

THE EXTRA FACTOR:

Supporting Artists – Liability and Best Practice

Training Module – Booklet

In association with



Produced by
MAD DOG 2020
CASTING

THE EXTRA FACTOR BEST PRACTICE BOOKLET

1. Information for Crew

This booklet and the best working practice checklist below will help to ensure the production and you are delivering to the highest standard of professionalism for the production, the supporting artists and the supporting artists agencies you work with.

The information for Supporting Artists is a guide to ensure the production has put everything in place that is detailed within it. The information on these pages should be distributed to each of the Supporting Artists working on the production. Below you'll find a check list for recommended best practice across the production.

Production Check List	
Item	Description
Issue a Service Level Agreement, or terms and conditions for contractors to the supporting artists agency prior to the commencement of principal photography.	<p>The agreement or terms and conditions should detail:</p> <ul style="list-style-type: none"> • service level expectations • the provision of specified 'right to work' documentation and service, and any relevant DBS checks • the data protection policy, and the level of security and protection to which the production requires the agency to adhere • legal and tax compliance • contractual obligations • cancellations policy and cancellation fee • details of the production's obligations towards supporting artists including payment, insurance cover, health and safety, working hours, pay and conditions with reference to relevant union or other agreement. • The fees and commission that the production agrees the agency charges supporting artists • complaints procedure

Supply a clear brief to the supporting artists agency	The brief should define the physical type of supporting artists required, the historic period in which the production is set, and the type of character the artists would represent along with practical production information.
Issue supporting artists with an agreement that meets UK employment legislation	Use one of the existing FAA/Pact, BBC/Equity and ITV/Equity Supporting Artists Agreements, or if the production uses its own SAA agreement – it shall ensure it meets the minimum terms detailed within the union agreements. All agreements must adhere to national minimum wage legislation
Health and Safety Risk Assessment	Supply the SAA with the production's risk assessment - detailing any health and safety risks to supporting artists and how the production is mitigating them
Production Data Protection Systems	The production's data protection standards are compliant with the General Data Protection Regulation (GDPR), introduced on 25 May 2018. The production has taken out 'cyber liability insurance' to cover liability in the case of data protection breaches - if 'Errors and Omissions' insurance is not in place
Payment	Pay the SA's fees to the SAA within the timeframe specified within the production's agreement with the SAA – usually no longer than 7 – 10 days after the day/s worked
Report Agency bad practice	Report an agency that has not adhered to its legal responsibilities to Acas on 0300 123 1100 or online: https://www.gov.uk/government/publications/pay-and-work-rights-complaints . The report will be forwarded to the Employment Agencies Standards Inspectorate (EAS).

2. Information for Supporting Artistes

The Expectations of a Supporting Artist and the production

There will be a lot of waiting around. Film and TV sets are reliant on a multitude of things – appropriate weather, all the equipment working perfectly, stars remembering their lines. Do not complain about waiting or ask the assistant director what you can do to help. They will tell you when they need you.

It is never as straightforward as shooting one shot and wrapping. The larger budget films do multiple takes to fully capture the scene, which can be time-consuming. If, as a supporting artist, you're engaged in an active scene, such as running in a battlefield, then multiple shots can be exhausting.

Some productions might require you to sign a non-disclosure agreement (NDA). This means not telling anyone what you saw on set, or perhaps even mentioning you were working on a film. You might also be asked to hand your phone in. This is partly so your phone doesn't ring halfway through a shoot and cause an issue with the filming, and partly so you're not tempted to take photos.

The onset team looking after you are;

- ASSISTANT DIRECTORS (ADs) – Crowd 2nd AD, Crowd 3rd AD, Runner/Set PA,
- COSTUME
- HAIR & MAKE UP
- PRODUCTION

ASSISTANT DIRECTORS

The AD Department hold the three people who run the set for the duration of the shoot. The 1st and 2nd ADs are bought in for pre-production to hire their production assistants; the 1st will be working out the shooting schedule, which will need to factor in location, actor availability, hours, and budget. The three key players are:

- 1st AD who starts work in pre-production, breaking down the script to create the shooting schedule. During the shoot, the 1st can be found next to the director or the camera, they call the action, make sure the day runs to schedule, liaises with crew and can spend a majority of their day trouble shooting.
- Key 2nd AD supports the 1st AD with the day to day but focuses their attention to the logistics offset at base camp. The 2nd is across transportation of actors and crew, making sure actors and extras are moved to wardrobe, makeup and onto set on time. The 2nd AD will generate all the paperwork including the sides and call sheet for the following day.
- 3rd ADs role is primarily to deal with the background action and managing the running team alongside the 2nd and 1st.

