hires
 - Director hires
 - UPM hires

10:25 – 10:35am: Break

Preparing for Production

- Revising the Budget
 - Role of the UPM
- Script Breakdown
 - Role of the UPM
- Shooting Schedule
 - Role of the UPM
 - Scheduling Software
 - Script Breakdown
 - Continuity
 - “Eighths”

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Scheduling Parameters

- Geography
- Studio vs. Location
- Cast Availability
 - Holds
 - Drops & Pickup
- Night vs. Day
- Interior vs. Exterior
- Sequence
- Children
- Climate
- Special Effects
- Stunts
- Second Camera
- Second Unit
- Dolly Track
- Cranes
- Special Equipment
- Paperwork
 - Shooting Schedule
 - Production (Strip) Board
 - One-Liner
 - Day out of Days
 - Location Contact List
 - Specialized Schedules
 - Script Revisions
 - Colors

Homework: Assigned readings in Film Production Management

Week One, Day Three

9:00 – 10:25am: Locations

- The Locations Process
 - Director's input
 - Production Designer's input
 - The Location Manager
 - Pre-Production
 - Production
 - Wrap
 - Location Scouting
 - Assistant Location Manager(s)
 - Location Scout(s)
 - Film Commissions
 - Production Services
 - Accommodations
 - Police & Security
 - Heating & AC

10:25 – 10:35am: Break

- Paperwork
 - Location Agreements
 - Certificates of Insurance
 - Permits
 - Maps & Directions
 - Set Services List
 - Emergency Info

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: The Casting Department

- The Casting Process
 - Union (Teamsters) vs. Non-Union
 - Hiring procedures
 - The Casting Director
 - Local Casting Director
 - Extras Casting
 - How to run a Casting Session
 - Screen tests
 - Rehearsals
 - Screen Actor's Guild (SAG)
 - SAG Contracts

Production Office

- Where the action is
 - Union (IATSE) vs. non-union
 - Hiring procedures
 - Production supervisor
 - Production office coordinator (POC)
 - Pre-Production
 - Production
 - Wrap
 - Assistant production office coordinator (APOC)
 - Pre-Production
 - Production
 - Wrap
 - Production secretary
 - Assistant to producer
 - Assistant to director
 - Production assistants

Homework: Assigned readings in Film Production Management

Week One, Day Four

9:00 – 10:25am: Accounting Department

- Where the money is
 - Union (IATSE) vs. non-union
 - Hiring procedures

- Accountant
 - Pre-Production
 - Production
 - Wrap
- 1st assistant accountant
 - Pre-Production
 - Production
 - Wrap
- 2nd assistant accountant
- Payroll clerk
- Accounting PA

10:25 – 10:35am: Break

- Paperwork
 - Purchase Orders
 - Expense Reports
 - Petty Cash
 - Deal Memos
 - Time Cards
 - Kit Rentals
 - Paychecks
 - Cost Reports

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: The Director's Team

- Assistant Directors
 - Union (DGA) vs. Non-Union
 - Hiring Procedures
 - First Assistant Director
 - Pre-Production
 - Production
 - Wrap
 - Second Assistant Director
 - Pre-Production
 - Production
 - Wrap
 - Second Second Assistant Directors
 - Additional Second Assistant Directors
 - DGA Trainees
 - Production Assistants
- The Director's Assistant

Homework: Assigned readings in Film Production Management

Week One, Day Five

9:00 – 10:25am: Pre-Production Crew

- The Pre-Production Process
 - Concept Meetings
 - Storyboards
 - Location Surveys

- Art Department
 - Union (IATSE) vs. non-union
 - Hiring procedures and deal memos
 - Production Designer
 - Pre-Production
 - Production
 - Wrap

10:25 – 10:35am: Break

- Art Director
- Assistant Art Directors
- Art Department Coordinator
- Art Department & Locations Department
- Art Department & Production Office

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Construction Department

- Construction Coordinator
 - Pre-Production
 - Production
 - Wrap
- Key Carpenter
- Tool Foreman
- Shop Electrician
- Scenic (Paint) Department
 - Charge Scenic (Paint Foreman)
 - Pre-Production
 - Production
 - Wrap
- Set Decorating Department
 - Set Decorator
 - Pre-Production
 - Production
 - Wrap
 - Buyer(s)
- Set Dressing Department
 - Lead Person
 - Pre-Production
 - Production
 - Wrap

- Costume Department
 - Costume Designer
 - Pre-Production
 - Production
 - Wrap
 - Assistant Costume Designer
- Wardrobe Department
 - Wardrobe Supervisor
 - Pre-Production
 - Production
 - Wrap
 - Assistant Wardrobe Supervisor
 - Seamstress
 - Fittings
- Rigging Grip Department
 - Key Rigging Grip
 - Pre-Production
 - Production
 - Wrap
- Rigging Electric Department
 - Rigging Gaffer
 - Pre-Production
 - Production
 - Wrap
- Transportation Department
 - Union (Teamsters) vs. Non-union
 - Hiring procedures
 - Transportation Coordinator
 - Captain & Co-Captain
 - Dispatcher
 - Special Equipment
 - Driver
 - Production Vehicles
 - Picture Vehicles
 - Maintenance
 - Teamster Styles

Homework: Assigned readings in Film Production Management

Week Two, Day One

9:00 – 10:25am: Shooting Crew

- Standard Crew
 - Union (IATSE) vs. non-union
 - Hiring procedures
 - Script Supervisor
 - Pre-Production
 - Production

- Wrap
- Camera Department
 - Operator
 - First Assistant Camera
 - Second Assistant Camera
 - Loader
 - Still Photographer

10:25 – 10:35am: Break

- Sound Department
 - Mixer
 - Boom
 - Cable
- Grip Department
 - Key Grip
 - Grip Best Boy
 - Dolly Grip
 - Crane Operator
 - Company Grips

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm:

- Electric Department
 - Gaffer Key Lighting Technician)
 - Electric Best Boy
 - Generator Operator
 - Set Electricians
- Property Department
 - Property Master
 - Assistant Property Master
 - Additional Property Persons
- Wardrobe Department
 - Set Costumers
 - Wardrobe PA
- Hair & Makeup Department
 - Key Hair Stylist
 - Key Makeup Artist
 - Additional Crew
- On-Set Dresser
- Standby Scenic
- Standby Carpenter
- Teacher/Nurse
- Set Medic (First Aid)

Specialized Crew

- Stunts
 - Stunt Coordinator
 - Pre-Production
 - Production
 - Wrap

- Special Effects Department
 - Special Effects Coordinator
 - Pre-Production
 - Production
 - Wrap
 - Special Effects Technicians
- Visual Effects Department
 - Visual Effects Coordinator
 - Pre-Production
 - Production
 - Wrap
- Choreographer
- Greens
- Animal Handlers
- Publicist
- Security

Homework: Assigned readings in Film Production Management

Week Two, Day Two

9:00 – 10:25am: The Tech Scout

- Attendance list
- Location Manager Nightmares
- Process & Schedule
- Decorum & Politics
- Equipment List
- Transportation
- Lunch

The Production Meeting

- Attendance list
- Production Coordinator Nightmares
- The role of the First AD
- Taking careful notes

10:25 – 10:35am: Break

The Production Process (Principal Photography)

- Blocking
- Lighting
- Rehearsals
- Shooting
- AWACS=Twice the time
 - Aerials
 - Water
 - Animals

- Children
- Sex

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Set Operations

- A Typical Day
 - On-Set Decorum
 - Sight Lines
 - Walkie-Talkie Etiquette
 - Call Sheets
 - Production Reports

The Actors On-Set

- The Second AD
- Dealing with egos
 - Dressing Room
 - The Honeywagon
- “The Wrecking Crew”
- Wardrobe
- Stars & Principals
- Supporting Players
 - Weekly vs. Daily
- Stunt Performers
- Stand-ins
- Silent Bits & Special Ability
- Extras
 - Union (SAG)
 - Non-union

Homework: Assigned readings in Film Production Management

Week Two, Day Three

9:00 – 10:25am: Budgeting

- An Ongoing Process
- Basic Definitions
 - Above-the-line
 - Below-the-line
 - Post-Production
- Budgeting software packages
- Studio formats

10:25 – 10:35am: Break

- Sample spreadsheet
- Preliminary Budget
- Revisions

- Locking in
- Budget Forms

Budgeting Line by Line

- Budgeting Software
- The TopSheet
- Summary by Departments

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Local vs Distant

- The Zone
- Travel Time
- Hotel
- Per Diems
- Overtime
- Turnaround

Equipment

- Camera Package
- Sound Package
- Electric Package
- Grip Package
- Location vs, Stage
- Transportation
- Fuel Costs

Budget Departments

- Story, Rights & Continuity
- Producer's Unit
- Director
- Cast
- Production Staff
- Set Design
- Extras
- Property
- Set Dressing
- Wardrobe
- MakeUp & Hair
- Electric (Lighting)
- Set Operations (Grip)
- Camera
- Sound
- Transportation
- Locations
- Production Film & Lab
- Film Editing
- Post Production Sound
- Titles
- Publicity

The Contingency

- Padding
- Protection
- Percentages

Fringes

- Taxes
- Payroll Fees
- Pension, Health, & Welfare

Budget Disbursement

- Staying ahead
- Dealing with the Studio
- Cash Flow

Homework: Assigned readings in Film Production Management

Week Two, Day Four

9:00am – 5:00pm Budgeting Exercise

Using overhead projector displaying Movie Magic budgeting software, the instructor will guide trainees through the creation of a complete budget. Using a script breakdown, shooting schedule, day out of days, the methodology of assigning numbers to various personnel, set operations, and equipment will be explored

10:25 – 10:35am: Break

12:00 – 1:00 pm: Lunch

Week Two, Day Five

9:00 – 10:25am: The Post-Production Process

- During the shoot
 - Editor
 - Assistant Editor
 - Apprentice Editor
 - Working with the laboratory
 - Dailies

10:25 – 10:35am: Break

- After the shoot
 - Post Production Supervisor
 - Music Supervisor
 - Music Editor
 - Sound Designer

- Sound Editor
- Effects Editor
- Looping
- Visual Effects Editor

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Contracts & Agreements

- Union Contracts
- Crew Deal Memos
- Actors Deal Memos
- Extras & Minors
- Personal Release
- Location Agreements
- Independent Contractors
- Immigration Permits

Insurance

- Preproduction Cast
- Worker's Compensation
- Liability
- Director Insurance
- Cast Insurance
- Production Package
- Props, Sets, & Wardrobe
- Negative, Film, & Tape
- Stock, Camera, Processing
- Office & Personal Property
- Miscellaneous Equipment
- Excess Liability
- Aircraft Liability
- Animal Mortality
- Travel Insurance
- Hazard Insurance

Production Office Coordination Training Program

Objective: To train Connecticut residents in the basic functions and practices of the Production Office.

