CREWTIMES

OFFICE · PM — COMPLETE GUIDE

The complete Office reference

Third edition — the full companion to the Office Quick-Start

This is the deep reference for running a production in CrewTimes. Where the Quick-Start gets you moving in ten minutes, this guide explains every screen, the ideas behind them, the roles and permissions, the advanced controls (shifted work weeks, the holiday calendar, office entry for paper departments), and a troubleshooting section and glossary. Read it start to finish, or jump to the section you need — each stands on its own.

CONTENTS

1. How CrewTimes works
2. Roles & who can do what
3. Signing in & sessions
4. The console at a glance
5. Daily status — your home base
6. Latest day & chasing paperwork
7. Office entry — keying a paper department
8. Day types
9. The weekly & approval
10. The shoot calendar
11. The work week & shifted weeks
12. The holiday calendar
13. Personnel projections
14. Plan vs actual
15. Labor analytics
16. Manage — departments, Dept Reps & recipients
17. Payroll export
18. PDF records
19. Data safety — archive, restore & audit
20. Running more than one production
21. Troubleshooting & FAQ
22. Glossary

A. Appendix — for your Dept Reps

1 How CrewTimes works

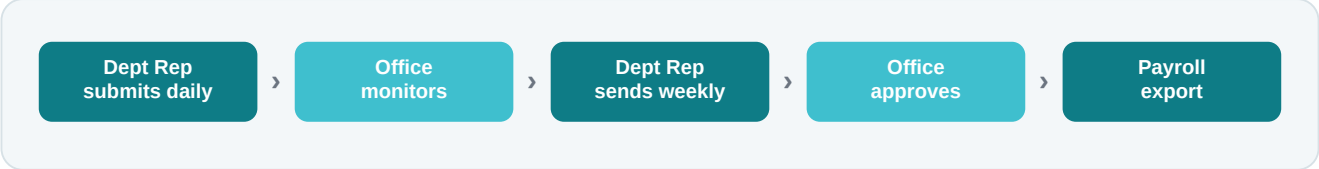
CrewTimes collects the daily and weekly crew timesheets for a whole production and gives the Office one place to see and control them. It helps to hold the shape of the thing in your head before the screens make sense.

The pieces

- A production is your show. It contains departments (Camera, Sound, Grip & Electric, Art, and so on).
- Each department has a Dept Rep — the person on set who records their crew's hours from a phone.
- A day (or DTR, Daily Time Report) is one department's crew on one shoot day. A weekly gathers each crew member's days into their weekly timesheet.
- You — the Office — don't usually type hours. You monitor what's coming in, chase what's missing, approve the weeklies, and hand a clean sheet to payroll.

The flow

A timesheet has a life: the Dept Rep submits the day from set; you watch it land on Daily status; at week's end the Dept Rep submits the weekly; you approve it, which locks the numbers; and the approved weeks flow into the Payroll export. Everything in this guide is one of those moments.



The life of a timesheet — the crew's day flows from set to payroll, and the Office sits in the middle: monitoring, chasing, approving.

> **Tip** *You never touch a spreadsheet. Everything lives in the app and is stored centrally, so any device you sign in from shows the same, current picture.*

2 Roles & who can do what

CrewTimes has four kinds of login. Most of the time you are the Office (this guide). The others are worth knowing so you understand what each person can see and change.

Role	What it's for	Can do
Owner	The account holder who sets up the shows.	Create productions & departments; set up the Office; edit anything; set the approval code.
Office	Whoever runs the show day to day — UPM, PM, coordinator (this guide).	Everything in the Office console, including approving and reopening weeklies once approval mode is unlocked. Also staffs the show: Dept Reps, other Office users, and view-only guests.

Role	What it's for	Can do
Dept Rep	A Dept Rep on set. A department may also hold an alternate Dept Rep (§16).	Their own department only — register crew, enter days, send the DTR and weekly. An alternate signs in but can't enter until the Dept Rep hands over.
Observer	A view-only guest (a producer, an accountant).	See the Office console read-only — no edits, no sends, no approvals.

Office logins are equal to one another — there is no senior Office account. Everyone with an Office login can do everything in the console; what gates a sign-off is the approval code, not a rank.

