

BEST BOY ELECTRIC (BBE)

A senior electrician on a film crew, coming second in command to the "gaffer", the chief electrician. Best boy is considered a gender-neutral job title. Also referred to as Assistant Chief Lighting Technician.

Key Responsibilities:

1. Gaffer's right hand person
2. Delegate and coordinate tasks to electricians/sparks
 - Teach/Assist electricians who may not know how to set up a light, coil lights.
3. Manage Equipment
 - Tracking inventory
 - Best boys know where all the gear is at all times and what is or is not available for use.
 - Properly label everything and return gear to its assigned place to prevent chaos.
 - Checking equipment quality and noting if any gear is broken or damaged.
 - Let Gaffer know immediately.
 - Load the equipment on trucks
 - Check the inventory throughout the day.
4. Set up lights
 - Sometimes there are multiple lights same model, put a label
 - Know basic lighting equipment, but **ASK** gaffer if unsure.
 - Know basic grip equipment to know which stands or rig to use
 - C-stands
 - Combo stands
 - for larger lights
 - Large Receiver
 - Baby Pin
 - Junior Receiver
5. In charge of safety
 - Before going to break/lunch make sure equipment is stored safely
 - Do not do anything you think is not safe
 - Let gaffer know
 - Ladder Training
 - Never hang a load from a gobo arm with the knuckle on the left.
 - Safety with Grip Equipment
 - Always put sand sandbag the c-stand turtle base legs
 - On the tallest leg.
 - Ideally, it should not touch the ground.
 - Tighten knobs on stands securely.
 - Always put the tallest leg directly under your load and double check all the risers are tightened so it doesn't swing between two legs and tip over.
 - Don't use cardellini clamps on nice surfaces without cushioning it with duvetyne or something else to avoid marks.
 - When there is a light on the stand, the combined fixture (rig+lights) is now electric department
 - Grips set up the stands and break them down
 - However, when there is a light fixture on any stand, the entire rigged fixture is now the responsibility of the electric team to move, adjust, etc.
 - Remove light if the grip team needs to adjust.
 - Tennis Balls
 - Put on the edge of pointy stands, gobo arms.
 - Place tennis balls on the edges of pointy stands and gobo arms to prevent damage to walls and ceilings and to protect crew members from injury.
 - Fire Extinguishers

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- Where they are located, how to use them, and the type needed for electrical fires (Class C).
- Rigging Safety
 - Collaborate closely with grips when rigging overhead lights, making sure everything is safely secured with safety cables.
 - Add safety chains if needed.
- 6. Inventory of gear and gear returns/exchanges
 - The Best Boy Electric (BBE) should maintain a detailed log of all equipment brought to the set, including the quantity, type, and condition of each piece of gear.
 - Tip: Take photos.
 - Gear Labeling
 - Ensure all gear is clearly labeled with identifiers
 - There might be the same equipment from different rental houses.
 - Returns and Exchanges
 - The BBE should inspect gear after each shoot for damage or missing components before returning it to the rental house.
 - Preventing Loss and Damage
 - Regularly audit gear during downtime on set and ensure proper handling procedures to avoid loss or damage.
 - Know where anything is in the truck/where equipment is being “staged”
 - If you are not doing anything and nobody needs you go to the truck and figure out where every single thing is.

Throughout the Day

It is important to maintain a safe working environment by monitoring power loads, preventing trip hazards, and ensuring all equipment is properly inspected, labeled, and stored throughout the day.

- When arriving on set
 - Check In with Gaffer
 - Review the day's lighting plan and confirm any last-minute changes.
 - Ask about power requirements, special setups, or gear concerns.
 - Inspect and Organize Gear
 - Verify that all equipment arrived safely and is staged properly.
 - Check cables, lights, and equipment for any signs of damage.
 - Review Call Sheet
 - Identify key scenes, call times, and special rigging needs.
 - Note any location power constraints or generator usage.
- Throughout the Day
 - Monitor Safety and Power Loads
 - Keep an eye on any hot or overloaded circuits.
 - Make sure cables are taped down or ramped to prevent trip hazards.
 - Set up, adjust and Move Lights as Needed
 - Respond quickly to DP or Gaffer's requests for repositioning fixtures.
 - Call out “Striking!” before powering on bright fixtures.
 - Track Equipment and Inventory
 - Keep mental (or written) notes on where every piece of gear is located.
 - Immediately mark or set aside broken or damaged items.

