
Screen Guilds of Ireland
Competency Framework

Assistant Directors Department



Fís Éireann
Screen Ireland





Assistant Directors Department

Roles

1. First Assistant Director
2. Second Assistant Director
3. Third Assistant Director
4. Extras Coordinator
5. Trainee Assistant Director

First Assistant Director (1st AD)

The First Assistant Director is the head of the AD Department, acting as the Director's right-hand person on set to support their creative vision in a practical way. The 'first' is directly responsible to the Director and "runs" the floor or set. They coordinate and manage all day-to-day production activity on set, allowing the Director to focus on the creative process.

In order to be the key link between the Director and department heads, cast and crew, they must have a thorough understanding of the Director's vision, the script and of the production overall. They must use their experience and knowledge to translate all elements depicted in the script from descriptions into practical reality. They must formulate clearly and effectively the requirements of a situation. Maintain a constant flow of information ensuring that everyone is moving in the same direction.

In pre-production they assist with creating the pre-production calendar and create the shooting schedule by suggesting solutions and working with pre-existing conditions (time, availability of personnel, locations, etc). Communication and interaction with the production office and other departments is integral to good scheduling and prep.

Information gathered from HODs and experience and knowledge of the technical aspects of set will allow the 1st to estimate how long a scene will take to shoot, this skill is the basis of creating a schedule. The 1st will create the schedule using Movie Magic software. The 1st oversees the AD Department during prep ensuring the cast fittings, camera tests, SFX/VFX meetings and tests etc. are scheduled and happening. The 1st will run the Tech recess alongside the Location Manager. From meeting with the Director and the DOP and Locations the 1st will have an understanding of the purpose of location and will lead the communication at each location. Clarity of description, facilitation of Director's communication and accumulation of information to be shared and recorded in production schedule.

It is important to have an understanding of Director and Producer roles and priorities as well as their personal preferences. There will be continued communication of the Director's wishes within the limitations of the production scale and ongoing amendments of the schedule to reflect the same. During the shoot their responsibility is to keep the production on schedule throughout the day, lead a professional, safe and productive set. Complete the scenes required for the day in time and to the highest possible standard. Establish clear protocols and ensure the maintenance of an orderly and communicative working environment. Manage a safe and respectful workplace under constantly changing conditions and demands as well as understanding and maintaining respect for all relevant health and safety practice as per Health and Safety Officer, including welfare of children and animals.

The 1st will update and maintain a current schedule. They must have the ability to adapt quickly to weather, personnel and/or location or other new information.

They supervise the issuing of the day-out-of-days and daily call sheets for cast and crew under ever evolving circumstances. The role of 1st AD requires great people skills, the ability to be a team-leader and to motivate people to work collaboratively. A 1st will be competent in Movie Magic software and breaking down scripts. They must have excellent organizational and project management skills along with the ability to communicate effectively, to think on their feet and manage problem situations.

Key tasks:

1. Breaks down the script using Movie Magic software in order to create the schedule.
2. Creates a schedule based on known variables such as budget, cast availability and locations, using Movie Magic software, in order to determine what to shoot and when.
3. Manages pre-production preparations.
4. Supervises AD Department to arrange cast rehearsals, fittings and read-throughs.
5. Commands the set, in order to keep the shooting day on schedule.
6. Ensures proper workplace practise, including Health and Safety and personnel management.

Task statements

Task statement 1:

Breaks down the script using Movie Magic software in order to create the schedule.

Associated activities

- ✓ Breaks down the script using Movie Magic software.
- ✓ Gathers information from relevant departments pertaining to schedule variables such as location, budget and cast availability.
- ✓ Collaborates with the Location Manager to cluster locations based on proximity, availability and shooting requirements.
- ✓ Liaises with all departments such as Script Supervisors, Costume, Make-up & Hair so as to determine time allocation for artist/technical preparation and scenes.
- ✓ Tailors the schedule to fit within the budgetary parameters set by production.

Task statement 2:

Creates a schedule based on known variables such as budget, cast availability and locations, using Movie Magic software, in order to determine what to shoot and when.

Associated activities

- ✓ Liaises with Director and Producer to accumulate expectations and limitations.
- ✓ Understands the elements depicted in the script: ability to visualise and translate descriptions into practical reality.
- ✓ Is familiar with the Movie Magic scheduling software with understanding of stripboards, DOOD, shooting schedule and creation of documents to be shared.
- ✓ Schedules and assimilates specific requirements.
- ✓ Explores variations within the scenarios and make recommendations.
- ✓ Supervises AD Department to arrange cast rehearsals, fittings and read-throughs.

Task statement 3:

Manages pre-production preparations.