Two more concepts sit on top of these roles:

- Approval mode is a temporary elevation you switch on to approve or reopen a weekly (§9). It keeps a sign-off a deliberate act.
- The owner and a separate back-office (“god”) view manage accounts, passwords and demo sandboxes. You won't need them day to day.

3 Signing in & sessions

Your login is your email address. The first time, you set your own password from a one-time link.

1. Open the email titled “Set your CrewTimes password” (or, for a demo, “Your CrewTimes demo”) and click the link.
2. Choose a password of at least 10 characters and confirm it.
3. On the sign-in screen, enter your email address and that password.

- The set-password link works once and expires after 14 days. If it says it's invalid, it's already been used — ask the owner to re-send the invite.
- Each browser tab holds its own session, so you can open the Office in one tab and, say, a demo Dept Rep login in another without them colliding.
- Sessions expire after a while; just sign in again. Log out from the cogwheel menu when you're on a shared computer.

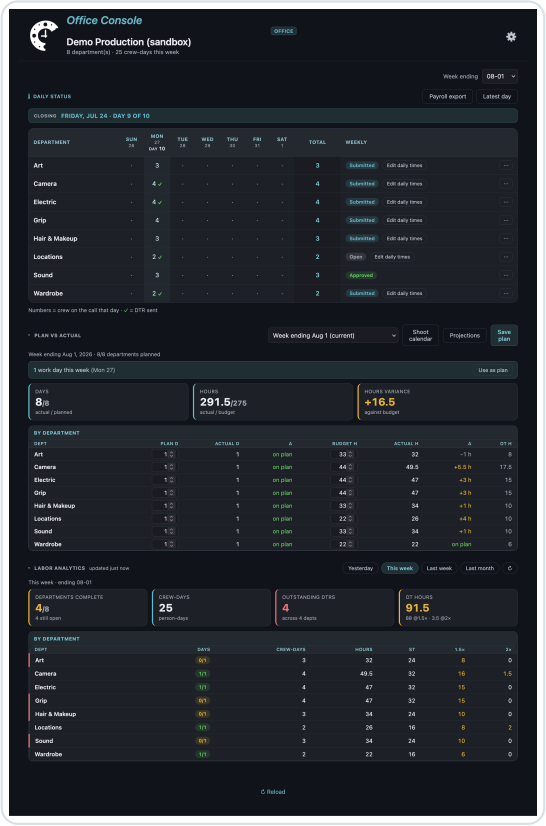
> **Tip** *Forgot your password? The owner (or the back-office) can send you a fresh set-password link. Nobody ever sees or types your password for you.*

4 The console at a glance

After signing in you land in the Office console. Three things orient you:

- The top bar — the production name, the week navigation (‹ Prev · This week · Next › and a Today button), and (if you run more than one show) a production switcher.
- The cogwheel menu, top-right — Setup (schedule & rules: shoot calendar, work week, holidays, projections, show name), Manage departments & recipients, Enter approval mode, Reload, and Log out.

- The body, top to bottom — Daily status first, then Plan vs actual and Labor analytics, which stay collapsed until you open them so the page loads fast.



The Office console — top bar, Daily status, and the collapsed analysis panels below.

The week navigation is the single most important control on the page: nearly everything — the grid, the weekly column, projections, plan and labor — is shown for the week you're on. You move by week with the ‹ › arrows and jump back with Today. It navigates by DATE, not by a fixed week-ending, because with shifted weeks (§11) different departments end their week on different days — so the console shows, for each cohort, the week that contains the date you're viewing.

5 Daily status — your home base

Daily status is a grid: departments down the side, the days of the selected week across the top. A call-sheet banner above it names the day you're closing, so you always know where you are.

- A number in a cell is the crew on that day's call. A check mark means that day's timesheet has been sent.
- The day you're closing is highlighted — the most recent shoot day up to yesterday. Today is still in progress, so nothing is due for it yet.
- A dash means no call that day (the department wasn't shooting), based on your shoot calendar.
- The Weekly column on the right shows each department's approval state — Open, Submitted or Approved (§9).

- Dept Reps don't clutter the grid — they live on the Manage page (§16); the grid stays purely about hours and paperwork.



