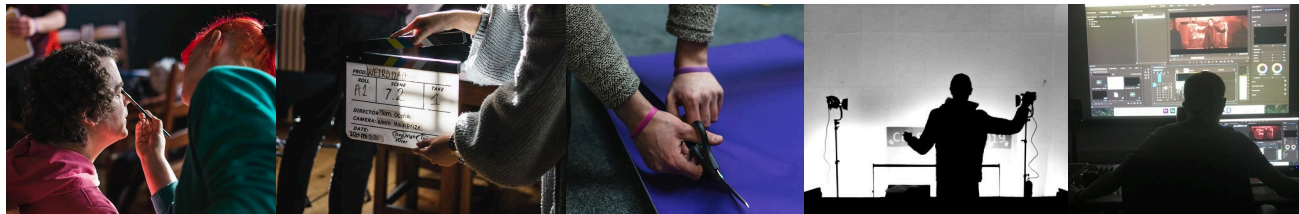


Photography by Callum Ogburn and Rowan Walsh



The roles

- 🎬 Every Reels Up Creatives role has been specially selected and designed to play a key, active part in the production. At every stage, each Creative will know exactly what their responsibilities are, and who they will be working most closely with.
- 🎬 Each Creative will receive a task checklist and role pack at the beginning of the production. This will be broken down into independent 'Progress Week' tasks.
- 🎬 Each role is parallel to a real life, professional film role and its responsibilities.
- 🎬 All roles are in one of three age categories. This is to reflect responsibility and to ensure young Creatives have older mentors throughout the production.
- 🎬 16-18 year olds can apply to either the 13-18 or 16-18 categories.
- 🎬 The categories are as follows:

🎬 9-12 year olds

Production Runner
 Second Assistant Camera
 Third Assistant Director
 Cast Roles

🎬 13-18 year olds

Art Director
 BTS Producer
 Costume Designer
 First Assistant Camera
 Hair and Makeup Designer
 Key Grip
 Marketing and BTS Creative
 Script Supervisor
 Second Assistant Director
 Sound Mixer
 Sound Recordist
 Cast Roles

🎬 16-18 year olds

Director
 Director of Photography
 First Assistant Director
 Gaffer
 Marketing Manager
 Producer
 Production Designer
 Cast Roles



Below is a breakdown of each role and key responsibilities.

Order of contents

Sections in alphabetical order

Cast Roles	🎬	Page 2
9-12 year olds	🎬	Pages 3-4
13-18 year olds	🎬	Pages 5-12
16-18 year olds	🎬	Pages 13-18
Editing Opportunity	🎬	Page 19

Cast Roles

🎬 9-18 year olds

🎬 Each RUC script has been written/selected to ensure there are key, unique roles for all 9-18 year old performers. As a RUC screen actor, you will take full ownership over your role, and will work with our Reels Up team and an industry professional to deep dive into your character. Through activities, workshops, improvisations and rehearsals, you will work alongside the rest of the cast to create characters and scenes that are layered, and go beyond what is written on the page. You will be a main part in a fun, creative, explorative and hands-on pre-production process, which will be reflected on screen during and after production.

🎬 Key responsibilities:

- To know the script, and to have ideas on how to build on it.
- To write a character factfile and background - to be shared with the cast.
- To 'flesh out' your character and motives.
- To work closely with other cast members to build scenes through exploration and improvisation.
- To rehearse scenes, focusing on naturalism and emotion (or stylisation!).
- To cater your performance to the screen... using the silences and small gestures to really show who your character is.
- Collaborate positively with the director to ensure your character portrayal fits nicely within their wider creative vision.
- Understand the film production process and how you play a key role within that.
- Hit your marks while filming, and get to grips with the 'dance' of on-set filming.
- Support your fellow Creatives and be an important piece within a positive, warm and creative environment.
- Have your costume, hair and makeup designed and fitted for filming.

