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Tool of North America

Cast Of Players

Los Angeles

Brian Latt	President	Brian@toolofna.com
Dustin Callif	Managing Partner Digital	Dustin@toolofna.com
Oliver Fuselier	Executive Producer	Oliver@toolofna.com
Danielle Peretz	Executive Producer	Danielle@toolofna.com
Cate Frearson	CFO	Cate@toolofna.com
Amy DeLossa	Head of Production	Amy@toolofna.com
Joy Kuraitis	Head of Digital Production	Joy@toolofna.com
Craig Joiner	Writer	Craig@toolofna.com
John Sepulveda	Staff Bidder	John@toolofna.com
Monica Reimold	Staff Bidder	Monica@toolofna.com
Simi Dhillon	Digital Producer	Simi@toolofna.com
Chris Kaliszewski	Digital Coordinator	Chris@toolofna.com
Becky Stevens	Accounting Assistant	Accounting@toolofna.com
Claire Newlands	Production Accountant	Claire@toolofna.com
Joshua Rogers	Post Production Supervisor	Joshua@toolofna.com
Jennifer Lee	Graphic Designer	Jennifer@toolofna.com
Laura Hardy	Office Manager	Laura@toolofna.com
Allie O'Brien	Executive Assistant	Allie@toolofna.com
Laurel Flagg	Receptionist	Reception@toolofna.com
Matt Provence	Camerama	Mattprovence@yahoo.com

Tool Of North America

West Coast

2210 Broadway

Santa Monica, CA 90404

PH: 310 453 9244

Fax: 310 453 4185

www.toolofna.com

Common Needs & Questions

Just Ask!

SUBJECT	WHO TO ASK:
Accounts Payable	Prod. Accountant
Accounts Receivable	CFO / Prod. Accountant
Alarm Access Code	Office Manager
American Express Inquiries	HOP/ Prod. Accountant
Business Affairs	CFO
Calling Cards	Prod. Accountant
Casting Room Scheduling	Receptionist
Check Requests	Prod. Accountant
Conference Room Scheduling	Receptionist
Current Check Log	Prod. Accountant
Dubbing/ Reel Bidding	Vault Manager
Equipment/ Camerama	TJ/ Office Manager
Federal Express	Receptionist
Information from Wrap Books	Coordinator/ Prod. Accountant
Incoming Fax Distribution	Receptionist
Insurance Certificates	Prod. Accountant
Insurance Claims/ Issues	HOP / Prod. Accountant
Job Number Assignment	Office Manager
Location Checks	Accounts Payable
Location Files	Office Manager
Lunch Ordering	Receptionist
Mail- Outgoing/ Incoming	Receptionist
Messenger Services	Receptionist
Office Equipment Maintenance	Office Manager
Office Keys	Office Manager
Overages & Re-bills	Head of Production/ CFO
Parking Gate Clickers	Office Manager
Payroll Check Distribution	Prod. Accountant
Payroll Questions	Prod. Accountant
Production Guide Library	Coordinator
Petty Cash	Prod. Accountant
Purchase Order Insurance	Prod. Accountant
Shipping Supplies	Office Manager
Supplies	Office Manager
Time Card Turn-In	Prod. Accountant
Vendor Invoices	Prod. Accountant
Audio/ Visual Equipment	Office Mgr/ Vault Mgr
Wrap File Folders	Prod. Accountant

For Producers

The Head of Production (HOP) Amy DeLossa is your contact throughout production and is the person to whom you should address any questions about the following. As a footnote, please be aware that we do not expect that the above is written in stone and that there are always adjustments. Please just consult us first. Thank you.

TOOL V GORILLA CONTENT

Tool of North America is the primary production company for most broadcast work we produce. Gorilla Content is a second company used primarily for digital work. You will be told at the beginning of your job which company you are working under and why.

CREW

1. Please discuss any hire (before employing the crew person) that is above the Bid Rates with HOP. No time cards will be approved for rates higher than those either bid or previously discussed with HOP. BID RATES are defined as the rates in the bid for a specific job.
2. Please review the following crew hires with HOP before hiring – Assistant Director, Director of Photography, Production Designer and Production Manager.
3. You must use vendors that were identified during the bidding process unless discussed with HOP (for example the special effects company who supplied a bid).
4. Please be conscious of the number of people you are hiring – We often bid personnel that may not be necessary to the job and expect the Producer to make decisions about what position may not be needed.

CREATIVE CONCERNS

1. DAILIES – All dailies are to be done at Company 3 or Technicolor with Sparkle. It is expected that the Producer is screening the dailies especially if the Director is unable to.
2. Tool assumes that the Producer is the “eyes & ears” for both Tool management as well as for the Director. If there are creative choices that are being made that seem to not be beneficial and may impact the outcome of the job, please discuss with HOP. We believe the line producer at Tool is not only a facilitator but also a protector of the quality of the product.

COMMUNICATION

1. Overages and Additional Costs: Any additional costs, overages for the production need to be run by HOP BEFORE presenting them to the agency producer. There are many reasons that we make this request so that we ensure we are presenting with correct markup etc. Do not go over new costs with an agency producer until you have spoken with the Head of Production.
2. Communication with HOP is crucial. As much advance notice with prep schedules (and as they change) helps the staff plan other non-job related details in a director's schedule. Also please be aware that we can help with any scheduling conflicts with director's time. It is expected that every job will make every attempt to take the Agency to dinner. Similarly, the Executive Producer(s) will try to attend any Agency dinners and the schedule for dinner should be coordinated with the Executive Assistant. Finally, communication on shoot days: Please contact HOP on each shoot day around lunchtime for an update as well as a call either at the office or at home upon camera wrap.
3. The Executive Producer(s) will attempt to attend pre production meetings on all projects that they are supervising when the meetings take place in Los Angeles. With this in mind, we ask that you and your production teams closely monitor the start of the meeting to ensure they are able to join the meeting at the beginning on time. This means that you need to communicate closely with the Executive Assistant when the meeting is starting, if it is delayed or starting early, etc. Further, please make sure to hold a space near or next to the Tool director for the Executive Producer to sit in the meeting. Also, please make sure the director sits next to or near the agency creatives.
4. JOB WRAPS: It is expected that the Line Producer will spend approximately 10 to 15 minutes with HOP to review the actual. Please turn in 2 copies of the actually in addition to both pdf and excel (changeable) version to the finished actually via email to the Production accountant in Accounting. This is to review not only the financial aspects of the job but to go over any issues like certain crew hires, bidding feedback and post schedules. At this point whatever information the Producer has about the editorial on the job should be handed over to HOP. When the actual has been turned in, it is assumed that the line producer's work on the project is finished. Therefore, from that point forward all Post Production details of schedule, director participation, etc., will be managed by Tool staff.

DIRECTOR TRAVEL

- Director travel – class of air service, hotel choice and per diem amounts must be reviewed and approved by the HOP prior to their booking or occurrence.

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INSURANCE

- In theory, HOP will have bid for any extra insurance as required by a job. Please be aware of the potential need for additional coverage for planes, trains, automobiles, helicopters, boats, animals, stunts, fire, water, etc. should it develop once you've begun a project. Please consult HOP before making decisions about additional coverage – when in doubt always assume you need more. HOP needs to approve the additional insurance. When the Agency/Client provide insurance, we will give you a copy of the form that the insurance company provides re: Special Coverage's and guide you to fill it out or HOP will do it for you.

PAYROLL

1. It is expected that the Producers are approving the time cards and we request initials or some sort of system that allows us to verify that you have checked the payroll. Please be aware that HOP checks the payroll after you've turned it into accounting before it goes for processing.
2. TUESDAY is the day to hand in time cards from the week before. IF this doesn't seem possible because of extenuating circumstances, please discuss the problems with HOP. Whether it means hiring an extra person to handle the payroll on specific jobs or discussing a solution with Accounting, please be aware of this deadline and work with us to solve it. All time cards must be handed in on Tuesdays!

PROPS & WARDROBE

- AGENCY AND/OR CLIENT is the first group who should be asked about leftover props & wardrobe. If they do not want it shipped back to the agency, please ask the director that you are working with if he has an interest in any items. At that point, barring any donation instruction from agency or client, all purchased props and wardrobe should be donated to a charity and a tax deductible receipt and inventory turned in with the wrap. Please include detailed inventories in the wrap folder.

OFFICE PROTOCOL

1. FOOD: Agency and Clients like free food & drink. Since a happy Client can be a repeat Client, we request that you provide provisions for any and all meetings with the agency personnel. Whatever may be appropriate for that time of day, be it breakfast, lunch, mid afternoon

cheese & crackers or even mid morning. Since Tool provides lunch for the office, see the lunch policy outlined later in the manual. Flowers or any other additional décor is not necessary in the conference rooms.

2. **PARKING:** The parking lot in the back of the building is for Office Staff only (Line Producers have an alternate lot they can park in, please see office manager). Please park on the street or have someone from your team find street parking. Please remember that no one including PA's, Production Managers, Coordinators, Casting Directors, Wardrobe, Art Dept, Locations, etc should be parking in the back lot or sides spots at any time. All unauthorized cars will be asked to be moved to the street immediately or towed. The Client/Agency spots on the sides of the building are still not available to anyone but Directors, Agency and anyone else with permission from an Executive Producer, Head of Production or Office Manager. If you or your production do not have petty cash for quarters, please talk to the Office Manager or Accounting for assistance. It is the responsibility of the production teams to ensure this policy is being adhered to by everyone on their teams and making the appropriate arrangements for cars to be parked on the street.
3. **AGENCY/CLIENT GIFTS:** Please make sure that each person from the agency and client receives a TOOL T-shirt. Similarly, we would like a gift bag to be sent from Tool to the Agency personnel upon arrival at the hotel. See further information outlined later in the manual.
4. **RESEARCH:** Any and all research that is purchased for the Production (whether by the Director, Art Department or Production) is property of Tool and should be returned with the wrap to HOP.
5. The staff production coordinator should be considered a valuable resource and contact when you cannot reach HOP.

FILM

Please review with HOP if you are filming outside of LA, NYC, Chicago, Dallas, Miami or Atlanta (where you can process film locally) how to handle the transportation and processing of the exposed film negative. We try not to fly exposed, unprocessed film negative ever.

General Information

Office Hours

Standard business hours are 8:30 AM to 7:00 PM. After 7:00 PM, the freelance production staff answers the phones. The answering machine includes a telephone number for each team coordinator to be reached after hours.

The Front Desk

The front desk is the message center at Tool. The front desk Receptionist and Office Manager will need the following things to ensure the most efficient service to your production:

- Call Sheets and Daily Schedules EVERY day production is out of the office, including alternate phone numbers. The receptionist will distribute to staff by 9:00 AM every morning.

