

COSTUME NEW ENTRANTS GUIDE

- WELCOME PACK -

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COSTUME FOR NEW ENTRANTS - INTRODUCTION -

This welcome pack has been created by costume trainees with the help of senior members of the department to help new entrants navigate the industry. Within it you will find useful information and tips on tasks you might be expected to undertake. It includes a costume lingo glossary, sustainable kit ideas as well as other useful things to help you be as confident as possible in your day-to-day work.

Many new entrants feel unfamiliar with the structure of the costume department and do not feel confident engaging in discussions at work. This can lead to lost opportunities, as they may refrain from sharing ideas because they feel unsure as to who they should address in which situation, for example around environmental practices. This pack aims to help close the gap and provide support to the next generation of costumiers.



COSTUME TRAINEE

- GENERAL INFORMATION -

As a trainee, your primary role will be to facilitate other people's work. No two jobs will ever be the same, as your tasks and duties will be dictated by the needs of a specific production and team.

It is important to listen carefully to what is happening around you. Being aware of what is being said by people around you will allow you to anticipate people's needs and be prepared and ready to help.

Don't be afraid to ask. You are here to help of course, but also to learn. No one will expect you to know everything and everyone you work with will have been in your same position at some point. However, it is important to know whom to ask and when to do so. Avoid disturbing the designer unless you have been sent by your supervisor or one of the assistant designers with a specific request. Costume supervisors will generally be very busy dealing with queries from the whole department, so try to ask your colleagues and coordinators first, and only go to your supervisor if you cannot obtain an answer elsewhere.

Remember that it is important to be respectful of the designer's work and to be conscious of when it is and isn't appropriate to voice an opinion on it, in fittings or in any other setting.

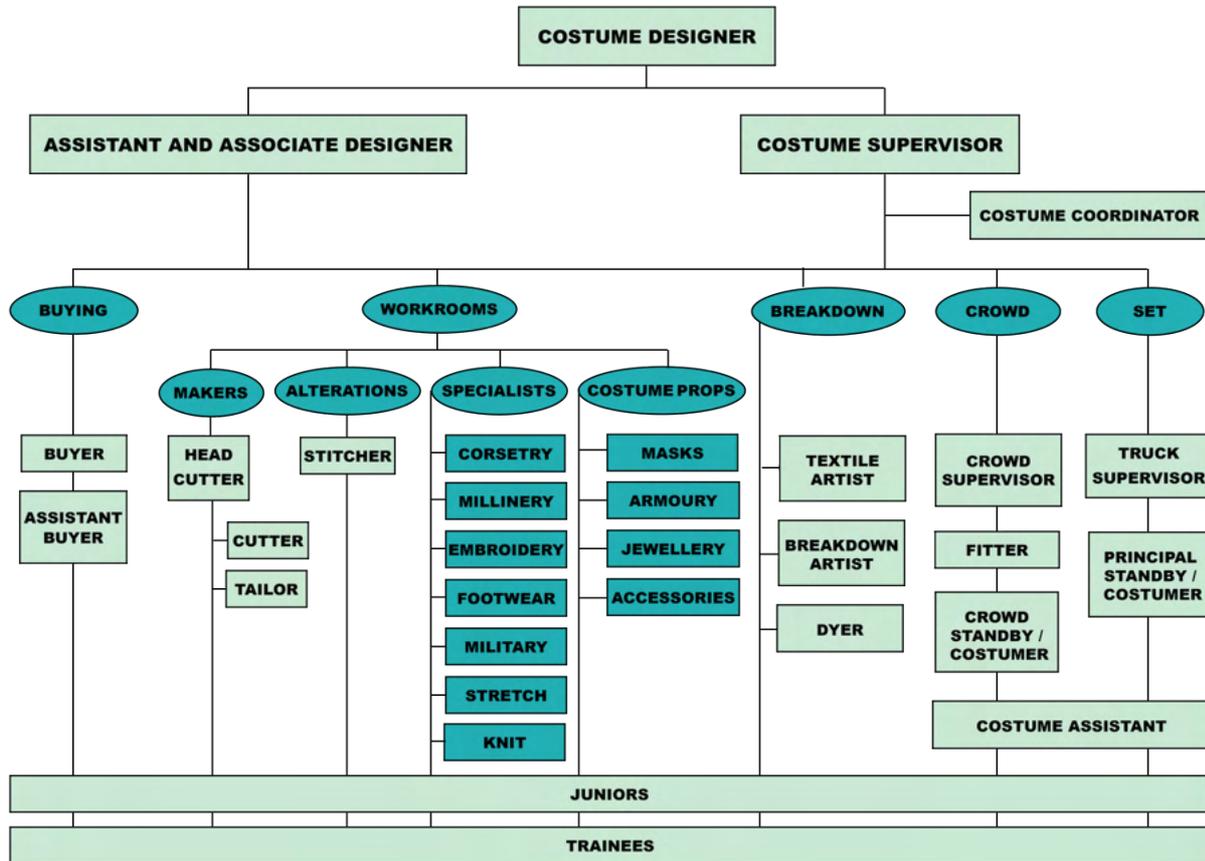
Don't underestimate the power of making people tea or coffee! Regularly offering to get hot drinks or putting the kettle on is a great way to get to know the people you work with. In an often stressful and tiring work environment, looking after people will always be greatly appreciated. Plus, countless people got their next job this way, and continue to do so further down the line!