Associated activities

- ✓ Familiarity with pre-production calendar and scheduling with the ability to suggest solutions and work with pre-existing conditions (time, availability of personnel, locations, etc.).
- ✓ Tech reces: understanding of purpose of location visits and leadership of communication at each location. Clarity of description, facilitation of Director's communication and accumulation of information to be shared and recorded in production schedule.
- ✓ Understands the various roles within the Assistant Director's Department.
- ✓ Familiarity with requirements of cast, Costume Department, rehearsals, tests and other areas depending on elements specific to each production.
- ✓ Solicits specific data from Director regarding vision and ambitions, communicates regarding cast, extras, action and other main departments; understands the production budget and scale while also reporting information to Producer and team.

Task statement 4:

Supervises AD Department to arrange cast rehearsals, fittings and read-throughs.

Associated activities

- ✓ Schedules, manages, and coordinates camera, makeup, hair, costume, design, SFX and/or VFX tests. Understands Director and Producer roles and priorities as well as their personal preferences.
- ✓ Communicates the Director's wishes within the limitations of the production scale with continuous amendment of the schedule to reflect the same.

Task statement 5:

Commands the set, in order to keep the shooting day on schedule.

Associated activities

- ✓ Implements industry protocols for communication with all departments both on and off set by communicating with 2nd AD and unit base, HODs on set and cast members as required.
- ✓ Maintains order on set, according to industry standard protocols for "calling the roll" etc. to drive the shoot throughout the day.
- ✓ Mediates between Director and cast/crew in order to relay Director's directions and command the set. Communicates with all departments relevant to the day's shooting schedule.
- ✓ Oversees the work of all departments on set in line with production policies for workplace practice and the Health and Safety of cast and crew.
- ✓ Updates and maintains a current schedule. Adapts quickly to weather, personnel and/or location or other new information. Understanding and respect for the members of the team and their duties. Creates a positive environment in which each person can perform to their highest potential.
- ✓ Formulates clearly and effectively the particular requirements of a situation. Maintains a constant flow of information ensuring that everyone is moving in the same direction, with agile adaptation.
- ✓ Supervises the team, directing members with clarity and modelling of tone and tenor of communication. Trains more junior members of the team while encouraging their talents and skills.

Task statement 6:

Ensures proper workplace practise, including Health and Safety and personnel management.

Associated activities

- ✓ Leads a professional, safe and productive set operation.
- ✓ Completes the scenes required for the day in time and to the highest possible standard. Establishes clear protocols and ensures the maintenance of an orderly and communicative working environment & manages a safe and respectful workplace under constantly changing conditions and demands.
- ✓ Understands and maintains respect for all relevant Health and Safety practise as per Health and Safety Officer, including welfare of children and animals.
- ✓ Prioritises and balances the necessities of the production and its personnel.

Technical competencies

Area	Indicators	
Digital Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge and understanding of Movie Magic Ability to work in Excel Knowledge and understanding of Microsoft Office software
Scheduling Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ 	<ul style="list-style-type: none"> Ability to communicate effectively with all departments and actively listen in order to accurately gather information Skill in calculating timings of practical preparations and shooting requirements to determine what to shoot and when Ability to produce innovative solutions to often conflicting priorities of what's possible and what's desirable
On Set Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge of industry-standard protocols for commanding the set (chain of command & terminology for calling the roll) Knowledge of the function of all departments relevant to the day's shooting requirements Knowledge of industry standards, regulations and laws pertaining to Health and Safety and workplace relations Skill in motivating others to keep the shooting day on schedule Skill in coordinating multiple departments to keep the shooting day on schedule Ability to work calmly and efficiently, to maintain command, under pressure Skill in active listening so as to accurately convey Director's instructions when commanding the set Skill in effective oral communication of information both on and off set Skill in anticipating changing circumstances
Knowledge of Health and Safety and workplace practice policies	<ul style="list-style-type: none"> ✓ ✓ 	<ul style="list-style-type: none"> Has shown ability to follow Health and safety protocols on set and location Can facilitate and supervise Health and Safety briefings for crew where necessary
Departmental and Technical Knowledge	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Has a thorough understanding of who is who, who to go to for particular issues. Ability to escalate problems to those concerned Knowledge of techniques and conventions of film making Technical knowledge of camera and lighting as well as basic knowledge of common Special Effects (SFX) and Visual Effects (VFX) work

Second Assistant Director (2nd AD)

The Second Assistant Director or 2nd AD serves as the 1st AD's right-hand man/woman, working under their direction to help keep the production on track. One of their main tasks is designing and preparing 'The Call Sheet'. The Call Sheet is a document issued by the production on a daily basis, it is informed by the 1st AD and the schedule. It details the filming schedule and all filming logistics and requirements for all departments. Creating this document requires planning ahead and communicating all events and activities with all heads of department, actors, director and producers. The 2nd assists the 1st, Director and production during prep also. They manage pre-production preparations including cast rehearsals, fittings, tests, liaising with all heads of departments and cast & crew involved. They keep Accounts and Production Managers informed ensuring approval where necessary.