🎬 Key Progress Week tasks:

- Character factfile/profile
 - Role-specific script breakdown (emotional beats)
 - Script notes and line learning
-

Production Runner

🎬 9-12 year olds

🎬 As Production Runner, you are in charge of helping all production departments run smoothly. Problems always arise when filming, and you will be the first person our Creatives turn to when they need help solving or sorting out an issue. It is therefore very important that you understand bits about every area of the production, and you will be eager to play a key part in making sure the set is running smoothly and effectively. One minute you might be helping operate the camera, then the next you might be helping the cast get their costumes on. Then you might be taping down equipment or helping test the sound recording! This is an incredibly important role on any film set, and as the RUC Production Runner, you are the cog that keeps every department working together as one big film production machine.

🎬 Key responsibilities:

- To collaborate closely with all departments to ensure smooth production.
- To be an active, positive problem solver.
- To understand each department and what they do.
- To ask questions and find out who needs support.
- To work closely with the Producer and First AD in running the film set.
- To create and manage the best setup for filming (where will each department be based on set?)
- To give ideas and discuss issues.

🎬 Key progress week tasks:

- Production Runner research + presentation
- Filming logistics plan
- Production progress log
- Cast and crew production checklist

Second Assistant Camera

🎬 9-12 year olds

🎬 As Second AC, your main responsibility is loading the clapperboard. This is a VERY important role because the clapperboard is crucial in synchronising video and sound, and in making sure each shot and take is labelled correctly (otherwise the editor will lose lots of hours of sleep!). You will collaborate closely with the Director of Photography and First AC to ensure all shots are the highest possible quality, and match the creative vision. You will make tape marks on the floor for actors to stand on/move to, and you will keep a report of each camera set up in case you need to go back and reshoot. You will be very organised, and will have a positive, professional working relationship with the rest of the crew. You will also get close to the cast, and support them in making sure they are getting to their marks and being framed up properly. It is your responsibility, along with the rest of the Camera and Lighting team, to make each shot look amazing!

Key responsibilities:


- Professionally label and load the clapper board for each take.
- Keep a report of camera set up and settings.
- Set marks for the cast and First AC to hit when filming.
- Collaborate closely with the camera and lighting team.
- Ensure the cast feel comfortable and confident in their positioning.
- To help with operating the camera when necessary.
- To help organise and manage camera kit safely and efficiently.
- Help produce floor plans and storyboards.

Key progress week tasks:

- Second AC research + presentation
- Research + rehearse professional clapper loading
- Camera kit list
- Camera kit change plan
- Camera report (notes for each take)

Third Assistant Director

9-12 year olds

 As Third AD, you are in charge of ensuring the cast are always aware of what is going on and making sure they are ready for their next scene. You will collaborate very closely with the First and Second AD. You will support the Director's department and give help and guidance for all cast and crew. You will know what everyone on the film set does, and how you can step in to support when needed. You will be responsible for a specific number of cast members, helping them prepare and rehearse for their scenes. You will play a very important part in the smooth, efficient running of the film set, and you will be a positive member of a busy crew. You will be a very important cog in the film production machine!

Key responsibilities:

- To manage a safe, positive 'green room' environment.
- Support cast in preparation and rehearsal.
- Run support tasks for all production departments.
- Close collaboration with First and Second AD.
- Manage efficient communication systems on set.
- Predict potential on-set issues and prepare solutions.

Key progress week tasks:

- Third AD research + presentation.
- Create + manage 'green room' system.
- 'Problem prediction' and solution plan.
- On-set communication plan + management.

Art Director

🎬 13-18 year olds

🎬 As Art Director, you are in charge of set and prop design. You will communicate with the Director and Production Design team; setting out the creative vision for the film's mise-en-scene. You will design, build and collate all materials, sets and props. You have full creative licence within your role, and alongside the Production Design team you are the final creative decision maker about what goes in each scene. You also have full responsibility for the realism and delivery of your vision - you must budget and manage logistics at all stages of pre-production, and during production you are in charge of building and maintaining sets and props. You will manage runners when needed, and always communicate closely with crew to ensure the overall film vision is being met.

