

UNLV FILM PRODUCTION GUIDE

INTRODUCTION

This is a step-by-step guide for the production of a UNLV Film student film/video from pre to post production. In the back are all the forms you will need and a comprehensive listing of service providers. Read through this guide and you will know everything you will need to know before you set out to shoot in the Las Vegas area.

REMEMBER

Although you are a student filmmaker, you should conduct yourself as a professional. Always keep in mind that you represent not only the UNLV Film Department but also your fellow students ±current and future. Any time these organizations have a bad experience with a student, it reflects poorly on all of us. Should you have any conflicts or difficulties with any production entity, inside or outside the university, it is imperative that you inform the Production Supervisor immediately, so that he may work to deal with the situation.

SCRIPT PREPARATION

COMPLETING A FINAL SCRIPT

The crucial task is to complete your script before you move deep into pre-production. Only after you have locked down your plot and characters (but not necessarily dialogue) will you be able to plan accordingly.

REGISTERING 9

GETTING AN OPTION AGREEMENT

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 this greatly increases your chances that the shoot will be efficient and free of continuity problems. Of the above positions, keep in mind the importance of the AD and make sure you find a good person for that position. There are other positions you may want to consider - Production Designer or Art Director, Props, Wardrobe, Hair/Makeup, Script Supervisor, Boom Operator, Editor and Craft Service person. But remember that every person is another body to transport and feed. And on small sets, large crews quickly get cramped. Many students have found great crews through the UNLV Film Facebook page, the Nevada Film Group Facebook page, the Nevada Film Office, www.mandy.com, www.productionhub.com, and www.craigslist.com. You can post requests for crew and interested people email you back for your project.

Once the script is finalized, the producer or production manager can do a script breakdown and begin creating the production schedule. The schedule will be informed by many factors² locations, weather, time of day, budget, etc. Therefore location scouting should begin as soon as possible.

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 and shoots the video, a position whose importance cannot be understated. Before you decide on a DP, solicit sample reels from your candidates, watch them with your producer, and talk with your short-listed choices before making your decision. Make sure they have seen a copy RI WKH VFULSW DQG DJUHH WKH\ DUH FDSDEOH RI VKRRWLQJ on choosing a DP and also make sure they are easy to work with and do not have too much "attitude". No matter how talented someone is, having an attitude can be extremely debilitating to a student production where everyone on the crew has to compromise.

The DP must be able to work well with the gaffer you select (confer with the DP first) or whoever the DP brings to the production, and he/she is responsible for the other technical crew. The gaffer determines lighting requirements and assures that all technical aspects of the shoot go smoothly. Grips manipulate the equipment stands, light-diffusing materials and other (non-electrical) movable objects on the set. Electricians deal with electrical power, cables and setting up all the lights. PAs should be on hand to fulfill any and all tasks they are assigned, including craft service and meals.

FINALIZING CREW

There may be last-minute changes in crew59.525 328q 0 0 612 792 re W* n BTI 12 Tf 387 (l)-6 (s.)]TJ 9

FINALIZING CASTING/FILING WITH SAG

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 available both for rehearsals and for the duration of the shoot, give them a call. If the actors are non-union, be sure to obtain a signed release form from them. There is a sample form at the back of the Guide. Please note that SAG actors cannot and do not sign a release form, they are covered under the SAG rules which you agree to when you sign the SAG Student agreement.

In addition, be aware that NV State law requires that any child under the age of 16 years must have a special permit to work on a shoot issued by the Office of Special Services for Children. You and the parent or legal guardian are responsible for obtaining this permit. You will need at least a week to gather all the info and make the application.

If any of your actors are members of a union (AFTRA, Equity, Screen Actors Guild), you must fill out and mail in a Screen Actors Guild Agreement . This protects your actors (and you!) by providing health insurance and assuring them of salaries if your film/video is picked up for distribution and brings in more money than you spent making it.

REHEARSALBOOKING REHEARSAL SPACE

If possible, rehearse your actors in the locations where you plan to shoot. If you cannot, mark the dimensions of your location with tape on the floor of your rehearsal space. Rehearse H D U O \ \ R X U D F W R U V Z L O O L Q V S L U H \ R X W R F K D Q J H V R P H R I
 certain scenes should be shot, and you will be forced to really refine your vision, since you will have to explain it to your actors.

If you want to videotape rehearsals, low-end video packages are available from the Equipment Room.