- Maps of all local location shoots

- Informing the Receptionist of those who are in and out of the office

- A list of people attending any meetings taking place at Tool

- If you're expecting a package, fax or any type of delivery

- Any one coming to Tool for a meeting, to drop something off, to see someone needs to check in with the front desk. The receptionist or office manager at the front will then announce the visitor to the party expecting them. It is not permissible for visitors to walk past the front and enter the Tool Office unannounced and on their own through the two orange doors. Further, once a visitor is announced, you or your designate needs to go to the front and accompany the visitor to wherever in the office they are going. Please convey this to visitors, crew, friends, any one you are expecting to come to the Tool Office.

The Kitchen

The Kitchen is for use by Tool staff and production people. It is stocked with coffee, tea, milk, beverages and snacks. There are plenty of plates, cups, glasses and other serving pieces available for use by production.

IT IS THE RESPONSIBILITY OF EACH PRODUCTION TEAM TO CLEAN UP AFTER ITS JOB, SO MAKE SURE TO HAVE 1 OR 2 PA'S ON KITCHEN DUTY AFTER LUNCHEES AND MEETINGS.

The Fridge

Tool keeps assigned space in the fridge for production meeting food and for personal items. There is 1 staff drawer and 3 production drawers. Please keep your items in their designated areas. If you have a lot of food on a given day, consider that you need to bring in a cooler and ice to store your food items that day. Also if you are chilling beverages for the director or the clients, you will need to do that via cooler, not the fridge OR the icemaker (i.e. beer and wine). Remember that the fridge is used by clients and must be kept presentable.

Lunch / Headcounts

Tool policy states lunch is called at 12:30PM. We ask that you please keep this in mind when scheduling for your agency to be in the office. We are allowing a 15-minute grace period. Otherwise at 12:45 sharp, whether the agency has eaten or not, the receptionist will have to call lunch. If your team has a scheduling conflict please bring this information to the head of production and we will do our best to accommodate the agency. Please be sure to speak to the receptionist and give an accurate daily headcount as well as let her know what days to expect and prepare for agency. Please speak with the office manager if you have questions.

Tool provides lunch for personnel working in the office every day. It is imperative that you give accurate headcounts for lunch on a daily basis. When you know that you will have a large number for busy days, you **MUST give the Receptionist at least 24-48 hours notice** in order for us to order a caterer. Waiting until the last minute puts unnecessary stress on us to provide an acceptable meal within your production's time constraints. You may not order a separate lunch for your production unless you are given approval by Head of Production.

Further, if you have unanticipated personnel in the office, those who have not been included in your lunch count to the Receptionist, they cannot just eat. You must obtain permission from the Office Manager for them to join the meal. It is possible that due to events in the office and the amount of food ordered there are days that you will be advised that these people cannot participate in our meal. It is your responsibility to let crew personnel with whom you are working know this - be they art dept, pa's, location scouts, 3rd party vendors, etc.

To be clear, this applies to all personnel except agency and client. In the event you have unanticipated agency and client personnel here, please consult the Head of Production to sort out a solution. Be aware that we will likely invite them to the Tool Lunch and sort out alternate lunch for your production team or Tool staff if necessary.

Fax Machines

There are two fax machines at Tool. The one located near the front desk is for incoming faxes only. The fax number is: 310 453 4185. The fax machine located next to the photocopiers is for outgoing faxes only.

Photo Copiers

Tool has a black and white copier and a color copier. Both machines are located by the restrooms. Additional paper is kept in the copier workstation and in the supply closet.

Make sure to clear either machine of any settings you are using when you are finished and please keep that area neat. Each production is responsible for using the job number when using the color copier. The number will be billed through the internal Tool PO when wrapping out.

Office Keys (Opening & Closing Procedures)

Should you need to be in the office before or after standard business hours, you will need to see the Office Manager to check out keys and receive an alarm access code. Keys and codes will be issued to the Producer and/or the Production Manager only. Please see the Office Manager for instructions for the alarm system. If you are the last to leave, please make sure all of the lights, AC units, appliances, and video & stereo equipment are turned off and that all three doors are locked.

Parking

Tool's rear parking lot is reserved for staff. The parking spaces located on the perimeter of the building are reserved for directors and clients only. **DO NOT USE THESE SPACES FOR ANY PRODUCTION CREW OR CASTING.** It is each production's responsibility to ensure that its crew and talent do not park in the back of the office or along the sides of the office. All unauthorized vehicles parked in these spaces will be towed.

All production crewmembers should park in the metered parking along Broadway. Each production is responsible for replenishing quarters for parking time. Tool will not cover parking tickets for these cars, so keep the quarters flowing.

All production crewmembers are responsible for all production related vehicles when parking around town. You will be held accountable for ALL parking tickets, and you will be responsible for reimbursing the company. When tickets are received, you will be asked to explain the circumstances surrounding the ticket.

Office Safe

If you have small valuables or cash that you need kept overnight, please see Accounting.

Casting Room / Conference Rooms Scheduling

Callbacks should be done at Tool in the casting room located in the southeast corner of the building. If the room is needed, please schedule the time with the Receptionist in advance. See “Casting” section under “General Production Procedures” for more specific details.

If a conference room is needed for a meeting, schedule a time with the Receptionist in advance. Please remember to turn off all equipment, especially the TV when finished.

Audio/ Visual Equipment

Tool has two conference rooms equipped with A/V equipment for viewing and dubbing.

-West Conference Room	One (1) DVD Player Laptop connection to Monitors Apple TV
-East Conference Room	One (1) DVD Player Laptop connection to Monitors Apple TV

UNDER NO CIRCUMSTANCES IS ANYONE TO DISMANTLE OR REARRANGE ANY OF THE EQUIPMENT! IF SUCH CHANGES NEED TO BE MADE, CHECK WITH THE OFFICE MANAGER OR VAULT MANAGER FOR ASSISTANCE.

Location Files

Tool maintains location files by job. Check with the Head of Production for access to those files for your production.

It is important to consider and review the Tool location files AND the location scouts files that you are hiring for a project prior to incurring scouting costs. If possible, please consider doing a file pull to define direction on the locations prior to cold scouting.

When wrapping out your job, location files should be loaded to the share point for the job.

Shipping

Posted Outgoing mail needs to be in the basket at the front desk by 11 AM.

Tool has accounts with various couriers and messenger services. All of the appropriate forms and shipping materials can be found in the supply room to the left of the front desk and behind the front desk.

All shipments and deliveries must be coded/ referenced with the job number.

Federal Express is our most commonly used overnight shipping service. Packages are picked up at the front desk. **The last pick up time is 4:00 pm.** All other services must be scheduled for pick-up. Please take into account the \$11 charge per week when using FedEx ground. This will need to be billed to the job. Bellair should be used only if you have missed the FedEx pickup time.

Name	Phone Number	Website
Bellair	1-800-621-2603	http://www.bellair.com
Federal Express	1-800-463-3339	http://www.FedEx.com
United Parcel Service	1-800-742-5877	http://www.ups.com
New York Overnight	1-800-436-0740	

Account Info	Account Number	Site Login
Federal Express	183195514	User Name: freelancetool Password: FedEx123
Bellair	512758	User Name: freetool Password: 2210tool

* If you have missed the cut off times for the most common shippers, Bellair Express offers package pick-up and delivery service 24 hours a day. Be sure to verify the rates at the time you call for pick-up as they vary accordingly. If your job has scheduled an after-hours pick up, someone from the job must be at the office for the pick up. Tool will not be responsible for after-hours deliveries or pick-ups.

Messenger Service

We use Harry's Run for LA local messenger service. All Harry's Run messenger service orders need to be placed online via the Harry's Run website. Production teams will be responsible for printing, signing and placing their own receipts and orders at the Tool front desk for ALL pickups and drop-offs. Please give them a job number for accounting purposes.

To place an online order:

Go to: www.hrexp.com

Account Number: 1033

Username: Freelance

Password: 2210

If you have any questions, please ask the office manager or receptionist.

General Production Procedures

Client Services

Tool requires that you do gift bags for out of town agency and client personnel on your job. The Office Manager can provide brown paper shopping bags and Tool stickers. Please include basic snack items for someone staying in a hotel (bottled water, wine, bottled juice or teas, healthy snacks, cookies or sweets, non perishable fruits, gum). In addition, we encourage you to add something fun like magazines, DVDs, guidebooks, small toys etc. Do not put ribbons, bows, and hand written notes or other decorations on these bags. We prefer that these be left at hotels for agency or client personnel to be there when they check in. Tool swag can be incorporated into these as well.

Instructions for what items to purchase for each tier can be found on the server in *Shared Files* ⇒ *For Freelancers* ⇒ *Gift Bags* (see the section entitled “Shared Files” on pg.32 for instructions on accessing this part of the server). Supplies such as bags, stickers, gift tags, etc. can be obtained from the Office Manager

It is mandatory that if Agency or Client is in the office for meetings, casting, wardrobe fittings, etc., those productions provide some food and drink at the event. Please remember that presentation is as important as content.

Do **not** take beverages from the Tool kitchen to stock for Tech Scouts, Pre Pro Meetings or Callbacks without permission from the Office Manager. These items need to be purchased by production teams.

Pre-Pro Books

We advocate use of the Pre-Pro book format (see below). We prefer handling Pre-Pro books the green way by not printing them at all. We would like you to send a PDF of the book to all parties involved in the meeting. The line producer must clear this in advance with the agency producer. If the agency insists then please publish the book as per the below outlined format. It is acceptable to have Tool personnel work from the digital books even when agency mandates a printed version. In the event a client requires a 3-ring notebook stylebook with file tab dividers, it is the responsibility of the individual production to purchase necessary supplies. However, the in-house Xerox machine and paper supplies should be used for making copies for either version.

Please email the Executive Assistant a PDF copy on the day of the Pre-Pro meeting.

All production teams are required to follow the Green Pre-Pro book instructions if you are required to print a book by the agency producer. Please ask the staff coordinator for a past Green Pre-Pro book in order to follow the format correctly.

Pre Production Book Cover:

The following details should be indicated:

Project Name/Client Name (with or without logo)

Agency Name (with or without logo)

Spot Titles and Lengths (indicated as :15, :30, etc)

Director: Director Name

Shoot Dates: dates

Job#

Red Tool Logo at bottom center

Do not add any other information unless specified to do so by the agency producer, which includes but is not limited to any other personnel names and titles, other events and dates, etc.

Also, on the back cover of the book, please place the green Tool environmentally friendly pre pro book logo bottom center.

Personnel Page

Under Tool of North America section, please list the following personnel in this order:

Name - Director

Brian Latt - Managing Director

Oliver Fuselier - Executive Producer

Dustin Callif - Executive Producer Digital

Name - Producer

Green Pre Pro Book Instructions

* Note: These settings may not be compatible with Mac's Tiger OSX.