Program Synopsis: The first week will involve an overview of the office, with time spent on the basics of how it works. Sides, general paperwork, structure, phone usage, ordering office supplies and using and understanding copiers, fax machines, etc. will be covered. Students become familiar with what will be expected of them as PAs.

In the second week, students will be guided in the setting up of a mock production office. They will find and secure an office location, stock it with supplies, begin to hold production meetings, and cover all other necessary bases to make the office ready for the mock production.

Required Texts: Production Management 101, by Deborah S. Patz, Sheridan Books, 2002.

Week One, Day One

9:00 – 10:25am: Introduction to Production Office

- Explain all items located in production office
 - Copier
 - Fax
 - Phones
 - Furniture
 - Supplies
 - Internet
 - Etc.
- Treating this introduction to production office as a studio-like system
 - It's already set up
 - Point out that on location and non-studio projects, all the office items, sometimes even the office itself, needs to be found by the coordinator/supervisor.
 - Need approval of space producer, UPM, line producer

10:25 – 10:35am: Break

10:35 – 12:00pm: Office Equipment

- Familiarize them with how all office equipment works and what they are primarily used for
 - Copier demonstration
 - Using
 - Paper jams

- Knowing machine inside and out
- Fax demonstration
 - Sometimes you have to dial 9
- Phone demonstration
 - How to answer
 - Transfer
 - Hold
- Mention possible kitchen items
 - Fridge
 - Coffee pot
 - Toaster

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Getting to know the folks in your production office

- Director
- Producer/producers
- Line producer
- Unit Production Manager
- Production supervisor
 - Mention DGA guidelines for this position
- Production coordinator
- Assistant production coordinator
- Production secretary
- Assistant producers
- Assistant to director
- Production assistant
- Accounting Department
 - 1st assistant accountant
 - 2nd assistant accountant
 - Payroll clerk
 - Accounting PA
- Art Department (sometimes)
 - Art department coordinator
 - Designer
 - Art director
 - Set decorator
 - Lead man
- Discuss cast confidentiality
 - Cast needs
 - Special requests
 - Script deliveries, which is to be discussed in detail later

Homework: Read a screenplay, and note things you don't understand in layout and presentation

Week One, Day Two

9:00 – 10:25am: Introduction to Distribution and Paperwork, Part 1

- Introduction to distribution
 - Crew distribution
 - On-site (office)
 - On-set
 - Cast
 - Studio?
 - Virtual production office
 - Discuss
 - Faxing
 - Emailing
 - Hardcopies of schedules, scripts, etc.
- Discussion of script
 - How it differs in formatting
 - Scene numbers vs. page numbers
 - Etc
- Introduction to call sheet
 - Brief overview of call sheet (discuss who's who)

10:25 – 10:35am: Break

10:35am – 12:00pm: Introduction to Distribution and Paperwork, Part 2

- Introduction to production report
- Introduction of sides
 - How to make them
 - Pulling
 - Marking them up
 - Shrinking call sheet and sides
 - Cutting
 - Stapling
- Briefly discuss morning paperwork – coordinator usually deals with this but introduce
 - Script notes
 - Preliminary production report
 - Final call sheet
 - Sound report
 - Camera reports
 - Skins (extra vouchers)
 - Catering receipts
 - (Sometimes) contracts
 - Daily time sheets
 - Exhibit G (SAG)
 - Accounting paperwork
 - Cast contracts

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Introduction to Distribution and Paperwork, Part 3

- Intro to prep schedule
 - Pre-production only
- Intro to Shooting Schedules
 - One liner
 - Shooting schedule

- Day out of days
- Miscellaneous day out of days
 - Photo doubles
 - Extras
 - Vehicles

3:00 – 5:00pm: Introduction to Distribution and Paperwork, Part 4

- Intro to Revisions
 - Script revisions
 - Explain color scheme and collating
 - Why different colors are used
- Intro to Production Lists
 - Crew list
 - Vendor list
 - Cast list

Homework: get to know difference between paperwork – call sheet, production report, one liner, day out of days, etc. Review all paperwork passed out.

Week One, Day Three

9:00 – 10:25 am: Distribution discussion continued (*Work in paperwork examples from what was to be studied on previous night*)

- Explain why it is necessary and important
- What gets distributed on a daily basis
 - Call sheets
 - Production reports
 - Maps

10:25 – 10:35am: Break

10:35 am– 12:00pm: Distribution Continued

- Distribution through faxing, emailing and hardcopy
- Distribution for on site cast and crew
- Distribution for off site cast and crew
- Studio vs. independent
- Film vs. television
- Example of labeling system
- Cast confidentiality when distributing to cast members

12:00 – 1:00pm Lunch

1:00 – 5:00 pm: Practical Exercises on Sides

- Show example with script pages and call sheet
 - Small sides
 - Large sides
- Demonstrate on copier
- Stress double checking

- Have them do a few different sides examples
 - Small sides
 - Large sides
- Discuss potential of preliminary slides
 - Make sure late PA and morning PA make sure slides match final call sheet and all script revisions

Homework: Assigned readings in Production Management 101

Week One, Day Four

9:00 – 10:25am: Discuss the adventurous life of an office PA

*Pop quiz – have PAs do sides from a call sheet & script example

- Set runs
- Personal runs for cast
- Working with every department
- Handling phones
- Ordering lunch
- Always being busy!!!
- Always being on time!!!

10:25 – 10:35am: Break

10:35am – 12:00pm: Petty Cash and Office Duties

- Discuss petty cash (do a lunch example)
 - Menus and order sheet
 - Stress importance of getting lunch to office on time and at an acceptable lunch time
 - Double check that all lunch orders are correct
 - Be fast but thorough
- Continue with various office duties
 - Stocking fridge
 - Bagels in the morning
 - Checking packages
 - Shipping – outgoing and incoming
 - Set packages – outgoing and incoming

12:00 – 1:00 pm: Lunch

1:00 – 5:00pm: Continue with PA duties

- Branch off into
 - Wardrobe PA
 - Art department PA
 - Accounting PA
 - Locations PA
- Guest speakers can come in and talk about their jobs
- Discuss the important of receipts
 - Food
 - Office supplies
 - Gas

Homework: Assigned readings in Production Management 101

Week One, Day Five

9:00 – 10:25am: The Problems in a PA's Day

- Discuss the possible dilemmas the PA may face
 - Research (having a computer)
 - Getting directions
 - Knowing how to get around town
 - Film drop-off at wrap
 - Set runs and on set distribution
 - Assisting other departments
 - Go through all departmental needs
 - Art Dept.
 - Locations
 - Casting
 - Accounting

10:25 – 10:35am: Break

10:35 – 12:00pm: The Typical Day of a PA

- What a typical day is for
 - A morning PA
 - Be on set before call (usually the same time as the 2nd AD with sides)
 - Get morning paperwork (football) and bring it back to the office
 - Help out with morning paperwork
 - Assist with office items
 - Order lunch

12:00 – 1:00pm: Lunch

1:00 – 5:00m: PA Duties, Continued

- Shopping for food items for office staff
 - Stick to budget but try to get all necessary items
 - Costco vs. food store
 - Sometimes requires whole foods run
- Keeping track of paper and office supplies
 - Toner for copier and fax
- Keeping track that phones are being answered in timely fashion and that faxes are not sitting in machine
- Practical Exercise: Trainees will go put a shopping list together for the office, and have it checked by the instructor. They will then price the items out for the least expensive places to find them, and buy the items.

Homework: Assigned readings in Production Management 101

Week Two, Day One

9:00 – 10:25am: Running the Production Office, Part 1

- Split them into groups
 - Set people vs. office people
- Have them begin creating a preliminary crew and vendor list
 - Can also begin a preliminary cast list

10:25 – 10:35am: Break

10:35am – 12:00pm: Running the Production Office, Part 2

- Look up pricing for office furniture if space does not provide it
- If they are setting up office in a space that is already set up, they should go out and scout it.
- See layout of office
- Make certain they have necessary office equipment
 - Copier
 - Fax
 - Phones
 - Internet
 - Etc
- *Have a possible production office lunch order started

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Setup of Production Office

- Regroup to discuss what items are still needed and how folks are doing
- Perhaps the office can get very early version of script.
 - Prep distribution labels
 - Prep for in-house distribution
- Set up fax machine and emails for distribution
- Begin to discuss with other crew what office supply needs they might have as well as other office related items
 - Internet
 - Phones
 - Distribution

Homework: Assigned readings in Production Management 101

Week Two, Day Two

9:00 – 10:25am: Picking Office Space

- Pick office space if not already pre-set up or picked out
- Move folks into offices
- Have PAs do supply run and basic office food run
 - Possible purchase basic kitchen equipment?
- Get internet, fax and copier going

10:25 – 10:35am: Break

10:35am – 12:00pm: Distribution of Sample Script

- Begin working on distribution of sample script and get distribution system down because schedules will soon follow
- Anticipate purchasing more paper, especially next color scheme for revisions
- Create all office paperwork with help of accounting department
 - Crew list
 - Vendor list
 - Cast
 - Start paperwork
 - Information of production office
 - Do lunch order (collect money, etc.)