If your department employs other trainees, try and help each other out when you can. They will be an important support network throughout the job and a good source of information.

Finally, be proactive, but if you have any doubt, double check with your colleagues and/or supervisor. It is better to confirm that you have correctly understood what was needed from you beforehand.



COSTUME DEPARTMENT BREAKDOWN



*Every production you work on will have a different size and budget, which means each costume department will be organised slightly differently in order to accommodate the requirements of a specific production. On some jobs, especially when working within smaller teams, people may end up taking on several roles.

Costume Designer: Head of Department. They are in charge of creating all the looks that will appear on screen.

Associate Designer: On bigger jobs only: co-designer and main assistant designer.

Assistant Designer: Makes sure all costumes are made to the designer's specifications. Liaises with other departments and manufacturers/suppliers.

Costume Supervisor: Oversees all the budget, staff and welfare of the costume department. This is the person you want to contact if you are enquiring about a job.

Costume Coordinator: Ensures the day-to-day running of the studio/office and oversees the logistics for the department.

Workroom: Includes all teams in charge of making the costumes.



Buyer: In charge of purchasing everything the department may need (fabric, items of clothing, accessories, kit, stock...).

Maker: Sews the costumes.

Cutter: Interprets costume designs and makes them into patterns.

Tailor: Cutters specialised in tailoring and suiting.

Alterations: Adjust costumes to make them fit the actors and supporting artists.

Millinery: Makes hats and headwear.

Dyer and Textile/Breakdown Artist : Creates visual effects and textures on fabric and costumes including ageing clothes to make them look old/worn/broken, printing and dyeing fabrics to specific requirements / colours.

Crowd Department: In charge of background artists.

Crowd Supervisor: Manages the crowd department. Works with/under the costume supervisor.

Principal Team: In charge of all lead cast members' costumes, including looking after and dressing actors.

Fitter: Measures and fits costumes on supporting artists. Notes any adjustments needed and makes sure everything goes through alterations and breakdown as needed.

Wardrobe/Truck Supervisor: Oversees the day-to-day of costume on set, looking after the costumes and creating the line-up for each shoot day. In charge of liaising between the costume supervisor, assistant designers and the set team as well as scheduling and hiring principal dailies.

Standby: Looks after actors/supporting artists on set, dresses them, ensures the continuity and the maintenance of the costumes throughout the shoot.

Costumer/Costume Assistant (can be dailies): General assistants to the department, often people who are contracted day by day (dailies), who will help where needed. Can be very experienced people stepping in to help with fitting, on set looking after principals...

Junior: Still learning all the aspects of the department but more experienced than trainees.

Trainee: New entrants.



GLOSSARY

Backlot: Area on a studio's property where outside scenes can be shot in an enclosed area.

Box Rental : A fee you might sometimes be given for the use of your kit (list must be supplied to production).

Costume checks: Checks carried out by standbys before a take to make sure that the costumes look exactly as they should on the actors.

Continuity : Process of tracking details throughout consecutive scenes (costume, hair and makeup, props...), even when they are not shot in order.

Continuous Working Day : A day's work with no lunch break (working lunch).

Craft Services : Catering units.

Crowd : Supporting Artists (also called SAs or extras), actors appearing in non-speaking roles.

Dailies : Crew hired as freelancers for a single/few days (not on contract).

Ext. : Exterior. Indicates that the scene to be shot is taking place outside.

Hero : The principal cast members costume as opposed to the stunt's copy of the same costume.

HOD : Head of Department.

Int. : Interior. Indicates that the scene to be shot is taking place inside.

Per Diem : Daily allowance for costs whilst on location (generally for food, laundry...).

Pre-Call : When a department or person has an earlier call time than the unit call. This is generally only given to costume in situations where preparation in the morning is quite substantial (for example on big crowd days). Pre-calls are different from prep and wrap time (half hour in the morning and half hour in the evening) which people working in costume give for free (unpaid) as part of their contract. You can find more information on prep and wrap time in the Pact Bectu Agreements:

Pact/Bectu Major Motion Picture Agreement
members.bectu.org.uk/advice-resources/library/2909

Pact/Bectu TV Drama Agreement
members.bectu.org.uk/advice-resources/library/2679



Pre-production : Planning and prep stages of a production.

Principals: Actor appearing in a speaking role.

Prop (Property): Any moveable item that can be seen on a film.

Screen Test : A shot/scene filmed during pre-production to test various elements of costume, makeup, practical effects or sometimes to audition actors.

Script Days: The number of days through which the story is told. These will have been approved by the script supervisor.

Second Unit: A second filming unit generally filming scenes that have already been established by the director. It is also usual for scenes with large crowd or backgrounds, action and stunt sequences and insert shots to be shot on this unit.

Semi-Continuous Working Day : A day's work with half an hour lunch.