Daily status — the shoot week across the top, a check marks a sent timesheet, the highlighted day is the one being closed, and the Weekly column tracks approval.

When departments run different weeks

If some departments are on a shifted work week and others on the standard one (see §11), Daily status splits into one board per rhythm — a "cohort." Each board has its own day columns, its own closing day and its own Weekly column, and is titled with its week-ending (e.g. "Ends Thursday · week ending 08-06"). The cohort containing the Camera department comes first. When every department shares one rhythm — the usual case — you just see the single grid.

> **Tip** *Only shoot days are enterable. If a day you expect is greyed out, mark it on the shoot calendar (§10) and it becomes live.*

6 Latest day & chasing paperwork

The Latest day button flips the grid to a focused list for the day you're closing, sorting every department into who has Reported, who is Outstanding (worked but not sent) and who had No call. This is your morning check.

- Each Outstanding department shows a Request DTR button — one tap emails that Dept Rep a reminder to send the day's timesheet.
- Request all, at the top, chases every outstanding department at once.
- The same request button appears beside a department in the week grid whenever it's outstanding on the closing day, so you can chase from either view.
- Request change asks a Dept Rep to revisit a day they already sent — useful when something needs a correction.



Latest day — reported vs outstanding, with a one-tap reminder for the departments that still owe the day's timesheet.

7 Office entry — keying a paper department

Some departments hand in paper. For those, the Office can key the day itself instead of waiting on a Dept Rep. A department set to office-entry shows an Edit daily entries control on the grid.

1. Open the department's day from Daily status (Edit daily entries / Edit daily times).
2. The dialog opens in one of two modes, shown in its banner. Entering (a day with no entries yet) lists the whole department roster so you can key whoever worked. Editing (a day that already has times) lists only the people on that day, so a correction never means scrolling past everyone who wasn't there.
3. For each crew member set the day type, call, meal out / in and wrap — the same fields a Dept Rep would fill.
4. Save day. From here the DTR, the weekly, reconciliation, approval and the Payroll export all behave exactly as if a Dept Rep had sent it.

- Someone missing while editing? Use the Add crew member… picker below the table — it offers the roster members not yet on the day — and tap Add; they get a blank row to fill. The count at the foot of the dialog is how many people are on this day, not the roster size.
- If most of the crew share a call and wrap, fill one row and use Apply to all crew, then adjust the exceptions.
- The approved-week lock applies here too — you can't edit a day inside a week that's already approved without reopening it first (§9).

> **Tip** *Office entry is per-department, set when the department is created or edited. Use it for the departments that don't run the app; leave the rest to their Dept Reps.*

8 Day types

Every crew member, every day, carries a day type. It defaults to Work; the others describe a day that isn't ordinary shooting. The type rides along onto the weekly, where it prints and paints a banner.

Day type	Means
Work	An ordinary worked day (the default).
Holiday	A recognised holiday. Only selectable on days marked on the holiday calendar (§12).
Sick	Off sick.
Travel	A travel day (distinct from travel-time on a worked day).
Personal	A personal day off.

- Setting a day type is manual and per person — CrewTimes never assigns one for you. It records what you tell it.
- Holiday is the one gated type: the Holiday option only becomes selectable on a date you've put on the holiday calendar. A day already marked Holiday still shows correctly even if the date later comes off the calendar.

> **Tip** *Whether a given person is entitled to holiday pay is a contract question CrewTimes doesn't decide — the day type simply records the fact of the day so payroll can apply the rules.*

9 The weekly & approval

The Weekly column on Daily status is your sign-off. When a department sends its weekly timesheet its pill turns Submitted — your cue to review and approve. Approving marks the week final and locks those days, so the numbers can't change under you or accounting afterward.