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Continuation of Production Office Setup

- Continue getting information for crew, cast and vendor list
- Speaking to department heads regarding equipment
 - Camera bodies
 - Lenses
 - Film
 - Lighting package
 - Grip package
 - Dolly
 - Condors and lifts
 - Trailers
 - Rental cars...etc
- Meeting with AD department to discuss prep calendar
- Prepare one to outline next few days before photography
- Set up production meeting time and department head meeting times
- Space might be needed for cast rehearsal space
- Set up makeup and wardrobe tests?
- Discuss post production needs and dailies
- Distribution prep-schedule

Homework: Assigned readings in [Production Management 101](#)

Week Two, Day Three

9:00am – 12:00pm: Office set up and pre-production continues

- Continue with office set up
 - Put up departmental boxes
 - Follow up with department heads regarding equipment
 - Purchase dubbing equipment for dollies if post house is only doing process and telecine
 - Purchase dvds and labels for dailies
 - Determine distribution of dailies
- Update prep schedule

- Prepare distribution for remainder paperwork
- Do office lunch order again

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Continue with pre-production

- Schedules will come out for distribution to all crew and any script revisions
- Begin cast contracts (deal memos?)

Homework: Assigned readings in Production Management 101

Week Two, Day Four

9:00am – 12:00pm: Mock Production Meeting

- Have office open early to set up for mock production meeting
- Set up rented space or if space is found in office, set up there
- Provide copies of the following items
 - Scripts
 - Shooting schedules
 - One-liners
 - Day out of days
 - Miscellaneous day out of days
 - Crew list
 - Vendor list
- ***Please note: cast list is strictly for following departments with some variation depending on producers:
 - Producers
 - Director
 - Assistants to producers and director
 - 1st AD
 - 2nd AD
 - 2nd 2nd AD
 - Accountant
 - Production coordinator or supervisor
 - APOC
 - Hair (key)
 - Makeup (key)
 - Costume designer and wardrobe supervisor
- Purchase breakfast items for meeting

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm:

- Hold mock production meeting
 - Trainees will act as department heads
 - Instructor will act as producer

- Will lead trainees
- Finish cast contracts with standard terms and agreement

through meeting

Homework: Assigned readings in Production Management 101

Week Two, Day Five

9:00am – 12:00pm: Final Exam

- Will go over all materials in class
 - Lectures
 - Book readings
 - Handouts
- Take lunch orders after test

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Short Film Script Given to Office

- Trainees will read script
 - Will talk about story
 - Will talk about challenges production office will face

Property Training Program

Objective: To train Connecticut residents in the basic duties and practices of the property department, along with additional training in effects and set dressing.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on the duties of the property department in prep (pre-production), during shooting, and during wrap (post-production).

The second week will involve lessons on in-camera effects, safety, and set dressing and decoration, along with a field trip to Weapons Specialist, a property vendor in New York City. This trip will include lessons on firearms and explosives, along with a visit to the facility's gun range.

Required Texts: The Backstage Handbook: An Illustrated Almanac of Technical Information, by Paul Carter, Third Edition, Broadway Press, 1994.

NOTE:

THIS LESSON PLAN IS CURRENTLY UNDER FINAL REVISION
AND WILL BE POSTED BY WEDNESDAY, APRIL 23, 2008

Set Construction Training Program

Objective: To train Connecticut residents in the basic duties and practices of the set construction department.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on industry terminology, set construction's relationship with other departments, basic set construction, and the beginning of construction on sets.

The second week will include the remainder of construction on sets, along with lessons on union rules and budgets.

Required Items: Trainees will have the following items on the first day of class:

- Hammer
- Ruler
- Square
- Nippers (for brad nails and staples)
- Utility knife
- Scale ruler

Required Texts: The Backstage Handbook: An Illustrated Almanac of Technical Information, by Paul Carter, Third Edition, Broadway Press, 1994.

Week One, Day One

9:00am – 11:00am: Aptitude Test

- To see what students already know
- Ask about past experience
 - In a Q and A section beside test
- Written exam
 - Router bits
 - Name tools
 - Identify items in blueprint drawing
 - Do a cut list from a drawing

10:25 – 10:35am: Break

11:00am – 12:00pm:

- Go over test
 - Instructors will go over all items
 - Students will correct another student's work
- Top student will be unofficial construction coordinator for class project
- 2nd person will be unofficial key carpenter

12:00 – 1:00pm: Lunch

Afternoon: Describing industry terms

- Jacks

- Sawhorses
- Grip
 - Strongbacks
 - Apple boxes
 - Light boxes
- Bevel
- Miter cut
- Cross-cut/rip
- Chamfer
- Different style bits
- Putting a handle in
- Skyhook
- Skyjack
- French cleat
- Fasteners
 - What applications
- Guns
- In camera vs. not in camera
- Glory side
- Duvateen
- Bucks
- Ellipses
 - String method (cheating way)
 - Mathematical method
 - Lay one out
 - Show how to cut it
- How to swing arches
 - Circumferences (routing them)

Homework: Related readings in The Backstage Handbook

Week One, Day Two

9:00 – 10:25am: Set Construction's Relationship with Other Departments

- Importance of knowing what the other departments do
- Taking pride in your work
- Grips
 - Need strongbacks
 - Need jacks
 - Build lockup for their tools
 - Build road boxes
 - Shooting grip needs wedges cut
 - Build apple boxes
 - Give example of how to build them
 - Set carts

10:25 – 10:35am: Break

10:35am – 12:00pm: Set Construction's Relationships, Continued

- Electric
 - Building light boxes
 - Chloroplast cut
 - Gel frames
 - Gels cut (Plexiglas)
- Set dressing
 - Tile
 - Flashing
 - Shingles
 - Repair broken furniture
 - Set Construction helps if cutting
- Teamsters
 - Step-ups for trucks
 - Show construction of step-up

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Basic Set Construction

- How to build Flats
 - How they're assembled
 - Why they're assembled that way
 - Letting in studs for straps (to nail through)
 - Height requirements
 - 12' vs. 8' or 5'
 - What material
 - Painted flats use prime luon
 - Unpainted flats use unprimed luon

3:00 – 5:00pm: Practical exercise

- Class will build flats
 - Instructor will give specifications

Homework: Related readings in [The Backstage Handbook](#)

Week One, Day Three

9:00 – 10:25am: Blueprints, Part 1

- Blueprints
 - Give everyone a blueprint and have class try to decipher it
 - Why marks are in certain places
 - Instructor will go through blueprint and identify items
 - Discussion
 - Break blueprint into materials list
 - Flats (figure out how many flats you need)
 - Every 4'x8' flat is a bundle of wood
 - Roof
 - Sections
 - Other roofs?

- Trim

10:25 – 10:35am: Break

10:35am – 12:00pm: Blueprints, Part 2

- Make estimate
 - List of prices from vendor
 - Varies by time
- Place order
 - Getting it there on time
 - What materials can you substitute if desired materials are not available
- Reading a scale ruler
 - How to identify scale

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: On-Set Measurements

- Taking and verifying on-set measurements
 - Exercise: Go to a location close to classroom and verify measurements
 - Instructor will take every measurement before hand

3:00 – 5:00pm: Shop Safety

- Know where the hospital is
- Procedures on power equipment
 - Table saw
 - Router safety
 - Band saw
 - Compressor
 - What guns to use
 - Nail-gun safety
 - Changing blades
 - Why there's a shop grip
 - Clothing – no loose clothes
 - Shoes
 - Eyewash
- First Aid
 - Don't panic if you get hurt
 - Stop the bleeding
 - Safety is always a priority

Homework: Related readings in [The Backstage Handbook](#)

Week One, Day Four

9:00 – 10:25am: Power Tools, Part 1

- Basic introduction to use
- When to use
- Safety
 - Ear/eye protection

- Goggles
- Hand nailing
- Gun nailing
- Staple guns

10:25 – 10:35am: Break

9:00 – 10:25am: Power Tools, Part 2

- Chop saw
- Band saw
- Routers
- Screw guns
- Jigsaw
- Sanders
 - Belt
 - Finish

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercises with Power Tools

- Cut a piece of wood in half
 - Using a stop
 - Using table saw
- Nail strongbacks together
- Make apple boxes from pre-cut pieces
 - 4 boxes of each type
 - full
 - 1/2
 - 1/4
 - Pancake (1.5" high)

Homework: Related readings in [The Backstage Handbook](#)

Week One, Day Five

9:00am – 12:00pm: Begin Set Construction

- Instructor will give trainees blueprints
 - Two rooms to be built
- Trainees will go over blueprint and discuss construction plan
 - One square box with four walls
 - Room will serve as living room for production
 - Build fifth wall with another door – can serve as bedroom
 - Repaint walls
 - Redress walls

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Continue Set Construction

- Assumed duties:
- Build walls
 - Grips will unload materials
 - Will move walls

Homework: Related readings in The Backstage Handbook

Week Two, Day One

9:00am – 12:00pm: Continue Set Construction

- Instructor will oversee construction
 - Will watch as trainees work on power tools
 - Will check progress against blueprints

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Continue Set Construction

- Assumed duties:
- Build door elements today
 - Trainees will build all elements
 - Instructor will check elements to assure correct dimensions

Homework: Related readings in The Backstage Handbook

Week Two, Day Two

9:00am – 12:00pm: Continue Set Construction

- Instructor will oversee construction
 - Will watch as trainees work on power tools
 - Will check progress against blueprints

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Continue Set Construction

- Assumed duties:
 - On-Set Measurements
 - Trainees will go to location, take measurements and replace a door
 - Come back and make the door in the shop
 - Trim work
 - Some at the bench