Soundstage : Studio or warehouse, usually soundproof, used for filming.

Split Day : Irregular working day.

TLC : Tender and Loving Care.

Turnaround : The hours between the moment in which you finish work and start work again the following day (in the UK, there should legally be 11 consecutive hours between the two, otherwise you should be paid overtime for broken turnaround).

Unit Call : When all departments are expected to be ready on set (your personal call time to work will be at the discretion of your supervisor).

Unit Base : Where Principal Makeup, Costume, Cast Trailers, Catering and sometimes crew parking are located. The largest base and first point of call when arriving at work.

Wrap: Notifies the end of the filming day, but can be used as a wrap on a scene, actor...



WHAT TO EXPECT - TASKS & TIPS -

GENERAL TIPS

DAY TO DAY

- When getting lunch/coffee/tea for your team, take orders on your phone; ask people if they have a reusable box/mug/cutlery and if there isn't any on the truck/in the studio talk to your supervisor about getting reusable boxes for the team. Take a marker pen with you to label lunches and drinks to avoid any mixup.
- When running errands using your own car, keep a notebook in your vehicle and write down the postcodes to and from the places you go to. It will help you keep track of the mileage you do for work (bear in mind this will only be reimbursed when pre-approved by your supervisor). It is also important to check with your insurance provider if you have coverage for business use beyond your commute to work.

RECYCLING / BINS

- Studio: Normally studios are pretty organised and recycling should be set up. As a trainee you can make sure these bins are labelled clearly and easily accessible. There should be a recycling bin for paper, glass, metal etc., a compost bin in the kitchen for food and a bin for general waste. If any of these bins aren't set up you can ask your coordinator if you can do so.
- On set: It can usually be quite tricky, as there might not be any recycling on your truck. You can ask your coordinator or supervisor if you could set up a recycling bin for paper/card and regular recyclables. They might be able to email production about this, but as they are usually very busy, it may not be appropriate to ask.
- It's worth getting to know your studio well and where everything is. As a trainee, you might be expected to take out rubbish like cardboard when there is an excess of it in the studio, so knowing the correct recycling points will be helpful. If you are asked to deal with a tricky item that is being thrown out (like a broken electrical), consider volunteering to go to the local skip to dispose of it properly.

COVID

- Each production has put its own system in place and measures are being updated regularly. You can find the most up to date protocols on the BECTU Costume branch website. Make sure to keep up to date.



ON SET AND IN THE STUDIO

WASHING GARMENTS

- Familiarise yourself with the washing, cleaning and pressing symbols on clothing labels (see our section on Maintenance on pages 12-14).
- Most costume departments will use the dry cleaner closest to their location for the quickest turnaround. It would be up to your supervisor to agree to using a more eco friendly dry cleaning company such as Blanc (<https://blancliving.co/>) and building a relationship with them (this is key!).
- Drying clothes - it is usually fine to dry clothes outside or hung up instead of using the tumble dryer if the items aren't needed straight away (remember to check with your colleagues). However this could be a problem when you're on location and it's a mud bath outside so if you have an airing cupboard, use it. Tumble dryers are usually used to dry blankets and towels - use on eco mode or on low heat setting. Do not tumble dry principal costumes without asking the wardrobe supervisor first.
- Try and use all sustainable products if possible (there are various brands on the market, such as Ecover, Ecozone, Method...) and speak to your coordinator or supervisor about getting refillable bottles.

DRESS BAGS / CHARACTER BAGS

- More and more departments are now using washable calico/cotton bags but if it isn't the case, start a pile of dress bags and reuse, reuse, reuse. It is normal practice and expected that you will reuse them.
- If you are on the truck and you are overflowing with dress bags, send some back to the studio and ask the studio team to reuse them. Same with clear plastic bags.

SIZING

- Familiarise yourself with the different sizing systems for clothes and shoes (UK/US/EUR...)
- Learn how to take basic body measurements (you can find various internet tutorials).

DISPOSAL OF CLOTHING (INCLUDING TIGHTS AND UNDERWEAR)

- Ask your coordinator if it would be possible to send the items to a charity or recycling scheme instead of throwing them away.

Used and unused clothing :

Bring clean items to a charity shop Oxfam / Fara / Traid / Cancer

Tights (mail-in point) :

BIA HÄRDPLAST, ATTN: SWEDISH STOCKING RECYCLING CLUB, ORRTORP 73198, KÖPING, SWEDEN

New/gently worn bras and new underwear

SMALLS FOR ALL, FIVE SISTERS BUSINESS PARK, WESTWOOD, WEST CALDER, EH55 8PN, UK



IN THE OFFICE

POST OFFICE RUNS AND MAIL

- Ask your coordinator if there is a daily run to the post office via production or if there is a daily collection to avoid multiple trips.
- Ask production whether an electric car is available or a bike if what you have is easy to carry and in close proximity.
- Keep boxes and mail bags to reuse when you're sending packages out.