Download the printer drivers (printer files) from website:

http://192.168.1.235/wt2parser.cgi?install_en

1. Make PP Book in PDF format
2. Open up in Preview (printing options are different here)
3. Choose “Printer Features”
4. Choose “Layout 1”
5. Choose “Duplex”: top-top
6. Choose “Bookmaker”: saddle
7. Choose “Cover”: tray 5 (bypass)
8. Printer Features: “Layout 2” for Cover Front: Print on Front and Cover Back: Print on Back
9. Save printer settings (ex. “Tool Green PPB) for future use

Must use Red Tool logo for cover page, and Green logo for back page

Digital Pre Pro Book Instructions

If you are working on a project that has both a live action filmed component as well as a digital production component, please follow added format protocols below. We have added the following notes to ensure that we are incorporating the digital aspects of the job into that publication and meeting as well as the live action ones. Tool of North America is an integrated content production company and we want to make sure we represent ourselves that way with these key details.

Personnel Page:

On the personnel page, the production company is always listed as Tool of North America. **Do not list or put logos for Gorilla Content, even if your job is a Gorilla Content production.**

Under Tool of North America section, please list the following personnel in this order:

Name - Director

Brian Latt - Managing Director

Oliver Fuselier - Executive Producer

Dustin Callif - Executive Producer Digital

Name - Producer

Name - Digital Producer

If there is a second director on the project besides the live action director, please list that person as Name - (Title) Director and that person should also be on the cover of the book.

Sections here for client, agency, editorial, visual effects, telecine are all appropriate. Do not under any circumstances list any digital, web, flash or other providers/vendors by company name in this section. If you believe you have an exception, it must be cleared by the Director of Digital Production first.

Digital Creative Content:

Any and all working creative documents like site maps, site experience documents, web development pages, banner ad pages etc should be included behind the live action shooting information. The Digital Producer should be supplying all these pertinent documents to the live action producer prior to the pre pro and will help ensure that you include all the correct and most current versions. Please decide early on if you will include a digital shot list or video assets list to review in the pre pro meeting.

Schedules:

There should be a calendar in the book that pertains to live action and shooting. There should be a calendar in the book (obtained from the Digital Producer) that pertains to the digital portion of the production.

Crew List:

Please include in an appropriate place the names and contact information for the Digital Producer and any other pertinent personnel as advised by the digital producer.

Call Sheets/ Production Schedules

Call Sheets and maps to location and daily schedules should be given to the Executive Assistant, Office Manager AND Receptionist EACH DAY. If the job is out on location, the Call Sheet and map should be emailed the night before.

Daily Production schedules are required and should be submitted to the Receptionist by 9:00 AM each day. Do not distribute to staff on your own, either in person or through email.

The following personnel should be included on Call Sheets: The Executive Producer(s) and the Head of Production, with O/C under time slot. If you are filming on a weekend or holiday, please email callsheet and maps &

directions to the Head of Production (to forward to the Executive Producers).

Copies of the Call Sheets should be included in the wrap file.

Production Reports

Production reports must be completed for each day- TECH SCOUT, PREP, PRELIGHT, SHOOT and STRIKE. "In" and "out" times corresponding to the time cards must be included, and note in detail of any special circumstances. These are to be included in the wrap file. * *Please note that PREP & WRAP DAY reports are only requested when the Agency requires the information or if the job is cost plus.

Credits Form

Credit forms must be completed and emailed to the Staff Production Coordinator in the LA Office by the last day of wrap. Please have the line producer get as many details as possible about the postproduction credits from the Agency Producer. The Staff Production Coordinator will email you the form.

NDA

All personnel working on a Tool project are required to complete a Non Disclosure Agreement (NDA). The form is available in the Shared Files. Original signed forms should be filed in the wrap. You may use one document signed by all crew with a signature attachment page to save paper.

Clearances and Releases

It is the responsibility of the production team to get releases and clearances on any and all identifiable elements in the scenes we film. Please consult with the production designer and art department coordinators to make sure they are covering props and dressing elements. Consider always signage, designer or label wardrobe, logos, recognizable icons, etc. In doubt, please consult the Head of Production. There are releases in Shared Files for your use.

Raw Stock

Each production should order their raw stock. Please use the company credit card for stock purchases. A raw stock inventory should be completed at the beginning and end of each job. All efforts should be made to return all unopened cans to the vendor within 24 hours (Film purchased on Friday can be returned no later than the following Monday by 6:00pm).

Any unreturned film should be sold.

Dailies/Digital Drives

All dailies are to be done at Company 3 with any colorist or at Technicolor Hollywood with Sparkle. It is expected that the Producer is screening the dailies especially if the Director is unable to. A production set of dailies in DVD format is required to be turned into Tool's vault manager at wrap. If the Director requests a set of dailies for themselves, please generate a second set for Tool's vault. If you are shooting digital format and not generating dailies, please confirm with the Head of Production prior to filming how to proceed re: this policy.

If you are filming on digital video format and delivering original master drives on completion of filming to the editor, please make a safety duplicate of the master that you turn in to Tool Vault.

Vehicle Use

Employees using their own vehicles for the production must maintain their own insurance and a current vehicle registration and valid driver's license. If an employee receives a parking citation during the production, the employee will be responsible for this cost, not Tool.

Tool reimburses mileage at \$.565/mile.

Tool's Suburban is available for rental as well. Please consult the office manager to regarding availability.

Travel Arrangements

Airline Reservations:

Any travel arrangements must be made with the following agency (if you are using a travel agency). You may book online directly to the vendor, especially if that gets you better rates.

Blisscape Travel Tel: (310) 806 4300

Do not use personal credit cards to secure or pay for any travel arrangements. Only Tool credit cards, which are on file at Aspen or with accounting, should be used.

All unused tickets should be returned to the Coordinator as soon as possible and then forwarded to the travel agent/ agency for proper refund/ credit. Please note any credits expected on the PO.

Class of Travel Service/Per Diem etc.

Regarding personnel travel on jobs, all production personnel including technical crew are to travel coach domestically and in North America (within the U.S. and Canada), unless pre-approved by the Head of Production. This policy includes Directors of Photography and Production

Designers etc. Please remember to make this clear at booking so deal memos are in line with the policy. Travel on international jobs shooting outside the US and Canada will be determined in advance on a job by job basis with the Head of Production. If you are traveling international, please consult the Head of Production early on in the prep process to confirm the class of travel for personnel. To be clear, do not just assume to travel personnel at class of service as bid.

Hotels:

All hotels should be paid for with the Tool corporate American Express card. It is not required to use Aspen to book the hotel.

With the exception of the Director, Producer, Production Manager and the Production Office, the hotel must be informed that Tool will only pay room and tax for all crew members and should not appear on the company overall folio.

Car Service:

For LA/ California, we have accounts with Music Express (818) 845-1502 and Aloha Limousine (310) 641 1811. Use Elite Limousine when in New York (718) 472- 2300.

Casting

Callbacks are done at Tool in the suite located in the southeast corner of the building. When the room is needed, please schedule a time with the Receptionist as soon as possible. If Callbacks need to be scheduled away from Tool, you must discuss it with the Head of Production prior to making arrangements.

The price of the Casting Room is \$650 per day and includes the following casting equipment:

- DVD Player (HD)
- DVD Burner
- Mac Pro Computer
- Mini DV Camera
- Microphone
- DirecTV
- 52” Monitor
- Lights

The charges for the Casting Room use will be included on the in-house production invoice that is issued by the Office Manager at the wrap.

The Casting Room must be left clean after the session. Please remove any paper, food, callback material, etc. and return the room to its original state.

Production is responsible for ensuring that talent at casting sessions (especially kids) are kept in a designated area. Production needs to make sure the casting company personnel here for the session understand and enforce that talent should remain in the designated areas outside the

callback room and reception and that they should not be walking past the staff offices or in the kitchen. Further, production must make sure that no talent at the casting sessions park in any Tool parking spaces, including the sides of the building. To avoid talent coming through the back entrance, notices should be posted in various places informing them to enter through the front door. Prior to casting, make sure the outside gate is closed. It is the responsibility of the production staff to redirect talent to the front.

Casting Selects

When you are doing callbacks at Tool, someone from the production team or the casting company will be responsible for making the edited casting selects and can use the equipment in the Casting Callbacks Room. If you anticipate needing multiples copies of DVD format, it is possible to schedule dubbing time with the Vault Manager. Please speak to the Vault Manager directly in advance regarding burning multiple copies of a casting DVD.

Extras Casting

Unless specified by Agency or Client, you must use one of the two extras casting companies listed below for extras in Los Angeles.

Advanced Casting & Talent (ACT) Casting

11054 Ventura Blvd.

Studio City, CA 91604

Phone: (323) 645-2327

Fax: (323) 3955510

Email: schary@mac.com

Idell James Casting

Phone: (310) 230-9986

Fax: (310) 230-8233

Email: idelljames@aol.com

Office Rest Rooms

Please post a sign on one of the three bathroom doors in the Tool Office when you are having casting or fittings indicating that the bathroom is not to be used for Fittings or the bathroom is reserved for office personnel, not talent attending auditions.

In-House Production Supplies

Tool keeps in its inventory a Polaroid mini printer, photo stickies and Mini DV tapestock (60 min). These items can be purchased and/or checked out from the Office Manager. Prices are as follows for the Mini DV is \$5.95 per tape.

Throughout your job, the Office Manager will keep an open invoice and will add to it as needed. When your job is wrapping, your in-house supply invoice from the Office Manager will be provided to you.

Office Supplies

Tool maintains a limited amount of general office supplies for Tool staff only. Production may take supplies and stationary as needed, however, this is not an invitation to fill up your kit! Office supplies and stationary are kept in the main supply/reel closet. Please keep it neat. If you happen to use the last of any type of supply, please let the Office Manager know ASAP.

Tool's House Vendors

Tool does not authorize its freelance production staff and crew to use in-house vendors to conduct personal business such as shipping, messengers, office supplies, etc. If you need to send something Fed Ex, complete the portion of the shipping slip that allows the package to be charged to a credit card.

Vendor Incentives

Regarding vendor incentives, Tool of North America does not allow participation in vendor incentives or awards programs while working on projects at the company. If you receive gifts from vendors during a production while employed here, it is the policy that you need to disclose the gift in an email to the Head of Production. Further, we do not allow receipt of points or other rewards from vendors to individuals on a production due to rentals or purchases from that vendor while in production here at Tool of North America.

Conference Calls

We have an account for dial in or operator dialed conference calls.

Please see Appendix A regarding "The Conference Group."