- Pre-cutting

Homework: Related readings in The Backstage Handbook

Week Two, Day Three

9:00am – 12:00pm: Continue Set Construction

- Instructor will oversee construction
 - Will watch as trainees work on power tools
 - Will check progress against blueprints

10:25 – 10:35am: Break

12:00pm – 1:00pm: Lunch

1:00 – 5:00pm: Complete Set Construction

- Assumed duties:
 - Set construction completed
 - Set dresses put rug in
 - Baseboard put down
 - Laying out floor

Homework: Related readings in The Backstage Handbook

Week Two, Day Four

9:00 – 10:25am: Working With a Union

- Union Rules
 - Differences East vs. West coast
 - How to get in
 - Permit workers
 - Filing an Application and what they require
 - Departmental responsibilities
 - Protections
 - Union representation
 - Working conditions
 - Payment
 - Importance of representation
 - Labor reports
 - Timecards
 - Hand out examples of each

10:25 – 10:35am: Break

9:00 – 10:25am: Life in the Film Industry

- Mental side to film
 - Personality conflicts
 - Anyone can screw up your day; how do you respond?
 - Constantly shifting game plan
 - Family and children sacrifice
 - Long hours
 - Miss events
 - Working styles
 - Jealousy in the business, what to expect
- Discussion and personal stories

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Budgeting

- Man-days
- Truckers
- Equipment rentals
- Projecting time and necessity
- Role of art department coordinator
 - You need material or blueprints, you call them
 - They go over daily labor reports
 - Valuable to you
- Art Director
 - Makes art department run smoothly
 - Works with
 - Set decorator
 - Dresser
 - Buyer
 - Designer
 - Construction coordinator

3:00 – 5:00pm: Practical Exercise for Budgeting

- Give trainees materials for set
- Figure out a materials list
- Put together a budget
 - Include man-days
 - Look for the unseen

Homework: Related readings in [The Backstage Handbook](#)

Week Two, Day Five

9:00am – 12:00pm: Final Exam Review

- Lectures
- Tools
- Construction techniques
- Safety techniques

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 4:00pm: Final Exam

- Questions
 - Router bits
 - Strongbacks, jacks – what are they for?
 - When do you use practical or stick jacks?
 - Crosscut saw – what's it for?
 - When do you use a router arm?
 - Tool question
- Questions about tools
 - Planer
 - Arrow crown
 - Finish nails
- A choice of four or five essays, each relating to a different aspect of construction

Set Dressing Training Program

Objective: To train Connecticut residents in the basic duties and practices of the set dressing department, including set decoration, buying, pre-production and on-set job descriptions, along with additional training in applicable construction and installation techniques

Program Synopsis: The first week will involve an overview of the entire department, along with lessons on the duties of the set decorator, buyer, lead person, and various members of set dressing department in prep (pre-production), during shooting, and during wrap (post-production).

The second week will involve hands-on experience in set dressing and techniques, emphasizing the details necessary for mastering the diverse and essential skills in this department.

Required Texts: The Backstage Handbook: An Illustrated Almanac of Technical Information, by Paul Carter, Third Edition, Broadway Press, 1994.

NOTE:

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AND WILL BE POSTED BY WEDNESDAY, APRIL 23, 2008

Sound Training Program

Objective: To train Connecticut residents in the basic duties and practices of the sound department.

Program Synopsis: The first week will involve an overview of how sound interacts with other departments, along with lectures and exercises to show what a sound department does during pre-production and production. It will also include an introduction to sound's responsibility to post production, and sound effects.

The second week will involve practical exercises in sound recording, where trainees will use sound equipment and record actors in different circumstances on set. After going through a selection of exercises, they will do similar exercises with grip, camera and electric equipment present, to simulate the equipment that will be present during an actual production.

Required Texts: Sound for Film and Television, Second Edition, by Tomlinson Holman, Focal Press, 2002.

Week One, Day One

9:00 – 9:30am: Opening Remarks by Instructor

9:30 – 10:25am: Sound Theory

- Absorption
- Reflection
- Refraction
- Diffraction

10:25 – 10:35am: Break

10:35 – 12:00pm: Three Problems of Sound

- Room Acoustics
 - How you achieve what you want to hear
- Background Noises
 - How you deal with them
 - How you eliminate them
- On-Set Communications
 - Director
 - Producer
 - Actors
 - Technicians
 - Grips
 - Electrics
 - Script Supervisor
 - Camera Operator/Director of Photography

12:00 – 1:00pm: Lunch

1:00 – 2:00pm: Composition of Sound Unit

- Sound Mixer
- Boom Operator
- Cableperson (Utility)
- Property
 - Mention differences in narrative vs. documentary

2:00 – 5:00pm: Presentation of Sound Equipment

- Recorders
 - Nagra
 - Digital Recorder
- Wireless Rack Package
 - Receivers
 - Transmitters
- Microphones
 - Exterior
 - Interior
 - Lavaliers
 - Set Microphones with wind cover
- Radio Microphones
- Fishpoles
- Acoustic treatments (carpets)
- Furniture pads (sound blankets)
- Power requirements (batteries vs. AC vs. DC)

Homework: Chapter 1 in Sound for Film and Television

Week One, Day Two

9:00 – 10:25am: Four Types of Sounds in Film

- Dialogue
- Backgrounds
- Sound Effects
- Music
 - What they are
 - How they're recorded
- Exercise: Students will watch a clip from a film on mute, then figure out all the sounds the scene contains. They'll watch the scene after to see what actually was in it.

10:25 – 10:35am: Break

10:35am – 12:00pm: Music and Playback

- Live recording
- Pre-recorded playback recording
 - How to set it up
 - Problems to look out for

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Script Breakdown, Part 1

- Class will read and break down a five page script, that takes place on a boat
 - Trainees will note all problems for sound
 - Will discuss how to solve those problems
 - Instructor will offer suggestions

3:00 – 5:00pm: Script Breakdown, Part 2

- Class will read and break down a second five page script, that involves four people in a car
 - Trainees will note all problems for sound
 - Will discuss how to solve those problems
 - Instructor will offer suggestions

Homework: Read Chapter 2 in Sound for Film and Television

Week One, Day Three

9:00 – 10:25am: Set Eitquette

- Go through members on set sound works with (explain their jobs, and how to deal with them)
 - Director
 - Producer
 - Actors
 - Technicians
 - Grips
 - Electrics
 - Script Supervisor
 - Camera Operator/Director of Photography
- Bookkeeping
 - Lunch breaks, overtime
 - Comparing to production times

10:25 – 10:35am: Break

10:35am – 12:00pm: Unions

- Union Membership
 - What a union is
 - Life working in a union
 - Wages
 - Working conditions
- Paperwork
- Dues
- Collective Bargaining

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Script Reading

- Class will read and break down a five page script, that involves four rooms in a single house location (this script will be used for Day Four exercise)

- Trainees will note all problems for sound
- Will discuss how to solve those problems
- Instructor will offer suggestions

3:00 – 5:00pm: Packing Up the Truck

- Loadin/Loadout of sound equipment
 - Go through all pieces
- Exercise: Trainees will pack up the camera/sound truck with all necessary sound items
 - Packing each piece in the correct space
 - Using organization and safety procedures
 - Coordinating camera, video and script supervisor – the “truck family”
 - Class will learn how to get the jump on where to shoot
 - Sound person will ‘eavesdrop’ on Director and DP
 - Once location is picked, sound will get best space near where shooting is
 - Finish day with truck packed, ready for next day

Homework: Read Chapter 3 in Sound for Film and Television

Week One, Day Four

9:00am – 5:00pm: Day-Long Exercise

- Trainees will arrive at house location for beginning of day
- In addition to instructor, others will be present for mock scene:
 - Two actors will be present
- Trainees will offload equipment from truck
- While unloading, sound mixer will ‘eavesdrop’ with Director and DP to find out where first shooting location will be
Once location is determined, sound equipment will be sent into house, in the most convenient spot for sound department

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

- Once in, one group of students will set up equipment and prepare to record sound for the scene
 - Rehearse with actors to see what the scene will be like (simple scenes, little movement)
 - Will not actually record; this exercise is to practice preparing for a scene, and familiarizing oneself with equipment
- Once the first group has successfully set up equipment and gotten to the point of being ready to record, they will break the equipment down
 - Once broken down, the next group of trainees will go in and set the equipment up, and so on until all trainees have done it
 - Important point here: Doing nothing at an appropriate time is a good thing, but losing concentration is a bad thing

- Once first room is complete, instructor will move into the second of the four rooms, and the process will begin again
- Lunch after second room is complete
- After lunch, third and fourth rooms will be completed
- After fourth room is complete, trainees will pack all equipment back on the truck, and that will end the day.

Week One, Day Five

9:00 – 10:25am: Post Production Guest Speaker (a post-production professional)

- Workflow
 - Sound must be responsible to post
 - Make sure what they're asking for is possible
 - Computer systems
 - Frame rates, bit rates, etc.

