

PRODUCER'S HANDBOOK

A. GENERAL INFORMATION

1. INTRODUCTION:

To the reader,

These pages have been compiled to share important information in the form of a Producer's Handbook.

What you will find in these pages, is a comprehensive overview of policies, advice and procedures that will make your adjustment to Mactan, to Cebu, and to the Bigfoot way of doing things, a little easier. You will get good understanding of how we operate, especially that anything and everything a producer needs has to be channeled through the Production Services Department. For more detailed procedures and policies, please see the appendix section.

This handbook is written in English, and so are all company documents. Bigfoot has an "English Only" policy that needs to be observed by everyone while on the Bigfoot premises.

Welcome to Bigfoot!

1.1 Who We Are.

Bigfoot is a fully integrated entertainment company specializing in production, production services, talent management and film financing. Recognized as a globally competitive organization, Bigfoot is leaving lasting footprints in the world of entertainment.

Located in Cebu, Philippines, the Bigfoot complex on Mactan Island covers an area of 19,317 square meters and contains offices, housing, production and post-production facilities and a film school, the International Academy of Film and Television.

The self-contained premises have all the latest facilities and equipment, such as wireless Internet network in all the buildings, an Automated Dialog Replacement (ADR) studio, a Foley studio and two sound stages. Sound Stage 1 is rated NC-24, the first true sound stage in the Philippines; while Sound Stage 2 contains floor space of 1,100 square meters.

1.2 Getting Around.

Bigfoot on Mactan Island is about 30 - 45 minutes from Cebu City and 15 minutes from the airport.

The best mode of transportation is to take either a taxi, or a jeepney (a truly Filipino public transportation vehicle). Most taxi rides will be under \$4, while the jeepney is a much more cost efficient option, between 15 and 25 cents depending on the length of the ride. If you have a smile on your face you'll find that it is easy to engage in a conversation with the other passengers.

CAUTION: When getting into a taxi, make sure the meter is on. If the driver refuses to turn it on, get out of the taxi. Don't fall for the, "it's cheaper if not using the meter". You can be sure of double or triple the fare if you agree to that. Also, have smaller bills available to pay for the fare. Most drivers do not carry much change. If you don't have any smaller bills (100 pesos and below), tell the driver to drop by a gas station to get change.

This Here is a list published by a consumer group, Taxi Riders of Cebu. will help you to choose the best, safest and most honest taxis to ride when in Cebu City.

BEST TAXIS:

Ken taxi
Juscar taxi
Tiger taxi
RF taxi

TAXIS WITH THE MOST CONSUMER COMPLAINTS:

EC Friends - has very fast meters
AE taxi
WorldStar taxi
RP Corominas taxi
CTC taxi
ROC taxi
Spider taxi - Drivers refuse or "forget" to turn on meter
Scorpion taxi
Revolution taxi
Air Land taxi
Holiday taxi

Light taxi - Dilapidated with nonexistent airconditioning.

Many thefts happen in crowded jeepneys. Make sure you don't show off your cell phone or your wallet. A common trick used is that one passenger "accidentally" drops a handful of coins next to your feet. He (or she) then starts picking up the money, asking you to move your feet, or change position, while a partner in crime swiftly empties your pocket, purse, or briefcase, of valuables.

1.3 Money Matters.

The Philippine currency is the Peso, with an average of 44-45 pesos to the US dollar (as of October 2007). When changing foreign currency into pesos, make sure you get a supply of smaller bills (100 pesos and less). Change is always in short supply in Cebu.

For your convenience, there is a Metrobank Automatic Teller Machine (ATM) at Bigfoot next to the main entrance. It accepts Megalink, Visa and MasterCard.

CAUTION: Do not use street-side money changers. Use banks or the money changers in the malls. Keep your wallet in a front pocket. Ladies should make sure that their purse is secure. Especially during big celebrations, such as the Sinulog, pickpockets converge on the city. Ignore beggars, don't make eye contact with them, and don't give money. In Cebu City you might get fined up to a thousand pesos if you are seen giving money to a beggar. Many of the beggars are professional ones from Mindanao, coming to Cebu City to earn.

1.4 Shopping.

There are several shopping malls in metro Cebu. The largest ones are Ayala Center and SM City. They have a large selection of restaurants (Filipino, Japanese, Korean, Chinese, Thai, Malaysian, Mexican, etc.), bars, shops and movie theaters. The Gaisano chain has several malls in the area, and you'll find Robinson's in midtown. The closest shopping mall to the Bigfoot Mactan facility is the Marina Mall (part of the Gaisano group), which is about 15 minutes away by jeepney.

At the Marina Mall you can find the following:

- Money changer

- Supermarket
- Department store
- Internet café
- Restaurants
- Cellular or cell phone (mobile phone) shops

1.5 Discounts, etc.

Many businesses in the Marina Mall, on Mactan, and in Cebu City, offer discounts and other perks to Bigfoot staff. You have to show your company ID to avail of the offers. Below is a partial list of these businesses. For more details about them, visit:

<http://buzz.filmschool.ph/html/cool-discounts.htm>

- Da Vinci's Pizza
- Café de France
- Magellan's Landing
- La Tegola Cusina Italiana
- Krua Thai Authentic Thai Cuisine
- Mactan Tongs Seafood Restaurant
- Alejandro's Filipino Restaurant
- Roma Mia
- Rasa Marina Food Center
- Sulanders
- Health Express
- Salon de Rose
- Sawadee Spa

1.6 Food.

Mactan island and Cebu City have an abundance of restaurants with every type of food imaginable. Many of these establishments offer discounts or other perks if the Bigfoot ID is presented. See the above list for some examples.

If one doesn't feel like straying too far from the Bigfoot premises when in need of nourishment, there are two choices available. The FTV Café, located in the main lobby, and the staff canteen in the rear part of the main building. The FTV Café offers a mouthwatering assortment of hot and cold beverages and light meals. Bigfoot employees are entitled to a discount of up to 40%. For wholesome and reasonably priced Filipino style meals, snacks, soft drinks, and ice cream, visit the canteen.

Bigbucks Coffee, at the Bigfoot Center on F. Ramos Street in Midtown Cebu, also offers discounts equivalent to FTV Café to Bigfoot employees. Again, company ID needs to be presented.

As mentioned earlier, Marina Mall features a variety of restaurants, Italian, French, Thai, Chinese, Euro Pub, Seafood, and of course, the typical fast food outlets.

1.7 Staying in Touch.

Most people at Bigfoot use cell phones. Phones (both new and used ones) can be purchased for a reasonable price. These are pre-paid phones, there is no need to establish an account with a phone company, and 100 to 300 peso phone cards or "load" can be purchased everywhere. SMS or text messaging is the most popular way of communicating. Rate, one peso per message.

Employees can use certain assigned computers in the Bigfoot lobby for personal e-mail and surfing the Net. To avail of this, a pass needs to be obtained at the front desk in the lobby. Internet cafés can be found in the malls and many other locations. The hourly fee is usually anywhere between 15 and 25 pesos.

1.8 Personal Needs.

Your laundry can be brought to the front desk at either Hollywood Suites or Casablanca Garden Apartments at the Bigfoot facility, and sent out with a corresponding laundry ticket. Wash, iron, and fold laundry service will cost between \$1.00 and \$2.00 per kilo.

Any mall will usually have a selection of barber shops and beauty salons with massage services.

A list of phone numbers for the above services can be found in the appendix.

1.9 Health Issues and Emergencies.

The nearest hospital is Mactan Doctor's Hospital, about 20 minutes away. It is a modern, well equipped and staffed hospital. There is a medical clinic at Bigfoot, staffed by a nurse Monday through Friday from 8AM to 6PM. The nurse is also be available by phone for any

emergency assistance after hours, or on weekends. A doctor is at the clinic for consultations on Tuesday and Thursday afternoons.

1.10 Electricity - Important!

Electricity runs on 220 Volts in the Philippines. If you bring any electrical items with you, make sure they will operate on 220 volts, or that you have an appropriate transformer. The electrical plugs are the US type two-prong plugs.

1.11 Recreation.

Since the Philippines is an archipelago consisting of more than 7,000 islands, it is an ideal spot for spas and resorts. Shangri-La Mactan Island Resort is a world-class five-star resort just minutes from the Bigfoot facility. Cebu and the Philippines are home to some of the best diving locations in the world with PADI training available in the area (e.g. Shangri-La) at a competitive rate (around \$250 depending on the package).

At Shangri-La one can also avail of a day pass for a local rate of Php2,000. This includes one-day use of most of their facilities, lunch buffet and discounts at their Spa and other services and amenities. The package has to be pre-booked through the Travel and Accommodation Section. The Bigfoot ID has to be presented upon paying at the Shangri-La.

1.12 Nightlife.

As in any larger Asian city, there is a variety of bars and nightclubs in Cebu. And of course, a multitude of karaoke (also called videoke) bars if you like to exercise your vocal cords. When searching for nighttime entertainment, common sense is recommended. Ask someone familiar with the city, which places are safe to visit.

1.13 On-site Entertainment.

If activities away from the premises don't excite you, movies are

shown on a weekly schedule in the Mix Theater at Bigfoot. For show times, see the schedule next to the Mix Theater. The choices range from the classics to summer blockbusters and cultural movies.

1.14 The TiKi - BAR

If you like to just sit and relax in the evening while enjoying a cold beer, some delicious bbq, and the sea breeze, be sure to visit the outdoor TiKi - BAR behind the Bigfoot complex. A great place with a genuine tropical atmosphere.