Tool T-shirts, Caps, Swag

Tool encourages producers to give Tool t-shirts, caps and swag to agency personnel and clients. These items will be charged as follows:

Tool Sharpies	\$3
Men's/ Women's t-shirts:	\$20
Unisex baseball caps:	\$15
Hoodies	\$75
Canvas bags	\$60
Track jackets	\$80

See the Office Manager for a swag request form. Requests must be submitted to the Office Manager at least one (1) day prior to needing them. Do not take any swag on your own - the Office Manager will pull it for you. All requests are subject to a review.

For Celebs and interesting people, please make a point to have a supply of Tool swag to hand to those celebrity talent on set.

Gift Bags

Tool provides gift bags for agency and client VIPs. There are 3 tiers of gift bags by value. The appropriate tier, i.e. amount to spend, should be determined by the Producer, if necessary in conjunction with the HOP. Instructions for what items to purchase for each tier can be found on the server in *Shared Files* ⇒ *For Freelancers* ⇒ *Gift Bags* (see the section entitled "Shared Files" on pg.32 for instructions on accessing this part of the server). Supplies such as bags, stickers, gift tags, etc. can be obtained from the Office Manager.

Office Space

Keep it neat!

All production areas should be kept as neat and free from clutter as possible. Please try to store as much as possible under the tables and neatly. The “Grass Top” area must not be used to lay things on nor walked on. The “Grass Top” area must be clean of everything.

Work Space

Each production will be assigned desks, phones, and other production space necessities. When out on shoot days, please take ALL equipment, boxes, etc with you. Also, PA’s may not set up additional tables without permission. See the Office Manager for additional needs or issues.

Office Network

Tool has wireless Internet access via the “Tool Airport Extreme” and “Tool Dual Extreme.”

Password is: toolgrass

Ethernet cables are located at all Freelance worktables. Unless you have worked at Tool before and have already set your computer up for access to the network, your computer will need to be configured to do so. We recommend plugging your computer into the Ethernet connection for faster speeds and so more bandwidth is available for client/agency using the wireless network. Please ask the Office Manager for assistance.

Tool Computers, Scanner & Printers

All freelance production teams should be equipped with their own computers, printers, accessories, etc. Once on the network, you should be able to surf the web, check your email, and access the server from your own desk. The use of the Mac in the Callbacks room or other staff offices is strictly off limits, unless given prior permission from the Office Manager.

For communicating with Clients, Agency or vendors via email, you should use your own email address that you can access at your own computer.

If you need to scan but do not own a scanner, Tool can provide something to scan with. Please ask the Office Manager if you require the use of a scanner.

Network office printers are for STAFF USE ONLY. Freelancers should use their own printers and accessories. If you need color printing, you may print on the Xerox 550 Printer/Copier. You will be asked to supply your job number and the production will be billed for the copies at the end of the job.

Tool Share Points & FTP Site

You may direct Agency and Client to specific sites from location scouts to casting if that is the most efficient method of presenting the information.

Alternatively you may use an FTP site that Tool uses to share large files.

Productions may use the FTP site for loading casting, locations, pre pro materials and any other references that will be viewed by Agency and Client. The Tool Production Coordinator will set up the site and will provide passwords at the commencement of a project.

Each job will be given its own SharePoint on the Tool server (i.e. an individual server file for your job). Both production and Tool staff will have the opportunity to add and modify applicable files and documents pertaining to your job on this SharePoint. At the start of a production, we will place all agency materials (boards, scripts, specs, etc) as well as production materials (bids, calendars, bid letters, etc) and anything else pertinent to the production in your SharePoint's folder.

Please load the preproduction book into the file on the day of the pre pro, as well as callsheets and maps for everyday you are shooting each day prior. At the time of wrapping, we would like all relevant information for the job to be posted there. So in addition to the above documents, you will add: production actual, PO log, timecard logs, petty cash log, overages, production reports, ALL location files with the shot locations noted, wrap report, credits form, production stills etc. Please note that this may seem onerous but keep in mind that in Apple world you can drag and drop your documents and files into this folder. It should not be much different than burning a CD of the wrap for accounting (which you do still need to do).

Each SharePoint will be password protected. The Office Manager will distribute passwords when the job commences. Passwords must be kept confidential and access should be limited to Producer, PM and Coordinator. The SharePoint is not for use by directors, agencies or other freelance personnel on a project. In other words, it is not a replacement for the FTP site established for each production to which you should be posting locations, casting, etc. It is very important that you protect the confidential integrity of the SharePoint.

Finally, information uploaded onto the SharePoint should only pertain to the job and should not be excessive (i.e. personal files, entire DVD's, iTunes library, etc) as this can seriously damage the server.

(cont'd next page)

To access your **SharePoint**:

On Mac* *:

-Sign into server in Finder using Go, then connect to server (or Apple K)

-Type in server address of:

server.toolofna.com

-Press + key on right side to add the server to your Favorite Servers list

-Select server address (see above) from the available list in Favorite Servers and connect

-Your job SharePoint will be named as your job # (with no dash, i.e. 210040)

-Enter password, which will be case sensitive

-Two separate SharePoint's will appear; one with your Job # and Name and one titled 'Jobs.' ('Jobs' doesn't pertain to you and you won't have access).

-Select the SharePoint with your job # and name

-Your job folder is now open and you now have access to read and write information into the folder. Please press eject when finished accessing.

(* * Currently not available for PC users)

Shared Files

In addition to the SharePoint and the FTP site for your project, you will have access on the Tool server to a file called "Shared Files." Please reference this folder for useful blank production forms, Tool logos for digitally produced paperwork etc.

The Shared Files folder is accessed in the same manner as above, but instead of logging in with your job number, you will need to log in as a different user, as so:

Username: freelance

Password: quarters

Please note that you may need to **empty your browser's cache** before logging in or switching between users. If you have any trouble with either login, please try this first:

- From Safari: from the main menu ("Safari" at the top left of your screen), select "empty Cache"

(Cont'd...)

- From Firefox: from the Tools menu, select “Clear Recent History”. Be sure the Cache box is checked (uncheck others if you wish) and hit “Clear now”.
- From Google Chrome: Click on the blue wrench at top right (or hit Ctrl-Shift-Del) and select “Clear Browsing Data”

If you continue to have trouble, please contact the Office Manager for assistance.

Crew Rates

Crew may not be hired at rates higher than what is in the bid unless it has been cleared with the Head of Production.

Kit Rentals

Tool maintains a “sliding scale” rate from \$25-\$75 for crewmembers using a “kit” while on the job. This rate range is to be used at the discretion of the Producer. If special provisions need to be made that exceed \$75, see the Head of Production before any deals are made. This does not apply to production personnel’s computer equipment rental (see below).

Mileage Reimbursement

Mileage is a reimbursement expense at \$.56 per mile. This is working mileage only. As in accordance with IRS standards for allowable mileage expense, this does not include commuting miles to and from work.

Mileage is to be paid by time card, and a mileage log must be attached to the time card. A mileage log form can be found in the supply closet or in Shared Files.

Computer Rentals/ Production Kit Rental

Tool will pay for only (2) computers (including printers) per job at a rate of \$25 per week to a maximum of \$200 per job.

Safety Meetings

We expect that on EVERY day of filming on location or stage, the producer and the 1st AD will hold a safety meeting before commencement of the day's work. These meetings can be brief, especially if there are not any unusual circumstances scheduled for the day. It is even more important that these meetings be conducted to review any aerial, marine, stunt, pyro or other challenging work. In addition to discussing logistics and safety specific to a scene, please discuss overall safety. The following points should be covered:

1. Tool fosters a safe working environment in compliance with OSHA, state and federal laws. If there is anything that you feel is unsafe, please bring it to the AD or producer's attention immediately.
2. Always ask for any safety comments, suggestions or questions of employees and invite their participation in the safety meeting.
3. We appreciate your assistance in making every Tool workplace a safe and secure place to work.

Filming with Animals

If you are filming with any kind of life creature, you are required to notify the American Humane Society Film & TV Unit as early as possible in the prep of a project. This service is free to SAG signatory agencies in the continental US, but it is the production company's responsibility to advise AHS. Please note the name of the rep and their time on set on the production report. Call 818 501 0123. If no one is available to help immediately then leave a message in the pre production mailbox at extension 10, or email filmunit@americanhumane.org.

If AHS indicates it will not send a representative to your set, please have the line producer notify the agency producer immediately. While wrapping, every attempt must be made to secure the "no animals were harmed" certification letter from AHS. Please put it in the wrap folder, on the job SharePoint and forward a copy to the agency producer.

If you are not filming SAG, please discuss with HOP whether to pay for an AHS representative to attend the shoot.

Rental of Personal Items

Tool does not allow rentals of personal items on any production. Personal items include, but are not limited to, any props or set dressing, wardrobe, production supplies and vehicles. All such items must be rented from a vendor and this vendor cannot be affiliated with an employee.

Excluded are the following: any personal equipment that is necessary for the function of your job, for example: personal computer, printer or lighting/ grip equipment truck. Tool will allow kit rentals and certain equipment rentals (sound equipment, VTR) as is consistent with industry practice.

Please consult the Head of Production when in doubt. Non-allowed items will not be paid for without prior approval.

Green

As a company, Tool is striving to achieve the best practices possible for green production. Please see Shared Files for a copy of the MPAA Green Production Guide. We strongly urge you to make careful decisions and be mindful of choices you make that can support our industry's efforts for sustainable and responsible filmmaking.

Required Production Stills

We require that you shoot digital photos of your project on shoot days (and prep if you want). These photos are to be loaded to your job share point file as a part of your wrap procedure.

The purpose of these photos is for our internal use for public relations, sales, sharing with agencies and clients etc. You are documenting the shoot day. So we ask you to cover interesting or unusual sets, dressing, equipment rigs – things that make the job stand out or that are integral to it. Cover the director, agency, and client working. Cover a scene being shot. The images are in the vein of “behind the scenes” stills.

Regarding the mechanics of this, you do not need to hire a separate photographer to do this. You can have a PA, your location manager, the camera loader, the make-up assistant or whomever you designate do it. We do not need a disk of the images – loading to the share point will suffice. You do not need to obtain releases for these unless asked to do so by the Head of Production.

Do not shoot video unless asked to do so by HOP.

Insurance for Key Players

If the DP or Production Designers (etc) deal memo has a clause requesting that they be named additionally insured as per example below please handle the following way.

Example: "DP will be added as additional insured on all liability and E & O Insurance policies."

You may issue a certificate of insurance to the Name of the DP's loan out corporation naming them additionally insured either on Tool's policy or agency and client supplied wrap up policies.

In addition you need to add the following reciprocal indemnification to their contract however. It can be handwritten in and initialed:

"Name of Loan Out Corporation to defend and indemnify Tool of North America against all claims, losses, damages and expenses, arising out of the production or use of the materials or services furnished by Name of the Loan Out Corporation for production of this commercial."