🎬 Key responsibilities:

- To design and build creative, effective sets for each scene in the film.
- To design and collate purposeful props for each scene in the film.
- To use mise-en-scene as a creative storytelling device.
- To collaborate closely with the crew to deliver the Director's creative vision.
- To budget your designs and manage logistics.
- To safely and efficiently build any sets and props.
- To source and purchase any additional set or props.
- To manage on-set design and maintenance during production.

🎬 Key progress week tasks:

- Art Director research + presentation.
- Sketch designs for props + sets
- Set and prop source list
- Set and prop source budget
- Set and prop building

BTS Producer

🎬 13-18 year olds

🎬 As BTS producer, you are in charge of planning, producing and editing all Behind The Scenes content throughout the production. You will work with the Marketing team to plan and capture insightful, unique BTS content which can be used for marketing - and for the final BTS documentary, which will be screened at the film premiere event. You will devise the creative vision for the BTS content, and schedule shooting and interviews to fit around workshops and production. You will edit your own content where possible, along with the Marketing & BTS Creative. You are the audience's insight into the film production process, and you can be as creative as possible with your ideas and delivery. The BTS documentary will be approached as its own production, and the filming of the documentary must balance seamlessly alongside the main film production.

🎬 Key responsibilities:


- Planning, production and editing of a full BTS documentary (to be screened at the film premiere event).
- Delivery of BTS material for production's marketing campaign.
- Plan and shoot insightful interviews with the cast and crew.
- Develop and deliver a clear BTS house-style and tone.
- Use cinematic language to maximise the effect of your BTS documentary.
- Operate filming and sound equipment.

Key progress week tasks:

- Behind The Scenes research + presentation.
- BTS filming schedule (inc. interviews).
- BTS documentary edit.
- BTS snippet edits + sharing for marketing.

Costume Designer

13-18 year olds

 As Costume Designer, you are in charge of designing, sourcing and creating all character costumes for each scene in the film. You will work closely with the Production Design team to build a clear, effective vision - and then design costumes and accessories that help bring that vision to life. Costume design plays a key part in story and character development, and your designs should correlate with all other production and performance areas. Your designs must be planned and created while keeping to a tight budget, and you must use available resources - and communication with the rest of the Creatives team - to build costumes in an economic and cost efficient way. You are in charge of arranging fitting times with the cast, and throughout production you will be on top of costume changes and any on-set demand for adjustments.

Key responsibilities:

- To design creative, effective costumes for each character.
- To use costumes and accessories as a creative storytelling device.
- To source and purchase any additional costumes.
- To safely and efficiently make costumes and accessories.
- To collaborate closely with the crew to deliver the Director's creative vision.
- To budget your designs and manage logistics.
- To arrange and complete costume fittings with all cast members.

Key progress week tasks:

- Costume Designer research + presentation.
- Costume sketches for each character/scene.
- Costume and accessory list
- Cast fittings
- Making and sourcing costumes and accessories
- Item inventory management

First Assistant Camera

🎧 13-18 year olds

🎧 As First AC, your main priority is pulling focus... Focus, focus, focus! It is not just about setting up focus for each shot, but also maintaining focus as a shot develops. The camera or characters may move, or the Director may want focus to change mid-shot, and it is your responsibility to pull this off every time. Alongside this, you will work with the Director and camera team to design and develop a clear visual style. Your role is very tech-based; making key decisions about cameras, lenses and other kit to serve your style and story. You will develop your own department workflow, and collaborate with all other departments in the overall development of a holistic visual style. On set, while pulling focus, you will also manage the kit and collaborate closely with the Director of Photography, 2nd AC, Gaffer and Key Grip - acting as lead mentor for the 2nd AC.

🎧 Key responsibilities:

- Pull focus accurately on every shot.
- Manage camera kit and workflow.
- Collaborate closely with the Director and camera team in building an effective visual style.
- Decide which camera the film will be shot on.
- Decide which lens will be used for each shot.
- Help produce floor plans and storyboards.
- Act as lead mentor for 2nd AC in pre-production and on set.