Enjoy Bigfoot and enjoy The Philippines. We're happy to have you on board!

B. PRODUCTION POLICIES AND PROCEDURES

1. PRE-PRODUCTION

1.1 Setting up the Project

- 1.1.1** Pre-Production is the most important part of the project. If this is not set up properly, there will most likely be problems in the other phases.
- 1.1.2** Bigfoot policies shall be followed at all times. Especially the company approval policy and procedures.
- 1.1.3** NOTE! Everything at Bigfoot has a cost attached that will be charged to the Production Budget.
- 1.1.4** Pre-production on Feature Films should be a minimum of five weeks and on AVPs, a minimum of two weeks.
- 1.1.5** The final script draft shall be locked, and the budget and schedule finalized. The process of locating crew, talent, locations, cast and any other elements needed for production, shall also be in place.
- 1.1.6** Within the first week of this process, all department heads at Bigfoot shall be met with, as well as all department heads on the crew. They need to be aware of, and on board with the project.

1.2 Documents and Procedures

- 1.2.1** When dealing with companies outside the Philippines, we use our Hong Kong entity "Bigfoot Films" for all contractual matters. When dealing with companies in the US, we use "Bigfoot Entertainment Inc." as the entity that deals with them.
- 1.2.2** Only approved Bigfoot letterheads, forms and documents shall be used on a Bigfoot production. Hard copies of these can be located in the appendices.
- 1.2.3** The following documents shall be used and kept up to date at all times:

- a)** Budget
- b)** Schedule
- c)** Crew list
- d)** Talent list
- e)** Location list
- f)** Vendor list
- g)** Projected Weekly Cash Flow

These documents shall be properly signed and dated, and any changes shall be documented and dated. Copies shall be given daily to Finance, except in the case of the Projected Weekly Cash Flow, which shall be submitted every Friday morning.

- 1.2.4** Any document, including the script, that has been locked and distributed, shall have any updated versions dated and color-coded. The color chart in the appendix shall be followed.

1.3 Meetings, etc.

- 1.3.1** A production meeting shall be held one week before the start of principal photography. The meeting shall be chaired by the UPM and the first AD. The following individuals shall attend:

- a)** All Production department heads
- b)** All pertinent Bigfoot department heads
- c)** All pertinent Bigfoot administrators

- 1.3.2** All necessary documents, including the first Call Sheet shall be available and distributed at the above meeting.

- 1.3.3** Any Deal Memos or legal documents that need to be signed by individuals in attendance, shall be completed and ready for signatures at this time.

- 1.3.4** If the meeting involves MG, then before the meeting a list should be sent/given to him containing the points that will be discussed at the meeting.

1.4 Deal Memos and Contracts

- 1.4.1** All Crew to be hired for a production has to be approved before any contracts are signed. All Crew are hired to work on any production that Bigfoot deems to assign them to during the tenure of their contract. So, if the main production has a down day for any reasons the crew can be called to work on another shoot that day. The contract can NOT state that a crew member is hired only for a specific production. They are hired to work at Bigfoot for the tenure of their contract.
- 1.4.2** All Deal Memos and Contracts shall be completed and signed before production can start.

1.5 Preparations for the Shoot

- 1.5.1** A Day-out-of-Days for talent shall be available before the start of the shoot.
- 1.5.2** A Table Reading including all available talents shall be conducted by the Director one week prior to the start of principal photography. This shall be attended by all producers and writers on the project.
- 1.5.3** The Director shall work with a storyboard artist during Pre-Production. He shall deliver a full set of storyboards and a complete shot list one week prior to shooting.
- 1.5.4** A camera and film test shall be done one week prior to principal photography.
- 1.5.5** A complete inventory of all equipment shall be done 1-2 days prior to start of principal photography. The inventory shall be done by the top persons from the departments. For example, the Key Grip and Best Boy Grip for the Grip Department. A representative from the vendor shall also be present. This applies even if the vendor is Bigfoot. All parties doing the inventory shall sign off on the inventory sheet.
- 1.5.6** The Wardrobe Department shall schedule and inform the

Production Coordinator and Talent for costume fitting. Costume fitting shall be during the Pre-production stage.

- 1.5.7** All proposed new costumes shall be approved by Director 48 hours before use.
- 1.5.8** All wardrobe and make-up shall be ready before the shoot. At the end of a day's shoot, all costumes and make-up shall be checked and properly stored.
- 1.5.9** The Head of the Wardrobe Department shall be issued a digital camera to capture images to be used for continuity and documentation.
- 1.5.10** The Head of Art Department and the Script Supervisor shall be issued a digital camera to capture images to be used for continuity and documentation.

1.6 Revisions and Color Sequences

- 1.6.1** The following color-coding system is standard in the industry and shall be used when revisions are made to FINAL SCRIPTS. This is necessary in order to differentiate between old pages and new pages.

White
Blue
Pink
Yellow
Green
Goldenrod

- 1.6.2** The writer or person typing the revisions shall put an asterisk (*) in the right-hand margin of the line in which there is a change. This will make everybody's job easier. Dialog changes won't ordinarily affect the board, but everything else will and can. There will be no wasted time searching for the change if it has been marked.

1.7 Security and Safety on the Set

- 1.7.1** Bigfoot provides security personnel for its Mactan premises. Any security needs beyond that, such as uniformed guards for shoots outside the Bigfoot facility, has to be contracted separately by Production, and billed to Production.
- 1.7.2** Arrangements shall be made to have a safety officer inspect the set during set-up for a shoot, and then return after the shoot is finished to oversee the wrap-up of the shoot.
- 1.7.2** Requests for any security services shall be submitted to Production Services. The request shall specify the number of hours per day the security is needed.
- 1.7.3** Bigfoot expects the production to be guided by the United States O.S.H.A. safety standards for movie sets. Production shall be familiar with these standards which can be found in Appendix L.
- 1.7.4** Production is responsible for providing any necessary safety and protective equipment for the personnel working on the sets. Such items may include hardhats, safety harnesses, and rain gear.

2. CASTING

NOTE! All Talents must be approved by the Executive Producer.

2.1 Terms Upon Arrival (For Foreign Talent)

- 2.1.1** Airport pickup and transfer to accommodations will be provided through Production Services upon request.
- 2.1.2** Talent shall hand over the signed hard copy of their contract (if sent through email), and passport to the Talent Coordinator or Production Coordinator for the project or production. This shall be done before checking in at their accommodations. The passport will be returned immediately after a photo copy has been made.
- 2.1.3** Talents and guests shall be given a Welcome Kit

containing the Map of Cebu, temporary Bigfoot ID, and Emergency Contact names and numbers. These shall be provided at the expense of the project or production. The kit includes a Talent Information Form, which shall be filled out and collected on the day of arrival.

- 2.1.4** The Bigfoot ID shall be returned to the project manager/talent coordinator on or before the scheduled departure.

2.2 Accommodation and Lodging

- 2.2.1** House rules shall be furnished upon arrival and shall be strictly enforced. Any agreement forms must be completed and signed.

2.3 Per Diem

- 2.3.1** A per diem of Php400.00 per day shall be paid, which includes laundry, food, and fare allowances.
- 2.3.2** If the laundry, food, and fare is provided by the project or production, the talent shall still receive the amount stipulated in the contract.
- 2.3.3** The above may be applicable only to short time projects or productions. These would include photo shoots, short films, hosting job, etc., that requires less than a month of stay.
- 2.3.4** The per diem shall be paid in full or weekly, depending on the duration of the project and period of stay.

2.4 Call Sheet

- 2.4.1** The Call Sheet shall be provided to the talent the night before the shoot. The schedule shall always be considered provisional and subject to change.

NOTE! The terms stated above may also apply to local talents. The talent shall sign Acknowledgment Receipts as proof of availing

of any services, especially in monetary matters.

2.5 Terms for Talent Recruitment (For Foreign Talent)

2.5.1 The Production Company is not a signatory, and does not intend to become a signatory, to any guild or collective bargaining agreement. Talent agrees that, unless otherwise required by law or regulation, Production Company shall not be obligated to meet nor follow any requirements or standards of such union, guilds or collective bargaining agreements.

2.5.2 The terms stated in 2.5.1 shall also apply to local talent and guests.

2.6 Use of Bigfoot Facilities

2.6.1 Talents and guests, both foreign and local, may use the company's gym and designated common computers. Rules and guidelines, such as signing a waiver, are enforced.

2.6.2 The user shall be held liable for any damage to company property due to user's action or negligence.

2.7 Minors as Talent

2.7.1 For Local Child Talent (18 years old and below)
As Provided by the Philippine Labor Code:
No child below fifteen (15) years of age shall be employed, except when working directly under the sole responsibility of their parents and guardian, and the employment does not in any way interfere with their schooling.
Any person between fifteen (15) and eighteen (18) years of age may be employed for such number of hours and such periods of the day as determined by the Secretary of Labor.
The foregoing provisions shall in no case allow the employment of a person below eighteen (18) years of age in an undertaking which is hazardous or deleterious in

nature as determined by the Secretary of Labor.

TERMS:

A child below fifteen (15) years of age, who works on any event, must comply with the regulations issued by the Department of Labor and Employment. Parents and guardians must fill out a Working Child Permit form and furnish the following required documents:

- Original Certificate of Live Birth of the Child and two (2) clear photocopies.
- Medical Certificate of the Child
- Certificate of Enrollment (school)
- Two (2) 2x2 ID photos
- Affidavit of Guardianship (for Guardians)

The permit must be processed and approved at least 5 days or a week before the event or activity. Inspectors from Department of Labor and Employment shall inspect the location or production set before the actual event takes place.