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- Communication with Other Departments:
 - Maintain open communication with the Best Boy Grip for shared rigging needs.
 - Key Grip and Camera Team might ask for help with special power needs, such as video village or practical lighting setups.
 - Touch base with production if they need power for video village or craft services or need working light (if available)
- Stay Proactive
 - Know what needs to be done before it needs to be done.
 - Anticipate the next setup/shot/scene based on the shot list or DP's direction.
 - Think about what you can do to get there faster.
 - Keep small tasks going—like coiling spare stingers or reorganizing the truck—to speed up turnarounds.
 - Refer to call sheets/shooting schedule.
 - Fly equipment out if no longer being used.
 - e.g. If the next shot is a close up, we might have to move the lights closer.
- Before & Lunch
 - Safely Secure All Equipment
 - Turn off or “kill” any lights not being used to conserve power and avoid hazards.
 - Store cables and fixtures in a safe place where they won't be tripped over or damaged.
 - Check in with the Gaffer
 - Confirm any changes for the afternoon or after-lunch shots.
 - Conduct a Quick Inventory
 - Ensure no gear is lost or misplaced before everyone breaks.
 - Inform production if you need an equipment run or replacement gear.
 - Lunch Break
 - Use the time to rest, hydrate, and eat—don't skip it, but remain available if an urgent issue comes up.
 - Double-check everything is powered down safely to prevent any accidents while the set is empty.
- Wrap
 - Pack Up Lights
 - Carefully remove lights from stands.
 - Then the grip department will put stands/rigs away.
 - Coil and label all cables; check them for damage one final time.
 - Organize and Load Equipment
 - Return all gear to the truck or designated staging area in an orderly manner.
 - Make sure items are secured so they won't shift during transport.
 - Final Inventory Check
 - Account for every piece of gear, double-checking that nothing was left on set.
 - Note any damaged or missing equipment on a wrap report (or inform the Gaffer/Production).
 - Confirm with Gaffer
 - Notify them that all electric department tasks are complete.

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- Make sure you have permission to fully wrap and that no last-minute pickups (pick up shots/scenes) are needed.
- Restore House Lights (If Applicable)
 - If you're on location and used house power or house lights, ensure they're set back to their original state.
 - Put original lights back into their fixtures.
 - Communicate with the location's point of contact if needed.
- Close Out
 - Check if anyone needs electric assistance before heading out.

Chain of Commands

Respecting the chain of command is important for maintaining workflow efficiency on set. It ensures tasks are completed in an organized manner and prevents confusion. Avoid offering unsolicited advice or observations about creative decisions to those higher in the hierarchy, especially when they are busy.

- **Director of Photography (DP)** – Responsible for the overall visual look of the film, working closely with the Gaffer and Key Grip.
 - **Gaffer** (Chief Lighting Technician) - Leads the lighting team and communicates the lighting plan to the Best Boy Electric.
 - **Best Boy Electric** (Assistant Chief Lighting Technician) - Manages the electrical team, assists the Gaffer, and ensures proper equipment handling. May cover the Gaffer's duties when they are off the hot set.
 - **Electricians/Sparks** - Execute the lighting setup based on

instructions from the Best Boy Electric and Gaffer.

- **Key Grip** (Chief Rigging Technician) – Manages the rigging and grip team, working closely with the Gaffer.
 - **Best Boy Grip** – Assists the Key Grip, manages grip equipment, and may cover for the Key Grip when needed.
 - **Grips** – Carry out rigging tasks and assist with lighting modifiers (e.g., flags, diffusers).
- **Camera Operator** – Operates the camera under the direction of the DP.
 - **First AC** – Responsible for focusing the camera and maintaining lens control.
 - **Second AC** – Manages the slate, film loading, and camera accessories.
 - **Camera PA/Utility** – Provides general support for the camera department.
- Gaffer will tell the electric team the plan.
 - Best boy electric may cover gaffer if gaffer is off the hot set.
 - It is important for BBE to know the plan for when Electrics need instruction.
 - Maintaining clear communication with all departments when you're acting as the point person.