While shooting the main job of the 2nd AD is to run the base. This means coordinating and managing all elements of the unit base safely and efficiently, this includes relaying and communicating accurate information to the cast and crew, managing cast, hair, make up and costume timetables

and communicating all necessary and important information or changes to them. They must work with Costume, Hair, Make-up Departments to accurately prepare and de-rig cast in a timely fashion to be ready on set as required.

Key tasks:

1. Reads a script and breaks it down.
2. Works with the production office to create and maintain a pre-production calendar.
3. Designs and prepares 'The Call Sheet'.
4. Assists with and manages the smooth running of the shooting day.
5. Coordinates and manages all elements of the unit base safely and efficiently.
6. Works with Costume, Hair, Make-up Departments to accurately prepare and de-rig cast in a timely fashion to be ready on set at required times.
7. Supervises the training, the performance and motivation of trainees and other junior members of the AD Department.
8. Communicates clearly with the production office, Producers and other cast and crew about upcoming schedules and requirements.
9. Understands cast union rules including SAG (where necessary) and child working hours. Completes relevant paperwork on a daily basis and warns 1st AD & Producers where financial penalties will incur to the production in time to avoid them where possible.

Task statements

Task statement 1:

Reads a script and break it down with the ability to understand its requirements particularly in relation to cast and production elements (stunts, equipment, make-up tests etc.)

Associated activities

- ✓ Reads and understands documents produced with Movie Magic scheduling software and creates relevant breakdowns from them.
- ✓ Understands the requirements particularly in relation to cast and production elements (stunts, equipment, make up tests etc.).
- ✓ Experience on set to understand and manage the required preparations for shooting.

Task statement 2:

Works with the production office to create and maintain a pre-production calendar/schedule.

Associated activities

- ✓ Supervises AD Department to arrange cast rehearsals, fittings and read-throughs.
- ✓ Schedules and manages pre-production preparations including tests, liaising with all Heads of Departments and cast & crew involved.
- ✓ Keeps Accounts and Production Manager informed ensuring approval where necessary.

Task statement 3:

Designs and prepares 'The Call Sheet'

Associated activities

- ✓ Creates a document issued by the production on a daily basis, which details the filming schedule and all filming logistics and requirements for all departments.
- ✓ Plans ahead and communicates all events and activities with all Heads of Department, Actors, Director and Producers. Liaises with Catering, Transportation, Costume, Hair, Make-up, and Production Departments amongst others to ensure all relevant information is collated.

Task statement 4:

Assists in managing the smooth running of the shooting day.

Associated activities

- ✓ Looks ahead at the shooting schedule and informs 1st AD of any potential issues than could be addressed to help the shoot run more efficiently, flagging any problems, noting & suggesting where any pickups and dropped scenes might fit etc.
- ✓ Understands and is sensitive to Actors and their processes, with the aim of being an excellent go-between for the production team.
- ✓ A full and clear understanding of the operations of the Extras Department.
- ✓ Re-arranges quickly and understands the end objective to accommodate changing conditions.
- ✓ Suggests solutions and works with pre-existing conditions (time, availability of personnel, locations, etc.).
- ✓ Understands the requirements of shooting in both studios and locations and how to facilitate an organised and efficient "unit move".
- ✓ Understands the various documents or equipment, the degree of urgency with which they may be required and how to deliver them quickly.

Task statement 5:

Coordinates and manages all elements of the unit base safely and efficiently.

Associated activities

- ✓ Relays and communicates accurate information to the cast and crew, managing cast, hair, make-up and costume timetables and communicating all necessary and important information or changes to them.
- ✓ Works closely with the Transport Captain informing him/her of all daily cast movements and requirements to facilitate shoot.
- ✓ Work closely with locations/facilities ensuring everything is functioning to serve unit base, heat/light/toilets etc.

Task statement 6:

Works with Costume, Hairdressing, Make-up Departments to accurately prepare and de-rig cast in a timely fashion to be ready on set at required times.

Associated activities

- ✓ Constant communication both receiving and sharing information to make sure that everyone who needs to know does in a clear and timely fashion.
- ✓ Supervises and holds Hair, Make-up and Costume Departments to their pre-agreed time requirements.
- ✓ Adapts and changes workflow to facilitate any problems that might arise, ensuring the work is completed as fast as possible.
- ✓ Familiarity with requirements of Hair, Make-up, Costume Departments.

Task statement 7:

Supervises the training, performance and motivation of trainees and other junior members of the AD Dept.

Associated activities

- ✓ Trains more junior members of the team while encouraging their talents and skills; lead by example in terms of walkie-talkie manners and general production etiquette, being approachable and encouraging them to ask questions.
- ✓ Creates a positive environment in which each person can perform to his or her highest potential while maintaining the best possible standard.

Task statement 8:

Communicates clearly with the production office, Producers, cast and crew about upcoming schedule and requirements.