HOLDING REHEARSALS

Follow essentially the same steps for rehearsing that you followed for auditioning ² except W K D W \ R X Z R @ ¶ W Q ¶ S ¶ H ¶ S ¶ R ¶ W ¶ K
 more than 2-3 hours each time, and you should provide drinks and munchies.

LOCATIONSSCOUTING LOCATIONS

No matter where you film, you will be required to fill out paperwork ² whether to obtain insurance or to receive shooting permission ² so read the following sections carefully.

FILING INSURANCE FORMS

You must file a location insurance form for every single location in which you plan to shoot. See Insurance section.

GETTING PERMITS

A permit from the Nevada Film Office is required for shooting in any public space, including all streets, parks, beaches, or public buildings.

BEING PREPARED ON SET

Two days before you plan to shoot you should have a production meeting at which all key crew members are present. A production meeting will allow all members to communicate with one another and discover problems before you get to set.

Each person should have a copy of the script, shooting schedule, list of locations, and for the gaffer and DP, a shot list. Go through each of these documents with your crew. You may be surprised at how much information you will learn (i.e. you may schedule 5 hours at a location but upon looking at your shot list and discussing the location, your gaffer disagrees with the time allotment.) It is better to discover these problems and issues in advance, even though there will be times when you just have to get on set and make it work.

PROPS AND COSTUMES

DRAWING UP WANTED/NEED LISTS

, I \RX DUHQ ¶ W DEOH WR ILQG MXVW WKH ULJKW ORRN IRU \R is where it behooves you to have an art director or a set designer; just make sure that you explain precisely what you envision, show them your Script Breakdown sheet, and agree in advance on the budget IRU DFKLHYLQJ LW & RVWXP HV FDQ EH YHU \ H [UHQWLQJ WKHP <RX ¶ UH IUHTXHQWO \ EHWWHU RII PDNLQJ \R fabric stores. Police uniforms must be rented G DQG \RX ¶ OO QHHG WR KDYH DOO paperwork confirming that you're using them only in a film/video. If you will have exterior shots with actors in police uniform, you must get a permit from the Nevada Film Office. Discuss wardrobe needs first with your producer and DP; then ask your actors if they have something suitable. They frequently will.

Make sure you draw up lists early on. The sooner you nail down all your necessary purchases, the sooner you can get on to more important matters.

EQUIPMENT

DRAWING UP WANT/NEED LISTS

Turn-around times for the receipt of a permit vary, and depend on the specifics of the SURGXFWLRQ¶V UHTXLUHPHQWV ,Q 1HYDGD DV LQ PRVW SO of liability insurance by a company licensed to provide insurance in the State of Nevada is required in addition to a film permit.

There are separate permitting requirements for locations outside of city and county limits such as: The Fremont Street Experience in Downtown Las Vegas, Bureau of Land Management (BLM) areas, National parks and State roads and highways.

Many Nevada county and city permits are free. Fees for wilderness and recreation areas, state parks and similar locations are based on the size of the crew, number of vehicles, type of use intended, expected impact and other variables. For additional details on fee requirements, please contact the counties and/or cities directly.

FILMING ON THE "STRIP"

Private property of the hotels they border. In most cases you may have to contact the hotels directly to obtain permission to film on the sidewalks in front of their properties. Las Vegas Boulevard falls within the jurisdiction of Clark County and the City of Las Vegas. The dividing line is Sahara Avenue. Las Vegas Boulevard North of Sahara is the City of Las Vegas and South of Sahara is Clark County.

For more information on film permits call the Nevada Film Office toll free at 877-NEV-FILM (877-638-3456) and at 702-486-2711 or visit nevadafilm.com.

SCREEN ACTOR'S GUILD (SAG)

You must fill out a SAG agreement if you are using SAG/union actors on your film or video or you plan to use a breakdown service and/or other professional casting method (ads) to find actors. The reason for this is that most casting services will require that your film be a SAG waiver film- whether you use SAG actors or not is up to you. If you are filing because you are using SAG/union actors then you must fill out the agreement and return it to SAG no later than two weeks prior to filming . When you return the SAG agreement, you will be given a 6WXGHQW)LOP +DQGERRN \$FWRU¶V &RQWUDFW IRUP)LQDC Report form. Make copies of the forms and read the handbook on how each form should be filled out. The forms will need to be filled out during production. After you have completed

www.onlocationeducation.com

CATERING / CRAFT SERVICES

SELECTING FOOD PROVISIONS

TRANSPORTATION

RENTING VEHICLES

You will find a comprehensive listing of rental car companies in the back of this guide. Check with them about their best rates ² D Q G G R Q ¶ W I R U J H W W R P H Q W L R Q W K D W nationwide companies all provide discounts ² and may be safer than the ultra-cheap renters. If you are renting a vehicle, be sure you cover the days of equipment pick-up/drop-off. Also be sure to take out insurance with the rental company for all your drivers, even though it may FR V W D I H Z G R O O D U V P R U H ' R O S A W. This includes vehicle risk an W K L V engine used during film production, as well as picture vehicles, camera and grip/lighting.