Some Equipment to Know

This section emphasizes the tools needed to manage electricity and shape light effectively on set. It also highlights light-shaping tools like flags, barn doors, and gels, ensuring both creative control and safety during production.

- Equipment for Power
 - Stingers
 - A fancy way of saying extension cord.

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- Common Lengths
 - 25'
 - 50'
 - 100'
- Splitter
 - Device to divide power sources.
- C47s
 - Film term for wooden clothespins used.
 - secure gels, diffusion, and other materials to lighting equipment.

Equipment used by Electric Team

Shaping light involves controlling the direction and spread of light and shadows to achieve a desired visual effect. Below are tools commonly used for this purpose, organized by their functions and types.

- Blocking and Cutting Light
 - Cinefoil
 - A flexible, black aluminum foil usually wrapped in a roll.
 - Used to control spill.
 - Can be used on tube lights/B7C etc
 - Solid / Flags & Floppy
 - A type of Light modifier used to block light entirely.
 - Large black fabric flags.
 - Floppy
 - Essentially a solid, but opens up.
 - Usually 4'x4' or 40"x40"
 - Opens up to 8'x4' or 80"x40"
 - Barn Doors
 - Movable metal panels that attach to the sides of a light fixture, often used with Fresnel lenses, to shape and limit the spread of light.
- Modifying and Shaping Light Patterns
 - Cucoloris (Cookie cutter)
 - A type of Light modifier
 - A cutout pattern placed in front of a light source to create textured shadow patterns on a surface.
 - Branchaloris
 - Real tree branches placed in front of a light source to create natural, dappled patterns that mimic sunlight filtering through leaves.
- Filters/Gels
 - You would clip the filter onto the barn doors of a light fixture using C47s **OR** put onto an empty metal frame and stage it onto a C-stand.
 - Gels come in a pack or rolls and will usually have labels on them.
 - Large rolls of gels can usually be cut, but rental house charges.
 - CTB
 - Color Temperature Blue
 - A blue gel used to convert tungsten light (3200K) to daylight color temperature (5600K).
 - CTO
 - Color Temperature Orange
 - An orange gel used to convert daylight-balanced light (5600K) to a warmer tungsten color temperature (3200K).
- Gaff Tape/Gaffer's Tape
 - Unlike duct tape, this features a matte finish that prevents light reflections, making it ideal for use on film sets where minimizing glare is crucial.
 - Strong yet removable without leaving residue or damaging surfaces, which is essential for temporary uses during production.
 - Some use cases
 - Secure cables
 - Mark positions
 - Make quick fixes to equipment or props.
 - Sometimes used to hide trademarked logos

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- Its versatility and clean removal make.
 - Power Generator (Genny)
 - Commonly referred to as a "Genny" in film production.
 - Portable power source used to supply electricity on set, particularly in locations where standard power outlets are unavailable or insufficient for high-wattage equipment needs.
 - Light Meter (Used by DP & Gaffer)
 - A handheld device used to measure the intensity of light on set.
 - Helps determine the correct exposure settings for cameras and aids in achieving consistent lighting ratios.
 - Gaffer's Glass (Used by DP & Gaffer)
 - A specialized viewing tool used by gaffers and cinematographers to observe the intensity of a light source without harming their eyes.
 - Often used to position lights accurately during setup.
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Lighting Technology 101