Associated activities

- ✓ Understands both the technical elements and psychological demands under time pressure and sometimes fraught emotional states.
- ✓ Reports daily progress to production when scenes are happening and completed, also if there are any delays or major incidents - often through a group text/email.

Task statement 9:

Understands cast union rules including SAG (where necessary) and child working hours.

Associated activities

- ✓ Completes relevant paperwork on a daily basis and warns 1st AD & Producers where financial penalties will incur to the production in time to avoid them where possible.
- ✓ Establishes clear protocols and ensures the maintenance of an orderly and communicative working environment, including welfare of children and animals.

Technical competencies

Area	Indicators	
Digital Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge and understanding of Movie Magic Ability to work Excel Knowledge and understanding of Microsoft Office software
Admin and Scheduling Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Ability to communicate effectively with all departments and actively listen in order to accurately gather information Skill in calculating timings of practical preparations and shooting requirements to determine what to shoot and when Ability to produce innovative solutions to often conflicting priorities of what's possible and what's desirable Expertly competent at creating the daily call sheet Keeping all the AD departments in harmony with gathering timesheets and advising on mileage etc.
On Set / Unit Base Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge of the function of all departments relevant to the day's shooting requirements Has a thorough understanding of who is who, who to go to for particular issues Ability to escalate problems to those concerned Knowledge of techniques and conventions of film making Skill in motivating others to keep the shooting day on schedule Skill in coordinating Hair, Make-up, Costume Departments to keep the shooting day on schedule Ability to work calmly and efficiently, to maintain command, under pressure Skill in effective oral communication of information both on and off set Skill in anticipating changing circumstances Keeps the Production Department fully informed
Knowledge of Health and Safety and workplace practice policies	<ul style="list-style-type: none"> ✓ ✓ 	<ul style="list-style-type: none"> Has shown ability to follow health and safety protocols on set and location Can facilitate and supervise Health and Safety briefings for crew where necessary

Third Assistant Director (3rd AD)

The Third Assistant Director is the First AD's right-hand person on set and is directly responsible to the 1st AD and supports them in the 'running' of the floor/set. They communicate with the relevant departments to ensure that all the elements for the day's workload are punctually and efficiently standing by. The 3rd AD must have a clear understanding of the shooting schedule and the script in order to effectively perform these tasks. In pre-production, the 3rd AD must read the script and understand its requirements particularly in relation to background artists and production elements (locations, stunts, etc.) The 3rd AD must also coordinate and distribute walkie talkies for all departments that require them for the duration of the shoot. During shooting, the 3rd AD must assist the 1st AD in keeping the production on schedule by efficiently having all required elements standing by and maintaining a safe and efficient working set.

The 3rd AD will direct background action for any extras that are required for the scene and communicate with the Director and 1st AD to ensure that the Director is getting what they want. The 3rd AD is also the main point of contact between the production office and the set and is responsible for

keeping the office informed of on-set progress. The 3rd AD also supervises the Trainee AD team. The role of 3rd AD requires excellent communicative skills, the ability to motivate and the ability to think logistically in order to suggest solutions for any problems that might arise.

Key tasks:

1. Attends location reces and takes notes for the 1st AD.
2. Evaluates the quantity of walkie talkies required for production and reports the amount to the production office for hire.
3. Appropriately directs any background artists in a scene to realise the Director's creative vision, in accordance with the Director's brief and requirements of the script.
4. Communicates regularly and concisely with the production office by text, in order to update them on on-set status/progress.
5. Record all relevant information for the completion of the AD report, as it happens, for inclusion of the Progress Report compiled by Production & Script Supervisors.
6. Commands the set on the instruction of the 1st AD, in order to ensure effective and progressive workflow through clear and precise communication across all departments (in accordance with H&S / workplace protocols).
7. Creates a schedule breakdown based off of the 1st AD's shooting schedule to determine shoot days that may require additional manpower or walkie talkies.
8. Has background artists and production elements for the day's worksheet such as stunts, SPFX, animals etc. lined up and ready to shoot, as required, in order to assist the 1st AD in keeping the shoot on schedule.
9. Handles the distribution of walkie talkies.

Task statements

Task statement 1:

Attends location recces and takes notes for the 1st AD.

Associated activities

- ✓ Takes notes of everything that is discussed on the recce, from background/animal requirements, equipment requirements, pre light calls etc.
- ✓ Understands how each location will work and assess if extra ADs will be needed to control it.
- ✓ Types up recce notes in a clear and comprehensive way to send to the 1st AD.

Task statement 2:

Evaluates the quantity of walkie talkies required, and reports the amount to the production office for hire.

Associated activities

- ✓ Examines the unit list and compiles quantities per department.
- ✓ Determines the number of radios, headsets, and batteries that will be sufficient/required to run the communication across all departments whilst filming.
- ✓ Maintains records of all radios and accessories acquired/distributed at the start of production by compiling an inventory of serial numbers (kept by the 3rd AD as an archive) so that all equipment is returned responsibly when the production wraps.