NOTE! For the complete law addressing minors working as talent, please see the Talent Coordinator in Production office.

3. STUDENT INTERNSHIP PROGRAM

3.1 General

3.1.1 The Student Internship Program is a synergistic effort between the IAFT, the students, and Bigfoot or its partner establishments.

3.1.2 Bigfoot production department accepts interns from IAFT or other institutions outside of Bigfoot, for the Production Internship Program. At the end of this program, the intern shall be issued a Certificate of Completion only under the following conditions:

3.2 Conditions of Internship

- 3.2.1** Completion of not less than 90 hours total internship time. Work hours shall be verified by the producer directly in charge of the intern (or producers if the internship period spans several projects.) The Production Department does not acknowledge partial program completion, and will not verify hours worked should this occur. The program abides by this all-or-nothing principle.
- 3.2.2** The intern must not deviate from an agreed schedule, and shall absolutely abide by it, unless otherwise permitted by the Head of Production.
- 3.2.3** The intern must submit a personal availability schedule. The submitted schedule should not have large gaps in it, but should be as continuous as much as possible.
- 3.2.4** The Head of Production shall evaluate the availability schedule of the intern against current projects in the department, and decide whether the submitted schedule is acceptable, and consequently whether to accept the intern or not.
- 3.2.5** Should the submitted schedule and the intern be accepted, the said schedule is considered agreed upon.
- 3.2.6** An internship period shall not be considered complete if the project in question is not yet finished regardless of the completion of the intern's 90 hours total work time. Should this occur, the project schedule supersedes the agreed upon schedule. This is due to the mission critical nature of the department and its projects.
- 3.2.7** The Head of Production shall have the authority to assign an intern to a project he or she deems suitable, and the position associated with it.
- 3.2.8** Should any of the above conditions be violated, the intern will not be issued a Certificate of Completion.
- 3.2.9** The Head of Production is authorized to be the arbiter and judge of rare and special situations.
- 3.2.10** An evaluation shall be done measuring quantitative and qualitative traits of the intern. Quantitative items in the

evaluation are averaged across projects worked on, and shall be evaluated by the respective producers. Qualitative items are compiled across projects worked on, accomplished by the respective producers, and compiled by the Head of Production.

3.3 Direct Recruitment

3.3.1 A producer is not allowed any direct contact with IAFT students for employment purposes without IAFT knowledge. The student may have to drop out of school for the full term if working as an employee for the production.

3.4 Mechanics and Procedures

3.4.1 Interns are required to perform 90 hours of work as part of Project 410 (Planning Project) on a designated project at Bigfoot. They receive academic credit for this internship.

3.5 Role of Bigfoot and Partner Establishment

3.5.1 Bigfoot supervises the IAFT interns as well as provides them with necessary direction and essential resources. It also formulates the mechanism for the evaluation of the interns. From time to time, IAFT and Bigfoot conduct consultations to assess intern progress.

3.6 Memorandum of Agreement

3.4.1 A memorandum of agreement is entered into by IAFT and Bigfoot detailing the terms expected of each party in order to ensure maximum benefit for the intern.

3.7 Internal Procedure of Internship

3.7.1 The Office of Student Services (OSS) will issue a call for

participation in the Internship Program. An email to the students advises what departments have intern positions available, and asks the students for the following information to be submitted to HRA through OSS:

- a)** Where do they prefer to have their Internship.
- b)** A copy of their most recent resume.

- 3.7.2** Once OSS receives the requested information, an endorsement is sent to the Human Resources and Administration Department (HRA), which identifies the preferred assignment of the prospective intern. (Post Production, Production, Production Services, etc).
- 3.7.3** The HRA then sets up an interview with the student intern to find out if he or she meets the standards of the department they wish to be assigned to.
- 3.7.4** After the interview, HRA affirms the request of the student intern. HRA now also sets up an interview between the student and the head of the department where the former wishes to have his or her internship.
- 3.7.5** If the department head confirms that the skills and knowledge of the student matches the needs of the department, HRA orients the student on the policies and procedures that need to be followed during the internship (time card, dates and times of their internship, etc).
- 3.7.6** OSS advises the student of the following documents he or she needs to fill out and sign as a requirement of TESDA.
 - a)** Log Sheet
 - b)** Training Agreement
- 3.7.7** The student shall acquire 90 hours of Internship. OSS monitors the performance of each student.
- 3.7.8** Upon completion of the 90 hours of Internship, OSS asks for an evaluation of the performance of the student. A final grade also supports this evaluation.
- 3.5.9** The student now submits the duly filled out and signed Log Sheet to OSS.

HRA issues the internship allowance to the student.

4. PRODUCTION

4.1 Reminder

- 4.1.1** Bigfoot policies shall be followed at all times. Especially the company approval policy and procedures. Some items need prior approval
- 4.1.2** All hiring of crew has to be approved by MG prior to contracting.

4.2 Call Sheet & Shooting Documents

- 4.2.1** Call sheets shall be distributed daily to all crew members, department heads, administrators, and executive assistants at Bigfoot.
- 4.2.2** If on location away from Cebu, the Call Sheets shall be distributed to the Bigfoot personnel daily by e-mail (see 4.3.2).
- 4.2.3** The first Call Sheet for any location shall have directions, contact information, and a map to the location. Emergency information shall be part of every call sheet.
- 4.2.4** If there are shots that are to match existing shots then a separate shooting/shotlist document needs to be done and handed out to the crew. This document has to include the matching shots, like screen caps and continuity photos from the scene that have been previously shot, and also, if possible, storyboards of what is to be shot.
- 4.2.5** Complex days with movement of either equipment or picture vehicles (Helicopter, insert truck, airplanes, cars boats etc..) Need to be planned out in detail with proper maps that include labels for all the positions, distances,

movements, etc. This MAP document is HANDED out to ALL involved not just the crew, like for example Boat captains, drivers, helicopter pilot etc. By having a map document with all positions and movements marked confusion can be avoided.

4.3 Production Reports

4.3.1 Production reports shall be distributed daily to Producers, UPM, Production Coordinator, and AD's on the project.

4.3.2 They shall also be distributed to the following Bigfoot personnel: MG, CEO, COO, CFO, Head of HRA, Head of Post, Security & Safety Officer, and Executive Assistants.

4.4 Work Hours

4.4.1 Actors shall be given a 12-hour turn-around. Whenever possible, crew shall be given a 12 hour turn-around. Production adheres to a 6-day work week. The ideal shooting day is 12 hours. Adhere to that if at all possible.

4.5 Meals/Catering

4.5.1 Catering is **only** provided **on Feature Film production days**. In order for a day to be considered a feature film production day, a **minimum of 3 working hours** needs to be spent on the feature film shooting scenes involving actors and full crew. If it is just what would be considered second unit scenes, without full crew, then catering is **NOT** provided. If in doubt please check with MG before ordering Catering.

4.5.2 Crew meals shall be catered. No meals will be served during regular working hours.

4.5.3 Lunch shall be served 6 hours after crew call. Lunch lasts for 30 more minutes after the last person goes through the serving line.

- 4.5.4** Dinner shall be served six hours after crew is back to shooting.
- 4.5.5** If crew is going overtime for lunch or a 12-hour day, they must be notified in advance. The quickest way to alienate a crew is to go into overtime without warning.
- 4.5.6** Craft services are separate from Catering. There shall always be an ample amount of water on the set. Soft drinks and juices are also allowed. Fruits & snacks/finger foods are allowed. Candy and Chocolates are NOT allowed.
- 4.5.7** If possible, one or two Crafts table/s shall be set up on the set/location. From there the crew and cast can collect their own drinks & foods. This is always the method to be used, if possible, rather than assistants walking around the set handing out drinks and foods.

4.6 Documentation

- 4.6.1** The Script Supervisor shall turn in a copy of his/her notes and line scripts daily to the Production Office who will forward a copy to the Post Supervisor.
- 4.6.2** Camera Reports and Sound Reports, with the exposed footage of the day, shall be turned in to the Production Office daily.
- 4.6.3** The Production Accountant shall forward weekly cost reports and hot sheets to the Line Producer, who shall forward them to MG, CEO, COO, CFO, Producers, UPM, CFO, and their respective Executive assistants.
- 4.6.4** All script changes shall be distributed to all Producers, show department heads, talent involved in the changes, the Director, AD's, UPM, Production Coordinator, as well as The Head of Post, and MG, CEO, COO, and their respective Executive Assistants at Bigfoot.
- 4.6.5** The Head of Wardrobe, Script Supervisor, and Art

Department shall be issued digital cameras for continuity and documentation purposes.

4.7 Safety on the Set

- 4.7.1** A safety meeting shall be held once per week, or at each location at call time. A sign-in sheet shall be provided and signed by all members of the crew.
- 4.7.2** A medic shall be assigned to every set. The medic shall be equipped with a portable radio, which shall always be turned on.
- 4.7.3** The medic shall have all crew involved in the production to fill out a medical history form. The form can be located in the appendix.
- 4.7.4** Other safety personnel shall be assigned per set or scene as needed. In the case of high-risk activities, such as stunts or aquatics, specific safety equipment and personnel shall be assigned to the location.
- 4.7.5** Production shall supply all persons working on a set with any needed safety equipment such as hardhats, and protective rain gear on case of inclement weather.
- 4.7.6** The name, address, and directions to the nearest hospital, along with the phone number of the closest ambulance shall be posted at every location.
- 4.7.7** All personnel involved in the production shall read the Safety Manual for Movie Sets in the Appendix Section.