10:25 – 10:35am: Break

10:35am – 12:00pm: Sound Effects

- What they are
 - Foley
 - Practical effects
- Microphone Placement for effects
- Microphone Type

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise in Effects

- Instructor will give out a list of sound effects they will go out and record – car sounds, foley sounds, etc.
- Trainees will go out with equipment, and record those sounds
- After recording, trainees will return and play sounds back for class to listen
 - Instructor will give feedback on recording
 - Instructor will give suggestions on how to record better

Homework: Read Chapter 3 in Sound for Film and Television

Week Two, Day One

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record an actor reading something dramatic from a book (audiobook recording)
 - Will require one actor
 - Will record with a stationary microphone
 - Will record with a moving microphone
 - Exposure to spontaneity
 - Exposure to head movements
- Recordings will be played back

- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people talking over each other in normal conversation
 - Will require two actors
 - One actor on screen, one actor off screen
 - Talk about miking one or both actors
 - Work with one boom operator, then two boom operators
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Two

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record two actors speaking and moving in a room
- Introduce radio microphones
- What sounds natural, and what sounds too natural?
- Options when nothing sounds good
 - Second boom picks actor up in second room they move in
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people entering a room with grocery bags, who walk in, put the bags down, and start to prepare a meal (using pots and pans), all while talking
 - Will deal with bag noise (paper and plastic)
 - Will set up flames on stove
 - Will deal with sounds of pots and pans
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Three

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record two actors in a car, driving on its own power, and the people are talking

- Will require two actors, and one car driver
- Where do the mixer and boom operator position themselves in the car?
- How do you factor in outside?
 - Wind
 - Weather
- Do you put microphones on the actor?
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people talking as they walk down a street, around a corner, and onto a busy street
 - Dealing with background noise
 - How to cover actors in wide shots?
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Four

9:00am – 12:30pm: Practical Exercise

- Each member of class will set equipment up and record two people talking over each other in normal conversation, same as on Week Two, Day One. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
 - Will require two actors
 - One actor on screen, one actor off screen
 - Talk about micing one or both actors
 - Work with one boom operator, then two boom operators
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:30 – 1:30pm: Lunch

1:30 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two actors speaking and moving in a room, same as on Week Two, Day Two. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
- Introduce radio microphones
- What sounds natural, and what sounds too natural?
- Options when nothing sounds good

- Second boom picks actor up in second room they move in
- Recordings will be played back
- Equipment will be broken down after recording

Week Two, Day Five

9:00am – 1:00pm: Practical Exercise

- Each member of class will set equipment up and record two people entering a room with grocery bags, who walk in, put the bags down, and start to prepare a meal (using pots and pans), all while talking, same as on Week Two, Day Two. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
 - Will deal with bag noise (paper and plastic)
 - Will set up flames on stove
 - Will deal with sounds of pots and pans
- Recordings will be played back
- Equipment will be broken down after recording

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise

- Each member of class will set equipment up and record two people talking as they walk down a street, around a corner, and onto a busy street, same as on Week Two, Day Three. This time, however, there will be camera, grip and electrical equipment present, to simulate the on-set environment sound crews will face.
 - Dealing with background noise
 - How to cover actors in wide shots?
- Recordings will be played back
- Equipment will be broken down after recording

Wardrobe Training Program

Objective: To train Connecticut residents in the basic duties and practices of the wardrobe department, along with a basic introduction to costume design.

Program Synopsis: The first week will involve an overview of the department, along with detailed lessons on the duties of the wardrobe department in prep (pre-production), during shooting, and during wrap (post-production). Lessons will be taught in research, script breakdowns, fitting, and altering clothing.

The second week will include lessons on continuity books and taking pictures, along with a two-day exercise where trainees will work in wardrobe for a two page “movie,” doing everything from setup to breakdown.

Required Texts: Costuming For Film: The Art And The Craft, by Holly Cole and Kristin Burke , Silman James Press, 2005.

Week One, Day One

9:00 – 9:30am: Opening Remarks by Instructor

9:30 – 10:25am: Life in the Business, Part 1

- Crazy schedules
- Good for people who like new challenges
- Lots of setting up and moving
- Dirty work in every department
 - Exercise: use dirt to age an actor, to show work can be messy)
- Freelance lifestyle
 - Long hours, low pay

10:25 – 10:35am: Break

10:35 – 12:00pm: Life in the Business, Part 2

- Life in the Union
 - What a union is
 - How to get in
 - Union rules and regulations
 - Mentor-student relationships
 - Costume and Wardrobe locals
 - IATSE 829
 - IATSE 764
 -
- Life on Set
 - Assistant Director calls on set
 - What they are
 - What they mean
 - When you’re allowed to move, when you stay still and quiet
 - Set Etiquette

- How to stay out of the director's way
- How to be invisible, but always ready and present

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Lecture on Makeup of Department

- Costume and Wardrobe are two separate departments
- Costume Department
 - Costume Supervisor
 - Set Costumers (2)
 - Seamstress/Tailor
 - Ager/dyers
 - P.A.s
 - Star Dressers (particularly for star actors)
-
- Wardrobe Department
 - Costume Designer
 - Manages department
 - Assistant Costume Designer
 - Shops
 - Does fitting
 - Does budget
 - Shopper (or multiple shoppers)
 - Possibly Wardrobe Coordinator
 - Deals with vendors
 - Collects paperwork

3:00 – 5:00pm: Relationships on set

- Director – has a vision, communicates to the designer
- Costume Designer – may or may not agree with director's vision
- Actors – may have strong opinions
- Producer – may also have strong opinions, and may not understand practical applications
 - Stress importance of thinking visually
- Exercise: Class will break into groups, and each group will get a page of description for two actors. Each person in the group will act as a member of this group – director, costume designer, or actor. They will each work together to try and come up with a singular idea of what the clothing of the actors should look like.

Week One, Day Two

9:00 – 10:25am: Preproduction Lecture, Part 1

- Moving into a space
- Setting up racks (have racks present for students to move)
- Loading and unloading trucks
- Pulling stock

10:25 – 10:35am: Break

10:35am – 12:00pm: Preproduction Lecture, Part 2

- Sizing Stock
- Organizing Stock
 - To be most easily managed
- After scene is approved, clothes are dry-cleaned
- Returning stock and resizing
- Research
 - Job of costume designer
 - Research passed on to supervisor to dress background
 - Present day
 - Period (20s, 30s, 40s, 50s, etc.)

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Afternoon Exercise

- Trainees will unload a truck of stock and organize it all, along with sizing it all. They will also pull clothes for actors in a short scene, based on specifications from the instructor.

Week One, Day Three

9:00 – 10:25am: Behavior on Set

- Professional Behavior
 - Show up on time (very important)
 - Turn off cell phone
- Dressing Appropriately
 - No flipflops
 - Representing your bosses and department
 - Don't stand out (dressing at work vs. personal life)
 - Hard, physical work

10:25 – 10:35am: Break

10:35am – 12:00pm: Pre-Production Tasks

- Prepping
 - Looking at schedule
 - Making sure you have proper items for background
 - Pulling out costumes that will work for a specific day
 - Cross reference with continuity book
- Interfacing with Production

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: How to Break a Script down for Wardrobe

- Day breakdown
- Character breakdown, by change
- Using Costume Pro
 - Give demo of how to input information

- Background Breakdown
 - Uniform
 - Specialty items

3:00 – 5:00pm: Practical Exercise

- Trainees will read a script and break it down for wardrobe, according to specifications above. When finished, class will discuss the breakdown, and talk about the ideas they have for wardrobe.

Week One, Day Four

9:00 – 10:25am: The Measurement Sheet

- Show all items to be measured on actor
- Not all measurements needed for all shows
- Sewing Fundamentals
 - How to sew a button
 - How to take up sleeves
 - How to take a hem

10:25 – 10:35am: Break

10:35am – 12:00pm: Practical Exercises

- Trainees will practice sewing buttons, taking up sleeves, and taking hems

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Fittings and Aging/Dying

- Fittings
 - How to do them
 - Challenges
 - How to write up an alteration tag
 - Changing breakdown
 - Method of photo references
 - Instructor will fit an actor as an example
- Aging/Dying
 - What it is
 - Why it's important
 - Tools
 - Schmutz stick
 - Dirt bag
 - Sandpaper
 - Pins
 - Tags

3:00 – 5:00pm: Practical Exercises

- Trainees will age shirts to different degrees
- Trainees will do fittings of actors

Week One, Day Five

9:00 – 10:25am: Wardrobe Production Tasks

- How to iron a shirt
- How to polish shoes
- How to steam clothes
- Exercise: Trainees will practice all three of these tasks.

10:25 – 10:35am: Break

10:35am – 12:00pm: Stain Removal

- Differences in removal (types of stains, and types of removal agents)
 - Protein-based stains (meat, juice)
 - Grease
 - Blood (comes out with meat tenderizer, or the spit of the person bleeding)
 - Dyes
 - Lipstick, makeup
 - Grass

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: Dressing Background Actors

- Period films vs. present day
 - Period films: must dress every item
 - Women: bra, girdle, shoes, etc.
 - Men: tuxedo or suit, hem, etc.
- Specific look vs. nondescript (how to present both ways)
- Photographing background
- How to deal with extras
- Working with extras casting
 - Give written description of what they should wear, so some extras show up wearing correct clothing

3:00 – 5:00pm: Practical Exercise

- Trainees will dress a group of actors, based on guidelines from the instructor. Discussion will follow each student's work.

Week Two, Day One

9:00 – 10:25am: The Continuity Book, Part 1

- What it is
- Start from top of head and work down
- Complete description of a character's outfit in each scene
- Describing items
- Fabrics Content

- Weaves
- Single vs. Double Breasted

10:25 – 10:35am: Break

10:35am – 12:00pm: The Continuity Book, Part 2

- Taking Pictures for the book
 - Where and when to take photos
 - Only after camera has rolled should a continuity photo be taken
- Writing descriptions
- Putting them into continuity book

12:00 – 1:00pm: Lunch

1:00 – 3:00pm: The Continuity Book, Part 3

- Breaking characters down
 - Male principal actors
 - Female principal actors
 - Background books
 - Background actors in many scenes, treated as actors, even though they don't speak

3:00 – 5:00pm: Duties During Wrap

- Pulling stock
- Asset list
 - Write a description of every item you buy, over a certain dollar amount
 - After show, you must produce all these items
 - Actors take clothing sometimes; how do you handle that?
- Keeping items organized after the movie

Week Two, Day Two

9:00am – 12:00pm: Practical Exercise for Continuity Book

- Instructor will act as costume designer
 - Will give trainees specifications on how actors should look
 - Present research
 - Present drawings
 - Class will discuss specifications
- After instructor gives specifications, trainees will set up a scene
 - Props and set dressing will already be set up for them
 - Instructor will then act as director
 - Two actors will be present
 - Director will lead actors through rehearsal of one-page scene
 - Trainees will take notes on movement through scene
- After setting scene, trainees will dress the two actors
 - Using specifications from instructor
 - Showing instructor possibilities; instructor will approve or disapprove

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Practical Exercise, Continued

- Two actors will act out the one-page scene in front of class
 - Each trainee will take photographs
 - Before scene
 - After scene
 - Trainees will take notes on wardrobe throughout scene
- After actor acts through scene:
 - Trainee will reset the set to top of the scene
 - Trainee will reset the scene for a pickup (a point within the scene)
 - Trainee will work with a script supervisor
 - Trainee will use sides to maintain continuity
- Instructor will watch trainees as they create continuity book, giving feedback and corrections as needed
- Class will hand in completed continuity book to instructor at end of class

Week Two, Day Three

9:00am – 12:00pm: Two-Day Wardrobe Exercise, Part 1 (This exercise will have trainees doing wardrobe for actors and background, from beginning to end, for a two-page script. It will simulate the experience of being on set.)