BUYING

- As a trainee you may be asked to order some stock, like stationery, on-set costume kit like baby wipes or even fabric. If you know of a sustainable alternative and it is your job to order the item, consider suggesting them to your coordinator or supervisor, but don't be disheartened if they do not want to go for it. There might be a good reason why they don't want to use that product.
- If sent out to shop, ask your supervisor what type of transport is available (an electric/hybrid car or public transports, if what you have is easy to carry, are best but will not always be possible).
- Remember to take and preciousely keep all receipts (take a photo in case you misplace it).
- Keep the petty cash you are given separate from your own money. Keep a zip-able wallet (A5 size) in your kit to put your receipts and petty cash/card in (most of the time, purchases will be made on purchasing cards supplied by production).

LOOKING FOR WORK

- Save the phone numbers of all members of the costume department in your phone (you will generally find them on the unit list). You will often need to contact people or quickly send them information or pictures. It will also allow you to keep in contact with people you have worked with in the past when looking for your next job. As you will meet a lot of new people on each job, it can be useful to make a note of which production you have met the person on and what their role was.
- Keep in touch with people you have worked with. How often you contact someone will of course depend on how close a relationship you had when working together. We recommend contacting people when you are available for work, as you never know when they might be looking for new crew members.



BASIC KIT LIST

KIT LIST GEARED TOWARDS ONSET OR STUDIO TRAINEES

MAKE YOURSELF AWARE OF THE LOCATIONS AND SUBJECTS YOU WILL BE WORKING ON/WITH AND AMEND YOUR KIT APPROPRIATELY (CERTAIN COSTUMES OR PERIODS/GENRES WILL REQUIRE SPECIFIC TOOLS/ITEMS).

ALWAYS OPT FOR SUSTAINABLE PRODUCTS AND BUY RE-USEABLE AND SECOND HAND

On set bumbag, preferably with multiple pockets

Black and white thread

Thread plait

Marker pen with wide and fine tip (waterproof)

Measuring tape

Needles

Pins

Safety Pins

Seam ripper

Small shoe horn

Snips/Scissor Sheath

Thimble

Lint remover

Clothes brush

Hand steamer

Tape

Baby wipes/Water wipes

Pen, pencils, notebook / basic stationary

Laptop (not always essential)

BUYING SUSTAINABLE KIT OPTIONS LINKS:

Recycled Polyester Thread: [Amazon](#) or [William Gee](#)

Biodegradable Baby Wipes: [Mum & You](#)

Reusable Lint Remover: [Oxo Full Size](#) or [Oxo Travel Size](#)



COSTUME MAINTENANCE

As a trainee, you will often be expected to take on laundry duty. It is therefore good to familiarise yourself with the washing, cleaning and pressing symbols on clothing labels:

Machine wash	Machine wash, permanent press	Machine wash, gentle or delicate	Hand wash	Do not wash	Water temp. not above 30 C or 80 F	40 C or 105 F	50 C or 120 F	60 C or 140 F
70 C or 160 F	95 C or 200 F	Water temp. not above 30 C or 80 F	40 C or 105 F	50 C or 120 F	60 C or 140 F	70 C or 160 F	95 C or 200 F	Do not wring
Bleach if needed	Do not bleach	Non-chorine bleach if needed	Non-chorine bleach if needed	Tumble dry	Tumble dry, low heat	Tumble dry, medium heat	Tumble dry, high heat	Tumble dry, no heat
Hang to dry	Drip dry	Dry flat	Dry in the shade	Do not machine dry	Do not tumble dry	Iron any temp. steam	Do not iron	Iron low temp.
Iron medium temp.	Iron high temp.	No steam	Dry clean	Any solvent	Any solvent except tetrachloroethylene	Petroleum solvent only	Wet cleaning	Do not dry clean
Dry clean, short cycle	Dry clean, reduced moisture	Dry clean, low heat	Dry clean, no steam finishing					

It can also be useful to learn about how to care for specific fabrics.

On the next pages, you will find some tips to look after certain types of fabric. But while these are common care instructions, there will always be exceptions to these rules depending on what you are trying to achieve. Therefore, always check the label's instructions first and, when given the task to clean an item, ask how they would like you to clean it.



Linen - Wash fabrics that produce lint (linen, towels, fleece...) separately. Avoid filling up the washing machine, as giving linen garments space to move around the drum reduces the amount of creasing. Remove the items from the washing machine immediately after the end of the cycle to avoid extra creasing. Straighten out and gently stretch the linen after wash. Line dry or dry flat.

It is generally best to use a hot iron setting on a still slightly damp linen fabric.

Silk - Hand wash and do not wring or spin, as it will create wrinkles and creases. Soak and agitate the garment in cool water with some delicate detergent. Rinse thoroughly with cold water. It is better to wet the entire garment when hand washing to avoid water marks, unless the item features pleats or other details that could be undone or damaged by the water.

To dry, put a towel on a clean surface, place the garment on top of it and roll the towel, applying pressure to squeeze the water from the fiber. You can then either hang to dry or carefully iron the garment using a low heat/silk setting on the inside of the fabric whilst damp. This can help get rid of wrinkles and creases.

