TRAINEE/ASSISTANT TELEVISION

Successful candidates will be placed in order of merit on a waiting list as a result of an Appointments Board and will be transferred in succession to the Television Service to fill vacancies on the Television Production Panel. Candidates who are accepted for training will be expected to remain with the Television Service for a minimum of two years. The Panel is designed to give a planned training in the complexities of television production work. When fully trained, producers' assistants will be eligible and will be expected to apply for posts in output departments which will be advertised on television premises notice boards and in the regions.

Trainees, who will be on full monthly conditions of service, will be paid a minimum salary of £915 per annum during the first year and will then be eligible for an annual increment of £55. (Staff earning more than £915 when they join the production panle will be assimilated on to the new scale at not less than their salary). As irregular hour workers thainess receive an allowance of £52 per annum. They will be promoted to Grade OP2 when fully qualified, which would not be more than two years from the date of joining the Production Panel.

Producers' Assistants undertake normal secretarial duties in a production office including budgeting (assisting the producer/director and the departmental organiser in estimating the costing for a programme and subsequently keeping a running total of expenditure) typing camera scripts and camera cards, preparing programme as broadcast. They will also be required to give general assistance to the producer in the control gallery (timing the programmes and calling the camera shots notetaking etc) and also on film location. They may be requested under instruction to assist in the preliminary selection of incidental music and film library sequences and to assimilate background material

Essential qualifications: include first class shorthand and typing, a good eductions, the ability to work under pressure and to act quickly in an emergency. Candidates should be able to deal tactfully and confidently on the telephone with contacts both outside and inside the Corporation. Previous experience of an output department an ~~XXXXXXX~~ a decided advantage but not essential. Applicants must be prepared to work at any of the London Television Premises, including VH according to requirements and to work irregular and sometimes long hours.

THE GRAMMAR OF TELEVISION PRODUCTION AND THE USE OF CAMERAS

THE SHOT

The shot is specified by its number, camera, floor position, lens, size and subject.

e.g. 67. 2 A 24 /
CU MISS BROWN - PAN L.
WITH HER TO 2-SHOT

The size is defined as follows :-

BCU	Big Close-Up	Portion of face
CU	Close-Up	Whole Head
MCU	Medium Close-Up	Head and Shoulders
MS	Medium Shot	Head and Trunk
MLS	Medium Long Shot	Head to just below the knee
LS	Long Shot	Full length figure, 2 units of space above head, 1 below feet
VLS	Very Long Shot	Whole Set

Lens Characteristics :-

(a) The wide angle - Any lens with horizontal viewing angle greater than 30°. 'Apparently' deep focus. Exaggeration of movement to and from the camera - distortion if objects are too close or camera is tilted - space appears greater than it actually is.

(b) The normal lens - A lens with a horizontal viewing angle of approximately 24°. Characteristics are midway between (a) and (c). Space appears its natural size.

(c) Long focus lens - Any lens with a horizontal viewing angle 14° or less. 'Apparently' shallow depth of field - flattening effect, 'Cricket pitch' effect - space appears to be smaller than actually is.

TRACKING SHOTS

(a) Do not track with a lens angle below 20°. Bumps and wobbles will be exaggerated, and focus hard to hold.

(b) Where you can, track with a lens angle of 24° or greater. Bumps and wobbles will be mininized. It is best at 24°.

(c) The wider the angle, the shorter the track for the same change of size of the subject. Therefore, always a wide angle to obtain the biggest tracking impact.

COMPOSITION - SOME HINTS

(a) Movement of diagonal, or to and from camera, always more dramatic than across.

(b) Vertical, horizontal or diagonal lines should not cut picture exactly in half.

(c) Don't shoot square. Invariably better at an angle.

(d) Several horizontal and particularly vertical planes give depth and the third dimension.

(e) Head room should be comfortable or cut, not tight or touching.

PUNCTUATION

Going from shot to shot is possible in four ways :-

1. Cut
2. Mix
3. Fade out and fade in
4. "Effect" - e.g. wipe, defocus, whip pan, etc.

Basic conventions are :-

Where immediate continuity is implied - CUT
Where a short lapse of time -)
OR simultaneous action in a) MIX
different place -)
Where a relatively long lapse of time - FADE OUT, FADE IN

These conventions can, and often are, broken successfully. The cut has largely replaced the mix and fade. It is perfectly acceptable provided the time lapse or location change is made clear as soon as possible.

CUTTING

Rule 1: to cut together two shots need either or both
(a) a marked change of distance (real or apparent)
(b) a marked change of angle

Rule 2: characters to look at one another must look to opposite sides of screen.

Rule 3: only exceptionally cut to and from a moving camera.

Rule 4: always cut on movement within the frame or reaction which is a form of movement

Rule 5: to appear continuous, movement within the frame on successive shots must always be L to R or always R to L.

N.B. IT IS POSSIBLE TO BUFFER BY SHOT OF MOVEMENT DIRECTLY TO OR FROM THE CAMERA

TIMING TO CUT

(a) When cutting closer (MS to CU) - cut towards the end of the movement.

(b) When cutting out (CU to MS) - cut towards the start of the movement.

IDEA TO SCREEN

1. Idea

2. Preliminary Research

3. Idea Discussion

4. Assessment and Plan (1 Programme, 6, 12 ...)

5. Costing, Requirements and Time Required

6. Sell the Idea

7. Rough Time Plan for Series or Programme with Deadline Dates

8. Research Schedule

9. Research

10. Film Recce

11. Filming Schedule

12. Booking Facilities : Studio, Film, OB, Artists, VT and VT Editing, Special Lenses, Special Camera Mountings etc. and Arrange Date for Planning Meeting, Tickets, Audience Arrangements etc.

13. Preliminary Information to Designer

14. Research Stock Film if Required, and Stills

15. Decide Music, Opening/Closing Titles, Main Graphic Requirements, T/Js

16. Film

17. Plans Agreed with Designer

18. Editing, Dubbing, Tracklay and View

19. Floor Plan

20. If available, send out Rehearsal Scripts to TMs, Sound Supervisor, Make-Up, Costume

21. Planning Meeting - Requirements :
    - i) Front Page
    - ii) Technical Facilities List
    - iii) Running Order
    - iv) Floor Plan
    - v) Model
    - vi) Rehearsal Script

/cont

22. Promotion Plans

23. Booking Guests or Information to Guests/Artists and Hospitality Arrangements

24. Checking Period - Captions, TJs

25. Outside Rehearsal

26. Technical Run

27. Issue of Camera Plans

28. Information to Technical Crew of any changes

29. Final Camera Script and Camera Cards

30. Reception Arrangements

31. Check and Colour Camera Plan, Plan Studio Rehearsal

32. Studio Rehearse and Record

i) Tapes/Discs to Sound + Brief
ii) Film to TK
iii) Issue Scripts and Camera Cards
iv) Talk to Camera Crew with
v) Any late changes to TM1*
vi) Camera Rehearsal
vii) Transmission or Record
viii) Re-Takes

33. Hospitality

34. VT Editing if required

35. Letters

36. Assessment

28th August 1973

JOB DESCRIPTION : TELEVISION PRODUCERS' ASSISTANTS

Note: A Job Description provides the basis upon which the grade of the job is determined, and therefore concentrates upon those duties which are of grading significance and does not necessarily describe all the duties which the postholder may perform. Thus it differs in purpose from a Role Specification which summarises the duties required of the postholder irrespective of their grading significance.