4.8 Miscellaneous

- 4.8.1** Every Call Sheet that involves an exterior location, shall have details of a "cover set" attached, if circumstances change due to inclement weather.
- 4.8.2** The ADs on the set shall always have copies of any permits, location releases, talent releases, insurance forms, etc. The Production Office and the Production

Coordinator shall also have copies of these documents.

- 4.8.3** The Location Manager at each location shall be responsible for the location and any issues related to it, including prep and wrap of that location.
- 4.8.4** Dailies must be organized for screenings with Department Heads each day of production.
- 4.8.5** Crew must check in and out with 3rd (2nd) AD daily.
- 4.8.6** The Production Coordinator shall check film inventory, and assess future needs daily with the camera department.
- 4.8.7** Whenever the ARRI III or the LT camera is to be used, the producer shall inform MG of the expected amount of film to be used for the production, and get MG's prior approval.
- 4.8.8** **DIRECTING EXTRAS. When extras are involved in a scene, they need to be given clear instructions, during the set-up on how to behave in the scene, where to look, what to do, what not to do and how to act. This is normally the responsibility of the Second AD if there is one or else the First AD.**

4.9 SLATING

- 4.9.1** Naming is SSS-HH-TT(with SSS=scene #, HH=shot number, TT=take)
- 4.9.2** There will be PSEUDO SCENES starting with the number 900 that will be defined before the shoot for establishing shots etc.. Those will NOT be slated.
- 4.9.3** MOS pickup shots within a scene will NOT BE SLATED as long as shot on a film roll/tape/memory card/Hard Drive with the same scene slated preceding the MOS shot.

5. POST-PRODUCTION

5.1 General

5.1.1 Post Production is one of the most important elements of any production. The post department shall be brought in and consulted already during the development stage, before pre-production.

5.2 Film Work Flow - Important!

5.2.1 Per instructions from MG, the work-flow shall not include any Telecine or any non frame-accurate media. Only exception, see 5.2.9.

5.2.2 The entire film is scanned in a 1920x1080 scan, (for features) or 2058x1556 (2k, full gate). This format is too "heavy" for real time editing. Therefore, the files are converted to 1/4 of the size, still frame accurate, and giving quick-time files of 960x540, which can be edited in real-time in FCP, and still have much higher quality than SD (PAL or NTSC).

5.2.3 The scans are delivered on WD external hard drives via DHL to Percy Fung of the Bigfoot partner Digital Magic in Hong Kong.

5.2.4 All data exchange will be done through files, transport is on external hard drives. Smaller files can also travel via FTP without the need of physical transport.

5.2.5 After editing, the "large" files are conformed, either going through color correction from the large scan (or if highest quality is needed, go back to the raw scan).

5.2.6 If the output is SD (i.e. TV Commercial), the "compressor" can down convert the resolution and a frame rate conversion, but the quality remains much higher.

5.2.7 Digital Magic delivers the output on WD external hard-

drives in HDCam 4:2:2 format (for TVCs, it needs to be scanned full gate 2048x1556, the final format is 4:3)

- 5.2.8** Production shall supply the WD external hard drives to Digital Magic.
- 5.2.9** If a 35mm film release is in question, the decision has to be made if it should be scanned again 2k, and conform/color grade from a 2k scan, or use the 1920x1080 and output it on HD.
- 5.2.10** The above procedures provide a scan instead of Telecine. A film output can be done from both the 1080x1920 and 2k material, but requires conforming. For movies that are only released on DVD or TVCs, the scan can be used as is as it has a far better quality than Telecine.

5.3 Project Development

- 5.3.1** Post shall discuss the project brief with the producer and with any client to establish the following:
 - a)** Editorial needs
 - b)** CGI workload
 - c)** Audio post
 - d)** Deliverables
 - e)** Proposed budget
 - f)** Proposed schedule

5.4 Pre-Production

Post shall discuss the following items with Production and any client during pre-production meeting:

- 5.4.1** Editorial work-flow - labs, HD, TK, shipping, customs and duty.
- 5.4.2** CGI set-ups, location attendance, previz
- 5.4.3** Film/digital cinematography (HD) work-flow - Post shall meet the DOP to establish common parameters.
- 5.4.4** Production sound and Audio Post - Post shall discuss

script-breakdown with production sound-tech, atmos, pick-ups, etc.

5.4.5 Composer - themes / score shall be made available as soon as possible.

5.4.6 Rehearsals - Post needs to be present for QC audio and CGI work on location.

5.5 Production

5.5.1 Any changes to budget or scheduling or script shall be communicated to Post immediately.

5.5.2 Post shall always be present at key production meetings.

5.6 Post-production

5.6.1 The Producer / Decision-maker shall be present when:

- a)** Picture is locked
- b)** Credit list is locked
- c)** CGI is locked
- d)** Audio is locked
- e)** During final mixes
- f)** Handover of deliverables

5.6.2 Bringing the Post Department into discussions early will eliminate many problems and will help the Producer to achieve the final desired product.

5.6.3 Only Bigfoot accredited outside vendors should be used. A list of these can be obtained from Production Services. The contract templates in the Appendix Section shall be used in any arrangements with outside vendors.

6. WRAP

6.1 Reminder

6.1.1 Bigfoot policies shall be followed at all times. Especially the company approval policy and procedures.

6.1.2 Two weeks shall be allowed for wrap on a feature film. One week for an AVP.

6.2 Return of Equipment

6.2.1 Any equipment rentals shall be returned no later than the morning after the last day of principal photography.

6.2.2 The same department members that did the initial inventory, shall do another inventory of all borrowed equipment. All inventories from all departments shall be returned to Bigfoot.

6.3 Vendors

6.3.1 Two weeks before principal photography ends, all vendors shall be notified that their invoices, if they want them paid promptly, must be received no later than the last day of principal photography.

6.4 Staff

6.4.1 The UPM, Production Coordinator, Office Pass, and Production Accountants shall be on board for the entire two-week wrap process.

6.4.2 Other Key Personnel shall finish their work in the shortest possible time.

6.4.3 Crew and other personnel associated with the Production shall be paid and released immediately when their work is finished. This includes checking out from their hotel rooms. If it is late at night, or too late to catch a

necessary flight, they can check out the next day.

- 6.4.4** Only Producers, Post Personnel, Director, and Actors needed for ADR will stay beyond the two-week wrap period.

6.5 Production Related Assets.

- 6.5.1** Each production department head, assisted by the Asset Clerk, is responsible for the custody and complete inventory of all sets, props, wardrobe and make-up upon striking of the sets.
- 6.5.2** Any losses or damages incurred during the production shall be reported to the UPM. The Line Producer and the UPM are responsible for having all sets cleaned up and placed in Bigfoot warehouse. If not stored there, the budget shall include storage and inventory expenses. All sets, builds, and inventory shall be turned over to Bigfoot during wrap.

6.6 Issued Items.

- 6.6.1** Any issued equipment shall be turned over to the respective departments they were requested from.

6.7 Liquidations

- 6.7.1** Crew with outstanding Cash Advances shall turn in their liquidations.
- 6.7.2** Crew who are coordinating with suppliers shall ensure that all invoices of their contact suppliers have been received and properly approved.

6.8 Clearance

- 6.8.1** Clearance forms shall be made available on the last day of the shoot. The fully completed clearance form shall be submitted to the accountant in order for the final pay to

be released. The UPM shall sign off on all expenditures. A copy of the clearance form can be found in the appendix section.

C. BIGFOOT POLICIES

It is extremely important that the Producer is familiar with Bigfoot policies, as they often directly affect production, and need to be followed all the time. The following is a summarized overview of the policies and procedures that are related to Production. The detailed versions can be found in the appendices.

1. PRODUCTION SERVICES

1.1 General

Production Services is the point of contact for most production needs, and should be contacted for anything related to:

- 1.1.2** Equipment, such as lights, cranes, cameras
- 1.1.3** Facilities, such as sound stages, shooting stage, pool, production offices
- 1.1.4** Props
- 1.1.5** Wardrobe
- 1.1.6** Motor pool (management and dispatching of vehicles)
- 1.1.7** Talent pool

1.2 Reservation of Facilities

- 1.2.1** A notice of intention to use the facility (Sound Stages 1 & 2, Pool) shall be filed with the Facilities Group through the Facilities Coordinator by email, telephone or Skype.
- 1.2.2** Upon receipt and review of the notice of intention, the Facilities Coordinator will inform the user if the request is granted.
- 1.2.3** Once the request has been granted, the user will have to complete and submit the forms required by the Facilities Coordinator.

2. HUMAN RESOURCES (HR)

2.1 Procedures Upon Arrival

In the case of a Producer assigned to a particular project, the Human Resource Department prepares the Producer's contract. The moment after settling in, the Human Resource Department needs to be visited for the following:

- 2.1.1** Company ID (required to exit and enter the various Bigfoot facilities).
- 2.1.2** Register for the biometric attendance and entry system.
- 2.1.3** Copy of the contract.
- 2.1.4** Handing over of passport. HR will make a photocopy of it and return it immediately. Be aware that the Philippine I law requires all foreign visitors to have their passport on their person at all times. HR will handle any processing of visa extensions, permits, etc. needed while working with Bigfoot.
- 2.1.5** The Personal Information Sheet (PIS) needs to be completed and signed.
- 2.1.6** When the production starts, the Producer will need someone to constantly coordinate with HR. Contracts can be done by the UPM. But a copy shall ALWAYS be forwarded to the assigned Human Resource Assistant.