Velvet - Velvet made from cotton and silk should be dry cleaned. Velvet made from easy-care synthetic fabric can be hand-washed in lukewarm water with soap flakes (other types of detergent might affect the dyes). Soak the garment and gently agitate it. Rinse thoroughly.

Do not wring or twist, but gently squeeze the excess water out and hang on a strong hanger (or dry flat if made of stretch fabric). Use a soft cloth brush to brush the nap into the correct direction as the garment dries (only brush in one direction). Do not iron. Do not steam silk or crushed velvet. Other velvets can be steamed by hovering the steamer around 10cm from the surface, moving in the direction of the nap.

Wool and Knits - Wool can shrink when agitated or rapidly moved from hot to cold water and vice versa, making it a tricky fabric to wash. The safest way is to hand wash in cold water and not to wring or spin. Remember not to use hot water* as going from hot to cold in a non-controlled way will cause the fibers to shrink.

Soak the garment in cold water with wool or delicate detergent for about 10 minutes. Rinse thoroughly with cold water.

To dry, put a towel on a clean surface, place the garment on top of it and roll the towel, applying pressure to squeeze the water from the fiber. Dry flat.

Only iron wool using a piece of fabric/calico to prevent the iron from creating a shine on the fabric.

For knits, avoid using metal hangers. Instead, fold the garment over a plastic or wooden hanger to avoid stretching the fibers.

*exception: when dyeing wool you do use hot/boiling water but this is done in a controlled way by dyeing in hot/boiling water and washed in same temperature water, then spun in a gentle spinner.



You might also be asked to look after the following items:

Cotton shirts - For makeup stains on shirts, wet the stain and brush it using a stain remover before putting it into the washing machine.

Iron the shirt when still slightly damp. Closing the top button when hanging the shirt will help keep the shirt neat. Starched bibbed shirts will need to be spot washed if you can't get them to the dry cleaner. After using a stain remover, make sure to wet the area thoroughly and to not put the shirt out in direct sunlight.

Hats - Use a reusable lint remover to get dust off the surface of felt hats.

To give back a little bit of life to a sad looking felt hat, hold the hat carefully by the brim and blow some steam into the inside of the crown. Carefully (do not burn yourself with the steam) place your other hand inside and gently give back the crown its original shape with your fingers.

Shoes - After a muddy day on set, getting the shoes back in good nick can be a lengthy process. You will want to be outside for this if you can or lay plastic sheets over your workspace if not. For suede shoes, use a nubuck brush to remove the mud once it's dry and avoid getting the shoes wet at all costs. For hard leather boots, you'll want to discard any excess mud then use warm soapy water and a nailbrush to clean off the rest. Use appropriate shoe polish and shine to finish.

Here you can find some stain removal tips:

Napisan - Helps with general stains and gets shirts super white.

Vanish products - Helps with general stains. Good for removing makeup stains on shirts' collars and cuffs.

Shaving foam - Good for getting fake blood stains out (for example Pigs Might Fly blood).

Fairy liquid - Great for removing unwanted breakdown from a garment. Also good for taking out fake blood stains.

And remember the following eco tips:

- Always try and use eco detergent and softener such as Ecover, Ecozone, Method... (big industrial size refills available, keep the bottles and refill them).
- Wash in large quantities if you can rather than doing several washes one after the other.
- Hang outside to dry if it's sunny and you have space or hang over rails to air dry.



HOW TO READ A CALL SHEET

The Call Sheet is a very important document compiled by the 1st and 2nd ADs and sent daily by the production team to all crew and cast in which you will find some information about the shooting day ahead of you.

Call sheets and the amount of information they contain will of course vary depending on the production you are working on, but we have created a template that will give you an idea of what to expect and where to find the most important information.

CALL SHEET #0		DATE OF SHOOT	
NAMES OF: Director Writers Producers Unit Prod. Manager 1st AD		NAME OF THE MOVIE NAME OF PRODUCTION COMPANY ADDRESS AND CONTACT DETAILS OF PRODUCTION COMPANY	
		UNIT CALL 08:00 * 10 Hours Continuous Working Day/ Split Day * Precalls 07:00 - SFX, Grips, Techs, Props, Nurse, etc Crew Breakfast from 06:30 at Unit Base Crew Lunch from 12:00-14:00 at XXX Crowd Breakfast from 05:30 at Unit Base Crowd Lunch from 12:00-14:00 at XXX	
ADDRESSES AND LOCATIONS OF: Shooting Locations Tech Base Unit Base Crowd Base Crew Parking Crowd Parking		NAME AND CONTACT NUMBERS OF: Production Manager Production Coordinator Assistant Production Office Coordinator (APOC) Key 2nd AD Crowd 2nd AD Floor 2nd AD Studio Unit Location Manager Backlot Location Manager Transport Manager Unit Nurse	
Current Script: Script Colour and Date	Current Schedule: Schedule Name and Date	Weather: Sunny day	Sunrise: 6am / Sunset: 6pm Low Temp: 10C / High Temp: 18C

On the top part of the first page, you will find the highlights of the call sheet such as starting and finishing times, locations and who to contact.