🎧 Key progress week tasks:

- First AC research + presentation.
- Create workflow/set up for each shot.
- Lens selection.
- Floor plans + storyboards.
- Clear kit plan, correlating with shooting schedule.

Hair and Makeup Designer

🎧 13-18 year olds

🎧 As Hair and Makeup Designer, you will manage the appearance of characters throughout every scene. You will design and apply hair and make up for each character, collaborating closely with the Director and Production Design team to ensure you are all working towards a clear visual style. Your designs will be catered to film - ensuring all hair and makeup reacts appropriately to light and looks clear on camera. You will follow the story beats of the film, and ensure character appearance is appropriate for each beat. For example, if a character is feeling a bit queasy, you will make that clear in their appearance. Hair and makeup is about the general appearance of characters, but also about how their appearance can be used as a creative storytelling device. Your design will add to the story, as well as being efficient and within budget. You have full creative responsibility in your role.

🔧 Key responsibilities:

- To design and apply effective hair and makeup designs for each character.
- To collaborate on a clear overall visual style.
- To test out hair and makeup styles on cast to ensure they look clear and effective on camera.
- Communicate with the Camera and Lighting team to ensure hair and makeup is effective in specific set ups.
- To create lists and plans for each character.
- To budget your designs and manage workflow.
- To ensure health and safety of the cast when applying any hair and makeup.
- To collaborate with the Production Design team in overall development of characters and scenes.

🔧 Key progress week tasks:

- Hair and Makeup research + presentation.
- Hair and makeup sketches for each character/scene.
- Hair and makeup requirements list.
- HMU testing with cast, camera and lighting.
- Item inventory and management.

Key Grip

🔧 13-18 year olds

🔧 As Key Grip, you are in charge of managing all non-electrical kit, and ensuring the entire production runs safely. You will work closely with the Director and the camera team to lead them in bringing their creative visions to life, using practical and manageable kit decisions and techniques. You are the 'how' of the creative side of the production, and it is your responsibility to maintain an environment where production runs efficiently, while always keeping cast, crew and kit safe. During filming, you will manage the workflow of the kit, and you will be a key problem solver when it comes to bringing unique creative visions to life. You will collaborate very closely with the Gaffer in rigging effective lighting setups, and you will become very well versed in all of the production kit. You will lead the set up and pack down of production.

🔧 Key responsibilities:

- Manage all non-electrical kit.
- Devise and manage kit change storage and workflow.
- Create a detailed Risk Assessment to get production greenlit.
- Set up, manage and pack down all kit for production.
- Bring creative visions to life realistically and practically.
- Rig lighting setups with the Gaffer.
- Lead on-set decision making about kit.
- Deliver pre-production health and safety briefing.
- Manage health and safety throughout production.

🎬 Key progress week tasks:

- Key Grip research + presentation.
- Risk assessment.
- Floor plans (health & safety overview).
- Storage workflow system.

Marketing & BTS Creative

🎬 13-18 year olds

🎬 As Marketing & BTS Creative, you will be in charge of capturing high quality content for the production's marketing campaign and Behind The Scenes documentary. You will collaborate closely with the Marketing Manager and BTS Producer to build a clear creative vision for the campaign, and then you will apply cinematic language and use high level filmmaking kit to capture interesting, insightful content. The BTS documentary will be approached like its own production, and you will lead this production; focusing on camera techniques, sound recording and interviews. All of your creative decisions will fit within the overall vision, but you have full creative freedom when it comes to style and practice. You will understand each area of production, and offer insight into the film production process. Your BTS documentary will be screened at the final film premiere event, and your marketing content will be shared online throughout production.

🎬 Key responsibilities:

- Develop and manage a clear, effective creative vision for the BTS documentary and marketing campaign.
- Operate camera and sound kit to capture all content.
- Lead and capture interviews with cast and crew.
- Edit BTS and marketing content where possible.
- Approach all content as if they are mini productions - always maintaining unique styles.
- To break down the production process and ensure each area is covered across content.
- Create and keep to a clear, effective house-style.
- Create templates and style guides for marketing.