2.2 Employment Services - Recruitment and Selection Production Sourcing Needs

- 2.2.1** Internal – there are available in-house personnel for some specialized tasks. Internal recruiting shall be done in coordination with the concerned department (i.e. grip & lighting – Production Services; editor – Post Production).
- 2.2.2** Bigfoot also has employees with specialty training that can be used for a specific project. However, this shall be with the consent and approval of the employee's department

head. The time to be spent on the project has to be determined before approval is given. The employee's salary during the assignment will be paid by production.

2.2.3 External – Production Services has a Crew database that can be used in locating qualified crew. The selection process will be the responsibility of Production.

2.2.4 NOTE - Any hiring of crew has to be approved by the MG.

2.2.5 IAFT Students – Graduates of IAFT may be hired through the Student Services Office. Notices advertising the available positions shall be posted on the IAFT bulletin boards.

2.3 Hiring Procedures

2.3.1 Production makes the job offer, and is responsible for the contract and completion of the Personal Information Sheet (PIS).

2.3.2 Production furnishes 3 original copies and 2 photocopies of all contracts to Finance and HR.

2.3.3 HR shall keep a record of contracts per project and a copy of the PIS.

2.3.4 HR shall issue the company ID and any applicable benefits.

2.4 Contracts

2.4.1 Local employees contract with Bigfoot Entertainment Philippines, Inc. All salaries shall be reflected as gross of tax, meaning Bigfoot deducts the tax from the salary and remits to the government.

2.4.2 The above contracts shall be signed by:
a) Employee
c) CFO

2.4.3 Foreign employees contract with Bigfoot Entertainment BVI, Ltd. The contract shall specify how the salary is going to be paid (by check or wire transfer), and in what currency (Euros, HK or US Dollars). Please be aware that Bigfoot does not pay any wire transfer fees.

2.4.4 The above contracts shall be signed by:
a) Employee
b) Producer

2.5 Compensation and Benefits

2.5.1 Bigfoot employees assigned to a project shall be paid according to company practices. They will be paid by Bigfoot but billed to the Production. Therefore Producers shall include the salary figures into their budgets.

2.5.2 Personnel hired as Project Based shall be paid by the Production Accountant.

2.5.3 Employees (internal) shall have usual benefits except when there are special arrangements per project.

2.5.4 Project Based employee benefits will depend on provisions in the individual contracts.

2.6 Employee Health and Welfare

2.6.1 A medical clinic is located next to the HR Department. It is staffed by a nurse Monday through Friday from 8 to 5. On Tuesday and Thursday afternoons, a doctor is also available at the clinic for consultations. A first aid kit shall be provided for every project and will be dispensed by a medic hired by production.

2.6.2 All employees are invited to use the Gym (3rd floor of film school building). A fitness instructor is at the gym from lunchtime into the evening hours. A waiver form has to be signed before using the gym.

2.7 ER and Labor Relations

- 2.7.1** Some Bigfoot company policies may also apply to Production employees. HR can provide guidance.
- 2.7.2** A copy of the Employee Manual shall be available at the Production office for reference.
- 2.7.3** Orientation by HR should be conducted within the 1st week of employment, for everyone other than day players.
- 2.7.4** The progressive disciplinary action stated in the table of offenses shall apply to all production employees. However, the option to terminate a contract will be at the discretion of the Producer and Management.

2.8 Company Events and Parties

- 2.8.1** When there is a company event, Production employees based in the Mactan facility at that time shall be included as participants/guests, provided production schedule allows.

3. ADMINISTRATION

3.1 General

- 3.1.1** This department will assist you with all office needs, from furniture to maintenance personnel.
- 3.1.2** All requests to this department have to be channeled through Production Services.

3.2 Cellular Phones and Laptops

- 3.2.1** All Bigfoot consultants, staff, and crew are required to have their own cellular phones, Philippines compatible SIM cards, and laptop computers.

- 3.2.2** As itemized in the production budget, cellular phone load will be distributed monthly to selected production crew. The load is for work purposes only.

3.3 Land-line Telephones

- 3.3.1** Bigfoot land-line phones cannot be used to call cellular phones. Only local and long-distance calls to other land-line numbers are allowed.

- 3.3.2** A code has to be entered to make a long distance call from a Bigfoot land-line phone,. The code is only issued to the producer, associate producers and production managers. Disclosure of the code to any other person is not allowed.

3.4 General Services

- 3.4.1** Cleaning and upkeep of the production office will be performed by regular Bigfoot maintenance staff as part of the rental of the office.

- 3.4.2** The cleaning of the sound stages and movie sets shall be arranged with Production Services.

- 3.4.3** The Hollywood Suites and the Casablanca Garden Apartments are cleaned by their assigned housekeeping staff. Bigfoot maintenance staff will clean rented external facilities. This service will be billed to the production.

3.5 Supplies

- 3.5.1** Production is responsible for buying its own supplies. Only Bigfoot accredited suppliers should be used. A list of these will be provided by Production Services. A package of non-consumable supplies will be issued by Bigfoot at the beginning of production.

3.6 Engineering

- 3.6.1** Production shall direct any requests for repairs, maintenance or construction services to Production Services, who will in turn contact the Engineering Department. Minor repairs can be requested directly by submitting a ticket at:
<http://help-engineering.filmschool.cbu>
- 3.6.2** No repairs shall be done without the recommending approval of the department head of the requesting department.
- 3.6.3** No replacement of any furniture, equipment, or any other items may be done without the approval of the Engineering Department.
- 3.6.4** The Engineering Department is not responsible for any repairs done by an outside party unless recommended by the department.
- 3.6.5** Only engineering personnel are allowed to operate air-conditioning units in the hallways.
- 3.6.6** The lights in the hallways are turned on at 7:00 AM and turned off between 8:00PM to 10:00PM (Mondays to Thursdays) and 7:00PM to 9:00PM (Fridays). In case of employees having overtime work, enough lights will be left on to illuminate hallways.
- 3.6.7** Turning on and off the lights and air conditioning inside offices is the responsibility of the personnel occupying the respective offices.
- 3.6.8** Everybody is advised to turn off lights after every use of the rest rooms, and lights and air conditioning units after use of the pantry. after use.
- 3.6.9** Maintained room temperature throughout the building is 26 degrees Celsius.

3.7 Security

- 3.7.1** Bigfoot provides security throughout its premises, including the Hollywood Suites and the Casablanca Garden Apartments. All consultants, employees and guests are expected to comply with any directives or requests given by them.
- 3.7.2** Certain offices and areas are protected by a biometric entry system, where only individuals whose fingerprints have been authorized, can enter. Tampering with this system by jamming a door so it doesn't close properly, or opening a door to allow entry of an unauthorized individual, is strictly prohibited and will result in disciplinary action, including possible dismissal.
- 3.7.3** If the production has a need for additional security services at Bigfoot, or at a movie set off premises, such services shall be arranged through Production Services.
- 3.7.4** Requests for security services shall be made at least 3 days before start of production to the Bigfoot Security & Safety Officer through Production Services.
- 3.7.5** Production shall enter into a contractual agreement with the Bigfoot accredited security service provider.
- 3.7.6** The contract shall specify the number of personnel needed, duty hours, scope of services to be provided, and estimated duration of the service.
- 3.7.7** Notification of termination of services shall be made at least 3 days in advance.
- 3.7.8** The cost of these additional security services shall be budgeted and billed to Production.

4. SAFETY AND EMERGENCIES

4.1 Bigfoot Emergency Response Unit (ERU)

- 4.1.1** As part of the company emergency response plan, the Emergency Response Unit has been formed to respond to common emergencies within the facility. The ERU also functions as the first responders during any emergency.
- 4.1.2** The ERU is composed of the Chief Engineer or the Shift Engineer on duty, the Security & Safety Officer, and the company nurse. As first responders, the ERU shall determine the need to activate any other emergency procedures or personnel.

4.2 Emergency Codes Used in Communications

- 4.2.1** Condition YELLOW - The fire alarm has been activated or a person has reported a fire. The Bigfoot Emergency Response Unit responds to the scene for verification.
- 4.2.2** Condition RED - A fire has been discovered, and is in progress.
- 4.2.3** Condition WHITE – The alarm has been identified as false, or the actual fire has been contained or put out.
- 4.2.4** CODE 10 – Request for immediate medical assistance. Refers to any injured person and/or incident. Used to eliminate any delay in response because of unnecessary conversation.
- 4.2.5** CODE 14 – Bigfoot employee is injured and needs immediate medical assistance.
- 4.2.6** CODE 14 Tango – Guest and/or Visitor is injured and needs immediate medical assistance.
- 4.2.7** Condition GREEN or Evacuation Order - There is imminent danger to the occupants of the building.
- 4.2.8** PARTIAL Evacuation – A systematic evacuation wherein only a particular area or floor is targeted for evacuation.

4.2.9 TOTAL Evacuation – All personnel and tenants occupying a particular building shall leave the building immediately.

4.2.10 CASABLANCA - The designated evacuation site at the parking area in front of Casablanca Apartments.

4.2.11 DRILL CODE 2 - A fire drill or training exercise about to be conducted.

4.3 Fire

4.3.1 Types of emergency alarms that may be used:

- a)** Continuous ringing of the fire alarm bell
- b)** Activation of Group Pager by the Telephone Exchange/Operator
- c)** Announcement through portable 2-way radios

4.3.2 Bigfoot has three (3) major types of fire alarm systems:

- a)** Manual Pull Station (MPS) – installed in strategic locations within the company premises.
- b)** Smoke and Heat Detectors – installed in strategic areas inside the building.
- c)** Sprinkler Systems – Covers all the areas of the entire building.