As a trainee, the most important things you will need to look for here are:

- **The Unit Call.** This tells you at what time all crew members are expected to be on set, ready to start. Your personal call time to work will be given to you by your supervisor and will generally be substantially earlier than unit call.
- **The length and type of working day.** You will generally find it right underneath Unit Call. This tells you the amount of time the camera will be shooting for and will give you a rough idea of the length of your time on set (although bear in mind that it is quite common for camera time to run over and that overtime is something of a feature of the industry).
- **Shooting location.** Where the shoot is taking place.
- **The location of Unit Base.** This is where all principal trucks and trailers are. Crowd trucks and tents might sometimes be located there too.
- **The location of Crew Parking.** Not all locations will have parking facilities nearby, so it is very important to know where parking for crew has been organised.
- **The Weather.** Make sure that you pack your kit accordingly, as days on set can be long and you do not want to end up being cold with wet feet.



Scene	Set / Synopsis	Day/Night	Page	Cast	Crowd / Stunts					
Shooting Location										
12	INT. BEDROOM Mother sleeps, Daughter enters the room	Morning	3/8	Mother, Daughter	-					
11	INT. BEDROOM Mother sleeps	Morning	3/8	Mother, Daughter	-					
2nd UNIT - NIGHT SHOOT - EXT. GARDEN - BACKLOT #1 (FATHER) *UNIT CALL: 15:00 - 01:00*										
Other Business: As time allows - Publicity stills with MS (Daughter), ED (Mother)										
ID	Cast	Character	Dressing	P/up	Arrive	H/M-up	Cost	Line Up	On Set	Notes
1	Meg Smith	Daughter	Trailer	05:30	06:15	06:15	08:00	08:15	08:30	-
2	Ellen Doe	Mother	Trailer	06:00	06:30	06:30	08:00	08:15	08:30	-
Cast shooting with 2nd Unit										
5	Jim Hart	Father	2 Way	12:00	*13:00	14:15	15:00	-	15:30	*Gym on arrival
Cast not shooting										
8	Joe Mac	Grandpa	2 Way	10:00	10:30	11:00 Costume Fitting / 13:00 Hair Cut				-
Stunts	Character	Dressing	P/up	Arrive	H/M-up	Cost	Line Up	On Set	Notes	
-	Dan Hong	Daughter	Trailer	05:30	06:15	06:15	08:00	08:15	08:30	-
Stand-ins	Character	Dressing	P/up	Arrive	H/M-up	Cost	Line Up	On Set	Notes	
-	Sara Tran	Daughter S/in	-	07:00	07:30	-	-	-	08:00	-
-	Emily Drew	Mother S/in	-	06:30	07:30	-	-	-	08:00	-

On the second part of this first page, you will generally find some information about the content being shot, including the scene and page number of the current script version, whether the scene takes place inside (Int.) or outside (Ext.) in the story, at what time of day or night and which characters are in it.

There, you will also find the call times of all shooting cast, stunts and stand-ins, including their arrival, make-up and costume time and the time they are expected to be on set.

It is quite common for productions to plan for weather cover (or more recently for COVID cover), a backup plan in case the weather conditions (or the health condition of one of the cast members) makes it impossible to shoot the scene originally scheduled. If so, you will generally find information about it right under the scenes content, together with any simultaneous work carried out by the second unit.

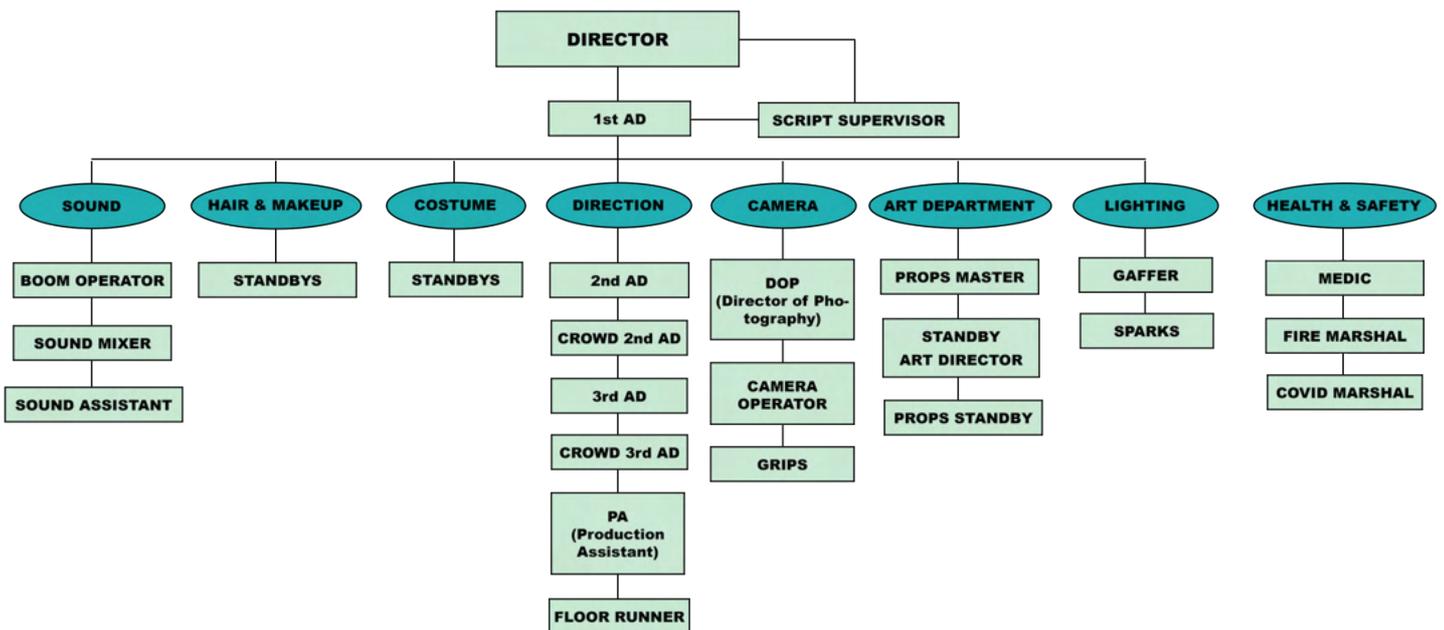
The subsequent pages of the Call Sheet will often include a breakdown of all departments involved and an advance schedule for the following weeks (always subject to change).