- Types of Lighting Technologies
 - LED Lights
 - Energy-efficient lights using Light Emitting Diodes, commonly used for their cool operation and adjustable color temperature.
 - Less power compared to tungsten or HMI lights while delivering similar light output.
 - Longer lifespan compared to tungsten or HMI, reducing the need for frequent replacements.
 - Unlike some other lighting technologies, LEDs reach full brightness instantly with no warm-up time.
 - Tungsten Lights
 - Adjustable Color Temperature: Many professional LED fixtures offer bi-color capabilities, allowing filmmakers to shift between warm tungsten (around 3200K) and daylight (around 5600K) settings without changing gels or bulbs.
 - RGB and Full-Color Control: Advanced LED panels often feature full RGB control, enabling precise color adjustments and creative lighting effects directly from the fixture or a control app.
 - Flicker-Free Performance: High-quality LED lights are designed for flicker-free operation, even when dimmed or captured at high frame rates.
 - Minimal Heat.
 - More portable.
 - HMI Lights
 - Incandescent lamps that emit a warm, continuous light but generate significant heat.
 - Very Hot
 - Wear leather gloves for safety.
 - Typically produces a color temperature of around 3200 Kelvin (K), which is considered a warm, orange-toned light.
- HMI Lights
 - Powerful lighting that produces an intense, daylight-balanced light.
 - Ideal for outdoor shoots or simulating daylight.
 - It has a color temperature around 5600 Kelvin (K),

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- which is close to natural daylight.
 - While not as hot as tungsten lights, they still generate noticeable heat and require proper handling.
- Fluorescent Lights
 - Low-heat, energy-efficient lights often used for soft, diffused lighting. They are commonly found in tube form and can have both daylight and tungsten-balanced versions.
 - Typically found in tube lights inside home kitchens.
 - Many filmmakers prefer LED lights for their flicker-free performance and better control over color temperature and dimming.
 - Color temperature on Fluorescent light usually takes a few minutes to change.
 - Old Kino Flo fixtures are known for fluorescent lights.
- Types of Lighting Fixtures
 - Tube Lights
 - Key Features
 - Provide soft, diffused lighting with a wide spread.
 - Often have adjustable color temperature and RGB control for creative effects.
 - Lightweight and portable, commonly battery-powered.
 - Common Uses:
 - Accent lighting, simulating
 - Practical Lights
 - practicals (like neon lights).
 - Background lighting and set design enhancement.
 - Could be used as hairlight.
 - Replace location's existing tube lights.
 - Examples:
 - Amaran T2c
 - Astera Titan Tubes
- Mat (Flexible Panel) Lights
 - Thin, flexible sheets embedded with LED lights, making them highly adaptable for tight spaces or curved surfaces.
 - Soft, diffused light output.
 - Adjustable color temperature and dimming controls.
 - Common Uses:
 - Soft key lighting.
 - Wrapping light around subjects.
 - Tight spaces where rigid fixtures wouldn't fit.
 - Examples
 - Amaran F22c
 - LiteMat Plus 4
- Monolight (COB Lights)
 - Compact, high-output lights using a Chip-On-Board (COB) LED for powerful lighting. Often used with modifiers for key lighting or dramatic effects.
 - Often will use Bowen's Mount
 - Examples
 - Aputure Amaran 300c
 - Aputure Amaran 150c
 - Aputure LS 1200x
- Panel Lights

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- Flat panels with multiple LEDs offering broad, even lighting. Common in video production for soft key or fill lighting.
- Fresnel Lights
 - Directional lights with a Fresnel lens for adjustable beam angles. Great for spotlighting and controlled lighting.
- Practical Lights
 - Everyday household or decorative lights used on set for realism or ambiance (e.g., desk lamps, string lights).
 - However, often, on film sets they are replaced with Aputure B7c bulbs or smart lights which can be controlled by the phone.
 - Examples
 - Aputure B7c
 - Philips Hue Bulbs
- LED Pocket Lights (Mini Lights)
 - Compact, battery-powered LED lights for accent lighting, creative effects, and portability.
 - Examples
 - Amaran MC
 - Aputure AL-M9
 - Godox M1
- Balloon Lights
 - Large inflatable lights providing soft, omnidirectional illumination, often used for large-area coverage.
- Bowen's Mount
 - A industry-standard, circular mount standard for attaching light modifiers
 - Standard Reflector
 - Also known as hyper reflector
 - A basic metal dish that directs and slightly focuses light, often used for harder, more direct illumination.
- Softbox
 - A fabric enclosure with a diffusion panel that softens and spreads light evenly.
 - Some can have a honeycomb grid attachment for controlling light spill.
- Lantern Mount
 - A spherical light modifier designed to spread soft, omnidirectional light, often used for ambient lighting.
- Fresnel Mount
 - A lens attachment that focuses light into a more powerful, controllable beam, similar to theater or spotlight effects.
- Spotlight Mount
 - A precision light modifier that focuses a narrow, controlled beam, often with attachments for gobos or shutters for shaping light patterns.
- Snoot
 - A tube that fits over a light to control the direction and radius of the light beam.
- Gobo
 - A thin, flat piece of metal with a design or pattern cut into it, used in lighting to project shapes, patterns, or textures onto a surface.
 - Essentially a stencil for lights.
- Gobo holder
 - An object designed to securely hold a gobo in place within a compatible lighting fixture.
 - Spotlight mounts usually will have a gobo holder.
- Scrim (Single/Double)
 - A scrim is a mesh material used in lighting to reduce the intensity of light without altering its color temperature or quality.