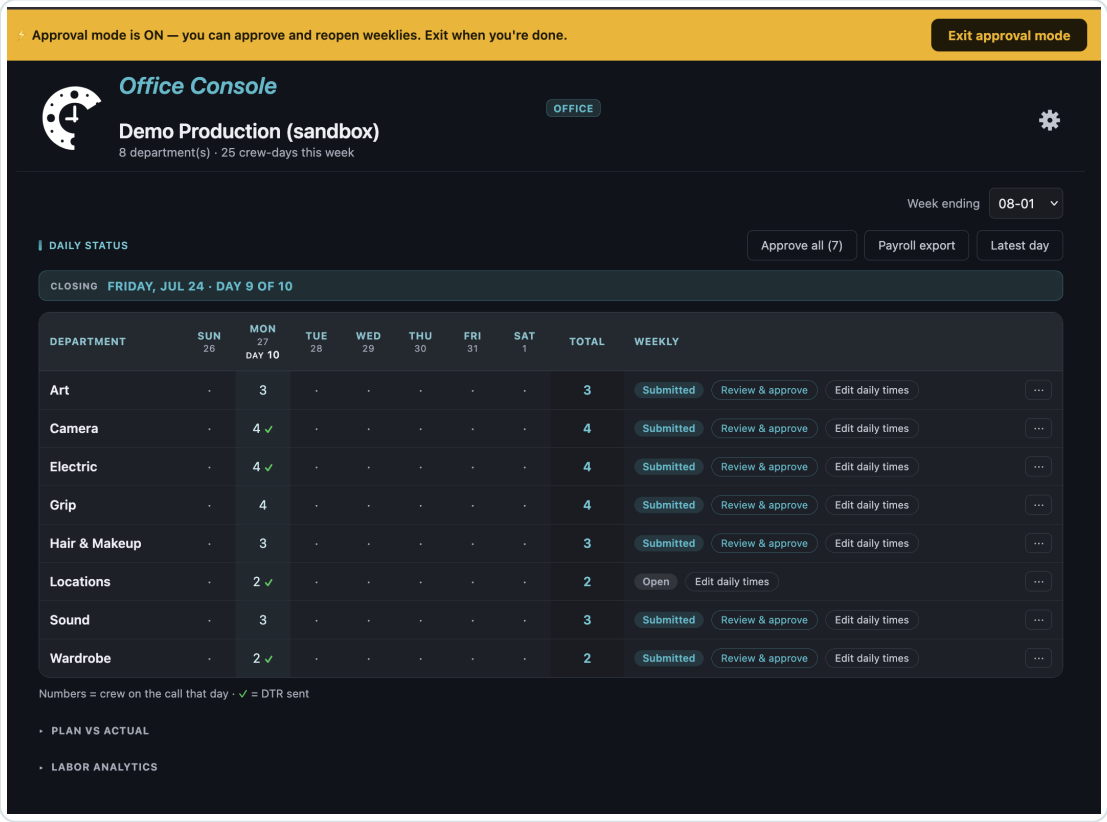
- Open — nothing sent yet. Submitted — the weekly is in, waiting on you. Approved — signed off and locked.

Enter approval mode first

Approving is deliberately gated so a sign-off is always a conscious act. From the cogwheel menu choose Enter approval mode and type the production's approval code — the owner sets it and shares it with you. An amber “Approval mode is ON” bar appears and the Approve, Reopen and Approve-all controls become live. It exits on its own after a while, or press Exit when you're done; every unlock is logged.

- With approval mode on, press Review & approve on a Submitted department. A modal shows each crew member's week so you can check before signing.

- Approve & lock week signs it off. Approve all (top of Daily status) clears every submitted department at once.
- Need a change after approving? Reopen unlocks that department's week for edits; approve it again once it's fixed.