THE ASSIGNMENT

1. To review the grade of the Producers' Assistants following an ABS claim on their behalf.

METHOD OF REVIEW

2. By agreement with the ABS the study, limited to six month's duration covered the work of London based staff and included

   i. observations of seven productions - one from each major output area;

   ii. interviews with two experienced Assistants from each Department including the Panel.

3. Out of 450 posts in London, 45 Assistants were interviewed, using as an Agenda a modified version of the 1965 Generic Summary of Duties. Each Assistant interviewed was given the opportunity to comment upon the resulting Notes of Interview.

AIM OF THE JOB

4. To assist the Producer or Director in the planning, execution and accounting associated with a programme and in the Educational Departments, its supporting materials, by undertaking the detailed administrative work of the office; by being a focal point of reference, liaison and communication throughout the production cycle; by undertaking specialist production duties when filming on location or in the studio; and by providing a high class secretarial service throughout the production and sometimes beyond its duration.

OUTLINE OF DUTIES

5. An Assistant can be expected to undertake any of the category's extensive duties. The exact combination of duties for any particular post will depend upon the area and organisation in which the post is established, upon the exact composition of the Production Team, the programme type and style, and the Producer's or Director's method of working. A period of familiarisation normally preceeds any major change in the type of output for which an Assistant works.

6. The work will not fall into the neat sequence suggested by the headings of the Job Description and an Assistant must cope with several duties and their deadlines at the same time. The Job Description should be read selectively to relate to duties in different Departments. It follows the general sequence of the 1965 Generic Summary of Duties, updated to reflect the current management requirement.

PART I. PROGRAMME ASSEMBLY STAGE

7. (a) Office administration

(b) Budgeting

(c) Programme material assembly

Preliminary fact finding
Preliminary film selection
Assembling information from stills sources
Special photography
Marking up stills
Copyright clearances
Music

(d) Artists and contributors

Artists
Contributors

(e) Facilities and services

General
Rehearsal and Dressing Rooms
Costume and Make up
Captions

(f) Arrangements for location filming and Studio Recording

Planning Meetings
Location filming
Filming Schedule
Studio Recording

(g) Programme Promotion, Presentation and support material

(h) Programme scripts, schedules, and operational documents

PART II. PROGRAMME REALISATION STAGE

8. FILMING

(a) Note taking and follow up action

(b) Shot listing and timing

(c) Continuity

(d) General on-site assistance

(e) Assistance at rushes viewing

(f) Film Editing and Dubbing

Film Editing

Film Dubbing

(g) Public relations

GALLERY

9. (a) Note taking and follow up action

(b) Calling shots, cueing and timing

(c) Continuity

(d) VT Editing and Dubbing

PART III. POST PRODUCTION STAGE

10. (a) Post production scripts

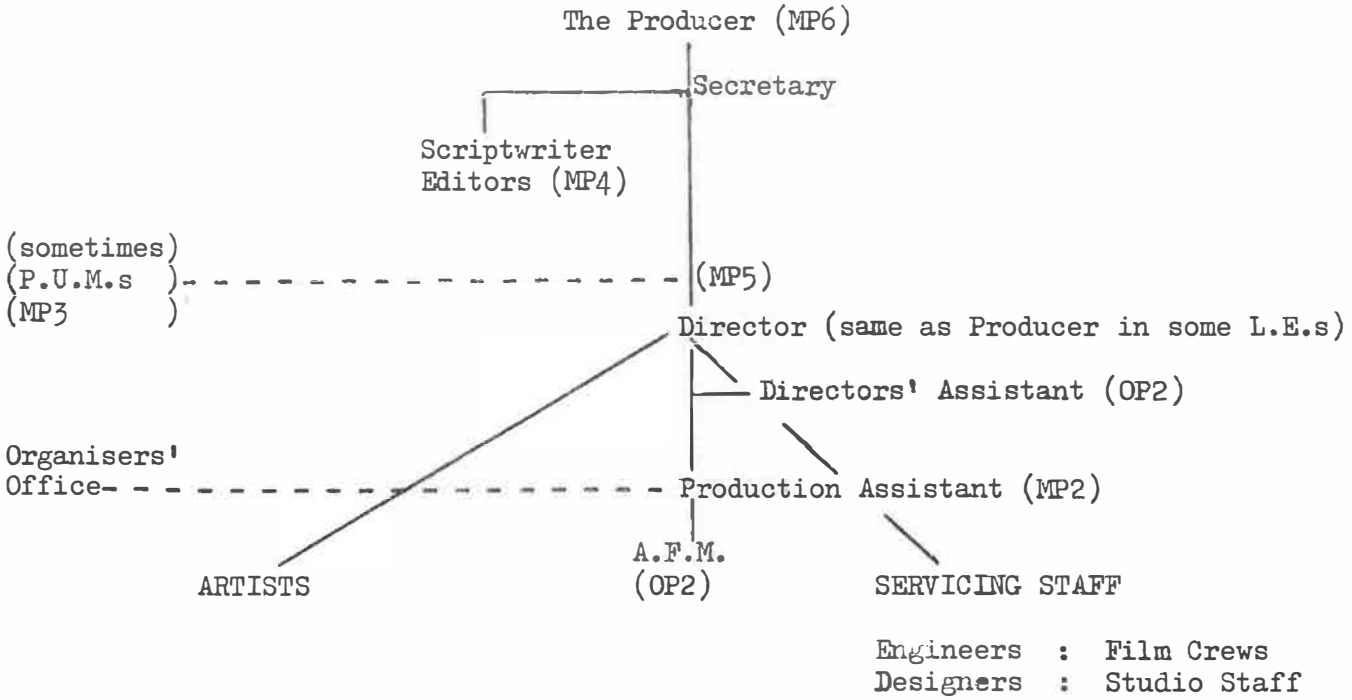
(b) Programme and Costing documentation

(c) Repeat Programmes

(d) General

ORGANISATION

11. The basic production office can consist of a Producer, who is also the Director supported by an Assistant. The production team can vary in size and composition and at its largest can be depicted as in the following chart which relates to a Drama or Light Entertainment production.