ON SET

On location or at a studio on a soundstage, entering a film/TV set for the first time can be equally exciting and nerve wracking. With a lot of equipment and people buzzing around, space is limited and time is of the essence.

In this section, you will find a list of some of the people you might meet on set (every set will be slightly different, depending on the production's requirements and budget) as well as some do's and don't of set etiquette.



Director: They are the creative lead of the movie and hold the creative vision from pre-production to the final edit.

1st ADs (Assistant Director) : Director's right hand. They plan the film schedule to make sure the shooting goes smoothly and efficiently and manage the set during shooting.

2nd ADs: Main off-set contact with some departments like locations, production... Draw up the call sheet everyday and coordinate transport and other departments to ensure actors are ready for filming (helped by the base runner). The crowd 2nd AD will be in charge of finding and coordinating SAs.



3rd ADs: 1st ADs right hand on set. Responsible for coordinating and cueing SAs on set.

Floor Runners: Do anything required to aid the shooting process (errands, looking after cast and crew, drive and deliver kit...).

Script Supervisor: Works closely with the director to make sure each scene filmed, often out of sequence, can be edited so that the continuity of the story is respected.

Boom Operator: Holds and operates the boom microphone, ensuring it is as close as possible to the action/actors without ever entering the camera frame. Also responsible for placing microphones on actors to capture the best quality of sound.

Sound Mixer: Responsible for ensuring that the audio is recorded at a good level for every take.

Sound Assistants: Check and set up sound equipment. Find and stop unwanted noise. May also help place and attach mics on actors.

Hair and Makeup Standbys: Like costume standbys, look after actors on set and ensure the continuity of the make up and hair throughout the shoot.

DOP: Responsible for creating the look and feel of the film through lighting, framing and camera movement. On shoot days, they work with the director to do blocking (decide the exact movements of actors and cameras).

Camera Operators: Handle the camera and capture the shots. They also make sure the cameras are setup and ready to use.

Grips: Work out how to move the cameras to make the shot happen as requested by the director and DOP.



Props Master: Runs the props department. They source, make and prep the props for each shoot day.

Standby Art Director: Always present on set, they find solutions to any art direction or props related problem.

Props Standby: Ensures that props are placed and used in a way that maintains continuity. Ensures the suitability of all props for filming.

Gaffers: Create and control lighting to achieve the effects requested by the DOP.

Sparks: Look after all the electrical equipment, in particular lighting. They are in charge of generators and monitor electricity usage during shooting.

Medics: First Aid on and off set. Work closely with the stunt department, fire marshal and assistant directors to prepare plans of action in case something goes wrong. Also the person to contact if you or any crew member or SA needs medication or period products.

Fire Marshal: Responsible for identifying potential fire hazards on set and to ensure a quick and safe evacuation of all people present if a fire occurs.

COVID Marshal: Responsible for implementing, monitoring and overseeing COVID-19 protocols.



SET ETIQUETTE

BEFORE YOU GO...

- **DO** carry a basic kit with you everywhere on set containing at least some threaded needles of various basic colours (a dome threaded needles case will come in very handy), snips, small pliers, a sharpie pen and some double sided tape (like top-stick grooming tape). A small shoe brush and a lint remover will also be useful.
- **DO** put your phone on silence and, even better, switch on the 'Do not disturb' mode before arriving on set. As communication within departments and teams now generally takes place via messages, check your phone regularly to make sure you do not miss important information.
- **DO** make sure you are on the right channel if you are given a radio. A lot of important and often rather urgent information you don't want to miss is relayed this way within the costume set team and from the direction team. When turning on your radio, test your mic: press on the speak button and say 'Radio check' into the mic. If it works, someone should respond confirming they have heard you. Although a lot of information you will hear will not relate directly to you, try to keep an ear out for what is said throughout the day. You will get a lot of useful information that might save you from asking questions down the line and you will learn a lot about how filming works that way.

