



Director's Guide

The director describes what s/he wants to see in a film.

Pre-Production: After writers finalize the script, start imagining how the story will look on film and create a shot list and storyboard with the DP. This is also a good time to think about the equipment and props you will need, and can or cannot be physically possible.

Production: Your job is to maintain the creative vision of the film. This means telling your crew how you want a shot set up. In large shoots, directors only communicate with the AD and DP.

Post-Production: Get together with your editors about how you want it to turn out. Most editors prefer to have their space and it's best to not watch over their shoulder as they edit. Take note that editors will only have time to make 1-2 drafts, so be very clear on your feedback.

Helpful Tips:

- Don't tell what you want from your actors. Explain the situation and ask how they would react to it. (Ex. "You're sad because you just lost your dog" vs. "Your dog just got hit by a car, how do you feel?")
- Don't spend a lot of time on set thinking about how a shot should be done. This should have been discussed in pre-production.

Assistant Director's Guide

The job of the AD is to literally assist the director. There are so many things going on, sometimes s/he needs a reminder or an extra hand. On a professional set, the AD will be the voice of the director if they need the crews to do anything.

Pre-Production: Helps with the shot list and plans the shot schedule.

Production: Keeps track of time and warns the director if they are on-time or behind schedule. Looks at what shots are done and are remaining and makes sure there's enough time. After each shot, records whether or not that take was good (makes editing easier)

Tips:

- Not everything should be shot in order. Scenes with the same location should be shot on the same day.
- Don't be afraid to be repetitively annoying. Count down "2 mins" or even "30 secs" to stay on schedule.