- Class will start off in an empty space
 - Trucks will be present with stock and with racks
 - Class will unload and set up racks
 - Class will unload and set up stock
- Once in, class will get stock ready for shoot
 - All stock will be pulled
 - All stock will be sized
 - All stock will be organized for easy management
- Class will receive script, and will break it down for wardrobe
 - Will get wardrobe thoughts from instructor
 - Will get description of scene from instructor

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Two-Day Wardrobe Exercise, Part 2

- Class will do fittings for all actors to be in scene
 - Principals
 - Background
- Class will undertake appropriate actions for clothing
 - Ironing
 - Steaming
 - Aging/Dying
 - Polish shoes

- Remove stains
- Class will fill out all required paperwork
- As actors are fitted, they will be brought to the instructor, who will give their approval or disapproval
- By end of the day, the class will be completely ready to shoot the scene from a wardrobe perspective
 - All actors will have approved clothing
 - All items will be fitted
- Class will put items back up on hangars, ready to shoot the next day

Week Two, Day Four

9:00am – 12:00pm: Two-Day Wardrobe Exercise, Part 3

- Class will work as wardrobe department on rehearsals and takes of two-page script
 - Props and set dressing will already be set up for them
 - Instructor will then act as director
 - Two actors will be present
 - Director will lead actors through rehearsal of one-page scene
 - Trainees will take notes on movement through scene
- After setting scene, trainees will dress the two actors
 - Using specifications from instructor
 - Showing instructor possibilities; instructor will approve or disapprove

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 5:00pm: Two-Day Wardrobe Exercise, Part 4

- Actors will act out the one-page scene in front of class
 - Each trainee will take photographs
 - Before scene
 - After scene
 - Trainees will take notes on wardrobe throughout scene
- After actor acts through scene:
 - Trainee will reset the set to top of the scene
 - Trainee will reset the scene for a pickup (a point within the scene)
 - Trainee will work with a script supervisor
 - Trainee will use sides to maintain continuity
- Instructor will watch trainees as they create continuity book, giving feedback and corrections as needed
- After scene is shot, class will break down all materials
 - Put stock back on trucks
 - Break down racks
 - Store items used for scene
- Continuity book will be handed in at the end of the day
- At day's end, all items will be unloaded, and the space will be completely empty, like it was at the beginning of the day before

Week Two, Day Five

9:00am – 12:00pm: Final Exam – Written Test

- Will include questions taken from:
 - Class lectures
 - Class activities
 - Handouts

10:25 – 10:35am: Break

12:00 – 1:00pm: Lunch

1:00 – 4:00pm: Final Exam – Practical Test

- Trainees will:
 - Iron a shirt
 - Remove different types of stains
 - Take measurements on an actor

**STATE OF CONNECTICUT
OFFICE FOR WORKFORCE COMPETITIVENESS**

REQUEST FOR PROPOSALS

**FEATURE FILM INDUSTRY TRAINING PROGRAM
April, 2008**

Request for Qualifications

- Section I Introduction and Project Description
- Section II Scope of Services
- Section III Required Information
- Section IV Selection Criteria
- Section V Submission and Selection Process
- Section VI General Conditions
- Section VII Communication Protocol

Exhibits

- Exhibit A Film Industry Independent Contract Rates to be used for Program Instructors
- Exhibit B Campaign Contribution and Solicitation Ban
- Exhibit C Nondiscrimination Certification

SECTION I – INTRODUCTION AND PROJECT DESCRIPTION

In 2006, the Connecticut Legislature passed a production tax incentive program, providing a 30% corporate tax credit for motion picture, commercial, and digital media projects produced in the state. This production incentive has created a large influx of feature film production in Connecticut. The legislature also recognized that tax credits cannot sustain further growth in this industry unless there is an indigenous workforce to fill the many job categories involved in producing such projects.

For many years, Connecticut has had a small but vibrant in-state film production industry, primarily in the areas of local and regional commercials, corporate and education films, and more recently, digital media productions. Historically, the majority of this work has been both freelance and non-union. To become a part of the feature film industry that has recently come to Connecticut, state officials and resident professionals must remain cognizant of existing independent and studio union contracts in the feature film industry. Workforce development within this industry will require the integration of local crew personnel into applicable motion picture union locals. Over the coming years, as feature production continues to grow, it is hoped that there is the potential for establishing a large and vital workforce in the state.

To this end, the State of Connecticut, through the Office for Workforce Competitiveness (OWC) is requesting proposals from qualified public or private educational institution(s), organization(s), and/or individual(s) to administer and conduct a Feature Film Industry Training Program (FITP) for Connecticut residents. The program is designed to attract as trainees those individuals and students who seek entry-level freelance work on feature motion pictures, desire a career in this industry, and have the intention of making application for appropriate union membership in their chosen professional field. It is important to note, however, that participation in the FITP will not assure trainees union membership. Each union local may have specific application, examination, and acceptance regulations. For each chosen field, other professional requirements and state licensing may apply, and further training and/or further experience may also be necessary.

The FITP will consist of two weeks of introductory instruction, two weeks of concentrated instruction, and up to ten weeks of on-set feature film mentorship:

Phase One – Production Overview

The first two weeks, presented in classroom format, will offer a comprehensive production overview and survey of all job categories in the feature film industry. Upon successful completion of this introductory course, trainees will be encouraged to continue to the next phase.

Phase Two – Concentrated Training

During the second two-week period, each trainee will select a feature film production department (see next page) as an area of concentration for his/her continued studies. Working in departmental groups, and participating in intensive classroom instruction and hands-on training in a studio environment, trainees will focus on departmental and individual crew interaction and cooperation.

Phase Three – On-Set Mentorship

Upon successful completion of the concentrated departmental instruction, trainees will be encouraged to continue to the final phase of the FITP, which will offer up to ten weeks of on-set feature film mentorship experience. Participants will work on an actual feature film shooting in Connecticut, directly mentoring with department heads and crew members. Trainees may not perform tasks defined as integral to the job category of any union member and all trainee participation will be directly supervised. The timing of trainee participation in the mentorship phase will be dependent on the cooperation of producers, union representatives, and the shooting schedules of participating productions.

The FITP will be taught in the following departmental components, as traditionally defined in the feature film industry. Grantee(s) are encouraged to partner with others and to select various departmental components within the FITP. Based on the number of trainees, duplicate components may be taught in varied geographical areas within the state.

Production Management	Sound
Location Management	Property
Production Office Coordination	Set Dressing
Lighting & Grip	Set Construction
Camera	Costume & Wardrobe

SECTION II – SCOPE OF SERVICES

The grantee(s) must commence the Feature Film Industry Training Program (FITP) **NO LATER THAN** the beginning of July, 2008. The cost for such program shall not exceed \$200,000 per award. It is anticipated that no more than five (5) awards will be granted and geographical representation will be considered. Programs awarded funding will have the specific elements outlined below.

1. A comprehensive curriculum guide for the FITP is available on the internet in PDF format at the following websites:

<http://www.cultureandtourism.org>

<http://www.ctdhe.org>

The guide may be accessed as an Addendum in the RFP document at the following website (use the keyword “Film Industry” or look under the open bids for the Office for Workforce Competitiveness to locate this RFP and RFP Addendums):

http://www.das.state.ct.us/Purchase/Portal/Portal_home.asp

This guide has been revised to make it specifically applicable to this RFP and will serve as a guideline for grantee applicants in the development of their proposals.

2. The curriculum guide defines specific subjects to be covered in the FITP and is required as a basis for instruction for each component. Within the described daily and weekly framework of the program, the grantee(s) and/or hired instructor(s) may supplement the curriculum as they see fit.