12. The Assistant works to the Director, or to the Producer (as the Director) in some Departments. In some circumstances PAs act as Directors. The Assistant is usually one of the first to be allocated to the team, remaining throughout its duration, and being joined by the others in a well established sequence related to filming and studio commencement dates. The team begins to disband as soon as the programme is in complete film or video tape form - which can be well in advance of transmission date. The Assistant is usually the last member of the team to stand down.

13. Assistants - especially those working on daily programmes - in Children's Programmes and Presentation Departments and Current Affairs Group have work patterns which result in teams formed by different individuals on successive occasions.

Annual Reports

14. The Assistant's Annual Report is initiated by Personnel and usually written by the Producer, or compiled by the Organiser or Organising Assistant to take account of Producers' or Directors' comments.

GUIDANCE AVAILABLE

15. Guidance information and instructions are available

(i) from the Producer/Director on matters directly affecting intentions, or the particular programme(s) with which they are involved;

(ii) Organisers' offices upon procedural matters particularly in relation to the processing and presentation of costing information;

(iii) from Service Departments upon technical or personnel matters such as availability, practicality and costs for which they are responsible;

(iv) from colleagues and contacts within the BBC:

(v) from published handbooks, circulars or departmental instructions upon matters of policy, legal and contractual requirements, agreements and conditions, regulations and procedures.

SPECIALISED KNOWLEDGE AND EXPERIENCE

16. An Assistant is expected to be able to undertake the whole range of duties associated with the category, and to be fully competent in the skills requirement of her current working area. Ideally, this ability will have been developed as a result of training and deployment, allied to the initiative and adaptability of the Assistant herself. Her duties which will all be directly related to the prompt and successful realisation of the programme will range extensively in nature, duration, intensity, interest, priority and environment - and are recognised to be both physically and mentally demanding.

17. The Assistant must be able to work effectively as a member of a team and to develop and display a high sense of involvement with the programme upon which she works. As one of the team, although it is not a requirement, she may be invited to contribute ideas on all aspects of the work.

18. The Assistant will be expected to work on her own initiative to organise the office, to arrange for the supply of services and the flow of information to meet schedules and deadlines. She will be expected to undertake and share in the duties of the office and carry out specialised duties when on location and in the gallery. It is a prerequisite for this work that the Assistant should have had previous secretarial experience and possess first class secretarial qualifications. The work calls for an extensive knowledge of the Television Service's structure, types of output, methods, services, vocabulary and personalities gained either in relevant previous employment in the Corporation, and during a scheduled training period, supported by operational experience in programme situations.

19. The work calls for the ability to communicate effectively with other members of the team, and with artists and contributors, to be able to understand their problems and to influence them effectively but unobtrusively in order to secure and maintain goodwill and harmonious working relationships. Similarly, her work may bring her into contact with a wide range of people outside the Corporation in different occupations, conditions, and situations, when she may be expected to obtain services and co-operation in direct or indirect support of the realisation of the programme. It is appreciated that the ability to do this, which is highly valued, may be as much a matter of personality as of skill developed by experience.

PART I. PROGRAMME ASSEMBLY STAGE

a) Office Administration

20. The responsibility for office administration establishes the Assistant as a focal point of reference and communication throughout the production. Her first duty is to set up the production office. This entails arranging for the supply of office equipment and stationery, and forms for the Production Office Paperwork system and personal requisites for the team. This duty includes arranging removals, safeguarding material and mail re-routing and services. Given the initial production dates the Assistant is responsible for advising her Director of the deadlines for services and procedures, and for arranging work to meet these.

21. The Assistant is responsible for initiating and maintaining the system for keeping the records of the production, for maintaining an up to date "state of play" on many matters, for giving information when required to do so and for relieving the Director of unnecessarily detailed involvement.

22. The Assistant can expect to have to give information and advice to other members of the production team, particularly newer staff - and especially contract staff about the Corporation's organisation and the services it offers in support of a production. The close working relationship between the Assistant and her Director requires her to know about these matters in detail to be able to offer advice and information, and to accept delegated responsibility for effecting procedures, thereby shielding her Director from what appears to be burdensome paperwork. At the same time the Assistant must form a clear understanding of the Director's inescapable responsibilities and must ensure as far as possible, that they are properly undertaken.

b) Budgeting

23. An Assistant is expected to be able to help a Producer or Organiser to estimate the programme allowance cost for a programme, and subsequently to keep a running total of expenditure and to warn the Director (or the Producer) when there is a possibility of overspending. An Assistant would be expected to explain reasons for discrepancies between estimates and expenditure during and after the programme cycle from information she has recorded and her direct knowledge of the programme.

24. The ultimate responsibility for a PBE is the Producer's but an Assistant can be expected to help to draft one. This will vary between departments. Sometimes, the Producer's or Organiser's Office is solely responsible, or PAS are involved, when an Assistant would not be. An Assistant could be expected to compile a complete PBE for higher examination and approval when

i. the intention is to repeat the current programme or series with only minor variations;
ii. a specific or reasonably detailed statement of intention can be amplified from existing sources by the Assistant using the Production Costing Guide.
iii. there is close collaboration between different offices to prepare common pattern programmes and estimates.

25. All Assistants are expected to be thoroughly conversant with programmes costing and accounting systems, and local practices and conventions. This knowledge enables the Assistant, alone or with the Director to examine critically PBEs when they join the programme. As the programme details develop the Assistant is expected to alert her Director to services and cost consequences, and to record committed expenditure and accounts passed for payment. The responsibility for advising of consequences belongs to PAs in Drama and LE and other departments, when they are appointed and available, but in the smaller teams this responsibili can become the Assistant's.

c) Programme Material assembly

26. An Assistant is expected to help her Director at the programme assembly stage by

i. collecting and assembling background factual material or information from known sources to which she is directed;

ii. obtaining appropriate books or records of information on specific subjects from known reference sources;

iii. assisting, as far as practicable with other research;

iv. ensuring that Copyright Department has been properly involved in obtaining necessary permissions.

This stage of the work can be considered under several separate headings, (see Index).