Task statement 3:

Appropriately directs any background artists in a scene to realise the Director's creative vision, in accordance with the Director's brief and requirements of the script.

Associated activities

- ✓ Determines an amount of background artists required to give the desired effect and implement them into the scene.
- ✓ Determines scenes where background action will be required or is described by conducting a thorough breakdown of the script.
- ✓ Liaises with the Director and 1st AD in order to acquire the brief for background action for individual scenes.
- ✓ Explains the contents of the scene to the background artists, where they should react etc.
- ✓ Directs the background action as per brief effectively and efficiently.
- ✓ Keeps accurate record of all background continuity.

Task statement 4:

Communicates regularly and concisely with production office by text, to update them on on-set status/progress.

Associated activities

- ✓ Sends regular updates to relevant production crew.
- ✓ Monitors on set activity in order to send regular updates to production office.
- ✓ Determines who needs to know what to keep all relevant crew abreast of any on-set information that may be relevant to them by regularly sending out update texts. Communicates regularly and concisely with the production office by text, in order to update them on on-set status/progress.
- ✓ Monitors on set activity in order to send regular updates to production office.
- ✓ Determines who needs to know what.
- ✓ Sends regular updates to relevant production crew as required.
- ✓ Keeps record of communications.

Task statement 5:

Records all relevant information required for the completion of the daily AD report, as it happens, for inclusion of the Progress Report compiled by Production & Script Supervisors.

Associated activities

- ✓ Inputs all information into a Microsoft Excel/Word doc and distributes it.
- ✓ Tracks and notes all information required for the AD report as it happens on set by tracking all relevant information for it as the day progresses.
- ✓ Records all relevant information required for the completion of the daily AD report, as it happens, for inclusion in the Progress Report compiled by Production.

Task statement 6:

Commands the set on the instruction of the 1st AD, in order to ensure effective and progressive work-flow through clear and precise communication across all departments (in accordance with H&S/workplace protocols).

Associated activities

- ✓ Communicates with the departments to ensure all crew are aware of the current shot or setup so that the essential elements are standing by.
- ✓ Delegates roles/chores to the trainee AD team to distribute the workload and ensure job satisfaction amongst the team.
- ✓ Is the 1st AD's legs on the fringes of the set, talking to crew and keeping a safe perimeter with lock offs.

Task statement 7:

Creates a schedule breakdown based off of the 1st AD's shooting schedule and location recesses to determine shoot days that may require additional manpower or walkie talkies.

Associated activities

- ✓ Examines the 1st AD's shooting schedule.
- ✓ Evaluates how sets and locations will run when shooting and where additional ADs will be necessary to control the space.
- ✓ Inputs all information into a Microsoft Excel/Word doc and distributes it.

Task statement 8:

Has background artists and production elements for the day's worksheet such as stunts, SPFX, animals etc., lined up and ready to shoot, as required, in order to assist the 1st AD in keeping the shoot on schedule.

Associated activities

- ✓ Communicates with each department to ensure the required elements are standing by for the desired time.
- ✓ Determines time estimates that the 1st AD may ask for in regards to certain elements being ready.
- ✓ Anticipates and flags any delays with the set elements that may affect the order of shooting.

Task statement 9:

Handles the distribution of walkie talkies.

Associated activities

- ✓ Communicates effectively with all departments and actively listens in order to accurately gather information.
- ✓ Knowledge of the departments and specific crew members on the Unit List that require radio equipment daily.
- ✓ Liaises with HODs to ascertain the expected number of crew requiring radio equipment whilst filming.
- ✓ Evaluates portions of the schedule that may require additional radios to run the communication across all departments whilst filming.
- ✓ Plans and processes the administrative work associated with the hire and distribution of radio equipment.
- ✓ Demonstrates attention to detail in ensuring equipment is fit for service.

Technical competencies

Area	Indicators	
Onset Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge of industry standard protocols for aiding the 1st at commanding the set (chain of command & terminology for calling the roll) Knowledge of the function of all departments relevant to the day's shooting requirements Ability to work calmly and efficiently, to maintain command under pressure Skill in active listening to accurately convey Director's instructions when commanding the set Knowledge of the departmental responsibilities when delivering relevant information Skill in coherent radio communication
AD Report Development	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge of all relevant information required for the AD report: Turnover Time, Wrap Time, etc. Ability to remember to note the time an incident happens at e.g., actor on set time, lunch time, etc. Skill in attention to detail in keeping accurate records Skill in time management in recording the information as it happens Skill in organisation of administrative tasks associated with AD report
Delivering the director's artistic vision	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ ✓ 	<ul style="list-style-type: none"> Knowledge of the Director's artistic style Skill in liaising with others in order to ensure accurate acquisition of brief Skill in breaking down the script into production elements in order to list scenes requiring background action Ability to create interesting background action through imaginative scenarios for the extras Ability to communicate actions to perform, to large groups of extras efficiently and effectively Ability to precisely cue extras Ability to pre-empt cues through careful study of the scripted scene
Knowledge of Health and Safety and workplace practice policies	<ul style="list-style-type: none"> ✓ 	<ul style="list-style-type: none"> Can understand and enforce Health and Safety protocols on set
Digital and Administrative Skills	<ul style="list-style-type: none"> ✓ ✓ 	<ul style="list-style-type: none"> An understanding of Movie Magic is a plus Microsoft Office programs for generating walkie labels, AD reports and additional AD breakdowns