3. To assure the authenticity of the learning experience, INSTRUCTORS HIRED FOR THE FITP SHALL BE MOTION PICTURE PROFESSIONALS WHO HAVE SIGNIFICANT CAREER EXPERIENCE WORKING IN THE FEATURE FILM INDUSTRY. All instructors will have served as department heads on major motion pictures and will be active members of the motion picture trade union applicable to the particular skills they teach.
4. The FITP daily schedule will consist of eight (8) hours of continuous instruction. The grantee(s) and/or hired instructors may define short breaks and a one-hour lunch period as they see fit.
5. Officers of applicable motion picture locals have been contacted by OWC and will assist grantee(s) with instructor search and hiring within each union. Accordingly, as per agreement with union officers, FITP instructors will be paid at current union national independent contract scale rates with fringes. Current union rates for applicable feature motion picture department heads are included in Exhibit A attached. Standard union travel, hotel, per diems, and kit rentals (if applicable) will also be paid to instructors. Grantee(s) will be responsible for hire of payroll services familiar with the tenants of feature motion picture production.
6. Grantee(s) is responsible for the provision and/or hire of all classroom, studio, and shop space, as well as all necessary equipment, materials, vehicles, and supplies required for use by instructors and participants of the FITP. Specific budget numbers for the above must be included in a response to this RFP.
7. Selected grantees will charge a nominal tuition fee to participate in the FITP. It is suggested that a \$250 fee for Phase I and a \$250 fee for Phase 2 of the FITP. After selection of final grantees, there will be a determination of a uniform fee-level to maintain statewide consistency. No fees may be charged for the mentorship program (Phase 3), when a stipend will be paid to trainees (see below). Trainee fees will be paid directly to grantee(s) and may be used to defray program costs incurred by grantee(s).
8. Grantee(s) is responsible for all FITP marketing, outreach, publicity, applicant and trainee services, and administration of trainee participant fees. A plan for FITP advertising and soliciting participation of trainees on a state-wide basis shall be submitted as part of the response to this RFP.
9. OWC has consulted with feature film professionals and, upon request, can suggest possible industry vendors who may be receptive to requests for certain in-kind services. However, no warranties are inferred and no assistance in such endeavor can be provided by OWC to the grantee(s).
10. For the mentorship phase of the FITP, trainees shall be paid \$500 per five-day week for up to ten weeks for their services to the participating production. Administration of these payments shall be the responsibility of grantee(s). The grantee(s) is responsible for insuring that mentees are placed in legitimate film productions and are afforded real learning opportunities on the film set in their area of specialty.

SECTION III – REQUIRED INFORMATION

Grantee candidate(s) must provide the information listed below as part of their submission to the Request for Proposals (RFP). All materials will become the property of the State of Connecticut.

Ten (10) copies of the complete RFP package must be submitted. Each submission in response to the RFP must contain the following information:

1. A detailed description of the approach, time frame, budget and marketing plan required to meet the scope of services described above.
2. A description of the grantee's areas of expertise and experience relevant to this assignment, including a summary of key strengths and qualifications of the individual(s) and/or the organization and similar projects in which the individual(s)/organization has been involved.
3. Identification of all partner organizations and entities to be included in the implementation and performance of the FITP (i.e., film studios, set construction shops, music studios, etc) including letter(s) of commitment to participate and summary of their relevant experience and qualifications.
4. Identification of primary individual(s) who will administer and/or work on the FITP, including such individual(s) experience and background relevant to this assignment. Resumes must be included in an appendix for all primary individuals, including collaborative partners.
5. Any additional information which the individual(s) and/or organization(s) wishes to bring to the attention of the State that is relevant to this RFP and that documents the qualifications of the applicant according to the evaluation criteria listed below, including a list of collaborative partners and their qualifications.

SECTION IV - SELECTION CRITERIA

Qualifications of individual(s) and/or organization(s) will be evaluated according to the demonstration of:

- 1) Significant experience in developing and managing comprehensive educational and training programs relevant to the feature film industry (up to 20 points);
- 2) Broad experience in and understanding of teaching methods applicable to feature motion picture production, familiarization with production staffing, union contracts, job categories, working conditions, studio and on-set skills and standards, comprehensive equipment applications, and knowledge of current industry trends (up to 30 points);
- 3) Provision of a broad array of requisite infrastructure and ancillary facilities required for the production of feature motion pictures, the ability to provide comprehensive training opportunities, and an ability to attract a maximum number of participants (up to 15 points);
- 4) Evidence of previous and existing relationships with feature film producers and production companies or strategies for securing such in support of the mentoring component (up to 15 points);

- 5) Knowledge of feature film industry budget and policy trends, as well as the short and long term impact of production activity in Connecticut, and the development and conditions necessary for further expansion of the industry (up to 10 points); and
- 6) Accuracy of budget and cost-effectiveness of the proposal (up to 10 points)

SECTION V - SUBMISSION AND SELECTION PROCESS

In order to be considered for this assignment, all submissions to the RFP must be in the possession of the State of Connecticut Office for Workforce Competitiveness (OWC) **no later than 3:00 p.m. on Friday, May 16, 2008**. Any submission postmarked or hand carried after this date and time will not be considered. All submissions must be in sealed envelopes or packages and must include ten (10) copies of the entire package. Submissions must be mailed or delivered to the Official Agency Contact:

State of Connecticut
 Office for Workforce Competitiveness
 100 Great Meadow Road
 Suite 401
 Wethersfield, CT 06109
 Attn: Ms. Beth Trenchard

Selection Process Calendar

April 16, 2008	RFP release date
April 30, 2008	3:00 p.m. deadline for submission of RFP questions
May 16, 2008	3:00 p.m. deadline for RFP submissions
May 30, 2008	Selection and notification of grantee(s)

SECTION VI - GENERAL CONDITIONS

Important Note: All grantee(s) candidates must be willing to adhere to the following conditions and must positively state this in the proposal.

1. All qualifications in response to this RFP are to be the sole property of the State. Grantee candidates are encouraged not to include in their qualifications any information, which is proprietary. All materials associated with this procurement process are subject to the terms of state laws defining freedom of information and privacy and all rules, regulations and interpretations resulting from those laws.
2. Any product, whether acceptable or unacceptable to the State, developed under a contract awarded, as a result of the RFP is to be the sole property of the State.

3. The grantee candidate agrees that the proposal will remain valid for a period of 90 days after the closing date for the submission and may be extended beyond that time by mutual agreement.
4. The State may amend or cancel this RFP, prior to the due date and time, if the State deems it to be necessary, appropriate, or otherwise in the best interests of the State.
5. Any costs and expenses incurred by grantee candidates in preparing or submitting qualifications are the sole responsibility of the grantee candidate. A grantee candidate, if requested, must be prepared to present evidence of experience, ability, service facilities, and financial standing necessary to satisfactorily meet the requirements set forth or implied in the proposal.
6. No additions or changes to the original proposal will be allowed after submittal. While changes are not permitted, clarification of qualifications may be required by the State at the grantee candidate's sole cost and expense.
7. The grantee candidate awarded the contract may be required to give presentations to the extent necessary to satisfy the State's requirements or needs. In some cases, grantee candidates may have to give presentations or further explanation to the RFP selection committee.
8. The grantee candidate represents and warrants that the proposal is not made in connection with any other grantee candidate and is in all respects fair and without collusion or fraud. The grantee candidate further represents and warrants that they did not participate in any part of the RFP development process, had no knowledge of the specific contents of the RFP prior to its issuance, and that no agent, representative or employee of the State participated directly in the grantee candidate's proposal preparation.
9. All responses to the RFP must conform to instruction. Failure to answer all questions or to follow the requested format may be considered appropriate cause for rejection of the response.
10. The contract document will represent the entire agreement between the grantee candidate and OWC and will supersede all prior negotiations, representations or agreements, alleged or made, between the parties. The State shall assume no liability for payment for services under the terms of the contract until the successful grantee candidate is notified that the contract has been accepted and approved by the State. The contract may be amended only by means of a written instrument signed by the State and the grantee candidate.
11. With regard to a State contract (which includes grant agreements) as defined in P.A. 07-1 having a value in a calendar year of \$50,000 or more or a combination or series of such agreements or contracts having a value of \$100,000 or more, the authorized signatory to this submission in response to the State's solicitation expressly acknowledges receipt of the State Elections Enforcement Commission's notice advising prospective state contractors of state campaign contribution and solicitation prohibitions, and will inform its principals of the contents of the notice. See Exhibit B attached.

12. Documentation Required Subsequent to Grant Award. The respondent chosen for the award will provide the documentation below at time of execution of the grant agreement. **This requirement does not apply to an entity of the State of Connecticut.**

- (a) Nondiscrimination Certification: Public Act 07-142 and Public Act 07-245 have amended the nondiscrimination provisions of the Connecticut General Statutes to add civil unions to the existing protected classes and to require State responders to adopt policies in support of the new statutes by means of a resolution. Accordingly, Exhibit C is a form certification that the successful responder must deliver executed at the time that it executes the grant agreement. The execution and submittal of this certificate is a condition precedent to the State's executing the grant agreement, unless the responder is exempt from this statutory requirement, in which case the responder must obtain a written waiver from the State's Commission on Human Rights and Opportunities.

Rights Reserved To the State

The State of Connecticut reserves the right, at its sole and absolute discretion, to extend any of the actual or proposed dates in the time schedule applicable to all grantees, and further reserves the right to reject any and all submissions from any or all candidates and to republish the RFP.

The State also reserves the right, at its sole and absolute discretion, to terminate the RFP process at any time prior to execution of any agreement.

The State reserves the right to award in part, to reject any and all qualifications in whole or in part, to waive technical defect, irregularities and omissions if, in its judgment, the best interest of the State will be served; for misrepresentation or when the grantee candidate is in default of any prior State contract; or if the proposal limits or modifies any of the terms and conditions and/or specifications of the RFP.

The State reserves the right to correct inaccurate awards resulting from its clerical errors. This may include, in extreme circumstances, revoking the awarding of a contract already made to a grantee candidate and subsequently awarding the contract to another grantee candidate. Such action on the part of the State shall not constitute a breach of contract on the part of the State since the contract with the initial grantee candidate is deemed to be void and of no effect as if no contract ever existed between the State and the grantee candidate.

SECTION VII - COMMUNICATION PROTOCOL

All questions must be in writing and directed exclusively to the Official Agency Contact, Ms. Beth Trenchard. Inquiries must be transmitted via email to:
beth.trenchard@po.state.ct.us.

All questions must be received no later than 3:00 p.m. on April 30, 2008 to be considered for a reply. All potential proposers will be able to view the answers to questions through

Addendums to this RFP document which will be posted as necessary on the following websites:

http://www.das.state.ct.us/Purchase/Portal/Portal_home.asp

<http://cultureandtourism.org>

<http://www.ctdhe.org>

The State of Connecticut reserves the right to respond or not to respond to specific questions, clarifications or requests concerning the RFP process. The State acknowledges that information contained in the submissions is subject to the Freedom of Information Act (FOIA).