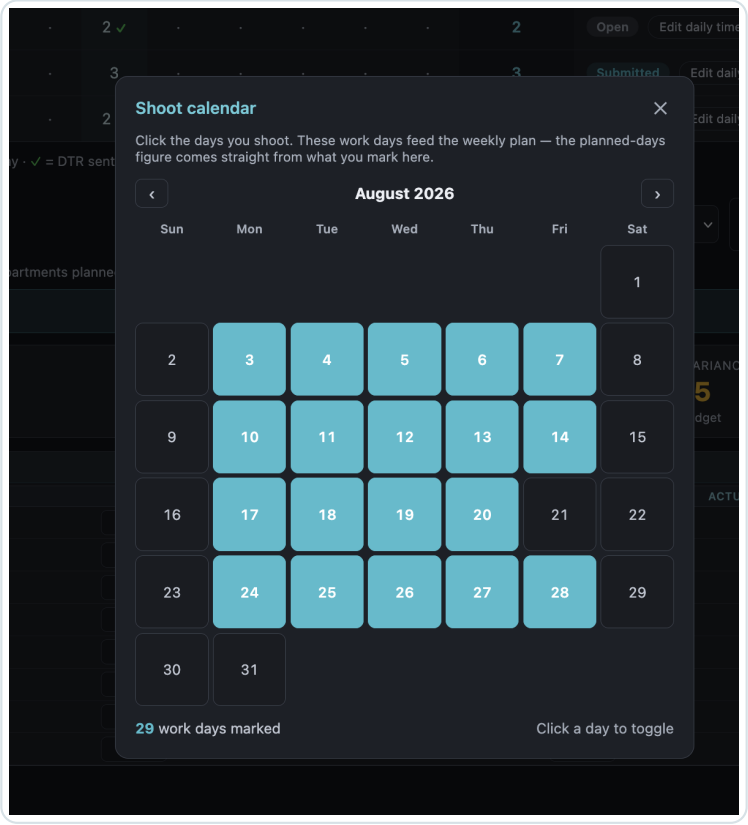
Approval mode on — each Submitted department shows Review & approve; an approved department is locked.

> **Tip** *Approval is the gate between "the paperwork is in" and "payroll can act on it." Only approved weeks are treated as final — and only they flow into the Payroll export (§17).*

10 The shoot calendar

Tell CrewTimes which days you actually shoot. From the cog menu open Setup, then Shoot calendar, and tap the days on the month grid. Marked days turn teal; the count updates as you go and each click saves immediately. These work days are the backbone of the whole console:

- They decide which cells on Daily status are enterable (only shoot days are).
- They feed the planned-days figure in Plan vs actual, and the rows in Projections.



The shoot calendar — tap the days you shoot; marked days turn teal.

11 The work week & shifted weeks

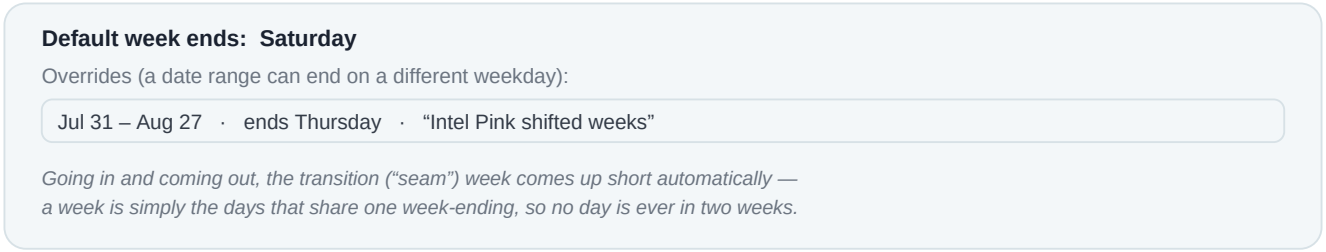
A CrewTimes week runs Sunday to Saturday and ends on Saturday by default — the week-ending you pick in the top bar. Most shows never change this. But some weeks (or stretches of a show) end on a different weekday, and CrewTimes handles that without disturbing the rest of the schedule.

Default week-ending

From the cog menu open Setup, then Work week. Set default lets you choose the weekday every week ends on for the whole production. Change it only if your show's standard week isn't Saturday-ending.

Shifts — shifting a stretch of weeks

A shift says “for this stretch of weeks, the week ends on a different weekday.” You give it the new week-ending weekday and the stretch by its FIRST and LAST shifted week-endings — a week's length is fixed, so the endings are all you need (any date within each week works; it snaps to the weekday). For example: weeks end Thursday, first week ending Aug 6 through last ending Aug 27. Inside the stretch the weeks regroup to the new boundary; outside it, the default stands.



The work week — one default weekday for the whole show, plus optional date-range overrides for shifted weeks.

- A “week” is simply the set of dates that share one effective week-ending, and every date has exactly one. So weeks can never overlap — where a shift begins or ends, one transition (“seam”) week just comes up short. Nothing to configure by hand.