Preliminary fact finding

27. The degree and extent of involvement depends principally upon the composition of the production team and the time available. The general category requirement is restricted to finding out what factual material or information is available and obtaining it. This can be done through, or with the direct assistance of other departments such as Reference Library and News Information which in turn may be able to undertake the work in some depth. The Assistant would be expected to progress such work and to report particular difficulties or problems requiring decision. An Assistant who is with the team before a Research Assistant is available may undertake preliminary contacts with organisations or persons as required by the Director. This will include follow up action to establish further possible contributors or information; but the Assistant would not be expected to make a professional assessment of the content of the material. An Assistant can aid a Research Assistant by compiling lists of contacts, availabilities, previous usages, by progressing queries and offering a high level secretarial service to the researcher as time permits.

28. Some departments have their own collection of reference books, index systems and accumulations of information. Assistants are expected to be able to know how to use these to add to them, and to cross check factual information such as spelling, chronology of career or events, and quotations. This would be done from other than the first source of information. This duty includes checking whether writers have provided a completed script or have left out factual details, which the Assistant can be expected to find out and put in.

Preliminary film selection (If the following duties are not undertaken by a P.A.)

29. Working to the Director's general or detailed brief, an Assistant is expected to be able to obtain information about film available from BBC or outside sources, and to set in motion the procedure necessary for obtaining what the Director wants.

30. To do this the Assistant has to have a good knowledge of the internal services available and how they can be used, the general charging rate for films, and of the nature of the details which Purchased Programmes must know before film can be obtained from outside sources. This aspect of the work may require an Assistant to visit outside film collections or libraries to view what is available and to recommend what the Director should see. This requires a good sense of filmic facts and acceptable quality as distinct from book facts. The final choice must rest with the Director.

31. The Assistant will be responsible for ensuring that all necessary procedures are followed once the selection has been made.

32. In the case of Presentation Department, the Assistant would be expected to find out not only what was available from other programme areas but how it was to be used and whether some inclusions could be used for trails without detriment to the main programmes.

Assembling information from stills sources (If the following duties are not undertaken by a P.A.)

33. An Assistant is expected to know the nature and range of several internal sources of stills material e.g. photo libraries, Designs Department - and how to obtain stills from them and outside sources, as well as the current rates for usage. An Assistant may be required to find out and report on the material on offer and to make a preliminary selection in accordance with the Director's instructions.

Special photography (If the following duties are not undertaken by a P.A.

34. Occasionally an Assistant must arrange to have items specially photographed to her Director's requirements. When undertaking this the Assistant has to obtain the fullest statement of requirement because she would be expected to accompany and instruct the photographer precisely.

Marking up stills (If the following duties are not undertaken by a P.A.

35. Assistants are expected to be able to mark up stills for enlargement and to be able to give precise instructions on requirements to the Rostrum Camera Unit.

Copyright clearances

36. The Assistant must be alert to copyright requirements and to the Corporation's responsibilities in this matter. Detailed information, guidance and advise are available from Legal Advisers' Departments, and the Producer has an overall responsibility for his programme material. Nevertheless, the Assistant must check carefully that intended material has been properly cleared and that due allowance has been made in the estimate and charged against it. In cases of doubt about ownership of material or rights, the Assistant must bring the matter to higher attention for resolution.

Music (If the following duties are not undertaken by a P.A.)

37. The Assistant will help to obtain music for the Director by eliciting his requirement as precisely as is possible and by obtaining a preliminary selection of discs from Gramophone Library and later by requesting Copyright Department to clear the material selected. On occasion a Producer or Director will be very precise about the music required - specifying the disc. Sometimes when the situation is not so precise the Assistant may be asked for her views about music which will match the mood of the film. This is especially likely to happen when the Assistant is known to be musically knowledgeable.

38. Assistants can call on the resources of Gramophone Library, in some cases referring action entirely to library staff. Usually, if there is time, the Assistant will make a preliminary selection of music from which her Director can make his final choice.

39. Timing the music is an essential duty when the music is to be used. Depending upon the time available an Assistant may carry out considerable timings of possible and selected music before filming, and later at and after editing and dubbing. When music is to be specially arranged or composed the Assistant can expect to have to provide the composer or arranger with as many timings and details of the programme as required, although it is noted that some arrangers prefer to do their own timings. When this happens the Assistant has to make the necessary booking arrangements for viewing.

40. Duties connected with music can include requesting Studio Bookings to book the recording studio required by the Producer. This involves, as a preliminary, finding out the requirements in some detail, checking the instrument composition and balance to be used, ordering the instruments as necessary and checking on arrangements at the studio. During the music recording session the Assistant would be expected to time the music, and do so later at the Editing session. She would also check that the duties undertaken were as booked, noting any variations e.g. doubling up, and could expect to have to remind the Director of the regulations about breaks and lengths of sessions.

41. Preliminary arrangements which fall to the Assistant would include sending music and vocal scores to artists if Music Library is not doing so, booking the appropriate rehearsal room and accompanying facilities to accord with known preferences, typing and re-issuing the rehearsal schedule; and at the rehearsal room or studio liaising with those involved e.g. conductor, orchestra, agent, accompanyist to ensure that all are au fait with the requirements and the general intention; and generally seeing if there is anything she could do to ensure that the session runs smoothly.

d) Artists and contributors

Artists

42. An Assistant has a continuing responsibility to shield her Director from unnecessary or unwanted instrusions from importuning agents or individuals. She also has duties in respect of artists or contributors and is the main contact point for them about detailed arrangements from initial stages through to the production time, when other staff assume responsibilities, but remains the focal point for co-ordinating and exchanging the information that both sides need to know - for instance arrangements for rehearsals and out of sequence filming, changes in intentions in action which could affect category of payments, supplementary fees, and arrangements for obtaining and holding artists.

43. During production the Assistant gathers and records information about hours worked for later payment actions.

44. The process of casting can be a very protracted one - and the Assistant has always to be mindful of the essential dates for selection and contracting to fit in with other arrangements. From experience, and developed interest, she is able to discuss requirements with her Director in relation to artists' employment situation, including availability and details of fees from Artists Index for named persons. This last matter may cause budget problems which the Assistant must raise immediately with her Director and if necessary refer to a higher point if the employment of certain individuals would cause budgets to be exceeded.

45. In Drama type productions the Assistant examines the script carefully and makes a cast list, amplified to reflect the Director's requirements. Then she may discuss over the phone with agents, before or after she has distributed the cast list. It is a fact of life that news of intended productions travels quickly and the Assistant will spend a lot of time on the telephone fending off unwanted offers and enquiries. Because of this some productions do not issue cast lists.

46. The Assistant helps to create a form of order from the many uncertainties and arranges auditions. These she may attend - the practice varies. If so, she would be expected to note any immediate decisions and could expect to be used as a sounding board by her Director, and to offer opinions on performances and any relevant information gained from her own experience and other sources. Her presence at auditions also enables her to build up a useful information bank for future use, but pressure of other duties may preclude her attendance.