🎬 Key progress week tasks:

- Marketing & BTS research and presentation.
- BTS and marketing style guide and templates.
- Production breakdown + BTS filming schedule
- Interview questions + schedule.

Continues on the next page.

Script Supervisor

13-18 year olds

As Script Supervisor, you are in charge of managing continuity and ensuring every part of the script is being kept to during production. You will break down each scene, listing key details so that the scene makes sense and covers its part of the story clearly. During production, you will manage continuity between takes, and work closely with all departments to ensure all creative decisions are being led by the script/story. You will be in charge of telling the story through the small details, as well as helping the cast stay on script, or to guide improvisation within scenes. You will manage the 'in and out' point of each shot and scene - which means you know what needs to be there on "action" and "cut". A continuity error while filming makes the editor's job a lot harder - you are the editor's representative on set!

Key responsibilities:

- **Manage continuity and make important on-set decisions.**
- **Monitor dialogue and work with cast in line rehearsals.**
- **Breakdown scenes to ensure small, key details are being captured.**
- **Plan 'In and Out' points for each scene.**
- **Track action and note differences between takes.**
- **Represent the editor on-set and ensure the story is always being kept to.**
- **Work closely with the Director and Cast to build the film's on-screen world and keep all action and story beats within that world.**

Key progress week tasks:

- **Script Supervisor research + presentation.**
- **Scene detail breakdown.**
- **Dialogue and continuity notes.**
- **'In and Out' points for each shot.**

Second Assistant Director

13-18 year olds

As Second AD, you are in charge of managing the cast. It is up to you to ensure people are where they need to be at all times, and during production you will work closely with the cast to prepare for filming and use down time to their advantage. You will communicate with all Heads of Department to ensure the cast are aware of what is going on, and are ready for production in all areas: performance, costume, hair and makeup, sound. You are the go-to person for the cast when they have issues or questions about the production. You will collaborate closely with the First AD, devising and delivering clear, smooth and effective production plans and set management. You will also be the lead mentor for the Third AD, who will support you in managing the green-room space and supporting the cast.

Key responsibilities:

- **Manage a positive, creative green room environment on-set.**


- Collaborate closely with the cast in pre-production to ensure they are confident and ready for production.
- Communicate with all other departments so that you know where production is at all stages - to relay back to the cast.
- Produce 'Day Out Of Days' and 'Call Sheets' for all filming days.
- Act as lead mentor for Third AD to help them in their role and give them important tasks.
- Rehearse with the cast and help them gain confidence in their role.
- Schedule in costume/HMU fittings with cast + production design team.
- Schedule in ADR recordings with the Sound team.

Key progress week tasks:

- Second AD research + presentation.
- Cast / Scene document.
- Day Out Of Days.
- Call sheets.

Sound Recordist

13-18 year olds

 As Sound Recordist, you are in charge of all areas of production sound. You will work in equal partnership with the Sound Mixer to ensure all scenes, lines and actions are captured with crisp, clear audio. On set, you will share the roles of sound mixer and boom operator - exploring the craft of sound recording, and being a seamless part of the wider production environment. You will make important decisions and step up when there are issues on set regarding sound. You will capture separate recordings (ADR) of all dialogue lines, communicating with the Assistant Director team to find usable space and time for recording. You will recce the filming location to find extraneous sounds which may cause issues during filming, and devise plans to overcome those issues. A great film needs great sound - you are in charge of making that happen!

Key responsibilities:

- Capture clear, high quality audio using professional-grade sound equipment.
- Manage sound kit and workflow.
- On-set sound mixing.
- On-set boom operating.
- Arrange and capture Automated Dialogue Replacement (ADR).
- Recce the filming environment and create an action plan for any extraneous sounds that may cause issues.
- Make confident on-set decisions about reshooting based on sound.
- Use a variety of microphones depending on the scene.