If the Key Player is not a corporation and bills as an individual, you may not add them as additionally insured. It is not in their best interests to do so and will actually mean they have less coverage.

Camerama / Equipment Rentals

Camerama is the production equipment and supply division of Tool. Camerama is able to supply Tool's jobs with many of their equipment and supply needs. Therefore, it is very important that you read this section thoroughly before renting or purchasing the standard fare for your shoot to make sure that you can get as many of those items from Camerama. The Office Manager will indicate to you whether you will obtain your production supplies for filming through Camerama or an outside vendor.

Camerama

Skypark Business Center

3205 Fujita St

Torrance, CA 90505

310 325 6613 Ph

310 325 6618 Fax

310 539 9732 Ph "Tool Racing"

Matt Provence is the Manager of Camerama

Walkies

Camerama has (80) Motorola CP 200 walkies that come with spare batteries, headsets and chargers. Check with TJ for their availability.

The charge for walkies is \$10 each per day, billed on a three (3) day week.

The walkies can be checked out along with the production supplies.

Production Supplies

Matt handles maintenance of all of Camerama's production supplies. The order list is in the "For Freelancers" folder in Shared Files. This list also includes rental costs. Place your order with Matt as soon as possible to ensure that everything requested is available. All production supplies are billed on a three (3) day week.

The production member driving the production truck should go to Camerama first thing in the morning with the rented truck to meet with Matt and pick up the production equipment. Although this means that the production supplies will be picked up in the morning, the production teams do not start getting charged on the equipment until the first shoot day.

On return days, supplies should be returned to Camerama to check in. Matt will inventory the equipment and have a total for rentals by the following day.

Expendables

Camerama carries many expendable supplies, which include layout board, foam core, and show card, trashcan liners, caution tape, as well as many others.

Contact Matt at Camerama to see what is currently in stock. Even if Camerama's equipment is unavailable for your job, you **MUST** still get as many of your expendables from Camerama as possible.

You will need to arrange to have them picked up or delivered by other means.

Loss and Damage

Each production team is responsible for all Camerama equipment and supplies that it uses. When Camerama equipment and supplies are returned, they will be thoroughly checked for missing and damaged items. Each production will be billed for missing and damaged items at replacement cost.

Billing

All costs related to Camerama can be put on one (1) PO.

Camerama's rates are competitive. The Head of Production must approve discounts.

Camera Equipment Rentals

All camera equipment rentals should be made through The Camera House.

The Camera House

7351 Fulton Ave

North Hollywood, CA 91605

818 997 3802 Ph

818 997 3885 Fax

The Camera House is a total camera package rental facility that can accommodate almost any camera gear-related need.

If for any reason you feel that you need to rent equipment from another vendor, you **MUST** check with the Head of Production for approval.

Your PO should be made out to The Camera House. You are free to negotiate the rates of your rental as you would with any vendor.

Generator

Camerama owns a 1400 AMP generator that is kept and maintained at their facilities in Torrance. All generator rentals on Tool productions should be with Camerama. Please alert the Gaffer on your job when hiring of this condition.

Camerama

Contact: Dave Harris

3205 Fujita St.

Torrance, CA. 90505

310 944 2155 Cell

email: maico7x@yahoo.com

If the shoot is multiple days, it is best to let the grip or electric truck tow the generator on in-between days. This will require Production to provide the truck driver money to fill the generator with fuel. If you are using an alternate lighting vendor (be it a company or an electrician owned entity), you can arrange for the generator to be delivered to them or to your location(s) as it makes sense for the production.

Please consult Camerama for rates based on amps required. You are free to negotiate with them regarding the details of the rental as with any production vendor.

You must rent your generator through Camerama Lighting unless you clear it with the Head of Production first.

Please issue a PO for generator rental, camera rental and all related charges to Camerama.

Trucks

We recommend that you contact **Quixote** before any other vendors. A qualified member of your production must drive the Camera Truck and Production Trucks. Please make those driving aware that any and all parking tickets received during the production will be their responsibility, and not that of Tool.

In Production

Purchase Orders

Where to Begin

The Accounting department will issue to each production the following items:

- Purchase Orders
- Wrap Folder(s)

Purchase Orders

The Purchase Order can be turned in to the Production Accountant during wrap in either a binder or folder. Be sure to separate them into the following categories:

- Purchase orders unpaid with invoices
- Purchase orders unpaid without invoices
- Purchase orders for American Express charges
- Blank Purchase Orders
- Paid PO's

When & How POs Should Be Filled Out

A PO should be issued for **all** production costs.

Every PO must have an authorizing signature from the Producer, Production Manager or the Head of Production.

Put actual costs or estimates on the POs. A Purchase Order is an authorization to pay a certain vendor for a certain amount. If that amount is not written on the PO, we have no way of verifying the approved amount.

All information requested on the purchase order must be filled in completely. **POs will not be paid if the following information is not present:**

- Job name and number
- Vendor name, address, phone number and contact person
- Vendor Tax ID or Social Security Number**

-Check “Yes” or “No” to the “INC” status

- Estimates for costs
- AICP line numbers

If a payment has been made towards a PO item. Fill in the payment information found at the bottom of the PO. This helps to prevent duplicate payments.

Clearly explain any partial payments and balances due somewhere on the PO.

Purchase Order Copies

The POs have three (3) copies:

- The WHITE copy goes to the vendor/payee
- The YELLOW copy stays with your production to be turned in at wrap with the accompanying backup.
- The PINK copy should be filed in the wrap folder in numerical order, unless they are not used.

Purchase Order Musts

- Paper clip any and all back up (invoice and W9) to the PO
- All Po’s must have at least an estimated cost, if actual cost is not available.
- Please do not use sheet protectors to store paperwork

“Running” POs

A running PO may be opened for Petty Cash only.*.

Write a PO to “Petty Cash” and with each PC request, list the name of the person who will be cashing the check, the date of the request and the amount.

** American Express charges are NOT to go on a running PO. A separate PO needs to be handed in for each individual American Express charge.*

When POs Don’t Need to be Filled Out

A PO is **not** necessary for the following:

- Director’s fees
- CAPS Universal crew payroll
- Standard Production Insurance

A separate PO is also **not** necessary for deposit checks. Deposit checks should be listed on the same PO with the initial check request.

Purchase Order Log

Tool requires three (3) copies of the purchase order log be handed in with the PO's at wrap; one PO log should be in PO number order, one in AICP Line Code order and one in Alpha order.

The PO log is used as a final means to ensure that the AICP line numbers Tool has assigned to all job costs matches with those from the job. If the Producer's actual spreads costs to line numbers that are different than those presented on the PO log, the Producer's actual and Tool's actual will not match. Please take care when putting together the final numbers and actual.

W-9 Forms

Who Must Fill Out a W-9?

Any vendor who is being paid for services must fill out a W-9 form. You can check with the Production Accountant to see if there is a W-9 already on file for a specific vendor/payee.

A blank W-9 form can be found in the index.

Check Requests

Check requests are submitted to the Accounting Assistant with all backup. Once the check is cut and signed all paperwork along with the check will be returned to production.

How and When Requests Should Be Made

The purchase orders are to be used as check requests.

Check requests can be made during normal business hours

Check requests will be processed twice daily. First run at 10:30am, second run at 3pm.

Check requests may be presented in person, faxed or emailed in if on location. If faxed in, the authorized PO must be shown at the time the checked is picked up.

Check Request Musts

The following information must be filled out completely on the PO to request a check:

- Vendor name
- Vendor address
- Vendor ID or Social Security Number
- Check "Yes" or "No" to the "INC" status
- Amount of check to be drawn
- AICP line number

About Invoices

Invoices can be submitted for payment prior to the job wrap. They must be accompanied by a PO and approved with signature by the Producer, Production Manager or Head of Production.

Tool pays all vendors on net 30 terms. Quick pay will be processed only if the invoice shows a discount of 20% or greater. is responsible for accepting all payment terms. Tool requires prior approval from Head of Production for any exceptions.

No one in production may promise quick payment to vendors without the approval of the Head of Production.

Checks, Cash and Cards

Location Checks

Location Checks Issued

The Production Accountant issues location checkbooks.

There is a cap of \$5,000 per check. Please consult the Production Accountant before issuing a larger check.

Location checks can only be requested by the Producer or Production Manager and should be requested no earlier than one (1) day prior to leaving for location.

The director can only sign these checks during the shoot. The following directors are authorized signers: E. Joiner, G. Stephens, S. Ehringer, M. Ogens, and J. Zada. If another director is directing your job then please see the Production Accountant for instructions.

Location Check Copies

The location checks have two carbon copies. The yellow copy and pink copies should be included with the corresponding PO and turned in with the other paid PO's.

Location Check Log

The location check log must be filled in completely and faxed or emailed to the Production Accountant by the end of every day. Please make sure you have line numbers on the log when sent.

Location Check Musts

A W-9 must be filled out for every vendor being paid with a location check and turned in with the invoice, PO, and check stub.

Unused & Voided Checks

Once you have returned from location, turn your check log, any remaining checks, and any voided checks in to the Production Accountant immediately. Do not wait to turn these in with your wrap.

Deposit Check Requests

Requests for deposit checks should be made on the same PO with the initial check request.

On the POs to vendors receiving deposit checks, code the deposit check to Line #900.

If the vendor takes credit cards, Tool has American Express cards, which we encourage you to utilize for deposits in lieu of deposit checks. Please see Production Accountant for assistance.

Checks that are issued to a vendor as a deposit must be returned by the vendor and not cashed. Deposit checks are not to be used by the vendor to apply to open balances. If there is a remaining balance with a vendor please turn in a check request and set up a check swap with the vendor.

Deposit Check Musts

Do not attach voided deposit checks to POs.

Deposit checks that are returned should be clearly marked void on the face of the checks.

If a deposit check is returned prior to the finish of the job, return it to the Production Accountant as soon as possible.

Credits & Refunds

If any credits or refunds are still outstanding/ due at the time wrap is ready to turn in, a PO log of these outstanding/due items must be presented with the wrap. It must list the following items:

- Vendor name
- Complete address
- Telephone number(s)
- Amount outstanding/due
- Corresponding PO number

Petty Cash

PC check requests are to be submitted to the Accounting Assistant. Each person who signs out PC **MUST** sign the PC guidelines and turn it in with the receipts (PC Guidelines can be located in the “Shared Files” folder on the Freelancers server).

The Producer, Production Manager or the Head of Production can only submit PC check requests. If a check request is faxed over, one of the above mentioned people must call the Production Accountant to verify the request.

Open a running PO for PC listing the name of the person who will be cashing the check, the date of the request and the amount.

The maximum amount of PC that can be requested in a day/ per person is \$9,900.00.