47. After the Director has made his choice the Assistant will inform Artists Bookings and prepare the confirming bookings form, and the Booker will make the contractual arrangements and negotiate final fees.

48. This aspect of the work calls for a knowledge of the Corporation's agreements with Equity and the Musician's Union, including up to date rates and conditions for different categories of performances to be able to assist with successful budgeting and to prepare proper authorisations for payment. This part of the work has its particular complications and details which must be mastered because the differences between intended or recorded contribution and final use in programmes could affect the payments made and their charging over several project numbers.

Contributors

49. An Assistant can expect to have considerable contact with contributors to make and confirm arrangements and sometimes, on behalf of her Director to interview them to find out information including other sources of material or contacts, to test opinions and to secure their co-operation. This may include having to make an assessment of the contributor's suitability for appearing in the programme, and of trying to sense areas or matters of potential difficulty. The work will also include progressing contributions, making arrangements for examining material and for attendance at filming or recording, and to some extent acting as hostess to welcome contributors, put them at ease and to brief them on appearance and behaviour in front of camera, and in some cases explaining the need to give or respond to cues.

50. This aspect of the work can bring the Assistant into contact with a wide range of people and calls for qualities of sympathy and tact as well as the need to demonstrate calm competence in a range of situations.

e) Facilities and services

General

51. An Assistant may be expected to obtain estimates for the use of facilities for a programme or series of programmes to meet the requirements of the Producer/Director or P.A. At its simplest, this could be a straightforward check of the accuracy of information in the Production Costing Guide, but the activity allows scope to an Assistant to consider alternative ways of achieving a desired result, to explore these and to report to her Director with recommendations. This activity may be directed in precise or general terms by the Director, but it may be expected as a result of the Assistant's own initiative. The activity could include checking or suggesting variations of supporting equipment and staffing with consequent impact upon charges; and at its highest, finding out other programme requirements and the possibilities for joint costs e.g. travel and arranging schedules to obtain and share facilities at marginal cost instead of full cost.

52. Matters may be cut and dried, once initially resolved, or may through force of circumstance be subject to several revisions. The Assistant has continually to be alert to the consequences of any action for later arrangements and costing.

53. In particular, cancellations or additional requirements, must be notified correctly and by the proper time to avoid penalty payments charges. From experience the Assistant will have a good knowledge of services which tend to be under budgeted and which seem disproportionately expensive and she will try to find out and book exact requirements as early as possible.

54. At the end of a production she has a duty to remind her Director that any marked additional, or lack of, co-operation should properly be brought to the attention of the management of the service department. Should her Director decline to do anything she would, in some departments, be expected to raise the matter officially within her own line of management.

55. These duties require the Assistant to be knowledgeable about the detailed procedures for obtaining facilities and services, and be able to deal tactfully and effectively with seniors in charge of allocating servicing staff to find out intended allocations to see whether these would give rise to any difficulties as a result of known or discerned antipathies, and to try to effect a better arrangement. Discussions of alternative arrangements call for powers of persuasion based upon a demonstrable knowledge of problems of other work areas.

Rehearsal and Dressing Rooms

56. Assistants are responsible for providing Studio Bookings with a full statement of requirement for the allocation of rehearsal and dressing rooms. As far as rehearsal rooms are concerned, the Assistant must find out her Director's preferences with reasons for them and try to obtain these.

57. The Assistant is expected to prepare the dressing room list and to show it to the Director for approval before passing it to Studio Bookings. She must be sufficiently au fait with the total requirements to be able to discuss, or even argue, the matter with Studio Bookings in case of difficulties. To do this she must know a whole range of susceptibilities preferences and conditions which have to be taken into account if the production is to go smoothly. This embraces involvement with outside organisations when the BBC is using their facilities and can be particularly difficult when there is the erroneous assumption that the Corporation is responsible for the total arrangements. Invariably, wherever the rooms, this aspect of the work involves direct dealing with a matter upon which artists and contributors tend to be particularly sensitive.

Costume and Make Up

58. The Assistant has a duty to ensure that these requirements are notified early. In practice there is considerable variation in how this is done. In some situations e.g. Presentation, Make Up is block booked for the studio. Sometimes, the artist expresses particular requirements and these may be accepted. In some areas Assistants are expected to prepare the Costume and Make Up plot themselves from what the Director has stated or indicated as the production intention firms into detail, and the Assistant would send off these details which form a basis upon which Costume and Make Up can work. In other cases, a meeting would be held first with Costume and Make Up, the Assistant noting what was agreed and referring to the meeting when sending off the completed forms.

59. Thereafter the Assistant has a responsibility to keep Costume and Make Up fully informed of film dates and any confirmations or changes in arrangements which they have understood e.g. differences between intended character and cast person. Occasionally because of the possibility of penalty payments it is necessary for the Assistant to press for arrangements to be finalised and to check with Costume and Make Up that they are able to meet required deadlines. As the production advances the Assistant becomes first point of reference for queries from Costume and Make Up staff.

Captions

60. The Assistant will examine the script and list the caption requirements and Special Graphics work, and will ensure that credits information is assembled as early as possible. In later stages of production the AFM in the team may order the graphics requirements, but any special work is likely to be initiated by the Assistant, who will ensure that her Director's requirements are given to Graphics. The Assistant may offer suggestions for captions and would be expected to collect caption material and check its accuracy before studio day. This will include checking that all who are entitled to credits receive one, and that material is assembled in agreed standard format and sequence.

f) Arrangements for location filming and studio recording

Planning Meetings

61. The Assistant is responsible for arranging the Planning Meeting, for noting decisions made and for some follow-up action. The number of these Meetings varies depending on the production scale and duration, and there are variations in the Assistant's duties which can reflect her Director's preferred way of working.

62. The arranging of any Planning Meeting is time consuming. Dates and times must be selected to fit in with many other commitments. Generally, the Assistant prepares a Running Order and has scripts available for studio programmes. In some cases the Assistant in effect minutes the Meeting and uses her notes as a check against subsequent forms received from Service Departments. Sometimes after a preliminary Office meeting there has to be an on site meeting to resolve problems. The Assistant must help to ensure that agreements are clear and note anything which could give rise to later query especially if it would alter the estimate.

63. When Planning Meetings takes place in the office they are usually interrupted by other matters. Despite this divided attention the Assistant must be alert to what is being arranged and think of the implications. Generally an Assistant does not wait upon events, but makes a positive check and follow-up to ensure that requirements or information have been actioned. The Assistant ensures that the P.A. is fully informed of arrangements made if he was not present at the meeting.