Key progress week tasks:

- Sound research + presentation.
- Script breakdown for sound.
- Individual scene recording breakdown.

- Kit plan.
- Sound recce + extraneous sound action plan.

Sound Mixer

 13-18 year olds

 As Sound Mixer, you are in charge of all areas of production sound. You will work in equal partnership with the Sound Recordist to ensure all scenes, lines and actions are captured with crisp, clear audio. On set, you will share the roles of sound mixer and boom operator - exploring the craft of sound recording, and being a seamless part of the wider production environment. You will make important decisions and step up when there are issues on set regarding sound. You will capture separate recordings (ADR) of all dialogue lines, communicating with the Assistant Director team to find usable space and time for recording. You will recce the filming location to find extraneous sounds which may cause issues during filming, and devise plans to overcome those issues. A great film needs great sound - you are in charge of making that happen!

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- Use a variety of microphones depending on the scene.

 Key progress week tasks:

- Sound research + presentation.
- Script breakdown for sound.
- Individual scene recording breakdown.
- Kit plan.
- Sound recce + extraneous sound action plan.

Continues on the next page.

Director

16-18 year olds

As Director, it is your responsibility to create and bring to life the film's unique creative vision; building the bridge between your vision and capturing it through all areas of production. You will start by visualising each scene, creating a shot list that builds on from the script, and using cinematic language to best tell the story. You will then lead the creative production, ensuring all departments are working towards the same vision, and always serving the story through your pre-production and on-set decisions. You will also work very closely with the cast, delving into their characters and finding unique qualities in each of them. Then, through rehearsal and production, you will bring each scene to life - bringing together all production areas into one singular vision. You will be a positive, ambitious part of the Creatives team and you will be everyone's first point of contact for creative questions and decisions. It is your task to see the film play out in your head, on paper and then on camera. You have full creative control over your filmmaking styles and choices. You are in charge of the story.

Key responsibilities:

- Visualise and deliver a creative, achievable vision for the film.
- Lead all areas of production to ensure departments are working holistically towards one creative vision.
- Direct cast through rehearsals and production- building characters and scenes with effective storytelling and emotion.
- Use cinematic language when devising shot lists and storyboards.
- Be a calm, positive part of production and lead by example.
- Support all other cast and crew members in their own creative decision making.
- Construct ideas, and then build logistics and plans for how to bring those ideas to life.
- Get the most out of every single on-screen moment, maximising each production area.
- During workshops, you will partake in activities and progress sessions with all cast and crew areas. You are everybody's key collaborator.

Key progress week tasks:

- Director research + presentation.
- Film vision presentation.
- Film moodboards.
- Character factfiles.
- Shot list.
- Storyboards.
- Post-production notes.

Continues on the next page.

Director of Photography

16-18 year olds

As Director of Photography (DP), you are responsible for the film's overall cinematic look and aesthetic. You will work closely with the Director to construct a clear creative vision, and then collaborate with the Camera and Lighting team in turning that vision into cinematic visuals. You will make key decisions about camera shots, movements, lighting and kit. You are in charge of turning ideas into a reality, and when filming issues arise you are the lead problem solver. You will use visual, cinematic language as a unique storytelling tool; always thinking of 'what', 'how' and 'why'. During production, you will operate the camera - collaborating closely with the First and Second AC in managing an efficient, safe and friendly workflow. You will also work with the Gaffer to ensure every shot is using lighting effectively. You are the production's go-to practical, visual storyteller.