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- Single Scrim: Reduces light intensity slightly (usually about half a stop). It has a single layer of mesh and is ideal for subtle adjustments in brightness.
- Double Scrim: Reduces light intensity more significantly (around a full stop). It has a denser mesh with two layers, making it more effective for larger reductions in light output.
- Control Type
 - Wired DMX
 - DMX is a standard protocol for lighting control that uses cables to transmit data between a lighting console and fixtures. It's commonly used in professional film sets and stage lighting for precise and reliable control.
 - Ethernet
 - Control of light over a standard network connection. Often used for larger installations where multiple fixtures need to be controlled from a central system.
 - Bluetooth
 - Sidus Link
 - Aputure's mobile app gaffer uses to control lights with Bluetooth connectivity
 - It offers features like grouping lights, changing colors, adjusting intensity, and controlling effects.
 - Limited range (~30 feet), best for smaller sets.
 - CRMX
 - It allows DMX data to be transmitted wirelessly without interference.
- Current Types
 - AC
 - Alternating Current
 - Used for household appliances, lighting, and high-power systems like HVAC and industrial equipment.
 - Wall to Ballast
 - DC
 - Direct Current
 - Ideal for low-voltage devices like laptops, phones, LED lights, and electronic circuits.
- Common Parts of Lighting Fixture
 - Control Box (Ballast)
 - AC Power Cable
 - Lamp Head
 - Reflector
 - Carrying bag
- While it is not required to master the setup of every single lighting fixture, a general understanding of lighting setup procedures is expected prior to arriving on set.
 - Common Light Brands
 - Aputure
 - Aputure B7C
 - <https://www.youtube.com/watch?v=3DFz2122qxl>
 - Aputure Amaran 300C
 - Aputure Amaran T2C
 - Aputure Amaran T4C
 - Aputure Amaran F22C
 - Aputure Light Storm 1200X
 - Aputure MC
 - Aputure 600D Pro
 - Aputure 300X
 - Aputure Nova P300C
 - Kinoflo
 - Kino Flo Diva-Lite 21

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- Kino Flo Celeb 250
- Kino Flo Freestyle 31
- Kino Flo Tegra 4Bank
- Kino Flo Select 30
- Litemat
 - LiteMat 2L
 - LiteMat 4
- Arri
 - ARRI SkyPanel S60-C
 - ARRI SkyPanel S120-C
- Astera
- Joker
- Mole Richardson
- Nanlite
- Nanlux (Nanlite's premium line)
- Godox
- Quasar Science
- Litepanels
- Some lights only have one color
 - Certain lights are fixed to a single color temperature, typically either tungsten or daylight balanced.
 - Others might have “Bi-color” and some might have a wider range than others: Bi-color lights allow for adjustable color temperature, often between tungsten and daylight, while some advanced lights can offer an even broader range of color temperatures and hues.
- Some lights are marked with an X or a C:
 - D means daylight-balanced light, around 5600K.
 - T refers to tungsten-balanced light, around 3200K.
 - X refers to bicolor

- Although X generally means bicolor
- C often denotes lights with a broader color range, including both daylight, tungsten, and custom colors.
 - Essentially RGB
 - e.g. Aputure Amaran 300c
 - e.g. Aputure Amaran T2c

Essential Gear and Tools

It is important to be equipped with the necessary tools to ensure efficiency, safety, and preparedness on set. Having the right gear helps handle tasks smoothly, respond to needs quickly.