ON SET...

- **DO** be quiet, attentive and aware of your surroundings.
- **DON'T** enter or exit a soundstage if the lights above the door are red. This means that the camera is rolling and entry/exit is not allowed until the end of the take. You will often find people managing entrances and exits at key entry points, but it is always good to be very cautious when stepping on/off a set you don't know yet.
- **DON'T** stand in front of the camera whilst it's filming. This may sound a little patronising, but it can be trickier than it seems!
- **DO** start by locating the camera (or cameras) as soon as you arrive on set. Once you have a general idea of what might be in sight, try and find a monitor to see exactly what is in the frame. This will help you know where it's safe to stand whilst the camera is rolling.



- **DON'T** stand in the eyeline of an actor/actress when they are performing.
- **DO** try and figure out who is who when arriving on set. It is useful to be able to recognise key members of the team, like the director, 1st AD and Director of Photography (DOP) as well as those you should address if you need information. For this, refer to the breakdown provided on page 17.
- **DON'T** stand right in front of the monitor. Observing the making of a movie is exciting of course, but there generally aren't many monitor screens on set and a lot of people will need access to it in order to do their jobs (director, script supervisors, standbys...).
- **DON'T** stand by the director's monitor.
- **DO** find a spot in the periphery from which you can see the screen without being in people's way. Regularly check behind you if you are not blocking someone's view. Alternatively, the camera feed will often be transmitted directly onto iPads using Qtake or other specialised programs. Ask someone on your team if there is one available for you to look at.
- **DON'T** go in for checks unless really necessary (try and see if you can do your checks from the sidelines).
- **DON'T** rush in to carry on costume checks. The way the shooting team likes to organise checking time will vary from one production to another and it is important to understand how the people you are working with like to function. Some ADs will allow some time before a take and will be calling for 'final checks', whilst others will go straight from rehearsal to shooting, in which case, you will need to find an appropriate moment to go in (times when the camera or lighting crew are changing settings are generally good). Avoid going in during rehearsal or when there is a lot of movement on set (people or equipment). Ideally, everyone (especially for crowds) should be more or less ready to shoot on when they step out of the crowd holding area of principal changing areas.
- **DO** prioritise. You will generally have a very limited amount of time to carry out your final checks so it is important to know what to focus on, and what doesn't matter/ won't be seen, for example if the button on a hem is starting to fall off yet only their shoulders appear on camera then you have no need to step on to fix it (unless it poses a health and safety issue obviously). Try and watch what will appear on frame on the monitor during rehearsal and work out what is seen
- **DON'T** touch costumes you are not in charge of. Each principal will have been assigned a standby to look after them, who will keep track of continuity and changes for their costumes depending on the scene. For crowd, always check with the key crowd costumer when arriving on set if they are happy for you to carry out checks on SAs.



NOTE ON SUSTAINABILITY

HOW CAN WE INFLUENCE CHANGE?

Everyday, more productions are going green and the importance of sustainability in our industry is very likely going to increase. As a new entrant, you will be expected to be a part of the effort and do what you can from the very start of your career. Any knowledge or experience you can bring into your work is important. No matter what costume department you find yourself in, we encourage you to keep this in mind.

Book your sustainable production training with Albert [here](#)
Download the costume directory for a guide to sustainable resources [here](#)

KIT

Is there a sustainable version out there?

- Second hand -
- Bio-degradable -
- Re-useable -
- Choose non-plastic versions if possible -

STUDIO/OFFICE/WORKROOM/DYEROOM/BREAKDOWN

Help set up the office / studio to encourage sustainable practices

Set up correct recycling and composting bins

Suggest buying sustainable stock when you can

Suggest using sustainable companies when you can

Suggest sustainable ways to dispose of things during wrap

ON SET

Can you help set up the trucks to encourage sustainable practices?

Bring in re-useable lunch boxes and cutlery and encourage your team to do the same

Suggest buying sustainable stock when you can, e.g. ask to buy eco washing detergent

If there aren't any, ask facilities if you can get recycling bins near you/on the truck



FURTHER RESOURCES

THE COSTUME DIRECTORY BY Sinéad Kidao:

An invaluable sharing of sustainable resources. Every costume team should have a copy:

www.sineadkidao.com/the-costume-directory

JOIN BECTU / BECTU SUSTAINABILITY

TV, Film and Theatre Union:

www.bectu.org.uk/join

www.bectucostume.com

@bectucostumebranch

JOIN CUT IT

Crew for climate action group

www.cutit.org.uk

@cutitorg on all social medias

ALBERT

An authority on environmental sustainability for film and TV. We encourage everyone to attend their free training (qualification can be added to your CV):

www.wearealbert.org/events/training

@wearealbert

SCREENSKILLS

This organisation offers a lot of interesting and relevant training and information, often for free:

www.screenskills.com

COVID TRAINING:

You will likely be expected to attend at least one of these free trainings before starting work:

www.screenskills.com/online-learning/learning-modules/coronavirus-basic-awareness-on-production-training

<https://www.easy-lms.com/safe-sets-covid-19-level-a-english/course-50731>