Key responsibilities:

- **Bring the film's creative vision to life visually and cinematically.**
- **Create storyboards and collaborate with the Director to use camera and lighting as an effective storytelling tool.**
- **Build practical plans for production, ensuring each shot is planned out and achievable.**
- **Collaborate with the Gaffer to plan camera and lighting setups.**
- **Create floor plans to account for all camera and character movement.**
- **Collaborate with First and Second AC to manage an efficient, safe and friendly on-set workflow.**
- **Operate the camera (alongside First and Second AC).**
- **Make camera, lens and kit choices to best serve your process and story.**

Key progress week tasks:

- **Director of Photography research + presentation.**
- **Visual mood boards.**
- **Storyboards.**
- **Floor plans.**
- **Shot set up/kit list.**

First Assistant Director

16-18 year olds

As First AD, you are in charge of organisation and logistics. You will manage the film set, so that the Director can focus on the cast and camera. You will ensure the production week is organised and runs smoothly - breaking down the script into elements that need to be accounted for in pre-production and filming. You will take the director's shot list and produce a purposeful shooting schedule, focusing on efficiency and allowing enough time for all departments to maximise their workload. On set, your voice is the one everyone will be listening out for, and you will manage timings to ensure everything

on the schedule is ticked off. It is your task to be realistic about production and ensure logistics are manageable within your timeframe.

Key responsibilities:


- Schedule production to ensure filming runs smoothly and efficiently.
- Produce a script breakdown to identify all elements that need to be accounted for in pre-production and production (ie. cast, equipment, crew, set, props).
- Collaborate with all production departments to ensure plans are realistic and achievable.
- Run the film set, managing timings and logistics. Your voice is the one everyone is listening out for... "silence on set!".
- Be a key problem solver, always approaching issues with a positive attitude.
- Collaborate closely with the Director to ensure your scheduling is allowing space and time for their visions to be captured at the highest possible level.

Key progress week tasks:

- First AD research + presentation.
- Script breakdown.
- Shooting schedule.
- Production logistics breakdown.

Gaffer

16-18 year olds

 As Gaffer, you are in charge of creating and controlling light. You will work closely with the Camera team in envisioning and bringing to life a clear, effective visual style. Lighting is a very important storytelling tool, and it is your task to devise and manage lighting setups for each scene/shot that best serves the story and action. You will have access to a range of lighting kit, and you are in charge of creating lighting environments that are cinematic and practical. Safety is always your priority, and you will work closely with the Key Grip and Director of Photography to ensure your set ups are achievable in a busy filming environment. You will make key creative decisions about lighting, and you will manage every area of on-set lighting. You will know the workflow of the Camera team, and you will move smoothly between lighting setups.

Key responsibilities:

- Create and manage effective lighting setups to serve the story and action of each scene.
- Collaborate closely with the Director and Camera team to ensure each scene is effectively and cinematically lit for filming.
- Collaborate closely with the Key Grip in managing lighting kit and maintaining the highest standards of health and safety.
- Have an efficient workflow that allows smooth transition between setups.

- Know the emotion and story beats of each scene, and use lighting to build on their delivery and effect.
- Produce floor plans to ensure lighting setups work appropriately alongside camera/character positions and movements.

📌 Key progress week tasks:

- Gaffer research + presentation.
- Lighting environment assessment sheet.
- Floor plans.
- Lighting setup sheet.

Marketing Manager

📌 16-18 year olds

📌 As Marketing Manager, you are in charge of planning and executing an effective marketing campaign for the production and final film. You have full creative control in this role, and will work alongside the BTS Producer and BTS & Marketing Creative to deliver regular insight into the production process. You will design a marketing house style, and you will construct an overall brand for the production which will lead your marketing campaign. You will create content for social media platforms - which will be passed on to the Reels Up team for sharing. Your marketing schedule will be clear and detailed, and all other Creatives will know how they can help with marketing content. You will capture BTS photos and video, and you will use this to create the official poster for the film (or series of posters). You will schedule in a trailer release schedule, and give deadlines to all Creatives who want to edit their own trailer. The more unique and creative your marketing campaign is, the more effective it will be on your audience!

📌 Key responsibilities:

- Plan and deliver an effective marketing campaign for the production and film.
- Produce high quality content to be shared online throughout the production.
- Manage social media platforms for the production (via Reels Up team).
- Allocate tasks to any cast and crew members who you would like to provide content for the marketing campaign.
- Design a consistent house style and film brand.
- Design and produce the official film poster(s).
- Create a trailer release schedule and give edit deadlines to all Creatives who want to release their own version of the trailer.
- Give audiences an insight into each stage of the Reels Up Creatives production process.

