But first things first. Let's imagine the dry read, blocking and order of coverage have already been explained to the crew, and we're about to shoot the first slate. Crews normally follow a defined series of protocols.

> In a professional setting, don't try to be friendly. Do the job. Respect will win you more cooperation than niceness.

Sara Hourez, Former Director of *Neighbours*.

Crew Protocol

1. Shot decided upon by director.
2. Director informs crew, e.g. 'We're going to do an MCU of Emily'.
3. Cameraperson rehearses any camera movement with actor/s while remainder of crew observes quietly. Any cues are worked out during this process.
4. Cameraperson checks focus—zooms in and focuses, zooms out to required opening frame. *Focus pull* positions are marked if required. Camera calls 'Camera standing by'.
5. Sound person edges microphone in to find edge of frame and, taking into account any camera movement, establishes microphone positioning, leaving sufficient space for *safety*. Sound calls 'Sound standing by'.
6. Director calls 'Ready to go for a take'.
7. Slate person positions slate into shot.
8. Director calls 'Roll camera' or 'Turn over'.
9. Cameraperson calls 'Camera rolling' after record indicator is displayed in viewfinder.
10. Slate person counts down, e.g 'Five, four, three . . .' etc.
11. Director calls 'Action', and 'Cut' after shot has finished.

    If the camera operator or sound recordist makes a mistake, they should tell the director immediately at the end of the shot.
12. After the shot is completed, the director asks actors, camera and sound (in this order), if it was okay for them. 'How was that for camera?'. Director may decide to go on to the next shot (slate/set-up) or to go for another take. The director informs the crew if shot was *N/G* (no good, go again), *okay* (possibly go again), or *pref* (preferable, from a number of takes).
13. Slate person marks up the logging sheet and script, and marks up the new slate in advance for the next shot.

Dan Dow (director, floor manager and camera operator!) counts in the next sequence for the comedy *A Blackcurrent Affair*, School of Indigenous Australian Studies, James Cook University, Townsville, Qld, Australia.

In a professional crew situation, the continuity person would mark up the script, and the clapper loader (and sound recordist on their own individual sound sheet) would log the shot. Indeed, many of the roles would be highly specialised into departments. Nevertheless, many successful short dramas have been achieved with small crews. The demarcation of roles depends very much, of course, on the budget, goodwill and expertise of the crew.