Extras Coordinator

The Extras Coordinator casts and manages the extras on set under the direction of the Director and 1st AD. In prep the Extras Coordinator works closely with the Director, AD team and Production Manager to plan the extra, action vehicle drivers, doubles, horsemen, stunt roles required, organise their casting and scheduling fittings. They will meet with the Production Manager to discuss what budget to work within. When creating the extras breakdown, you need to bear this budget in mind. This will involve several discussions between the Extras Coordinator, the 1st and the Production Manager, resolving how to schedule for the background the Director wants within the limits of the budget. Staying on top of the extra's breakdown is ongoing as a change in schedule or a shoot day will throw your budget up in the air. It is important to research the period, the looks, gather information from the script, Director, Show Runner, Costume Designer, Hair and Make-up Designers.

During the shoot they will continue to update extras breakdown and ensure all relevant departments are kept up to date as change of numbers will affect other departments greatly. They book extras, ensure extras have all info – call time, location, MO, costume brief, estimated wrap. Create extras lists and replace any cancellations. They will make a plan with Costume,

Hair and Make-up for the next morning and then manage this much like a 2nd does with cast. Important to plan ahead with relevant HODs for the shoot- locations for extras bases and holding areas, transport and facility requirements with Transport Captain and catering.

Key tasks:

1. Creates a breakdown of the script to determine extra requirements.
2. Researches the period and looks intended for the shoot.
3. Works out with production and accounts the agency to use and who will be running extras accounts.
4. Organises castings and attends recces.
5. Attends the pre-production meeting.
6. Books extras.
7. Manages shoot days.
8. Delivers the Director's artistic vision.

Task statements

Task statement 1:

Creates a breakdown of the script to determine extra requirements.

Associated activities

- ✓ Meets with the Production Manager to know what budget you need to work within. This will involve several discussions with the 1st AD and the Production Manager, resolving how to schedule for the background the Director wants within the limits of the budget.
- ✓ Stays on top of budget throughout the shoot adapting with schedule changes. Maintains constant communication with the Production Manager and Accountant.
- ✓ Reads the script and breaks it down with the ability to understand its requirements particularly in relation to extras and production elements which will also be included in extras breakdown (stunts, doubles, action vehicle drivers, horsemen etc.).
- ✓ Works to the direction of the Director, 1st AD, 2nd AD and Production Manager and Accountant to create an extras breakdown. As well as discussions with relevant HODs – Costume, Hair, Make-up, Stunts, Action Vehicles, Armourer, Props. Be vocal about issues you can see arising.
- ✓ Continues to update breakdown as schedule changes, stays on top of any new elements that appear in script changes and

Task statement 2:

Researches the period and looks intended for the shoot.

Associated activities

- ✓ Gathers information from the script, Director, Show Runner, Costume Designer, Hair and Make-up Designers and Art Designer all of which will lead to the process in casting the background.
- ✓ Meets with the Director/ Show Runner, and casts the looks they have envisioned.
- ✓ Flags with 1st AD looks that will take longer than average to achieve and any major changes as this will affect the scheduling of the day.

Task statement 3:

Works out with production and accounts the agency to use, and who will be running extras accounts.

Associated activities

- ✓ Chit approval ensures sufficient numbers of chits are ordered. If not using an agency, any open casting will need to be organized.
- ✓ Continues to update extras breakdown/budget and stays in constant contact with Production Manager and accounts

Task statement 4:

Organises castings and attends recces.

Associated activities

- ✓ Organises open castings where necessary – venue, publicity, team, paperwork.
- ✓ Arranges fittings with Costume, Hair, Make-up and Agency. Make a plan for fittings during shoot as well as prep. (Allows time for casting of doubles, featured extras and approval of such by Director, Costume, Hair and Make-up ahead of fitting.
- ✓ Ensures license is in place ahead of fittings and approves paperwork with production ahead of shoot – child time sheets. Is aware of the regulations in regard to working with children on set.
- ✓ Attends recces where possible. Visits sets that will need to be occupied with extras and sees what extras bases and holding areas are available.
- ✓ Knowledge & understanding of child working hours and legal rules for filming with minors. Knowledge & understanding of data protection.