When & Where To Cash The Check

Checks can be cashed at City National Bank. The branch closest to Tool's office is in The Water Garden on Colorado in LA (In NY there are branches in Time Square and Park Ave). The branch hours are Mon-Thurs 9am-4pm and Friday until 6pm.

Getting PC on Location

If cash is needed from a location outside of Los Angeles, a wire transfer of funds can be made into a bank in the location area. The bank into which the funds are to be transferred must accept “Pay Upon Proper I.D.”

Requests for wire transfers must be made at least one (1) day prior (before 2pm PST) to needing the funds. This can also be arranged with the Production Accountant prior to leaving for location. The sooner we have the bank information, the better chance we have of getting money to you quickly.

Wire transfers can also be made into the personal account of a local crewmember as a standard wire transfer. We prefer this to be the Production Manager.

If you absolutely get stranded and need cash, in EMERGENCY, Western Union can be used to send funds the same day. Get in touch with the CFO if you need to use this service.

What Should NOT Be Paid With PC

No payment that would be considered income may be paid with petty cash. Any special needs MUST be addressed with the Production Accountant.

Rentals must not be paid with PC

Labor must not be paid with PC

There should not be any debit/credit cards receipts in PC. Please fill out a PC reimbursement and make sure to include a copy of the individual's credit card statement showing the charges.

Under no circumstance should an employee use PC to reimburse his/her personal expenses, rentals or salary.

Restriction on Meal Allowance

Per Diem for meals for production personnel is \$15 per person, per day during scheduled prep only. If any personnel foresee spending per diem on food during shoot days, it must be cleared with the Production Manager. Any receipts turned in for shoot days that have not been authorized will be disallowed. Authorized food receipts that are over the \$12 limit will only be reimbursed up to \$15.

Where, When & How To Turn In PC

Unused petty cash must be re-deposited at the bank. The Production Accountant has deposit slips, and the original carbon from the deposit slip needs to be turned in with the PC envelopes to the Production Accountant.

Tool will not accept any personal checks as PC returned. Any checks turned in will be denied by Tool and will be subtracted from the amount that should have been submitted with the wrap until the cash is received. There are no exceptions. Please make it a point to communicate this to anyone and everyone who is issued PC.

All PC expenditures must be backed up with **original receipts**. These receipts must be attached neatly, front and back, to 8 1/2 x 11 paper and then submitted in standard Tool PC envelopes.

A copy of the face of every PC envelope must be included in the wrap file.

PC Reimbursements

A log or listing must be made and presented at the time the wrap is turned in of any and all employees due to Petty Cash back that includes the following information:

- Employee name
- Complete mailing address
- Telephone number(s)
- Amount to be reimbursed

Unacceptable PC Receipts

-- **Restaurant Stubs.** Use the actual itemized receipt. If on occasion you are left with only the stub, you must provide the name, business card or menu of the restaurant.

-- **Gas Receipts.** No gas receipts **except for fueling rented vehicles.** Receipts for rented vehicle fuel must clearly indicate which rented vehicle the gas was for. A mileage log can be submitted for personal vehicle use along with your timecards.

-- **Credit Card Drafts.** Any item that is purchased with a personal credit or debit card must be submitted on a PO with an original receipt and include the credit/debit card statement showing posted charges to match receipts.

-- **Photo Copied Receipts.** Only original receipts will be accepted.

-- **Receipts with no vendor identification.**

-- **Petty Cash Chits.** Chits are only acceptable for special items that have been discussed and approved by the Production Accountant or the Head of Production.

-- Petty Cash Musts

All receipts must have the vendor name imprinted on the receipt. If the vendor's cash register does not do this, the back of the receipt must be stamped with something identifying the vendor. If nothing else, have the sales clerk write the name of the vendor and initial the receipt.

Gasoline receipts must have the license plate number or vehicle description (for example "production truck") written on them. All PC expenditures must be backed up with **original receipts.**

American Express

Mant of Tools regular producers have American Express cards and can be given by the Production Accountant once a job begins. If a producer does not have an American Express please consult the Production Accountant for the best solution.

Amex cards **MUST** be returned when a job has wrapped out. The cards will be kept in the office safe until the next time you need it.

Amex Purchase Orders

A separate PO needs to be handed in for each individual American Express charge, just like any other purchase. They are **NOT** to go on a running PO.

Amex Charges List

An internet print out of Amex charges covering the job dates can be obtained from the Production Accountant. Please send an email with the date range and card holder.

Reconciling Amex Charges

All receipts should be attached to a PO if you are working on a Tool job, or a copy of your individual statement, which is distributed upon Accounting's receipt of the monthly bill. The receipts should be specific to the nature of the charge. If travel, meals or entertainment is involved, the names of those traveling or present should be clearly printed on the receipt itself. If you do not have a receipt, the vendor should be contacted and a duplicate provided.

Payroll & Time Cards

Notify CAPS Universal before filming begins

We are required to notify our payroll company, CAPS Universal, of unusual circumstances on a project like aerial, marine, stunt, animal, or pyrotechnic work, etc. as they supply workmen's compensation coverage.

In addition to those issues, please note that we are required to inform them of:

- Anything that requires personnel to be transported or shoot by air travel other than regularly scheduled commercial flights (so this includes charter flights to or from location as well as fixed wing or helicopter shooting).
- Work in Canada, Wyoming, or outside the Continental U.S.
- Work at LAX or other airports that require special endorsements.
- Waivers of Subrogation (required by Universal Studios and some city production offices); a special worker's compensation certificate.

CAPS requests 48 hours notice but if there are extenuating circumstances, please discuss with the Head of Production. Please contact Kristen Marceda at 310 280 0755 ext 2245, kmarceda@capspayroll.com.

Paying Talent

For any project that Tool instead of the client/agency will be paying talent, payments must go through the business management company Talent Direct. This applies to every project, whether broadcast, music video, web, etc., for both SAG and non-union talent. Tool does not stock Talent Direct contracts or timecards, so be sure to contact Talent Direct with enough **advance notice** to get talent paperwork on-hand for your shoot!

Talent Direct, Inc
PO BOX 3008
Portland, OR 97208
Phone: 971-544-3589
Fax 503-276-4096

Kathy Brooks, Business Affairs Email: kbrooks@integraonline.com
Phone: 971-544-3574

Melissa Mathias, Business Affairs Email: mmathias@integra.net
Phone: 971-544-3572
Cell 971-255-3408

<http://talentdirectinc.com/>

Turning in Time Cards

Completed time cards are submitted (WEEKLY) to the Production Accountant at the Tool office for processing. **Time cards are never to be submitted directly to CAPS.**

Do not hold onto timecards until your job is over. Even if you only have a few, submit them.

Timecards must always be submitted with a payroll log, which **only** includes timecard being turned in that week.

It is expected that Producer's will actively participate in reviewing all timecards.

***Please turn in two stacks of payroll to the Production Accountant. One alpha payroll log with white copies of time cards as well as any mileage logs. The second, an alpha payroll log with pink copies of time cards. The yellow will go in the wrap book in alpha order.

Please make sure all days have the proper line numbers, current pay rates and all necessary paperwork including box rental, mileage log, deal memos, and articles of incorporation.

Payroll Problems/ Questions

Contact the Production Accountant for all questions regarding CAPS payroll issues.

CAPS Universal timecards are used for Union, Non-Union, and Loan outs.

Who Gets Paid By Time Card?

All labor must be submitted on a time card. Invoices for labor are never accepted.

Crew Members Who Are Incorporated

If a crewmember wishes to be paid as a corporation or a "Loan out" they must be a department head. List of allowable job titles follows:

Producer
1st AD
DP
Gaffer
Key Grip
Mixer
Make Up
Hair

Stylist
Gang Boss
Production Design or Art Director
Specialty Art Dept. Person (i.e. SPFX Supervisor, Snow FX, etc)
Craft Service
Stunt Coordinator

How To Complete & Submit Time Cards

When filling out time cards, the production company is either Tool or Gorilla Content – if you are unsure which to use, please check with the Production Accountant in advance. All time cards must be approved with the signature of the Producer or Production Manager. Time cards must also include the following:

- Job name and job number
- In and out times
- Authorization
- Completed I-9 forms

A crew log must be submitted with each batch of turned-in time cards. A separate time card must be filled out for each week.

***Tool now uses CAPSPay, an hours-to-gross system supported by CAPS Payroll. At the start of each job request a login from the Production Accountant. If you have not used CAPSPay before please consult the Production Accountant for instructions.

Kit Rentals

Tool maintains a “sliding scale” rate from \$25-\$75 for crew members using a “kit” while on the job. This rate range is to be used at the discretion of the Producer. If special provisions need to be made that exceed \$75, see the Head of Production before any deals are made.

If kit rental is being paid by time card, a kit rental form must be attached to the time card with an itemized list of kit contents and its value. A kit rental form can be found in the supply closet.

Mileage Reimbursement

Mileage is reimbursed at \$.565 per mile. This is working mileage only. As in accordance with IRS standards for allowable mileage expense, this does not include commuting miles to and from work.

Mileage is to be paid by time card, and a mileage log must be attached to the time card.

About the I-9 Forms

CAPS Universal request that you fill out an I-9 at least once, during the time of your employment at Tool.

About the W-4 Forms

A W-4 needs to be filled out at least once annually unless any of the information has changed (i.e. address, filing status, number of dependants).

Payroll Turn Around

Payroll is submitted to CAPS one to two days after it is turned into Tool. Turn around can take three to five working days.

Paychecks

CAPS Universal mails all payroll checks out to the address listed on the Payee's W-4.

Time Card Copies

Use the yellow carbon copies of the time cards for the wrap file. If employees wish to take one of the copies as a receipt, give them the blue copy. Pink copies should be turned in to the Production Accountant when payroll copies are handed in. It is not necessary to make photocopies of the time cards.

Producers' health benefits plan (PHBH)

Tool of North America participates in PHBH; please refer to www.phbp.org for a list of benefits and eligibility.

Gorilla content is not signed with to PHBH.

Guilds & Unions - Tool

The DGA

Tool is a signatory with the Directors Guild of America. Therefore, the First and Second AD's must be DGA members. Please see the Head of Production if you have questions or concerns regarding this matter.

The CPLF reporting form is located in Shared Files. Please turn in the form by 12N on the day before your first shoot day completely filled in. It will be signed and submitted by the staff coordinator. A copy will be returned to you for the job wrap. Do not submit the form directly to the DGA.

If you are filming outside Los Angeles or New York, you must make sure the AD's you hire are on the DGA QL for that area. Please confirm with the DGA.

Local IA/ IATSE

Tool is signatory to the AICP/ IATSE Commercial Production Agreement.
(All Tool jobs are union)

Local IA-Distant Locations

Tool is signatory to the AICP/ IATSE Multi-State Supplemental Agreement.
All distant location jobs are considered union.