A shift applies to the departments you choose

When you add a shift, you tick the departments it applies to — or “All departments” for a whole-show shift. Departments you don't tick simply keep the default; there's never a need to shift some back to normal. Each department's weekly, day grid and approvals then follow its own boundary, so a show can run some departments on the shifted week and the rest on the standard week at the same time. Remove a shift and those departments return to the default.

Example — Intel Pink shifts to Thursday-ending for a stretch, but POST, CASTING and ACCOUNTING stay on the standard Saturday week. Enter one shift (the date range, ends Thursday) and tick every department except those three. Nothing else to do — the three you left unticked stay on Saturdays.

- A shift is editable — press Edit on it to change its departments, dates, weekday or label, then Save changes; or Remove it to return those departments to the default.

Seam weeks — where two rhythms meet

Where a shift starts or ends, the outgoing and incoming rhythms both reach for the same few days. That looks like an overlap, but it never is: each date answers one question — “am I inside the shifted stretch?” — and that single answer puts it in exactly one week. The override's start date is the cut. Days on or after it follow the new rhythm; days before it keep the old one. The two weeks don't overlap — they fork, and whichever side loses the contested days comes up short. That short week is the seam.

Worked example. A Saturday-ending show shifts to Thursday-ending. The last Saturday week wants Sunday through Saturday (ending, say, the 1st); the first Thursday week wants Friday through Thursday (ending the 6th). Both reach for that Friday and Saturday. Where the override starts decides who keeps them:

- Start the shift on the Friday — the shifted week keeps Friday & Saturday and runs a full seven days (Friday–Thursday); the outgoing Saturday week ends short (Sunday–Thursday, five days).
- Start it on the following Sunday — the Saturday week stays a full seven days; the first shifted week is the short one (Sunday–Thursday, five days) before full Friday–Thursday weeks resume.

Either way no day sits in two weeks, and exactly one transition week is short — never doubled, never overlapping. Coming out of a shift works the same way in reverse: the week that resumes the default rhythm is the short one. Because a week is always the run of days up to its next week-ending, no week is ever longer than seven days.

Which side should be short? Usually the outgoing one. You're adopting the new rhythm from here on, so it's

natural for the last week of the old rhythm to give up its tail rather than trim the first week of the schedule you're keeping. Shorten the incoming week instead only when the outgoing week must stay whole — for example, it's already been approved and you'd rather not reopen it.

> **Ask** *The question to settle before you enter a shift: on which date does the new rhythm take over — and so, does the outgoing week end short, or does the incoming week start short? That one date is the override's start; everything else follows from it.*

- The boundary flows through everything: the week list, the day grid, plan, projections, the weekly PDF and the approval lock all honour the effective week-ending for each date.
- Remove an override to snap that range back to the default. Existing data isn't lost — it simply regroups.

Shifting a stretch that's already under way

You can add an override even after the seam's daily reports are in — a shift often only becomes firm mid-schedule. The days you've already sent aren't lost or re-sent; applying the override simply regroups them into their new weeks. Two cautions: set the override BEFORE you generate or approve the weekly for the seam, so the weeklies split on the new boundary; and if the outgoing week was already approved and locked, reopen it first (§9) so its tail days can move, then re-approve the now-shorter week.

> **Tip** *Rule of thumb: set the boundary first, then generate the weeklies. Never approve a seam week before its override is in place.*