Exhibit A
**2008 National Independent Scale Rates for
 Feature Motion Picture Department Heads**

Payments Required for Training Program Instructor Hire:

Lesson	Position	Union	Daily (8 Hours)
Production Management	Unit Production Manager	DGA	\$1,173.
Location Management	Location Manager	DGA	\$ 701.
Production Office Coordination	Production Office Coordinator	IATSE Local 161	\$ 450.
Camera	First Assistant. Cameraperson	IATSE Local 600	\$ 433.
Sound	Mixer	IATSE Local 52	\$ 470.
Lighting & Grip	Gaffer Key Grip	IATSE Local 52	\$ 363.
Property	Property Master	IATSE Local 52	\$ 363.
Set Dressing	Leadperson	IATSE Local 52	\$ 363.
Set Construction	Construction Coordinator	IATSE Local 52	\$ 415.
Wardrobe	Wardrobe Supervisor	IATSE Local 764	\$ 412.

Fringes

Contributions are made to the Motion Picture Industry Pension and Health Funds (MPIPH) for all hours worked or guaranteed in the following amounts

Pension	\$2.0650
Active Health Plan	\$5.7469
Retiree Health Plan	\$1.2722
Individual Account Plan	<u>\$.3050*</u>
Total	\$9.3891

*Add to the above: Individual Account Plan, five and one-half percent (5.5%) of the scale regular base hourly rate of pay

Exhibit B

NOTICE TO EXECUTIVE BRANCH STATE CONTRACTORS AND PROSPECTIVE STATE CONTRACTORS OF CAMPAIGN CONTRIBUTION AND SOLICITATION BAN

This notice is provided under the authority of Connecticut General Statutes 9-61 2(g)(2), as amended by P.A. 07-1, and is for the purpose of informing state contractors and prospective state contractors of the following law (italicized words are defined below):

Campaign Contribution and Solicitation Ban

No state contractor, prospective state contractor, principal of a state contractor or principal of a prospective state contractor, with regard to a state contract or state contract solicitation with or from a state agency in the executive branch or a quasi-public agency or a holder, or principal of a holder of a valid prequalification certificate, shall make a contribution to, or solicit contributions on behalf of (i) an exploratory committee or candidate committee established by a candidate for nomination or election to the office of Governor, Lieutenant Governor, Attorney General, State Comptroller, Secretary of the State or State Treasurer, (ii) a political committee authorized to make contributions or expenditures to or for the benefit of such candidates, or (iii) a party committee;

In addition, no holder or principal of a holder of a valid prequalification certificate, shall make a contribution to, or solicit contributions on behalf of (i) an exploratory committee or candidate committee established by a candidate for nomination or election to the office of State senator or State representative, (ii) a political committee authorized to make contributions or expenditures to or for the benefit of such candidates, or (iii) a party committee.

Duty to Inform

State contractors and prospective state contractors are required to inform their principals of the above prohibitions, as applicable, and the possible penalties and other consequences of any violation thereof.

Penalties for Violations

Contributions or solicitations of contributions made in violation of the above prohibitions may result in the following civil and criminal penalties:

Civil penalties--\$2000 or twice the amount of the prohibited contribution, whichever is greater, against a principal or a contractor. Any state contractor or prospective state contractor which fails to make reasonable efforts to comply with the provisions requiring notice to its principals of these prohibitions and the possible consequences of their violations may also be subject to civil penalties of \$2000 or twice the amount of the prohibited contributions made by their principals.

Criminal penalties—Any knowing and willful violation of the prohibition is a Class D felony, which may subject the violator to imprisonment of not more than 5 years, or \$5000 in fines, or both.

Contract Consequences

Contributions made or solicited in violation of the above prohibitions may result, in the case of a state contractor, in the contract being voided.

Contributions made or solicited in violation of the above prohibitions, in the case of a prospective state contractor, shall result in the contract described in the state contract

solicitation not being awarded to the prospective state contractor, unless the State Elections Enforcement Commission determines that mitigating circumstances exist concerning such violation.

The State will not award any other state contract to anyone found in violation of the above prohibitions for a period of one year after the election for which such contribution is made or solicited, unless the State Elections Enforcement Commission determines that mitigating circumstances exist concerning such violation.

Additional information and the entire text of P.A 07-1 may be found on the website of the State Elections Enforcement Commission, www.ct.gov/seec. Click on the link to "State Contractor Contribution Ban."

Definitions:

"State contractor" means a person, business entity or nonprofit organization that enters into a state contract. Such person, business entity or nonprofit organization shall be deemed to be a state contractor until December thirty-first of the year in which such contract terminates. "State contractor" does not include a municipality or any other political subdivision of the state, including any entities or associations duly created by the municipality or political subdivision exclusively amongst themselves to further any purpose authorized by statute or charter, or an employee in the executive or legislative branch of state government or a quasi-public agency, whether in the classified or unclassified service and full or part-time, and only in such person's capacity as a state or quasi-public agency employee.

"Prospective state contractor" means a person, business entity or nonprofit organization that (i) submits a response to a state contract solicitation by the state, a state agency or a quasi-public agency, or a proposal in response to a request for proposals by the state, a state agency or a quasi-public agency, until the contract has been entered into, or (ii) holds a valid prequalification certificate issued by the Commissioner of Administrative Services under section 4a-100. "Prospective state contractor" does not include a municipality or any other political subdivision of the state, including any entities or associations duly created by the municipality or political subdivision exclusively amongst themselves to further any purpose authorized by statute or charter, or an employee in the executive or legislative branch of state government or a quasi-public agency, whether in the classified or unclassified service and full or part-time, and only in such person's capacity as a state or quasi-public agency employee.

"Principal of a state contractor or prospective state contractor" means (i) any individual who is a member of the board of directors of, or has an ownership interest of five per cent or more in, a state contractor or prospective state contractor, which is a business entity, except for an individual who is a member of the board of directors of a nonprofit organization, (ii) an individual who is employed by a state contractor or prospective state contractor, which is a business entity, as president, treasurer or executive vice president, (iii) an individual who is the chief executive officer of a state contractor or prospective state contractor, which is not a business entity, or if a state contractor or prospective state contractor has no such officer, then the officer who duly possesses comparable powers and duties, (iv) an officer or an employee of any state contractor or prospective state contractor who has *managerial or discretionary responsibilities with respect to a state contract*, (v) the spouse or a *dependent child* who is eighteen years of age or older of an individual described in this subparagraph, or (vi) a political committee established or

controlled by an individual described in this subparagraph or the business entity or nonprofit organization that is the state contractor or prospective state contractor.

"State contract" means an agreement or contract with the state or any state agency or any quasi-public agency, let through a procurement process or otherwise, having a value of fifty thousand dollars or more, or a combination or series of such agreements or contracts having a value of one hundred thousand dollars or more in a calendar year, for (i) the rendition of services, (ii) the furnishing of any goods, material, supplies, equipment or any items of any kind, (iii) the construction, alteration or repair of any public building or public work, (iv) the acquisition, sale or lease of any land or building, (v) a licensing arrangement, or (vi) a grant, loan or loan guarantee. "State contract" does not include any agreement or contract with the state, any state agency or any quasi-public agency that is exclusively federally funded, an education loan or a loan to an individual for other than commercial purposes.

"State contract solicitation" means a request by a state agency or quasi-public agency, in whatever form issued, including, but not limited to, an invitation to bid, request for proposals, request for information or request for quotes, inviting bids, quotes or other types of submittals, through a competitive procurement process or another process authorized by law waiving competitive procurement.

"Managerial or discretionary responsibilities with respect to a state contract" means having direct, extensive and substantive responsibilities with respect to the negotiation of the state contract and not peripheral, clerical or ministerial responsibilities.

"Dependent child" means a child residing in an individual's household who may legally be claimed as a dependent on the federal income tax of such individual.

"Solicit" means (A) requesting that a contribution be made, (B) participating in any fund-raising activities for a candidate committee, exploratory committee, political committee or party committee, including, but not limited to, forwarding tickets to potential contributors, receiving contributions for transmission to any such committee or bundling contributions, (C) serving as chairperson, treasurer or deputy treasurer of any such committee, or (D) establishing a political committee for the sole purpose of soliciting or receiving contributions for any committee. Solicit does not include: (i) making a contribution that is otherwise permitted by Chapter 155 of the Connecticut General Statutes; (ii) informing any person of a position taken by a candidate for public office or a public official, (iii) notifying the person of any activities of, or contact information for, any candidate for public office; or (iv) serving as a member in any party committee or as an officer of such committee that is not otherwise prohibited in this section.

Exhibit C

CERTIFICATION

(By corporate or other business entity regarding support of nondiscrimination against persons on account of their race, color, religious creed, age, marital or civil union status, national origin, ancestry, sex, mental retardation, physical disability or sexual orientation.)

I _____ (signer's name), _____ (signer's title) of _____ (name of entity), an entity lawfully organized and existing under the laws of _____ (name of state or commonwealth), do hereby certify that the following is a true and correct copy of a resolution adopted on the _____ day of _____, 20__ by the governing body of _____ (name of entity), in accordance with all of its documents of governance and management and the laws of _____ (name of state or commonwealth), and further certify that such resolution has not been modified, rescinded or revoked, and is, at present, in full force and effect.

RESOLVED: That _____ (name of entity) hereby adopts as its policy to support the nondiscrimination agreements and warranties required under Connecticut General Statutes § 4a-60(a)(1) and § 4a-60a(a)(1), as amended in State of Connecticut Public Act 07-245 and sections 9(a)(1) and 10(a)(1) of Public Act 07-142.

IN WITNESS WHEREOF, the undersigned has executed this certificate this ____ day of _____, 20__.

By : _____
Print Name:

Title: _____

Effective June 25, 2007