Location Filming

64. The main responsibility for making initial arrangements is with the Director or a P.A. The Assistant's main role will be to ensure that arrangements are completed and that all necessary actions are taken before the Office moves to film location.

65. Location Filming Arrangements include seeking film permissions, site reconnaissance, arranging catering, travelling, accommodation, paying facility fees and drawing up and issuing schedules.

66. An Assistant may accompany her Director upon a reconnaissance and she will be concerned to explain to the people involved what filming will entail, what equipment and how many people will be coming, the services that will be necessary e.g. access to site, parking; and will ascertain whether catering and toilet facilities can be made available. She will note any arrangements made by her Director, and any clearances necessary; and will generally thereafter be the main named point of reference for arrangements or queries.

67. She will confirm arrangements and inform people concerned of arrival times and effect any necessary liaison with public and private authorities before issuing the schedule. She will be expected to inform Service Departments of any discerned problems and liaise with Engineering Manager as necessary. She will be expected to remind her Director of any administration points which must be covered, and can expect to have to shield him from distracting persons or officials who may feel themselves to be involved with certain premises or situations.

68. Except in Drama Group, where the initial arrangements are made by the P.A., the Assistant will be required to work out and publicise travel arrangements and to ensure that accommodation arrangements are made. This will certainly involve her in finding out and advising of best means of travel and likely accommodation, and in making the booking arrangements for the Director and other members of the team, artists and contributors, and the film crew - if asked. By convention, the Assistant offers a full service but undertakes only what is specifically requested for travel and accommodation.

Filming Schedule

69. Responsibility for the compilation and updating of this is either shared with a P.A. or is solely the Assistant's. It can be a complicated document and becomes an evening duty when on location, involving contacting people about arrangements and travelling. It is subject to frequent revisions because of change in circumstance, often over which the production team has no control. The Assistant is expected to ensure that revisions are made and distributed promptly (either personally or through the AFM if there is one), notifying persons involved of changes and ensuring that all involved are properly briefed about new intentions.

Studio Recording

70. Studios and other main facilities may have been allocated before the Assistant begins her duties. As production requirements become more specific she may be responsible if the Producer or P.A. do not attend to this themselves for checking that the allocations appear to be sufficient, and that her Director is aware of the need to state precise requirements, and if necessary to order additional equipment and services. The Assistant will be responsible for implementing decisions and for advising her Director of any difficulties, and she may suggest alternatives.

g) Programme Promotion, Presentation and support material

71. Generally a Producer's Office is responsible for issuing billings to Radio Times. An Assistant is expected to be able to assemble the required information and to submit a draft to her Director, checking particularly upon spellings and arranging credits according to convention.

72. Additionally, the Assistant is expected to provide information upon request to Presentation and Publicity Departments. Every Assistant is responsible for sending to Presentation Department a Programme Transmission Form which has to include accurate timings from both stop watch and VT machines, details of opening title and closing sequences and fades in and out of music. Although the routine is straightforward, the Assistant must be alert to any editing or rearrangement of the final programme to be able to warn Presentation of such changes.

73. Assistants in the Educational Departments have additional duties in respect of material designed to support programmes e.g. printed material, film loops, film strips, audio tapes and discs. These duties include progress chasing to ensure deadlines are met, assembling and checking information as required, and typing material in accepted format for placing with Publications Management. For repeated programmes, the Assistant is responsible for checking material for factual accuracy, and as required or instructed incorporating new material and sending notes for superior check on professional accuracy, and ensuring Publications Management receive corrected versions by their required dates. The routine of the repeat paperwork is very time consuming and will obtrude into the current work schedule. Because of close association with the original work it is difficult to delegate.

74. As part of the essential follow-up to schools broadcasts the Assistant may be required to administer the Reporting Panel of Teachers, which involves her in contacting schools and gathering information in preparation for a Producer's or Research Assistant's final report.

h) Programme Scripts, Schedules and operational documents

75. Assistants are responsible for arranging and undertaking the preparation of Programme scripts, camera cards and schedules. It is almost invariably done without direct assistance, and usually under considerable pressure because final details are not available until very close to production in studio or on location. Although the final documents may give the impression of being copy typing work, almost without exception, this is not the case. These duties call for the Assistant's best ability to organise her own work, and to demonstrate her knowledge of the programme's requirements and to display her skills at typing and layout.

Camera Scripts

76. This is compiled by the Assistant from the Director's annotated rehearsal script, and from notes the Assistant has made. In the more complex production the Assistant will be responsible for the custody and correctness of the master copy. The Assistant must examine the content of the script and any amendments for consistency of such things as last minute changes in dialogue, instructions, or scene switches. It is also checked for consistency and accuracy against studio plans and camera position. The Assistant is expected to notice, point out, and if necessary resolve any anomalies before passing the script for copying. The layout of the script must follow developed conventions and be helpful to artists and other users. The P.A. may be available to help with checking information, but generally the Assistant works unaided. She is solely responsible for making arrangements with Copying Services for duplication collation and initial despatch. She is responsible for ensuring that copies reach all participants, for notifying them of any later alterations, and ensuring that sufficient spares are to hand and correct to remedy any form of omission or oversight. She is the focal point for queries on the order and matter of the script, since she has prepared it according to the latest possible information.

Camera Cards

77. These are prepared from the final Camera Script and are a necessary duty which it is difficult to delegate because the Assistant prepares these bearing in mind speed and efficiency in the studio, and she uses the preparation of these as the final cross check on the consistency of information in the Camera Script. Her knowledge of working conditions and of camera team preferences enable her to display the material in the most helpful way. Again, it is a task which must be done under pressure since it must await the completion of the Camera Script.

PART II. PROGRAMME PRODUCTION STAGE

FILMING

a) Note Taking and Follow Up Action

78. The Assistant can be regarded as the reporter of the team and to some extent its walking memory. At all stages when she accompanies her Director she is expected to note matters for later reference and action, and to answer queries from other members of the team.

79. The Assistant must be able to bring noted matters to her Director's attention at a convenient and suitable time in a tactful manner; and at his instructions may be required to convey criticism or information to other members of the team.

b) Shotlisting and timing

80. In production with shotlists the Assistant is expected to note the details of each shot as indicated by the Director. If there is no shotlist to start with the Assistant must ascertain and note cutting points intended in the Mastershot, or even note the shot at a much later stage if the Director prefers to work that way.