- Essentials
 - a. Multitool
 - b. Tape
 - i. White gaff and black gaff tape
 - c. USB-C to USB-C cable
 - d. Portable Chargers
 - i. Keeping your phone/walkie powered is crucial for constant comms.
 - e. Flashlight or Headlamp
 - f. Pen and notebook
 - i. Sharpies
 - g. Tape measure
 - h. Box cutter/blade
 - i. C-Wrench
 - j. A couple of C47s, a pair of small and a pair of large METAL spring clamps, also from harbor freight.
 - i. Don't get plastic
 - 1. they melt if used on hot lights.
 - k. Cube taps/Splitter
- Clothing
 - a. Dark or neutral colors
 - i. Black, navy, or gray to avoid reflections on set.
 - b. Comfortable, durable clothing

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- i. Cargo pants or work pants with reinforced knees and multiple pockets for tools.
- c. Weather-appropriate layers.
 - i. Depending on the shooting location and season, a lightweight waterproof jacket or warm layers may be necessary.
- d. Closed-toe shoes
- e. Work glove
 - i. Insulated gloves suitable for handling cables and lighting equipment.
- f. Baseball cap or beanie
 - i. Helps with glare from lights while working.
- g. Tool Bag/Tool Belt or Pouch
 - i. A tool bag to carry the essential items
- Helpful but not Essential
 - a. Circuit Tester
 - b. Clamps
 - c. Ground/outlet tester
 - d. Surveillance
 - i. Smaller sets do not have walkies
 - e. Wire Cutters and Pliers

Details regarding Role

This section covers some Best Practices, Equipment Handling, and Set Safety Protocols

- ASK QUESTIONS
 - Do not be shy.
 - We'd rather take 2 minutes to explain than waiting 10 minutes for you to figure something out.
- Cable Management
 - Ensure organized, safe, and professional handling of stingers (cables), preventing tripping hazards, protecting equipment, and allowing for efficient adjustments during production.
 - Coil Cables
 - Use the over and under method.
 - Practice of neatly looping and securing cables in a circular shape
 - prevents tangling
 - ensure easy storage
 - smooth deployment when needed.
 - <https://www.youtube.com/watch?v=ypvmoCOzVxM>
 - Allow extra cable length in case we need to adjust for a wider shot or move a light to another room.
 - Remind everyone to keep walkways clear as needed
 - Tape down or ramp cables using gaff tape or colored tape when stingers cross doorways or foot traffic areas.
 - "Clean lines"
 - "Can I get clean lines here?"
 - Refers to neatly organizing and securing cables, such as stingers, to ensure safety and a professional appearance.
 - "Run a line"

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- “Hey, can you run me a line from that plug to over here to the 300”
 - Plugging stinger into outlet to connect to the lighthouse.
 - ** Decide whether to use gaff tape for safety.
 - Gaff tape could leave residue.
- Power Distribution
 - Keep track of how many lights or how much wattage is going on a single circuit (outlet).
 - Ask the gaffer for details if needed.
- Rain and Wet Conditions
 - Properly covering lights.
 - Grounding issues and GFCI protection in wet or humid conditions.
- Extreme Heat/Cold
 - Keep an eye on how gear behaves in extreme temperatures.
 - Extra ventilation for ballasts and LED fixtures.
 - Take care of yourself: hydration, layering up in cold climates, etc.

Terms for Electric

- “Electricians” or “Sparks”
 - Refer to the crew members responsible for electrical work and lighting equipment.
 - They work under the Best Boy Electric.
 - They perform tasks delegated by the BBE.
 - Includes
 - “Sparks” is commonly used in the UK, while “Electricians” is more standard in the US.
- “Staging”
 - It's the process of organizing and placing equipment and tools in a

designated area on a film set, ensuring they are easily accessible but not obstructing the workspace. This practice helps keep gear like lighting instruments, stands, cables, and modifiers nearby for quick use while maintaining safety and efficiency during production.