Teamsters

In Los Angeles, Tool is signatory to the Teamsters Local 399 Agreements; both the driver and the location scout contracts.

In New York, Tool is signatory to the Local 817 Agreement.

Do not sign any union contracts. Please consult the Head of Production.

Loan Out Corporations

Anyone billing as a loan out corporation must be paid by time card. No exceptions. This includes DP, Producer, Production Designer, etc.

Do not make a PO for their invoice.

Attach the invoice that they submit to you, to the time card.

Guilds & Unions – Gorilla Content

The DGA

Gorilla Content is a signatory with the Directors Guild of America. Therefore, the First and Second AD's must be DGA members. Please see the Head of Production if you have questions or concerns regarding this matter.

The CPLF reporting form is located in Shared Files. Please turn in the form by 12N on the day before your first shoot day completely filled in. It will be signed and submitted by the staff coordinator. A copy will be returned to you for the job wrap. Do not submit the form directly to the DGA.

All other crew positions

Gorilla Content is non-union for all other crew positions and is not signatory with any union other than the DGA. Please be mindful when staffing to make it clear to personnel that the project is non-union.

Location Procedures

Location Agreements

It is the responsibility of the Location Manager (or Producer if there is no Location Manager) to arrange for execution of the appropriate location agreement. A location agreement form can be found in the shared files folder on the server or from the Production Accountant.

After Wrapping from a Location

The location agreement has a section at the end of the form that must be signed by the location owner/ agent indicating that the location has been delivered in satisfactory condition. In order to avoid misunderstandings, it is important for the Production Manager to see that this section is signed after wrapping from the location.

Location Shooting

Minimize your production's impact on the location by respecting the owner's rules and regulations, and making every effort not to disturb neighbors.

Make sure the Art Department takes extensive photos of a location BEFORE beginning their prep to document its condition and to aid in the wrap.

Posting "No Parking" signs for location work probably created more citizen complaints than any other single aspect of film/video production. Your production can avoid creating community problems by not over-posting. Also, please make sure the location manager removes signs at the end of a locations use and disposes of them properly.

Permits/ Regulations

The Location Manager (or Producer) is responsible for seeing that all necessary permits are obtained and all city regulations followed (police, fire, animals, vehicle shots, traffic, etc)

It has been a long-standing policy of the City of LA and other communities that a copy of the film permit must be at the location site whenever a production company is there. Production may be stopped if a copy of the film permit cannot be shown upon request. Make sure that there is more than one copy of the permit at each location.

Information Regarding Minors

Whenever you plan to employ minors in your production, you may first contact the Child Labor Laws division of the State Labor Commissioner's office to be sure that you are complying with all the laws governing the employment of minors:

Child Labor Laws division (Los Angeles)

(213) 897 4037 or

(213) 897 1526

or contact the applicable State Labor Commissioner's office

Please make sure you are in compliance with all labor laws. See the Head of Production for clarification on anything of concern. For additional regulation information, consult the "Children's Employment Guidelines" of the LA 411.

Insurance

Production Insurance

Tool's insurance broker is:

AON/ Albert G. Ruben
Contact: Kellie Lowry
15303 Ventura Blvd., Suite 1200

Sherman Oaks, CA 91403

Main Tel: 818-742-1400/ Kellie.Lowry@aon.com

Insurance Certificates

The insurance certificate is now a PDF. Please ask for the Production Accountant to email the template along with an instruction sheet.

At the end of the job, a set of copies of all issued certificates must be mailed to Kelly Lowry at AON/ Albert G. Ruben, to the above address. A set of copies must also be included in the wrap file.

What Is Covered

Tool's vehicle insurance only covers "non-owned" vehicles, i.e. rented vehicles. If a crew member uses his/ her personal vehicle, personal insurance is required by driver and must be shown to the production manager, as well as a valid driver's license for proof.

What Is Not Covered

Tool may not be covered for aerial work, trains, marine or water work, stunts, pyrotechnics or wild animals. If your job included the use of or shooting any of these modes of transportation or wild animals we may need to obtain a quote for the job's "Special Insurance" coverage needs.

Do not secure "Special Insurance" before consulting with the Head of Production.

If "Special Insurance" coverage is taken on your job, be sure to issue a PO to AON as the job will be charged for the additional insurance.

Outside/ Secondary Insurance

Because Tool has full coverage for "non-owned", hired or rented vehicles, the additional insurance offered by the car rental vendor is to be declined.

When Insurance Is Covered by Agency or Client

When the insurance is being covered by a party other than Tool, you will be advised by the Production Staff on how to proceed with the certificates provided to us.

Errors & Omissions

We ask that you do not under any circumstances give out advice regarding E & O. Please refer all questions to the Head of Production or the Executive Producer.

Insurance Claims

Who to Contact In The Event of Auto or Equipment

Accidents:

Contact the Head of Production and the CFO at Tool, and give the accident details ASAP.

After you have spoken to the office, you may be advised to report the accident to:

Kelly Lowry or Paul Jones

AON/ Albert G. Ruben

310 234 6800

What Must Be Done At The Time of The Accident

File a Police and Accident Report. These records are crucial evidentiary pieces of the insurance puzzle. Get them filled out.

Take polaroids, videos, draw a map- anything you can do to help document what happened, how, when, etc. Act like a lawyer.

Get witnesses. This can be the make or break aspect to a claim.

Make sure to include all information and completed forms pertaining to the accident in the wrap file.

INFORM THE HOP IMMEDIATELY, DO NOT WAIT UNTIL YOU HAVE GATHERED ALL THE INFORMATION.

Personal Injuries

Refer to the section titled “Workers Compensation Reporting.”

Thefts

Contact the Head of Production and CFO at Tool and give the details.

After you have spoken with the office, you may be advised to report the theft to:

Kelly Lowry or Paul Jones

AON/ Albert G. Ruben

310 234 6800

As soon as the theft is discovered, file a police report. Include all information and completed forms pertaining to the theft in the wrap file.

Workers Compensation Insurance

As employer of record, CAPS Universal covers all employees who are paid by them with Workers Compensation Insurance.

If you are shooting out of the country or in Utah, please notify CAPS Universal.

Proof of Workers Comp Coverage

As CAPS Universal is the “Employer of Record,” they have issued a Workers Compensation insurance certificate naming Tool as additional insured.

The Controller or Production Accountant can issue a copy of this certificate.

Reporting A Workers Comp Claim

Contact the Head of Production at Tool to give the accident details ASAP.

If a personal injury occurs on your job by an employee being paid through CAPS Universal, immediately contact:

Main	310 280 0755
Candice	ext 2245
Maria	ext 2229
Fax	310 280 0889

If the injury is serious, you may be instructed to call CAL- OSHA (See section titled “CAL-OSHA”). The Head of Production will advise you if this is required.

What CAPS Needs to Process The Claim

Upon reporting an injury claim, CAPS will need back up information regarding the claim. The appropriate forms can be obtained from the Controller or faxed to you from CAPS. Fill them out and fax them to CAPS as soon as possible.

Never delay reporting for lack of information. It is better to call CAPS with the details available and let the insurance company get the remainder after CAPS submits the claim.

Copies of all claim forms must be included in the wrap.

CAL-OSHA

California Occupational Safety and Health Administration

CAL-OSHA Boards

Tool has CAL-OSHA boards that must be posted in plain sight at the location or set. Call Matt at Camerama to request them.

Accident Reporting- Very Important!

In the state of California, if a person suffers a serious injury, a fatality, or is hospitalized for more than 24 hours, you must report this to the nearest CAL-OSHA office within the *next* 24 hours.

You must call OSHA to report the incident as well as calling CAPS Universal to report the injury for Workers Compensation reporting. The most frequently used numbers for the metropolitan area are listed below:

Los Angeles 213 736 3041

Burbank 818 901 5403

Wrap

Props & Wardrobe Inventories

Prop and Wardrobe inventory forms must be completed by both departments. They must accurately reflect all prop and wardrobe purchases. Unless the agency provides a specific form to be used, please create your own spreadsheet for the inventory.

Some agencies have specific forms and requirements that must be adhered to, particularly in the case of cost-plus productions. If this applies to your specific production, the CFO will furnish the job with the appropriate forms and information.

Props & Wardrobe Distribution

Many agencies require that props and wardrobe be returned to the agency, client, or donated. You must follow the agency's directions regarding the dispensation first. If they do not specify, then you may sell items at half price to Freelancers or Staff. And finally, anything not sold or returned should be donated to a charity and a receipt / inventory of the donation turned in with the wrap.

When returning items to the agency or client, include an extra copy of the inventory form for them to sign and return to Tool as confirmation of receipt. Unless otherwise specified, props and wardrobe should be sent UPS or FEDEX ground.

All purchased wardrobe and props must be returned to the Tool office for processing. Do not have art dept or wardrobe dept personnel send back items direct to agencies or make donations directly. It is expected that the items are being inventoried by production for proper paperwork.

Wardrobe Petty Cash

The wardrobe department's Petty Cash should follow the standard Tool PC guidelines referred to earlier in the manual as well as the following additional guidelines:

All wardrobe purchase receipts must be itemized. Credit card drafts are unacceptable. Tool must be able to pull out specific costs if necessary.

Per Diem for meals for wardrobe personnel is \$15 per person per day during scheduled prep only. If any wardrobe personnel foresees spending per diem on food during shoot days, it must be cleared with the Production Manager. Any receipts turned in for shoot days that have not been authorized will be disallowed. Authorized food receipts that are over \$15 limit will only be reimbursed up to \$15.

Overages & Re-Bills

Overages

All overages must be discussed with Tool's Executive Producer or the Head of Production before anything is submitted to the agency producer.

All signed and approved overage forms must be submitted to the CFO at Tool for billing. Don't wait until the end of the job to turn the overage in. Once they have been approved and signed, submit them immediately.

Unsigned overages must go to the Head of Production.

Overages will only be billed with a properly signed and approved overage form. Verbal authorization is insufficient.

Include copies of all overages in the wrap file.

Back Up With The Approved Overage Form

If back up is required for billing an overage, submit as much of the back up possible, along with the overage form.

Re-Billed Costs

A PO should be filled out for each re-billable item and coded to AICP line #224.

Write the words Agency Re-Bill at the top of POs to be re-billed.

A copy of every PO to be re-billed must be submitted to the Controller for billing.

If back up is required for an agency re-bill, submit as much of the back up possible along with the PO.

Wrap Procedures

Where To Start?

As soon as production has completed, do the following:

- Turn in location checkbook and log to the Production Accountant.
- Submit any overages and/ or re-billable items to the Controller

Use the wrap checklist to ensure that all items are complete and included in your wrap.

Purchase Orders- What NOT To Do

Do not photo copy the POs. They just get thrown away.
Do not staple anything to the POs.