12 The holiday calendar

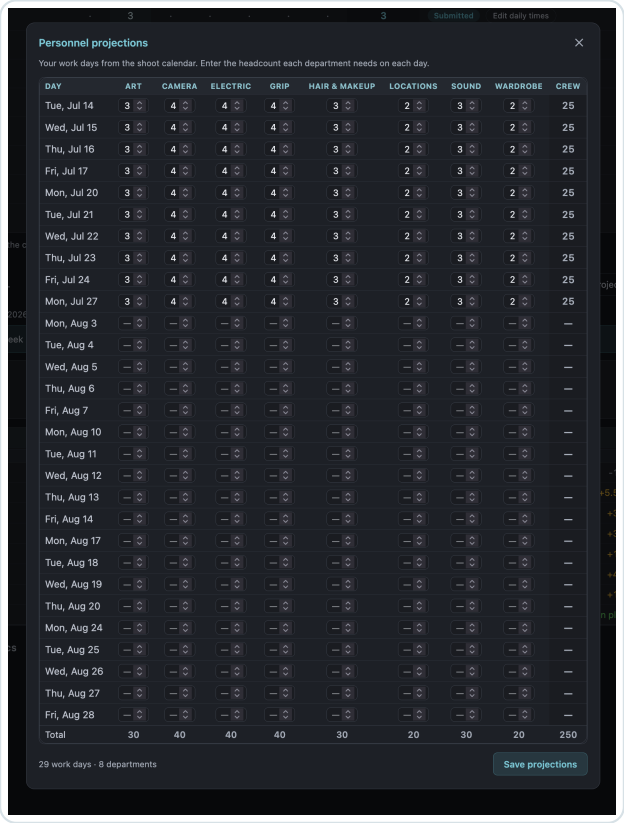
The holiday calendar is a production-wide list of holiday dates. It works like the shoot calendar: from the cog menu open Setup, then Holidays, tap the dates that are holidays on this show, and they're saved.

- Marking a date here enables the Holiday day-type choice for crew on that date — in both the Dept Rep app and Office entry (§8).
- It does not set anyone to Holiday. A human still marks each person's day — the calendar just unlocks the option, so Holiday can't be chosen by mistake on an ordinary day.
- Because it's date-based, it accommodates a shifted holiday: put the date where the holiday actually falls, wherever that lands in the week.

> **Tip** *Set your holiday dates once at the start of the show; you can add or remove them any time as the schedule firms up.*

13 Personnel projections

From the cog menu open Setup, then Projections — a grid of your marked work days (rows) against departments (columns). Enter the headcount each department needs on each day. The right-hand column totals the crew for that day; the bottom row totals each department across the shoot. Press Save projections when done.



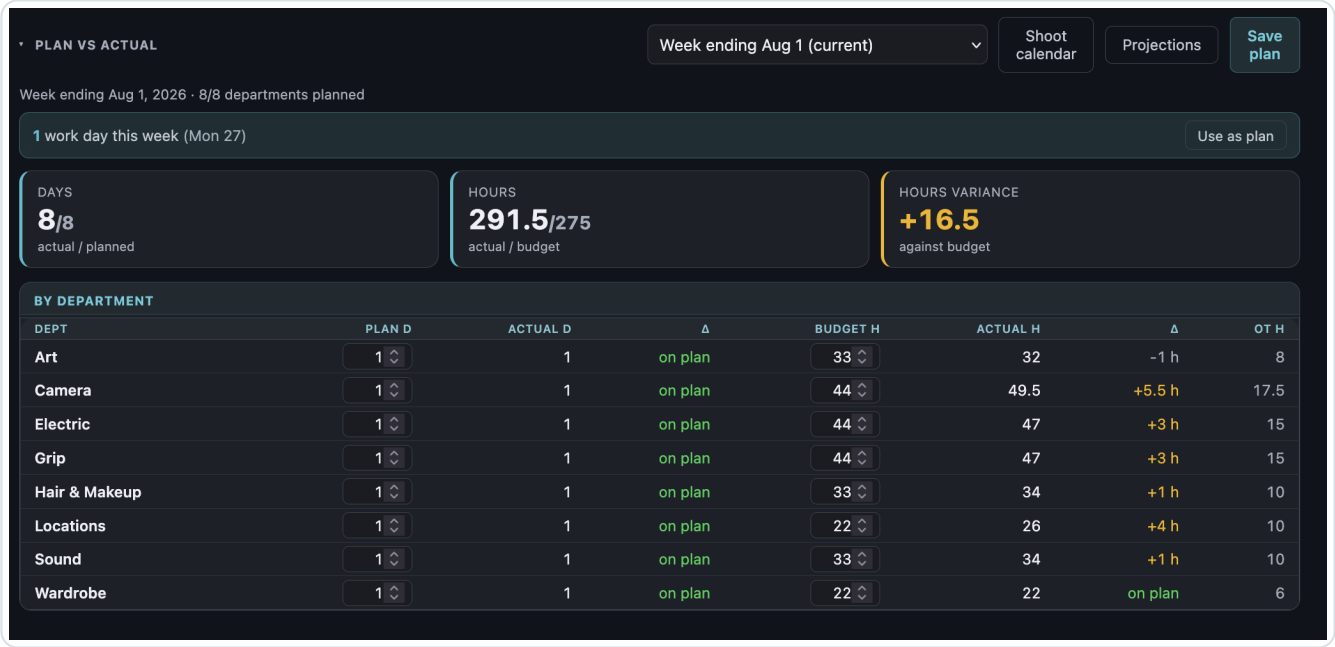
Projections — headcount per department, per work day, with daily and column totals.