PRODUCTION

FINALIZING SHOOTING SCHEDULE

You should finalize your shooting schedule as early as possible, to enable the smooth ² and timely ² processing of insurance forms and permits. You should plan the whole shoot as you think it can feasibly be shot. Here are some hints:

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Plan exteriors early in the shoot, in case you have to accommodate foul weather and need to change to interior locations.

Don't change locations frequently in one day, unless they are exteriors and near each together.

Plan realistically for loading in, set dressing, lighting setups, dolly rigging, wardrobe changes, meals, limited daylight, company moves and loading out.

Give your cast/crew a 10-12 hour turnaround.

Don't delude yourself into thinking that everything is going to fall into place once shooting V W D U W V , W X V X D O O \ W H Q E n a l y z e y o u r D r o o p D i s c u s s t h e p r o d u c t i o n \ R X ¶ Y packet template that you received during your Producing the Short class to put all the vital production info in a clear, concise way so every department has the information they need for the shoot. Also make sure you have signed the Producer/Director Agreement, Location and Appearance release forms and deal memos with your crew.

SET ETIQUETTE

The key to staying calm and focused on set is taking the time during pre-production to be prepared and communicate your needs with your cast and crew. General rules during the shoot are:

Actors must be broken for meals within 6 hours of the first call time and every six hours after that. Meals should be at least 30 minutes but not longer than one hour.

Remember that everyone is at least twice as tired as you are

FILING SAG FORMS

online at www.loc.gov.copyright

TALENT / MODEL RELEASE

Authorization to Reproduce Physical Likeness

For good and valuable consideration, the receipt of which from _____ (producer) is acknowledged, I hereby expressly grant to said production company and to its employees, agents, and assigns, the right to photograph me and use my picture, silhouette, biography and other facsimiles of my physical likeness (as they may appear in any still camera photograph and/or motion picture film or videotape, in and in connection with the exhibition, theatrically, on television or otherwise, of any motion pictures or videotape in which the same may be used or incorporated, and also in the advertising, exploiting and/or publicizing of any such motion picture or videotape, in perpetuity, throughout the world, but not limited to television or theatrical motion pictures and may be released in any other future media.

I further give the said company the right to reproduce in any manner whatsoever any recordation made by said company of my voice and all instrumental, musical, or other sound effects produced by me.

I hereby waive any claim for further compensation in connection therewith except as described in this document. Further, I waive any right to inspect the finished work or approve the use to which it may be applied.

I hereby certify and represent that I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have set my hand this ____ Day of _____, 20____.

NAME

ADDRESS

CITY / STATE / ZIP CODE

TELEPHONE

SOCIAL SECURITY #

LOCATION AGREEMENT

ALPHABETICAL LISTING OF PRODUCTION SERVICES

Be sure that you always ask about student discounts ² these are usually offered ² and stress that you have a minuscule budget. Always call first, since some providers require appointments or specific paperwork in advance.

These are just a sampling, check out the following website for more listings: www.nevadafilm.com

Here is a site that provides free film contracts: <http://filmmakeriq.com/2009/04/588-free-film-contracts-and-forms/>

CASTING

PROPS

A TAD WESTERN PRODUCTION COMPANY

Phone: 702-387-7256

Cell: 661-609-2033

Email: atadwest@aol.com

Website: <http://www.atadwest.com>

MUSIC—RIGHTS

ASCAP

www.ascap.com

BMI

www.bmi.com

PERMITS

Nevada Film Office

Las Vegas Office

555 E. Washington Ave, Suite 5400

Las Vegas, NV 89101

702-486-2711

info@nevadafilm.com

SCREEN ACTOR'S GUILD

5757 Wilshire Blvd., 7th Floor

Los Angeles, CA 90036-3600

(323) 954-1600

www.sag.org

TRANSPORTATION

Twenty Four Seven Production Services

Address: 2965 Westwood Drive, Las Vegas, NV 89109

Email: Gil@247productionservices.com

Website: <http://www.247productionservices.com>

Phone: 702-699-7053

Cell: 702-376-8648