📌 Key progress week tasks:

- Marketing research + presentation.
- Detailed marketing schedule.
- Marketing content delivery + poster design.
- Trailer release schedule + edit deadlines.

Producer

📌 16-18 year olds

📌 As Producer, you are the production's lead decision maker. For the entire production process, you will manage progress and ensure pre-production is developing efficiently and effectively. It is your responsibility to get the film green lit by your Executive Producers, pulling all departments and tasks together into one well oiled machine. Story is at the core of every decision you make - logistics and progress must always be in service to the story of the film, and it is your task to ensure the original film 'treatment' stays at the centre throughout production. You will also write this treatment; summing the film up into a simple document, which anyone can refer to when they want to make sure their role is always relating to the core story. You will deliver key pre-production documents, as well as support every other Creative in their progress. You will have an understanding of what is going on in each area, and you will keep track of what has and has not yet been done. Then, when you are happy with pre-production being in the strongest possible position, you can approach your Executive Producers to get the film greenlit. You will also be lead mentor for the Production Runner, and manage the allocated production budget.

📌 Key responsibilities:

- **Write a film treatment to be used as the centrepiece of the entire production.**
- **Log progress in each production area and support anyone who needs it.**
- **Act as lead mentor for the Production Runner, ensuring they are always busy and know what they are doing.**
- **Tie together all areas of production and manage overall logistics.**
- **Approach Executive Producers to get the film green lit.**
- **Manage the general on-set environment and ensure everyone is comfortable and happy doing their job.**
- **Draft and share release and permission forms.**
- **Manage allocated production budget and ensure all costs are effectively and fairly covered.**

📌 Key progress week tasks:

- **Producer research + presentation.**
- **Film treatment document.**
- **Progress log.**
- **Budget breakdown.**
- **Release forms.**
- **Location permission form.**

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Production Designer

16-18 year olds

As Production Designer, you will design the overall look of every scene. You will visualise the film, sketching sets, props, costumes and characters to construct alongside the Production Design team. You are in charge of using each area of production design as a storytelling device. You will collaborate closely with the Director to establish a clear visual style, and you will design and plan how this can be brought to life. You will work with the Art Director, Costume Designer and Hair and Makeup Designer to create an overall production style, and you will lead the logistical and practical process that will bring that style to life. You will communicate with the Producer to manage the production design budget, and you will help each production design area in sourcing and building materials, props, sets, etc. You will also communicate with the Camera and Lighting team to ensure your visual style works well with the cinematic style of shooting and lighting. You are the go-to production design decision maker, and you will lead an effective, visually impactful film design.

Key responsibilities:

- Visualise and design the overall look of the film - including everything that will go in front of the camera!
- Manage the logistics and processes across all production design areas.
- Use production design as a storytelling tool.
- Create ideal environments for camera and lighting setups.
- Manage health and safety protocols across all areas of production design.
- Manage production design budget, in communication with the Producer.
- Design, build and set up all areas of production design alongside the Production Design team.

Key progress week tasks:

- Production Designer research + presentation.
- Production sketches and designs.
- Department budget management.
- Production design construction.
- Production workflow/scene breakdown.

Editing Opportunity on the next page.

Editing Opportunity

🎬 All Creatives will have the opportunity to edit together a trailer to be released as part of the Marketing Manager's marketing schedule. This will be after our production week, and will happen as follows:

- Creatives volunteer to edit their own version of the film's trailer.
- Marketing Manager creates trailer release schedule and gives edit deadlines to each Editor.
- Selection of footage uploaded to shared Drive, for access for editors.
- Editors cut together their own trailer - sticking to the overall theme/tone of the film, but using their own creative editing styles.
- Trailers are released as per the schedule, leading up to our final film premiere event.

🎬 We will be exploring what makes a good film trailer, and the basics of film editing, in our final session together.



Executive producers
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