Task statement 5:**Attends the pre-production meeting.**

Associated activities

- ✓ Attend pre-production meeting and ensure all relevant HODs have your breakdown ahead of the meeting.
- ✓ Is prepared to answer questions regarding extras numbers or logistics for big changes etc.

Task statement 6:**Books extras.**

Associated activities

- ✓ Ensures extras have all info – call time, location, MO, costume brief, estimated wrap. Creates extras lists and replaces any cancellations.
- ✓ Arranges a transport plan with the Transport Captain to facilitate extras that don't drive.
- ✓ Makes a plan with Costume, Hair and Make-up for the next morning – how much time will each department need and work out a plan to achieve this with the time available.

Task statement 7:**Manages shoot days.**

Associated activities

- ✓ Ensures all HODs have the necessary info to carry out the work for the day: Caterers- accurate numbers, Transport – numbers, extra bus pick up times, Stunts, Action Vehicles etc – Call Time, MO, Brief. Send Crowd Email to Hair, Make-up, Costume and AD's with extras lists and call times.
- ✓ Plans and runs the extras through in the most efficient way and shares this plan with trainees ahead of the extras arriving.
- ✓ Has open communication with the 3rd and 2nd in the morning and informs them of any issues that arise that will impact on the onset arrival time.
- ✓ Gives the extras a rundown of the sides and points on set etiquette.
- ✓ Ensures extras and crew have eaten, buses are standing by and gets extras and extras crew to set on time.
- ✓ Keeps an eye on extras going into unnecessary OT and liaise with the 3rd.
- ✓ Keeps an eye on child extras' time on set and ensures they are wrapped on time.
- ✓ Makes sure whoever is signing out the extras knows how to do so and wrap times and OT are recorded correctly.
- ✓ Processes chits and returns to accounts with the appropriate accompanying paperwork.

Task statement 8:**Delivers the Director's artistic vision.**

Associated activities

- ✓ Has a working knowledge of the Director's artistic style.
- ✓ Liaises with others in order to ensure accurate acquisition of brief.
- ✓ Breaks down the script into production elements in order to list scenes requiring background action.
- ✓ Communicates to large groups of extras, in a fast manner efficiently and effectively.
- ✓ Sets up & manages the day, while also planning the next day or the following week's requirements, organising fittings etc.
- ✓ Jumps in and out of various days and their requirements in any given moment.

Technical competencies

Area	Indicators	
Onset Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ 	<p>Ability to work calmly and efficiently, to maintain command, under pressure</p> <p>Skill in active listening so as to accurately convey Director's instructions when commanding the set</p> <p>Knowledge of the departmental responsibilities when delivering relevant information</p> <p>Skill in coherent radio communication</p> <p>Can manage their own team efficiently and ensure a clear line of communication</p> <p>Skill in attention to detail in ensuring accurate record keeping</p>
Knowledge of who's who on set and ability to work with relevant departments	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ 	<p>Ability to develop relationships with the key people</p> <p>Knowledge of key contacts in Hair/Make-up/Costume that need to be kept informed as the day progresses</p> <p>Can pass on notes from ADs and Director regarding the look of the extras and supervise any changes that need to be made</p> <p>Knowledge of the type of information required by production</p> <p>Skill in anticipating any issues and alerting the correct person</p> <p>Ability to communicate all the necessary information clearly and concisely to the extras regarding call times, transport, catering, h/m/w requirements etc.</p>
Digital and Administrative Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ 	<p>Skill in attention to detail in ensuring accurate record keeping</p> <p>Skill in using Microsoft Word and Excel to create extras lists</p> <p>Ability to use the MMS software under the instruction of the 1st AD (useful skill but not required)</p> <p>Knowledge of the type of information required by production</p> <p>Skill in attention to detail in ensuring updates are made regularly and efficiently to all concerned</p> <p>Skill in distributing, filling out and filing of CHITS</p>
Knowledge of Health and Safety and workplace practice policies	<ul style="list-style-type: none"> ✓ ✓ 	<p>Can recognise and enforce Health and Safety protocols on set</p> <p>Can organise a Health and Safety briefing for extras</p>
Skilled at Logistics and Planning	<ul style="list-style-type: none"> ✓ ✓ 	<p>Can evaluate the most efficient way to get extras through the works each morning</p> <p>Ability to gauge the most efficient way to use the time, space and resources to get the extras ready in the morning and de-rigged on wrap</p>

Trainee AD

Trainee ADs do anything required to aid the shoot's progress. They run errands, convey messages, look after the cast and crew. They help with getting the cast to the unit cars and crew into the minibuses to and from set. They deal with small and large crowds of supporting artists, supervising them, and sometimes setting them in the background with the help of the third AD. Even small details may cause delays, so Trainee ADs are quick on their feet and responsive to specific requests from the Producer, Director, or Assistant Directors.