Purchase Orders- What TO DO

Paper clip any and all back-up to the back of the unpaid PO's including actuals or estimates for costs!

Any original invoices must be placed directly behind the PO. Rental contracts, service orders, etc., must go behind the invoice and placed in the folder marked accordingly given to you by the production accountant at the beginning of your production.

Upon turning in the job wrap, the paid and voided POs must be in the PO folder in numerical order. All pink copies of the PO should be placed in the wrap file unless the PO is blank.

Unused POs should be handed in, in the appropriate folder.

All information requested on the purchase order must be filled in completely. POs will absolutely not be paid if the following information is not present:

- Job name and number
- Vendor name, address, phone number and contact person
- Vendor Tax ID information
- AICP line numbers

POs To Be Paid

If there are PO's with original invoices that need to be paid when the wrap is turned in, they must be handed to the Production Accountant in the folders provided.

Do not leave unpaid invoices in the PO Binder.

Please include a copy of the wrap notes in the PO Binder.

Purchase Orders

If a payment has been made on a portion of a PO, fill in the payment information found at the bottom of the PO. This helps to prevent invoices being paid twice.

Clearly explain any partial payments and balances due.

If any POs need to be paid immediately, they must be presented to the Production Accountant separately at the time the wrap is turned in, along with a hard copy of the P.O. Log and wrap notes.

The Wrap File

Tool requests that you use the blue hanging folders for wrapping your job. Please do not overstuff the wrap files. Label the front cover and side tab with the job name and number.

Use the following as a guideline for the wrap folders:

Section 1:

- Job Disk
- Wrap Notes
- Producers Actual
- Original Budget
- Overages
- Negative Release Letter
- DGA CPLF Form
- Deal Memos
- Pre Pro Book

Section 2:

- Call Sheets
- Production Reports
- Shop List
- Script Notes
- Camera Reports
- Sound Reports
- Film Inventory
- Editorial Specs
- Miscellaneous

Section 3:

- Petty Cash Summary
- Petty Cash Envelopes
- Locations/ Agreements/ Permits
- Maps
- Insurance Claims
- Insurance Certificates
- Prop Inventory
- Wardrobe Inventory
- Miscellaneous

Section 4
Exhibit G's
Talent Contracts
Booking Sheets
Additional Talent Paperwork

Section 5
AMEX Log
Check Log
Time Cards
Payroll Logs

Section 6
PO Logs
Purchase Orders (pink)

Petty Cash

You must get a deposit slip from the Accounting Assistant and deposit any unused Petty Cash into the bank. Turn in the deposit slip carbon copy with the P.C. envelopes and log to the Production Accountant.

Cash should be separated into 1s, 5s, 10s, 20s, 50s and 100 dollar bills. Please remember no large quantities of change will be accepted. Please exchange for bills at the bank.

Tool will not accept any personal checks for PC return. Any checks turned in will be denied by Tool and will be subtracted from the amount that should have been submitted with the wrap until the cash is received. There are no exceptions.

Petty Cash Envelopes & Spreadsheet

The petty cash envelopes and spreadsheet are tuned in to the Production Accountant at the time the cash is turned in.

Petty cash envelopes must be photocopied and included in the wrap file along with a petty cash spreadsheet.

Petty cash receipts DO NOT need to be photocopied.

Wardrobe/ Prop/ Film Sales

Monies for wardrobe, prop and/ or film sales are to be turned in separately from petty cash. If checks are given as payment, they must be made payable to Tool of North America. Do not attach checks for sales to POs.

Deposit Checks Returned

If not previously submitted to the Production Accountant, any and all checks still in your possession at the time the wrap is submitted are to be turned in to the Production Accountant separate from the POs. Do not attach returned deposit (or voided) checks to POs.

Refunds- Checks/ Cash

Any and all checks and/ or cash in your possession at the time the wrap is submitted are to be turned in to the Controller separate from the POs. Do not attach refund checks to POs.

Location Checkbook

As soon as you return from location or set, turn your final location check log and all unused and voided checks in to the Production Accountant.

Payroll/ Time Cards

Turn in all remaining completed time cards to the Production Accountant.

Use the yellow carbon copies of the time cards for the wrap file. If employees wish to take one of the copies as a receipt, give them the blue copy. It is not necessary to make photocopies of the time cards.

Insurance Certificates

A copy of every insurance certificate issued must go into the wrap file.

Leave all unused certificates in the production/ PO binder within their divided sections.

W-9 Forms

All completed W-9 forms should be behind the invoice and PO.

Wrap Checklist with Office Manager

In addition to the Wrap Checklist for Accounting, there is a Wrap Checklist that needs to be completed with the Office Manager. This checklist will be provided during the wrap.

Wrap Checklist

To ensure a safe ending to this journey through the land of Tool, this form will be referred to in detail at the time the wrap is turned in by both you and the CFO.

** Make a copy of this form for your use. Do not mark on this original. **

Make an appointment with the Controller to turn in the wrap.

Date: _____ Job#: _____ Job Name: _____

Producer: _____ Production Mgr: _____

The Wrap Book File Musts:

- Rough/ Producer's Actual
- PO Log in PO # Order
- PC Spreadsheet
- Copies of PC Envelopes
- Copies of Insurance Certificates
- Copies of Overages
- Wrap Notes

Wrap Hand In:

All of the following items that are to be turned into the Controller with the wrap are expected to be submitted according to the guidelines set forth within the body of this manual.

- Purchase Orders
- Petty Cash \$ _____
- PC Envelopes
- Deposit Checks Returned
- Refund Checks
- Check Requests for Immediate Payment
- Monies from the Sale of Props, Wardrobe and/or film
- Overages/ Re-bills
- CAL-OSHA Board
- PO Log in PO # Order
- Copies of:
 - Credits Due & Refunds O/S
 - PC Reimbursement Log
 - Wrap Notes
 - W-9 Forms
 - Calling Cards
 - AMEX Cards
 - Office Keys/ Gate Clickers

Make Copies of this Form

Appendix A

Conference Group Reservation Instructions

The receptionist can provide a dial-in number for a conference call. Be sure to ask in advance and provide her with the date and time the call will be placed. She will assign you a dial-in number and email you a conference call confirmation email. The email includes the conference line phone number and the dial-in. You will need to email the dial-in info to the conference call participants.

The conference line numbers are:

Toll-free: 888-929-9375

Local: 310-566-0300

Appendix B

City of Los Angeles Filming Guidelines

Please review thoroughly to insure that your production follows these important regulations:

The City of Los Angeles recognizes that the motion picture, television and commercial production industry is a vital part of the economy of Southern California. The City is committed to encouraging filming locally by providing assistance to film makers and creating an atmosphere hospitable for filming. The following policy guidelines are intended to be a reasonable, common sense approach to the conduct of this activity so that the industry and the community will mutually benefit.

Filming Permit Policies

Parking

Advance planning is necessary to properly arrange for parking production equipment and cast and crew new vehicles. In residential areas parking for equipment is generally limited to one side of the street. In most residential areas it is advisable to bus in the cast and crew in order not to cause unnecessary congestion. In some areas it may require shuttling. In areas where parking is difficult, the City can, in most cases, arrange to post temporary no parking signs to “reserve” parking space for some of the most important production vehicles. This requires some advanced planning so the posted signs provide the legally required advance notice. Posting is generally not provided for the parking of cast and crew vehicles. If there is a “report to” location, it should be the responsibility of the production company to arrange for parking of the cast and crew vehicles. The removal, moving, or towing of the public’s vehicles is prohibited without the express permission of the municipal jurisdiction or the owner of the vehicle. Do not park production vehicles in, or block driveways without the express permission of the municipal jurisdiction or driveway owner.

Frequency

Production companies should be sensitive to the potential problems caused by repeated use of any location. In extreme cases it may be necessary to limit filming in certain locations to ensure that the right of citizens to enjoy the peace and quiet of their homes is not unreasonably infringed upon and to protect the right of businesses to operate without undue interruption. Every effort will be made to accommodate the needs of the industry.

Hours of Filming

As a general rule in residential areas, filming equipment (including vehicles) and personnel shall not arrive prior to 7:00 am and all activity shall cease and equipment and personnel shall be out of the area by 10:00pm. The City is aware of the need for nighttime filming, and exceptions to the beginning and ending hours are often possible with the corporation of local citizens and some advance planning.

Notice of Filming

When filming in a neighborhood or business district, proper notification is to be provided to each merchant or neighbor who is directly affected by the company (this includes parking, base camps and meal areas). The filming notice should include:

- name of company
- name of production
- name of production (music video/ commercial)
- type of activity and duration (times, dates, # of days, etc)
- production contact (1st AD, UPM, location manager)

Noise

The noise caused by filming and related activities can be an annoyance to those living or working nearby. Companies should consider such factors as location, time of day, type of scene, and notification of neighbors in seeking to minimize this aspect of filming. Filming certain scenes may not be appropriate in evening hours in some areas. Decisions will always be made in consideration of the specific request and the City will help find alternatives whenever possible.

Public Safety

The City recognizes that some activities associated with filming are potentially hazardous to the public as well as the cast and crew, and the City has a responsibility to address these situations. If, for example, special effects or the landing of helicopters (other than in an approved heliport) are planned, additional permits from the Fire Department are required. When filming in locations such as hillside brush areas, schools, hospitals or other buildings open to the public, a Fire Safety Officer may be assigned by the Fire Department. Other potential hazards may require the inclusion of "special conditions" in the permit to provide the necessary safeguards.

Interference with other business activities

Most other local industries and businesses conduct their operations from a fixed location and consequently can be adversely affected when filming takes place nearby. Production companies, and everyone connected with them must be sensitive to the possibility that their presence can disrupt and harm local businesses. Customer access and parking, ability to make

pick ups and deliveries, and blockage of the business from public view, are important concerns that must be considered when filming in any commercial or industrial area.

Zoning

Filming is a permissible activity in any zone in the city. The City Zone Code allows infrequent filming in any zone regardless of what restrictions might otherwise be required in that zone. Certain zones are inherently more permissive and consequently greater latitude can be considered for such things as frequency, hour of filming, and special effects.

Identification of Film Crew and Equipment

When film crews, their vehicles and equipment are readily identifiable, it permits the City to resolve more easily any problems or complaints that may arise. The identification of cast and crew is an especially sensitive issue in many residential areas where crime is a major concern. It is recommended that some form of cast and crew identification be developed for use when filming in residential areas. When a production pass identifying the employee is issued, every member of the crew shall wear it while on location. Vehicle identification signs should be put in all vehicles, including personal automobiles, and should be visible to the general public.

Clean Up

All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of that location unless otherwise stipulated by the location agreement or permit. Also remember to remove all signs posted to direct the company to the location.

Make sure all catering, craft service, construction, strike and personal trash is completely removed from the location.