81. The Assistant is required to time all actions from start to cut and to log the times and comments about the shot's acceptability or reasons for retaking, and to inform her Director of any timing details he may require. The Assistant will also check with other members of the team film footage and reel numbers used and sound tape reels, to ensure agreement of what has been filmed and recorded.

c) Continuity

82. An Assistant has some responsibility for Continuity. Continuity responsibility may be shared with other categories of staff e.g. Designer, Costume, Make-up, in that each may be accountable for the continuity of set or artists, if they are present. Once the action begins, the Assistant is required to observe, note and check for accuracy any matter arising. She can be substantially accountable for this if other categories mentioned are not able to view the action or to be continuously present.

83. Even quite small scenes or interviews can produce continuity problems because a damaged reel of film may require a complete reconstruction and an apparently straightforward programme may have been compiled from several discontinuous filming sessions.

84. The Assistant has the central role in relation to noting :

i. The setting - including weather conditions;

ii. Action and movements, including eye line and movements into and out of frame;

iii. Use and position of costumes and properties;

iv. Pace of action for link to next shot;

v. Dialogue, noting variation in takes and ad libs;

vi. Match of close ups to wide shots and beginnings and ends of sequences;

vii. Script consistency in view of sequence shooting.

85. The Assistant may be aided by Polaroid photographs which will show the situation at start or end of shot, but for matters in between she must rely upon her own observations and notes.

86. The Assistant's continuity notes are the basis of the Editing notes. Methods of note taking vary but Assistants are required to provide legible or typed up copy notes of each days shooting as soon as possible for the Film Editor.

d) General on Site Assistance

87. The Assistant is required to be a focal point for communication and information throughout the filming period. By tradition she is the recipient of confidences, and her advice can be sought on a wide range of problems. She is therefore required to be alert and sensitive to any matter which can disrupt the efficiency and morale of the unit. She must be aware of conventions and idiosyncrasies, of individual differences and a whole range of possible human reactions.

88. She will be expected to pass on information or instructions from her Director as required, and tactfully to bring to his notice information or matters for decision, to obtain answers to questions, to help resolve uncertainties and to point out to other members of the team matters which could have escaped their attention because of other commitments.

89. This aspect of the work can include ensuring that there is communication between other members of the team, and giving reassurances or timely words of warning. Included here too, is the inevitable contacting of the base office in London and the progressing of matters which cannot be deferred until the team's return.

This work calls for level headedness, powers of observation and judgment and the ability to work effectively with and through other people.

e) Assistance at Rushes viewing

90. The Assistant will if possible attend rushes viewing when filming on location, and would be expected to arrange for the booking of suitable rooms and equipment. When attending she would be required to refer to her notes to ensure that the rushes accord with the instructions and to resolve any doubt about the completeness of material. She would also note for action any further decisions such as need to reshoot a scene in whole or in part, sound effect requirement, and use of material in a different order of preference. She may be asked to recheck a timing. Sometimes pressure of other work will preclude her attendance and she must find out afterwards any decisions made and ensure appropriate action is being taken.

f) Film Editing and Dubbing

Film Editing

91. An Assistant may not be present at the Editing because of other duties, but would attend if especially requested to do so and to assist by locating and identifying material. Sometimes, the Film Editor is present on location and he will use the Assistant's Continuity notes to make a rough cut version. When attending, the Assistant will note details of revised running order, film footages and timings.

Film Dubbing

92. An Assistant may attend the dubbing sessions and if her Director is satisfied with the visual version the Assistant would prepare a new shot list and timings. Sometimes the Assistant would be expected to arrange a transfer session so that the whole programme would be on video tape for the final editing. The Assistant would be expected to list the sound effects and inserts required for the final edit stage of dubbing.

g) Public Relations

93. All Assistants can expect to have to perform some public relations duties. The extent of these will vary with the production set up, and Assistants working without P.A.s may be more involved because they will probably have been on the reconnaissance.

94. The duties, which can be shared with other members of the team, can include:

(i) Explaining to owners of sites what to expect when a film crew arrives;

(ii) Answering queries about the programme and its transmission date, either during filming or later;

(iii) Diverting unwanted intruders and generally requesting co-operation from members of the public;

(iv) In interview situations being hostess to the interviewee(s);

(v) Arranging for sheltering or leaving property;

(vi) Arranging to pay and paying facility fees, obtaining receipts and preparing letters of acknowledgement and thanks.

95. This aspect of the work calls for the ability to communicate easily courteously and effectively with a wide range of people to obtain their co-operation and to uphold an image of the Corporation. Sometimes these duties will have to be undertaken when the Assistant must also be paying close attention to other matters relating to her production duties and she must pay due regard to both without any appearance of discourteousy.

GALLERY

96. The Assistant is the information centre in the gallery and must be able to ascertain intentions and convey information and decisions rapidly and accurately to Production and Technical staff. She must undertake several duties simultaneously. On live programmes, and particularly Current Affairs programmes, the working situation is one of strong pressure and tension. The Assistant is expected to act quickly and calmly in a rapidly changing situation.

a) Note Taking and Follow up Action

97. For rehearsed programmes the Assistant will be expected to note take during rehearsal any points for action before or during the production run. This is in part cover for the possibility that other members of the team have been unable to note matters in their own area of responsibility.

98. Follow up methods vary - some Assistants write up their notes for their Directors, others work verbally. Usually Assistants deal directly with other members of the team but do not approach artists with instructions.

99. The editing notes must later be assembled or identified in editing order with details of time, reel, reel changes, shot content, choice and reasons.

100. For unrehearsed programmes the follow up action may be immediate and done without the intermediate note taking and rewrite stage. In such situations the Assistants must rely upon her memory.

101. If studio pressures become great the Assistant would concentrate upon shot calling and timing and rely upon later recapitulation instead of notes. Alternatively if she considered assistance was necessary and it could be made available then usually a trainee Assistant would concentrate on note taking.

b) Calling Shots Cueing and Timing

Calling Shots

102. For scripted and rehearsed programmes the Assistant would be expected to tell the cameras the shot number and the next position to move to. In some departments this is regarded as the Assistant's most important operational action in the gallery, having first priority over any other activity.

103. In unscripted situations, such as OBs, the Assistant will call the action, the general pattern having been observed and decided at rehearsal, and will check to see if the next camera is correctly lined up.

Cueing

104. An Assistant is expected to cue in all VT and film inserts from various sources, and to work out the cueing point for doing this herself. If Directors prefer to cue themselves the Assistant would keep the place in the script and give the standby if the Director's attention was distracted at the moment for cueing. Occasionally an Assistant might be required to cue an actor when a difficult mix is involved. Live programmes can involve complicated sequences which are often unrehearsed, and require the Assistant to cue shot film clips in quick succession, with the Producer being kept informed of remaining available time. The Assistant can also expect to have to communicate with Presenters during transmission, give them cues and information to supplement auto cue; and to get details of end cues and duration of inserts and contributions to effect leavings and rejoinings at the correct point.