4.3.3 Note: These devices function independently and are monitored through the central control board located at the Security Office/Technical Services.

4.3.4 Basic Safety Rules

- a)** Activate the alarm before attempting to put out a fire.
- b)** In case of fire, use the emergency exits.
- c)** Saving lives should be everyone's priority.
- d)** All staff should act in a calm, rational and coordinated manner to avoid panic.
- e)** Stay close to the floor in smoke filled areas, there the breathable air can be found. Smoke inhalation is dangerous and kills silently.

4.4 Typhoons

- 4.4.1** Due to the geographical location of Cebu, the arrival of a typhoon may be possible. The following outlines the actions necessary to protect the welfare and safety of all Bigfoot staff.
- 4.4.2** The Head of HRA coordinates with the Security & Safety Officer that regular official updates are given to all staff as to the approach of the typhoon, and makes sound and timely decisions in determining the suspension of work and sending the staff home.
- 4.4.3** The Security & Safety Officer is responsible for all security and safety measure during the approach, duration and departure of the typhoon, and assists the Chief Engineer in preparing the facility.
- 4.4.4** For their own safety all personnel and visitors shall follow the directions issued by the Security and Safety Officer.

4.5 Public Storm Warning Signals

- 4.5.1** Signal No. 1 = Winds of 30-60 kph may be expected in at least 36 hours or intermittent rains may be expected within 36 hours. (When the tropical cyclone develops very close to the locality a shorter lead-time of the occurrence of the winds will be specified in the warning bulletin.)
- 4.5.2** Signal No. 2 = Winds of greater than 60 kph and up to 100 kph may be expected in at least 24 hours.
- 4.5.3** Signal No. 3 = Winds of greater than 100 kph up to 185 kph may be expected in at least 18 hours.
- 4.5.4** Signal No. 4 = Very strong winds of more than 185 kph may be expected in at least 12 hours.

4.6 Procedures During the Approach of a Typhoon

- 4.6.1** Once Signal No. 1 has been issued, the Security & Safety Officer and the Chief Engineer closely monitor weather updates from the PAG-ASA Weather Broadcast and/or Website. A printed weather report is obtained and succeeding reports shall be obtained during the next 12 hours. Broadcast media should be monitored in the Engineering or Security Office. Staff will be informed of the status of the typhoon.
- 4.6.2** Once Signal No. 2 has been issued, the Head of HRA, the suspension of work is considered. This is to ensure that the staff is given sufficient time to prepare final work requirements and have time to travel safely to their respective residences.
- 4.6.3** Using their discretion, the Department Heads designate skeleton staff to remain in their offices and continue their normal duties.
- 4.6.4** Once the decision has been made to suspend all staff duties, the HRA Head immediately announces this decision to all staff. Consequent instructions are also given to prepare to leave the work stations.

4.7 Evacuation Procedures

- 4.7.1** These procedures have been established to ensure that a safe and orderly evacuation of the premises occurs in the case of fire or a natural disaster.
- 4.7.2** Each Department Head shall designate a Floor Marshal in their department or section, who will take the lead in the evacuation process. The name of this person shall be submitted to the Security & Safety Officer. Each Department Head shall also ensure that all their staff are familiar with the emergency evacuation route from their respective department.
- 4.7.3** The Chief Engineer has full authority and control over the facility utilities in the event an emergency occurs, and shall initiate any needed shutdown procedures.

- 4.7.4** All employees shall be familiar with all designated evacuation routes, and shall obey all instructions given by the Floor Marshal.
- 4.7.5** EVACUATION SITE – The open area (parking space) in front of Casablanca Garden Apartments is the designated Evacuation Site. All evacuated persons shall immediately proceed to this location.
- 4.7.6** To avoid accidents and injuries, the evacuation shall be done in a safe and orderly manner. Panic must be avoided. The Floor Marshals will guide the occupants the the nearest emergency exit.

4.8 Building Safety

- 4.8.1** Passageways to all fire exits shall be kept clear of any obstructions.
- 4.8.2** The fire exits shall only be used in case of an emergency.
- 4.8.3** No fire exit shall be blocked, fastened or locked at any time.
- 4.8.4** No door leading in or out of any building or floor level shall be locked or fastened during period of occupancy.
- 4.8.5** Safe, continuous and unobstructed passageways with a minimum width of at least one meter shall be provided and maintained.
- 4.8.6** Restricted areas, and any other areas considered unsafe, shall not be used as storage areas.
- 4.8.7** Signs for fire fighting and emergency equipment shall not be blocked or covered in any manner.
- 4.8.8** Any open fire is not allowed within a 20-meter radius of the powerhouse (generator room).
- 4.8.9** Emergency alarms shall not to be activated by any person unless in case of a true emergency.

4.9 Sound Stage Safety Procedures

- 4.9.1** No obstacles, objects or people should cross the yellow safety lines around the sound stage, 4 feet from the interior walls.
- 4.9.2** No objects or equipment shall obstruct any exit doors.
- 4.9.3** Hallways shall always be clear of any objects and equipment.
- 4.9.4** No one is allowed to enter or exit the sound stage while the PSC Bell Light is activated.
- 4.9.5** No unauthorized cameras or recording equipment are allowed due to copyright laws.
- 4.9.6** Cellular (mobile) phones shall be turned off during shoots so as not to disrupt the filming/shooting.
- 4.9.7** Always observe silence while shooting is going on.
- 4.9.8** No eating, drinking, or smoking in the facility.
- 4.9.9** The Facilities Coordinator reserves the right to stop, suspend and or cease any production activity if such conditions exist that may endanger the safety and security of people or equipment.
- 4.9.10** There is a total prohibition on the entry, use or storage of any kind of explosives or similar substances anywhere within the entire facility.
- 4.9.11** Any items stored in the building shall be properly marked and packed in such a way that the safety of other items and the building is not be compromised.
- 4.9.12** All items placed in storage shall be checked in and out with the Facilities Group for proper documentation.

4.10 Pool Safety

- 4.10.1** Only the safety divers, the talents and authorized personnel are allowed in the pool during shoots.
- 4.10.2** Only the safety divers, the lifeguards, the talents and authorized personnel are allowed on the Pool Deck or scaffoldings.
- 4.10.3** Crew must strictly follow safety guidelines in handling any equipment in the pool and its surroundings. Facilities Group will make sure that such guidelines are implemented.
- 4.10.4** Talents shall follow all instruction by the safety divers, the lifeguards and the facilities coordinator.
- 4.10.5** Proper attire must be worn when using the pool.
- 4.10.6** The Facilities Coordinator reserves the right to stop, suspend and or cease any production activity if such conditions exist that may endanger the safety and security of people or equipment.
- 4.10.7** There is a total prohibition on the entry, use or storage of any kind of of explosives or similar substances anywhere within the entire facility,

4.11 Building Security

- 4.11.1** Main doors are officially open from 7:00 AM to 10:00 PM on Mondays to Thursdays, and 7:00 AM to 9:00 PM on Fridays.
- 4.11.2** Certain offices and areas are protected by a biometric entry system, where only individuals whose fingerprints have been authorized, can enter. Tampering with this system by jamming a door so it doesn't close properly, or opening a door to allow entry of an unauthorized individual, is strictly prohibited and will result in disciplinary action, including possible dismissal.

- 4.11.3** Anyone staying within the building premises beyond designated time and day must have proper authorization from their Department Heads and/or HRA. This shall be coordinated with the Engineering Dept.
- 4.11.4** All staff shall lock their cabinets when leaving their workstations, and secure any personal or valuable items.
- 4.11.5** The last person in an office to leave their workstation shall ensure that lights and AC units are turned off. The same shall be done if the office is vacated even temporarily during overtime work.
- 4.11.6** All staff is strongly advised to report any unattended offices, workstations, unnecessary lights, indiscriminate use of AC units, any AC units left on, to security or engineering.
- 4.11.7** Any unauthorized persons, suspicious items and events, on company premises shall immediately be reported to security.
- 4.11.8** All staff shall familiarize themselves with, and observe all company policies pertaining to access control, ID system, material and equipment control procedures, and relevant safety policies.

4.12 Storage of Hazardous Materials

- 4.12.1** Any commodities that may pose a fire hazard shall be stored in an area protected by firewalls.
- 4.12.2** Commodities, which may be hazardous when combined with each other, shall be stored separately to prevent any contact.
- 4.12.3** Explosives of any kind are not permitted on Bigfoot premises under any circumstances.

4.13 Violations

- 4.13.1** All observed violations of this policy shall be reported to the immediate supervisor of the employee who commits the violation.
- 4.13.2** All violations to shall be documented and filed.
- 4.13.3** The failure to report a violation or incident that may endanger the safety or security of an employee or visitor, is in itself a violation of this policy.

D. BIGFOOT FINANCE POLICIES

1. GENERAL

1.1 Production

- 1.1.1** The individual Production is an entity on its own. Bigfoot will bill any use of facilities, equipment, services, accommodations, and crew to the production budget. Bigfoot should be considered both financier and principal vendor.