- e.g. “Can you stage the flags and diffusers near the key light for quicker adjustments?”
- “Auditioning a light”
 - Refers to the process of testing and experimenting with different lighting instruments, their placements, and settings to determine which works best for a specific shot.
 - The cinematographer and gaffer will often “audition” various lights by turning them on and off, adjusting their intensity, modifying the color temperature, or using accessories like diffusers and gels to see how they affect the scene's look and mood before making a final decision.
- “Hollywood” something
 - Generally means to hold or position a piece of equipment, such as a light, reflector, microphone, or bounce board, by hand rather than mounting it on a stand or rigging it.
- Three-Point Lighting
 - Key Light
 - Positioned behind the subject to create separation from the background and highlight edges.
 - Hair Light/Back Light
 - A softer light that reduces shadows created by the key light, balancing the overall illumination.
 - Fill Light
 - A small, focused light aimed at the subject's eyes
- Additional Lighting
 - Eye Light
 - A small, focused light aimed at the subject's eyes

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- to create a catchlight, adding life and dimension.
- Light manipulation
 - Bouncing
 - Light that is intentionally directed onto a surface (like a wall or reflector) to diffuse and soften it before reaching the subject.
 - Reflecting
 - Light that naturally or intentionally bounces off reflective surfaces, often creating highlights or secondary illumination on the subject.
 - Diffusing
 - Light that has been scattered, often by passing through a translucent material like a softbox or diffusion panel, creating a soft, even illumination with minimal harsh shadows.
- Light Intensity (Quantity of Light)
 - The measurable amount of light energy received per unit area, often expressed in lumens, lux, or foot-candles. It determines the brightness of the light source.
- Quality of Light
 - The characteristics of light that affect its appearance and effect
 - color temperature
 - color rendering index (CRI)
 - the distribution of light (soft vs. hard light).
- Haze/Haze machine
 - Essentially a fog machine, but the liquid is spread out more evenly.
 - Used to diffuse light
 - Grips will be “wafting” to distribute the haze in the room
 - Wafting is taking a flag/solid and flapping it around so that the haze is evenly distributed.
- Cut light
 - A solid (aka as flag or floppy) can be used so that light doesn't spill into unwanted
- Flood light vs Spot light
 - Flood Light:
 - A floodlight is designed to spread light over a large area.
 - It provides a wide, soft, and diffused illumination, “flooding” a space with light.
 - Commonly used for ambient lighting, stage lighting, or outdoor security lighting.
 - Spot Light:
 - A spotlight focuses a narrow, concentrated beam of light on a specific area or object.
 - It creates more defined edges and shadows, emphasizing a subject.
- Soft vs Harsh
 - Soft Light:
 - Produces gentle, diffused illumination with gradual transitions between light and shadow.
 - It reduces harsh shadows and skin imperfections, creating a more flattering look.
 - Achieved using diffusers, softboxes, silks, or natural light on overcast days.
 - Harsh Light:
 - Creates strong, direct illumination with sharp shadows and high contrast.
 - Little diffusion
 - Often used for dramatic effects but can be unflattering for portraits due to the strong shadows.
- Color Temperature
 - Typically ranges from 2700K (Warm) to 6500K (Cool)
- Types of Lighting

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- Book Lighting
 - A book light is simply a bounced source of light, that is diffused with another layer of diffusion.
- Cross Backlighting
 - Technique where two lamps are positioned on the opposite side of the actors' eyeline from the camera, with each lamp serving as one character's backlight and the other's keylight, creating a visually striking effect by lighting the downsides of their faces.
- Moonlight
 - the soft, cool, and diffused light reflected from the Moon, often creating a gentle illumination with subtle shadows during nighttime.
- Common Types of Shots
 - OTS
 - A shot framed from behind a character, typically showing the subject they are looking at, often used in conversations.
 - Overhead
 - A shot taken from directly above the subject, providing a bird's-eye view for dramatic or artistic effect.
 - Close up
 - A tight shot focusing closely on a subject, often capturing detailed facial expressions or small objects.
 - Wide
 - A shot that captures the entire subject along with a large portion of the surrounding environment, establishing context and space.
 - Medium

- A shot framing the subject from roughly the waist up, balancing focus between the subject and their surroundings.