Key tasks:

1. Assists the AD Department during the prep stage of production.
 2. Once filming commences, acts as an extension of AD Department communication to the rest of the crew.
 3. Assists the AD Department with the effective control of the set.
 4. Assists the 2nd AD with running unit base when necessary (Base Trainee).
 5. Stands in when necessary, on set. (Stand In / Utility AD).
-

Task statements

Task statement 1:

Assists the AD Department during the prep stage of production.

Associated activities

- ✓ Helps the 3rd AD in prep with walkie inventory. This includes assembling walkies for distribution to different departments. Labelling each walkie with lists of corresponding channels for each department.
- ✓ Assists the 2nd AD in all aspects of prep. Costume/Hair/Make-up fittings. Setting up and preparing the AD truck for shooting duration. Hanging up schedules, stationary orders, signposting for the unit base. Principal cast trailer signs. Assisting 2nd AD with any additional admin. Standing by rehearsals with the Director and cast.

Task statement 2:

Once filming commences, acts as an extension of the AD Department communication to the rest of the crew.

Associated activities

- ✓ Hands out sides, walkie talkies, call sheets each morning.
- ✓ Has an understanding of daily paperwork and its role in communicating information to cast and crew.
- ✓ Relays calls – standing by, rolling, cut, moving on etc.
- ✓ Communicates and liaises with departments, cast, and crew within limited contexts.
- ✓ Learns how to read call sheets, schedules, DOODs and script revisions.

Task statement 3:

Assists the AD Department with the effective control of the set.

Associated activities

- ✓ Cues cast, extras, stunts, action vehicles, animals.
- ✓ Locks off.
- ✓ Communicates to crew when rolling and cut and passes on other relevant information.
- ✓ Communicates information to cast and crew.
- ✓ Helps set up green room.
- ✓ Develops an understanding of cast changes, lens changes, camera equipment etc.
- ✓ Assists signing in/out extras.

Task statement 4:

Assists the 2nd AD with running unit base when necessary (Base Trainee).

Associated activities

- ✓ Starts early in the morning ensuring the cast move appropriately through Hair/Make-up/Costume as planned by the 2nd AD.
- ✓ Makes 2nd AD aware of any cast going over time with H/M/C.
- ✓ Coordinates with Transport Department on movement of all cast from base to set.
- ✓ Assists 2nd AD with any relevant paperwork
- ✓ Learns how to plan fittings, read schedules and DOODs properly.
- ✓ Learns how to insert new script pages.
- ✓ Learns the importance of distribution and communication from production office to set.
- ✓ Develops positive working relationships with all at the unit base, including facilities, catering, transportation, Hair/Make-up and Costume Departments.
- ✓ Puts up cast signs on trailers.

Task statement 5:

**Stands in when necessary, on set.
(Stand In / Utility AD)**

Associated activities

- ✓ Watches rehearsals, observes movement of cast members in blocking.
- ✓ Stands by close to set once a set up/scene is near completion.
- ✓ Takes direction from DOP and 1st AD on positioning.
- ✓ Assists 3rd AD with whatever additional tasks are needed throughout the day e.g. lock offs, coffee runs, lunch runs etc.

Technical competencies

Area	Indicators	
Onset Skills	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ ✓ 	<p>Knowledge of the function of all departments relevant to the day's shooting requirements</p> <p>Ability to work calmly and efficiently, to maintain command under pressure</p> <p>Skill in active listening so as to accurately convey instructions or relaying messages</p> <p>Knowledge of the departmental responsibilities when delivering relevant information</p> <p>Skill in coherent radio communication</p> <p>Can hand out distribution</p>
Knowledge of Health and Safety and workplace practice policies	<ul style="list-style-type: none"> ✓ ✓ 	<p>Can recognise and enforce Health and Safety protocols on set</p> <p>Has a common sense understanding of Health and Safety practices and will be guided further by the rest of the AD team.</p>
Knowledge of who's who on set	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ 	<p>Has a basic understanding of the various roles and learn who is responsible for what on set</p> <p>Ability to develop relationships with the key people</p> <p>Ability to ask questions when unsure</p> <p>Knowledge and understanding about the hierarchy of the AD system</p>
Knowledge of how set operates	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ ✓ 	<p>Can understand the calls, standing by, rolling, cut etc.</p> <p>Understands studio and set etiquette – red light, green light and so on</p> <p>Understands a sense of urgency</p> <p>Can prioritise tasks according to urgency</p> <p>Can be alert to potential problems that may interrupt filming ie; noise</p>
Skill in taking instruction	<ul style="list-style-type: none"> ✓ ✓ 	<p>Can understand and take direction from other ADs</p> <p>Can adopt a learning attitude and take constructive feedback</p>
Knowledge of basic computer skills	<ul style="list-style-type: none"> ✓ 	<p>Can use email and Microsoft Office</p>



Fís Éireann
Screen Ireland