2. START OF PRODUCTION

2.1 Accounts

- 2.1.1** Before pre-production starts, a checking account for the production shall immediately be established with the assistance of the Finance Department. Finance will be the one to facilitate the opening of the account exclusively for the use of the production. The producer will be one of the signatories.
- 2.1.2** At the start of production, the producer shall submit to Finance the names of the crew members that should be assigned credit cards. The card may be used for most purchases over the Internet and other things needed in the production.
- 2.1.3** Upon approval of the budget, the production shall submit a Projected Cash Flow for the next week on every Friday, which will be Finance in the funding. This shall be done both in the currency of the location where the film will be shot and in US Dollars.

3. ACCOUNTABILITY

3.1 Approval Process

- 3.1.1** The company has an approval process that must be followed in every detail. If not, individuals may find

themselves held personally responsible for unapproved expenditures.

3.2 Accounting

- 3.2.1** The production shall hire a professional and experienced production accountant to work with Finance while being monitored and supervised by Finance.
- 3.2.2** A bookkeeper from Finance will be supplied as the second production accountant for the project. They will work together in the production office.
- 3.2.3** Among their responsibilities will be payroll, daily cost reports and daily hot sheets. These reports are to be distributed daily to all producers on the project, the UPM, and to MG, the CEO, COO, CFO, and their executive assistants.

3.3 Payroll Schedule

- 3.3.1** Payroll must never be late. It will be paid according to the schedule below.
- a)** Day workers and weekly contracts – end of each week.
 - b)** Local employees - 15th and 30th of each month.
 - c)** Certain Bigfoot Staff and contracts - monthly.
- 3.3.2** The Payroll cut-off days are:
- a)** Weekly – Tuesday, paid on Friday
 - b)** Monthly – 25th, paid at the last day of the month Wire transfers are however done only Monday through Wednesday.
- 3.3.3** Attendance will be monitored by the UPM or the Production Coordinator.

3.4 Contracts

- 3.4.1** All daily hires must sign a contract. In case of extension, there should be an amendment to the contract. Two original copies of the contract shall be given to Finance. One to production handbook. Two to legal department.
- 3.4.2** Contracts, unless otherwise specified, should always be gross of tax.
- 3.4.3** Any contracts must be written using the contract template (see Appendix E) and must include payment parameters.

3.5 Budgeting

- 3.5.1** The budget shall be prepared, using EP Budgeting software, in both the currency of the location of the project, and in US dollars.
- 3.5.2** Any significant change to the production plan which has an impact on the budget and / or schedule must be approved by MG, CEO, COO, and CFO.
- 3.5.3** Any expenditure related to the Production shall be initiated by the UPM/Line Producer in the first instance and then approved by MG according to company policies and procedures as described in the Approval Matrix. The UPM has authority to spend according to approved budget and must liquidate thereafter.
- 3.5.4** Funding will be based on the weekly updated projected cash flow submitted by the producer. This should show the actual expenses incurred. There shall be a two weeks allowance for funds needed. For example, for September 1 – 15 expenses, the request should be submitted by August 15.

3.6 Reporting Damages

- 3.6.1** Production services shall be monitoring all facilities and equipment. If any damage is discovered, an incident

report shall be filed by Production Services within 24 hours of discovery.

3.7 Purchases

3.7.1 Equipment purchases require a 3-month lead-time, and a minimum of 3 weeks delivery time can be expected.

3.7.2 MG, CEO, COO, and CFO must approve any purchases in advance, and in writing, prior to the order.

3.7.3 Any purchase requests must be filled out on-line at <http://prs.film school.cbu/finance/index.php>

4. EQUIPMENT RENTAL

4.1 General

4.1.1 Any equipment owned by Bigfoot and its affiliates that are being rented out, shall be properly documented.

4.1.2 All rental contracts between Bigfoot and the lessee shall be in writing following Bigfoot prescribed format.

4.1.3 All equipment rental revenue shall be properly accounted for using Bigfoot accounting procedures.

4.2 Contracts

4.2.1 A contract that covers all rental information and specific agreements shall be written, and signed by the Lessor and the Lessee.

4.2.2 The following information shall be included in the contract:

- a)** Company Name and complete address
- b)** Contact Person
- c)** Contact Number (Mobile and/or land line)

- 4.2.3** Rental contracts shall be signed by the Producer or the Production Assistant.
- 4.2.4** Rental extensions shall go through the same procedure as a new rental transaction.
- 4.2.5** Payment terms shall be COD payable in cash or check, or as approved by the Credit and Collection Manager.
- 4.2.6** If a rental contract exceeds P25,000.00 per transaction or if the rented equipment is considered to be high-value items, the Production Manager shall approved the price quotation before a billing statement is created.
- 4.2.7** The Equipment Custodian shall not release any equipment without proper proof of billing.
- 4.2.8** Updating rental rates shall be the responsibility of the Marketing Department.

4.3 Step-by-Step Rental Procedures

- 4.3.1** The client contacts Bigfoot for rental inquiry. The Production Assistant checks the availability of the requested equipment, and then makes a reservation with the Equipment Custodian.
- 4.3.2** Next the Production Assistant prepares a price quotation and a contract between the Client and Bigfoot.
- 4.3.3** Both the Client and the Production Assistant sign the price quotation and the contract.
- 4.3.4** If the price quotation is in excess of P25,000, the Production Manager shall sign the price quotation on behalf of Bigfoot.
- 4.3.5** The Equipment Custodian shall prepare a gate pass for the equipment and submit it to the Production Assistant, who will route it to the CFO, HRA Head, Equipment Supervisor, and the Equipment Custodian for their signatures.

- 4.3.6** The Production Assistant forwards a copy of the contract and the price quotation to Credit and Collections for billing.
- 4.3.7** Credit and Collections books the transaction and prepares the billing statement, which is forwarded to the Production Assistant.
- 4.3.8** The Production Assistant gives the billing statement to the client and escorts the client to Treasury for payment.
- 4.3.9** After this is accomplished, the Production Assistant escorts the client to the cage for release of the equipment.
- 4.3.10** The Equipment Custodian shall check that the documents (Gate pass) are complete with all required signatures before releasing the equipment.
- 4.3.11** Upon the return of the rented equipment, the Equipment Custodian shall check and ensure that the equipment is complete and in proper working order.
- 4.3.12** The Equipment Custodian shall immediately file an incident report if something is missing, damaged, or not working.

5. ASSET REPAIR

5.1 Purpose

- 5.1.1** The purpose of this policy is to ensure that:
- a)** All company assets are in good working condition.
 - b)** Any damage to an asset is immediately reported to the proper department.
 - c)** Appropriate action in accordance with company policy is taken right away.
 - d)** Any repairs will be done by authorized repair centers.

5.2 Staff responsibility

- 5.2.1** The Asset Custodian shall ensure that all assets assigned to him or her are in good working condition.
- 5.2.2** In case of damage to any asset, the custodian or end-user of the asset shall immediately report the incident to the:
 - a)** Facilities Coordinator
 - b)** Equipment Coordinator
- 5.2.3** HRA shall investigate the incident, and in their report establish the cause of the damage, responsibility, and who should be billed for the cost of the repair.
- 5.2.4** Form to be used is the Asset Incident Report. See Appendix C-IX. The original shall be filed with Asset Accounting, with copies to HRA, the Systems Administrator, the Technical Director, and if an asset issued to Production is involved, Production Services.
- 5.2.5** Repairs to damaged equipment in the custody of Production will be charged to the account of Production.
- 5.2.6** Replacement of lost equipment in the custody of Production will be charged to the account of Production at replacement cost.

5.3 Procedure

- 5.3.1** The Asset Custodian or End User gets the Asset Incident Report form from Asset Accounting.
- 5.3.2** The Asset Custodian or End User fills out the form and submits to their department head for signature.
- 5.3.3** The Asset Custodian or End User submits the report to one of the below for information and appropriate action:
 - a)** Facilities Coordinator
 - b)** Equipment Coordinator

- 5.3.4** Systems Administration Supervisor or Technical Director inspects the damaged asset and indicates his or her recommendation on the report form. If possible, has the asset repaired in-house and indicates on the report form the estimated time for completion of the repair.
- 5.3.5** If the asset cannot be repaired in-house, prepares the PRS (see Appendix C-IV) for submission to purchasing.
- 5.3.6** Systems Administration Supervisor or Technical Director submits the documents to the CFO and COO for approval.

5.4 External repairs

- 5.4.1** If the damaged asset is under warranty, Purchasing shall arrange with Asset Accounting and the the supplier to have the asset repaired.
- 5.4.2** If the damaged asset in not under warranty, Purchasing and Asset Accounting shall identify the best option for having the asset repaired.
- 5.4.3** If covered by insurance, Purchasing and Asset Accounting shall arrange with the Insurance Company for the reimbursement of the cost of the repair.

5.5 Transfer of Asset

- 5.5.1** Transfer of accountability, and custody of an asset, shall be approved by the CFO, and documented with the Asset Transfer Form.

5.6 Loss or Damage of Asset

- 5.6.1** The custodian of an asset shall report in writing any loss or damage to an asset , to the Finance Department within 24 hours of discovery of the incident.
- 5.6.2** If the loss or damage is discovered during the regular physical inventory, and no report has been made, as directed by company policy, the damage shall be charged to the custodian.

- 5.6.3** Relying on the Incident Report, the department head and the CFO shall decide who is responsible for the cost of the repair or replacement of the asset, and submit their recommendation to MG for approval.
- 5.6.4** If the asset is insured, Finance shall be responsible for collecting from the insurer. If the insurance proceed is less than the Net Book Value of the asset at the time of loss or damage of the asset, Finance policy shall apply.
- 5.6.5** Loss or damage due to the negligence shall be charged to the custodian/end user of the asset.