On larger productions, the AD will also have a Crowd team that includes the Crowd 2nd, Crowd 3rd and Crowd PA's. During shoot days they;

- Are the main point of contact
- Signing you in and out
- Relay and give you information about the day and H&S
- Introduce you to any other departments

COSTUME / HAIR & MAKE UP

- After sign in, SAs will be instructed to go into COSTUME and HAIR & MAKE-UP departments.
- If Costume is the first department you have visited, you will then need to head to Make- up dept (and vice versa), please inform an AD when they are finished with you
- Once your costume and hair & make-up is complete, please let the ADs know.
- Then a line-up & checks will happen with the designer/supervisors.
- Standbys will be on set with you from both departments throughout the day.
- Please listen to them if they ask you to do something.

PRODUCTION

- Are very much there making it all happen in the background.
- It's rare you'll see them as they are always working....

ON THE DAY

The following bullet points are the basic order of the process you will go through to get 'camera ready' for the production you're working on.

- Signs for Crowd Sign In – Either Crowd Tent/Stage/Dining Bus at Unit base/ Room at Location.
- Welcome and sign-in – Making sure a member of the AD Crowd Team; KNOW THAT YOU ARE THERE
- Depending on call time – Either Breakfast / Costume / Make Up
- Go through the process to get camera ready. If unsure, ask!
- Line-up for Departments to check SA's before travelling to set.
- Briefing of
 - H&S
 - Scene
 - What the day holds in store
 - Set etiquette/requests – no personal items, phone etc
- Travel to set
- On set.
 - Show holding area. Tea Table. Toilets.
 - Depending on the Scene then paying attention to continuity.
- Have Fun. Without the Supporting Artists, we can't bring the film/TV show to life.

If you have a problem, during the day....

- Health and Safety issue/HR/ Accident – Report to an AD – AD will then report it to Production. It is very important to inform your AD contact of any issues, just like it is very important for that AD to report it to the Production dept (no matter how small of an issue)
- Illness / Emergency – Inform the Crowd 3rd or Crowd AD in charge. They may ask for you to see the medic

UNIONS

The two Unions that you can join as a supporting artist are;

- Equity
- FAA of BECTU

Equity

Equity, founded in 1929, not only represents British actors, but all types of professional performers and creatives in the entertainment industry across the United Kingdom.

If you'd like to know more on how to join Equity, look at the below website for more details;
<https://www.equity.org.uk/about/how-to-join/>

FAA Branch of BECTU

BECTU is UK's largest union for freelancers' workers in the media and entertainment industries. Their membership is growing and strengthening, and this is vitally important in a time when the world of working is changing.

The Film Artistes' Association (FAA) is the section of Bectu that represents Supporting Artists

If you'd like to know more on how to join, look at the below website for more details

<https://bectu.org.uk/get-involved/background-artistes-branch>

The members in of Equity and BECTU are industry professionals like you, usually made up of workers in different production departments. The unions collectively negotiate with employers over issues such as pay, health and safety, and terms and conditions such as maternity leave, holiday entitlement, sick pay and fairness, respect and dignity in the work place.

When a workplace has a formal agreement with a union, the union is said to be 'recognised'. Where trade unions are recognised, research shows that workers are paid better, are less likely to experience stress and mental health problems and are less likely to be off work due to sickness.

BEST WORKING PRACTICE CHECKLIST FOR YOU AS A SUPPORTING ARTIST

SA Agreement	The SA is being contracted by the production on one of the union supporting artists agreements (FAA/Pact, BBC/Equity and ITV/Equity) or the production's own agreement that meets the minimum terms detailed within the union agreements
BECTU or Equity membership	SA is a member of BECTU or Equity, has accessed information from them on the SA agreements and is in receipt of members' free, self-employed insurance
Work clarity	SA has clarified with its agency what is required by the production and the agency in relation to their work on the production for which they have been booked
Tax Status	SA understands that they are self-employed for tax purposes and submits an annual return utilising their Unique Taxpayer Reference number to HMRC detailing all their SA earnings annually
Responsibilities	SA is familiar with the responsibilities that the production and its agency have towards them, along with their own responsibilities to the agency and the production
Insurance	If not a BECTU and/or Equity member, the SA has self-employed insurance in place to cover areas of misunderstanding between the SA and their agency, and the SA and the production
Report bad Production practice	Report a production that has not adhered to its responsibilities to the SA, to the SA agency and the relevant union (BECTU or Equity) and the FAA
Report bad Agency practice	Report an agency that has not adhered to its legal responsibilities to the SA to the Employment Agency Standards Inspectorate to Acas on 03001231100 or Online: https://www.gov.uk/government/publications/pay-and-work-rights-complaints