- Two-Shot

- A shot featuring two subjects in the same frame, commonly used in dialogue scenes.

- Practicals

- Visible light sources within a scene, such as lamps or candles, used both for lighting and set realism.

- Accent Light

- A light used to highlight specific areas or details in a scene, adding depth or drawing attention to a subject.

Lingo

Provides commonly used film set terms and phrases for effective communication, safety protocols, and workflow clarity, ensuring crew members can coordinate tasks, confirm actions, and maintain a smooth production process.

- “Copy”

- Confirming receipt of a message or instruction.
- Example: "Copy that, switching lenses now."

- “Strike”/“Striking”

- A safety verbal warning called out loud before turning on **ANY** bright light **EVERY TIME**.
- Alerts the cast & crew to avoid accidental eye strain or shock and impair vision by the light.
 - Example: "Striking! Lights coming on!"
- Tip: Pause a second before flipping the switch.
- “Strike that light for me”
 - Turn on a light from the set.
 - Example: "Strike that backlight."

- “Strike”

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- Complete opposite meaning
- To remove or take down an object, piece of equipment, or set element from the set.
- Example: "Strike the C-stand after this shot."
- "Going Dark"
 - If someone asks you to kill a light, make sure to yell out "going dark!" right before you turn it off to alert everyone that the room is getting darker.
- "Hot set"
 - A set that is currently in use for filming.
- "Fly in"
 - To bring something or someone onto the hot set.
 - "Flying in"
 - indicate that someone or something is about to arrive on set.
- "Fly out"
 - To bring something or someone onto the hot set.
 - It typically refers to actors, props, or equipment exiting the active set once their presence is no longer required.
 - "Flying out the stunt double after this sequence."
- "Break that down"
 - Instructing to disassemble or remove a lighting setup, rig, or piece of equipment.
 - "Break that down, we're done with the key light for this setup."
- "Kill That" or "Kill It"
 - To turn off a light or power source completely.
- "Saving House Lights" or "Going Dark"
 - Shout to indicate turning off Turning off all overhead or general area lights in a theater, soundstage, or set.
- "Saving"
 - Shout to indicate reducing or turning off power to non-essential lights.

- Example: "Saving the background lights for now."
- "House Lights"
 - Refer to the existing overhead or general area lighting at the location, separate from production lighting used for filming.
- "86"
 - Remove or discard an item from the set.
 - Example: "86 that chair; it's blocking the shot."
- "Got it?"/"Got it"
 - Used when handling equipment to confirm the recipient has securely received it.
 - Example: Handing a C-stand — "Got it?" / "Got it!"

General Film Lingo

Commonly used film set terms and phrases for effective communication, safety protocols, and workflow clarity, ensuring crew members can coordinate tasks, confirm actions, and maintain a smooth production process.

- "10-1"
 - Short bathroom break.
 - Example: "I'm going 10-1 before we roll again."
- "10-2"
 - Longer bathroom break.
 - Example: "Going 10-2, back in a few minutes."
- "10-4"
 - Message received and understood.
 - Example: "10-4, moving to the next location."
- "What's your 20?"
 - Asking for someone's location.
 - Example: "Hey, sound team, what's your 20? We need you on set."
- "Go Again"
 - Walkie-talkie lingo used to ask someone to repeat their last message.
 - Example: "Go again? Your last message was unclear."
- "Eyes on"

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- Used to confirm if someone has visual contact with a person or item.
 - Example: "Eyes on the actor entering the set now."
- "First Team"
 - Refers to the principal actors in a scene.
 - Example: "First team on standby for the next shot."
- "Second Team"
 - Refers to stand-ins or doubles used for lighting and camera setup before the principal actors arrive.
 - Example: "Second team, please stand in for blocking rehearsal."
- "Picture's Up"
 - A call signaling the crew to prepare as the camera is about to roll.
 - Example: "Picture's up! Quiet please!"
- "Crossing"
 - Used to notify when someone is walking in front of the camera.
 - Example: "Crossing frame left."
- "Lock it up"
 - A command to secure the set, ensuring silence and minimal movement before rolling.
 - Example: "Lock it up, rolling in 3...2...1..."