105. This aspect of the work calls for the ability to work rapidly and accurately under pressure and at the same time to be alert to other requirements or to rapid changes in programme content during the course of transmission.

Timing

106. An Assistant is responsible for timing programmes. Three situations may be distinguished :

i. Programmes where all items can be accurately timed in advance;

ii. More complex programmes with a number of inserts the timing of which can only be estimated in advance;

iii. Programmes in which the running order may be changed at the last minute, or during transmission, or where the running order may not be known until a short time before transmission.

107. Methods of timing vary, and Assistants need to be able to use several stop watches at the same time.

108. For programmes which can be built up through rehearsals the Assistant would have a set of gradually refined times for each scene and will know whether the programme goes to editing over or under planned time.

109. For programmes of the second sort accurate timings of all components is essential to help the Producer to decide what part or item could be omitted or placed elsewhere easily if time were short. These programmes would include situations with live audiences when rehearsal or over rehearsal would spoil the spontaneity, or when reaction is required and it is an unknown factor. In those situations the Assistant must be alert to the repercussions of overruns and of the need in the situation say to inform Presentation if network schedules would be affected.

110. In the last sort of programme situations the Producer can await developments before deciding whether to under or overrun. The Assistant must be alert to the consequences for the remainder of the programme, reporting overall running times and the times left for remaining items when variations have to be made in them too. The Assistant must also keep the Floor Manager informed when inserts are ending and give appropriate cues to wind up discussions.

111. This aspect of the work calls for a high level of physical skill and concentration on the task in hand, coupled with the ability simultaneously to comprehend consequences, to estimate accurately and to report promptly. To do this under transmission conditions adds to the immediate pressure associated with gallery work.

c) Continuity

112. In studio productions the Assistant shares continuity duties with other members of the production team to a greater extent than on all all-film production. The Assistant is expected to do the best that she can, it being accepted that her other duties must take precedence - for instance that she is reading the script and watching the line up on the monochrome monitors and not the detail on the transmission monitor. Hence, the possibility of an error involving colour or a coloured object escaping her attention. Additionally, the Gallery layout enables more functionaries to be present unobtrusively and to participate than does a film situation.

113. In scripted rehearsed programmes the Assistant's main continuity responsibility is undertaken during rehearsal when she is able to check on the transmission monitor. The Assistant can expect to take part in any discussion of crucial continuity points e.g. links from outside shots to studio shots, and she would be referred to for information or corroboration from her own unaided recall or her notes.

d) V.T. Editing and Dubbing

114. The Assistant's duty at the editing session is to help her Director by providing accurate editing notes, answering queries and timing the final version. Sometimes to save editing time an Assistant on her Director's instructions would order a black and white Shibaden copy of the recording, and would be expected to check that this was arranged and made at the recording session. Then a pre editing session would be held, usually attended with her Director and others, decisions would be noted for the full session, and timings rechecked.

115. The Assistant would be expected to check that all material and records were to hand at the editing session - particularly if at outside premises - and she would provide typed up editing notes.

116. She would be expected to aid the efficiency of the operation by helping to identify material, and by timing the edited version by stop watch and checking against the footage counter. She would also be expected to view the monitor for a final continuity check - a duty shared with others present - bringing discrepancies to her Director's attention. She will be expected to note any cut outs or amendments to scene and dialogue and later to prepare a final corrected master script.

117. If additional editing time is needed, especially at outside premises, the Assistant must make the administrative arrangements for conveying material and agreeing convenient times; and might be expected to have to advise her Director of the likely time required and the costs. She would note any decisions of costs incurred for later accounting.

118. If a programme, whether on film or Videotape, is re-edited after higher management viewing, the Assistant is responsible for ensuring the recheck of order, content and timing, and a recompilation of master script and Presentation forms.

PART III. POST PRODUCTION DUTIES

a) Post Production Scripts

119. Practices vary between departments and some Assistants are not required to make a post production script. Assistants do prepare P's as R forms which detail persons to whom monies are payable, film footage shot and details of facility fees paid.

120. When a post production script is required the Assistant must prepare it, or leave up to date notes to enable it to be done after a final edit session by someone else. The Assistant obtains copies of the script in transmission order and from her records adds details from her notes to combine into one document-shot list, commentary/dialogue, music effects, copyright and footages informations. In some programmes this will mean transcribing or arranging to have a transcription of film dialogue. The Assistant ensures that the master script is either retained in the Producer's office or sent out with the programme file to the Registry.

b) Programme and Costing Documentation

121. An Assistant can be expected to prepare Programme as Recorded, Programme as Broadcast and final cost statements for a programme within definite time limits. In some situations she will provide the checked information to the Organiser's office where final responsibility lies.

122. The Assistant may receive help from other members of the production team, but usually the team begins to disband immediately after production and the Assistant is often the last to go. Where responsibility for a series is shared between Assistants they are expected to keep closely in touch to ensure the correct distribution of programme expenditure within the total estimate.

123. Programme as Broadcast documentation is prepared but not issued until after the transmission. This means the Assistant must have the file ready for hand over and final disposal and can expect to have to keep in touch with the programme to deal with queries, although she may no longer be working the same area at the time of the transmission.

124. Additionally, the Assistant would complete the tidying up of the office records, suggest, draft and despatch acknowledgements and letters of thanks, effect late amendments and prepare her Director's T & D claims. She can expect to be consulted later to resolve queries on payments and costings from her direct knowledge of what took place and by reference to her office records. This can include checking computer print outs and advising of omissions, errors, and misattributions after checking the records. It may be done in conjunction with the Organiser's office, sometimes as a routine, and sometimes as an ad hoc procedure.

c) Repeat Programmes

125. In Schools Department, where virtually all programmes are repeated within one or two weeks of initial transmission, and the majority again repeated in subsequent years, the Producer's Assistant is also responsible for all relative documentation associated with repeats, vis. calculation and preparation of P.B.E.'s, preparation and submission of billings, Transmission Forms, P as B's and Final Estimate of Cost. These routines inevitably obtrude into the work associated with the Assistant's current Production assignments. She may also, as described in paragraphs 73-74, have a responsibility for material designed to support the programmes.

This work can also be a responsibility of Assistants in departments other than Schools.

d) General

126. These aspects of the work call for the ability to record information in an accurate and meaningful way, to perform sometimes complicated calculations of which there may be a very large number, and to be au fait with the regulations agreements and conventions covering the whole spectrum of the work. They require perseverance and level headedness, coming as they do immediately after a period of high and sustained pressure, and having to be done, to some extent, in an atmosphere of inevitable anticlimax.

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