E. FINAL REMINDERS

1. SUMMARY OF BIGFOOT POLICIES

1.1 Courier Service

- 1.1.1** Use of Federal Express (FEDEX) or any other air courier is ONLY allowed with MG's prior written approval.
- 1.1.2** Sending of documents to Hong Kong, Singapore and the USA shall be through the Cashier. Schedules are as follows:
 - a)** HONG KONG (HK) - every Tuesday (before 10am)
 - b)** SINGAPORE - 2nd and last Tuesday of the month (Before 10am)
 - c)** USA - should be sent to HK, where it will be forwarded to the US.
- 1.1.3** In cases when goods or items cannot be sent as specified in 1.1.2 above, regular postal service shall be used with the approval of the COO or CFO.

1.2 Air Transport

- 1.2.1** All travel shall always be booked in Economy Class (Coach).
- 1.2.2** Business Class or First Class air transportation or accommodation is only allowed with prior approval by the MG.
- 1.2.3** United Airlines, United Air Express or Qatar Airlines shall not be used when traveling on company funds.
- 1.2.4** Bigfoot shall not pay for any excess baggage unless this has the prior approval by MG.

1.3 Hotel Expenses and Booking

- 1.3.1** The following hotel expenses shall not be paid by Bigfoot:
- 1.3.2** Consumption of food or beverages in the Hollywood Suites, Casablanca Garden Apartments or any hotel.
- 1.3.3** Phone calls from any hotel.
- 1.3.4** Credit cards (the CEO's or MG's) shall be used when making a hotel booking. Use of "hotel voucher" is not allowed.
- 1.3.5** All hotel bookings shall go through the person in charge at the Travel Desk or the Executive Assistant to MG (*see appendix for contact details*).

1.4 Stay at Hollywood Suites or Casablanca Garden Apts.

- 1.4.1** Bigfoot will not pay for mini-bar consumption unless approved by MG, CEO or COO.
- 1.4.2** The air-conditioner, lights and any electric appliances shall always be turned off when leaving the room.
- 1.4.3** The guests shall familiarize themselves with the rules regarding payment of any charges incurred during the stay.

1.5 Communication

- 1.5.1** When traveling out of the country, roaming cell phone charges are not reimbursed. The following are the suggested means of communication:
 - a)** Vonage or Skype
 - b)** Local cell phone service provider (local SIM)

1.6 Wire Transfers

1.6.1 Bigfoot will not pay for wire transfers. Wire transfer fees shall be charged to account of the vendor or consultant.

1.7 Credit Card Transactions

1.7.1 Reimbursement of expenses must be supported by one of the following original documents:

- a)** Official Receipt
- b)** Cash Invoice

1.7.2 In the case of a credit card transaction, the credit card charge slip is not enough to claim reimbursement. Either of the above-mentioned documents shall be presented in support of the credit card slip.

1.8 Traveling on Company Business

1.8.1 Personnel traveling on company business shall agree to carry items (such as equipment, dvd's, etc.) to and from their travel destination on behalf of the company.

1.9 No Rentals

1.9.1 Bigfoot will not pay for any rental of equipment, facilities, or vehicles whether it is for production, a one-time event or party, unless approved in advance by he MG.

1.9.2 If there is need for material and/or equipment, Bigfoot will source/purchase the item subject to management's approval.

1.10 Use of Company Vehicles

1.10.1 Use of company vehicles for travel of distances over 40km, and/or airport pick-ups, shall have the prior approval of MG, the CEO or COO.

- 1.10.2** Any use of the Bigfoot jeepney shall have the prior approval of MG, the CEO or COO.

1.11 Energy conservation

- 1.11.1** Only engineering personnel are allowed to operate air-conditioning units in the hallways.
- 1.11.2** Lights in hallways are switched on at 7:00 AM and switched off between 8:00PM to 10:00PM (Mondays to Thursdays) and 7:00PM to 9:00PM (Fridays). In case of employees working beyond these hours, enough lights will be left on to illuminate hallways.
- 1.11.3** Switching on and off the lights and the air conditioning inside offices shall be the responsibility of the personnel occupying the respective offices.
- 1.11.4** The lights in the restrooms shall be switched off after every use.
- 1.11.5** The lights and the air conditioning in the pantries shall be switched off after each use.
- 1.11.6** The air conditioning thermostats throughout the building shall be set at 26 degrees Celsius.

2. SUMMARY OF PRODUCTION POLICIES

2.1 Setup

- 2.1.1** There shall be a meeting with all departments before the production begins. The Productions Services Department will be the point of contact for most production needs.
- 2.1.2** The Bigfoot MG, CEO, and COO must approve budget and schedule prior to pre-production.
- 2.1.3** The following personnel shall be identified before going into pre-production. All personnel shall have digital media experience.

- a) Director
- b) Director of Photography
- c) Line Producer and or Unit Production Manager (UPM)
- d) Production Designer
- e) Post-supervisor
- f) Production Accountant
- g) Casting Director
- h) Location Manager
- i) First Assistant Director
- k) Travel Coordinator

2.1.4 EP Budgeting (Movie Magic) software or Excel shall be used for all scheduling and budgeting.

2.1.5 The clearance form shall be completely signed off and submitted to the COO or the VP of Production Services. See Appendix K.

2.1.6 For features, a pre-production schedule should be a minimum of five weeks.

2.1.7 Final Draft shall be used for all script revisions.

2.1.8 A post-production schedule shall be created within the first two weeks of Pre-production, which is in effect through completion of the movie. This is done in coordination with the Bigfoot Post Department.

2.1.9 The list of delivery requirements shall be adhered to from the start.

2.2 Financial items

2.2.1 Production shall coordinate with the Finance Department who will set up a bank account on first day of pre-production.

2.2.2. Credit cards and checks only. NO cash transactions.

2.2.3 Bigfoot has a no rental policy – no exceptions.

2.2.4 Bigfoot has a no cash policy. This means that only checks, credit and credit cards can be used as payment.

2.2.5 A "no per diem" policy applies to all local projects.

2.2.6 There is no pay for travel days.

2.3 Crew

2.3.1 All hiring of crew for a production has to be approved by MG.

2.3.2 Anyone coming to work for Bigfoot, are expected to supply their own cell phones and laptop computers.

2.3.3 Cell phone pre-paid cards will be supplied to certain personnel. These shall be used for production purposes only. Use SMS text-messaging as much as possible.

2.3.4 Crew that work in helicopters receive no additional pay for that work.

2.3.5 Stunt performers shall have a contract that dictates how much (if any) additional pay per stunt. The same contract shall include a liability waiver.

2.3.6 All personnel working on a production shall have a working knowledge in the use of:

- a)** Digital cameras
- b)** Scanning of photos and documents
- c)** Computers and Internet to include Skype and e-mail
- d)** Blogging

2.4 Miscellaneous

2.4.1 All props shall be shown by the Art Department to the Director and Producer a minimum of 48 hours in advance. if props are not shown, the shoot will be called of and the art department will have to take responsibility for all damages from that

2.4.2 Location shall be shown to the Director and Producer at

least one week in advance.

- 2.4.3** All personnel shall be proficient in the use of digital technology.
- 2.4.4** Video Assist shall work through the use of ARCHOS and iScene. No tape-based systems are allowed.
- 2.4.5** Scenes, shots, and takes shall be named properly in cooperation with AD's, sound, camera, post, video assist, and script supervisors.
- 2.4.6** Bigfoot vans can only be used for production purposes.
- 2.4.7** Maps and diagrams for each location shall be supplied to the Director and Producer before the start of production.
- 2.4.8** The company approval policy shall be followed at all times, no matter how large or small the item may be.
- 2.4.9** **NOTE:** MG has the final approval authority in all matters.

2.5 Tickets and Bookings

- 2.5.1** When a ticket needs to be purchased, a Travel Order Form (TOF) shall be filled out and signed by the producer. The details, as to arrival and accommodations of the person arriving, need to be given to the travel personnel so that they can make appropriate bookings.
- 2.5.2** The accommodations of any arriving person shall be booked in advance so that when the person arrives, he or she can retrieve the room key from the front desk and go straight to the room.
- 2.5.3** In case of any flight cancellations, the travel personnel shall be informed immediately to avoid no-show charges at the hotel where they are billeted.
- 2.5.4** If the producer decides to cancel or rebook a flight, the production shall pay for any cancellation or re-booking fees. Otherwise, penalties will be assessed for

unannounced flight cancellations.

- 2.5.5** Airport pick up of an arriving person shall be arranged internally by production. The person assigned to picking up the arrival, usually a PA, shall carry a small white-board with the Bigfoot logo and the name of the person arriving.

2.6 Land travel

- 2.6.1** For land travel (vans and trucks) the main point person is the Motor Pool Coordinator. Requests for use of a van shall be submitted a day in advance to Production Services Department using the purchase order forms assigned to the production. The UPM/Coordinator should be handling this.
- 2.6.2** All travel shall be logged by the van driver and the log shall be signed by the passenger or the Production Coordinator or Travel Coordinator. At the end of the day, the log is submitted to the motor pool.
- 2.6.3** In case there is a need for a limousine type vehicle, the Production Services Department will make the necessary arrangement. The rental costs will be charged to production.

2.7 Project Based Foreign Consultants

- 2.7.1** The Production Coordinator shall be considered the overall contact person with regard to consultant's needs and requirements such as travel and accommodations, and any other related items.
- 2.7.2** The foreign consultants shall hand in their passports to the project's Production Coordinator or Travel Coordinator upon arrival for photocopying.

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