- Projections are your intended staffing. Plan vs actual and Labor analytics then show how the real hours compare.

14 Plan vs actual

Open Plan vs actual to set, for each department, the planned days and budget hours for a week. As timesheets arrive, the panel fills the actual days and hours beside your plan and shows the variance. It reads the planned-days figure straight from your shoot calendar, so there's less to type.

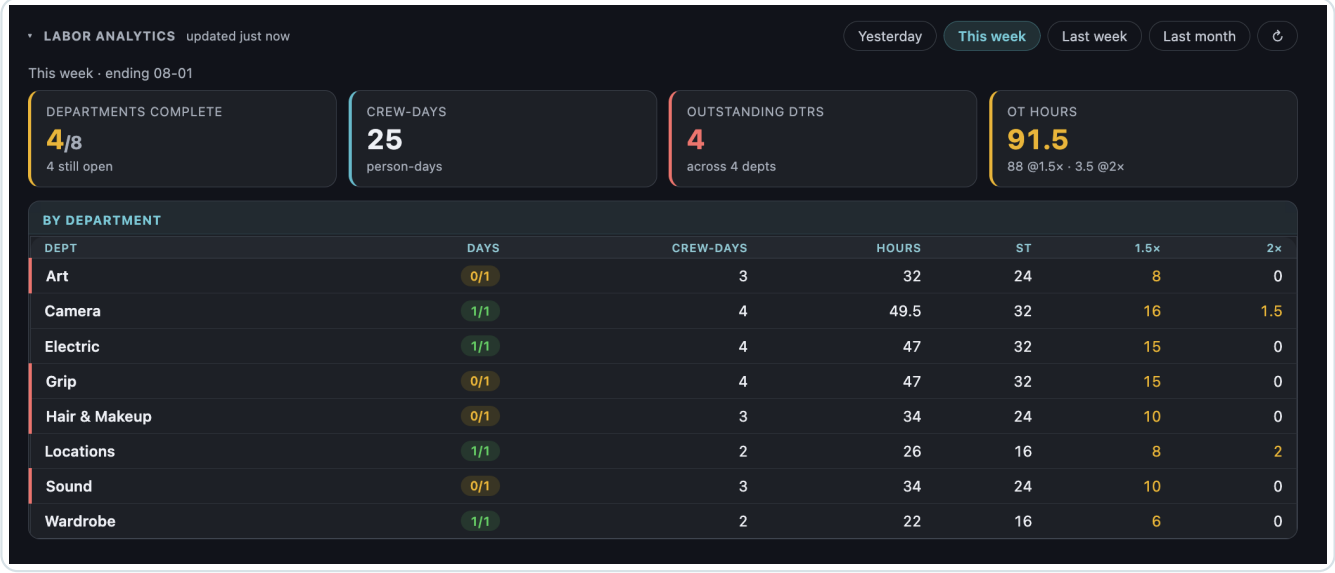
- Use as plan pulls the planned days from the calendar; Save plan stores your budget hours.



Plan vs actual — planned days and budget hours beside the actuals, with the variance as timesheets land.

15 Labor analytics

Open Labor analytics for the hours picture. Pick a timeframe with the tabs — Yesterday, This week, Last week, Last month. Cards show departments complete, crew-days, outstanding DTRs and OT hours; the table breaks each department into worked hours, straight time and the overtime tiers (1.5× and 2×). The “updated … ago” line and the refresh button show how fresh the numbers are.



Labor analytics — crew-days, outstanding DTRs and OT hours, each department split into straight time and OT tiers.

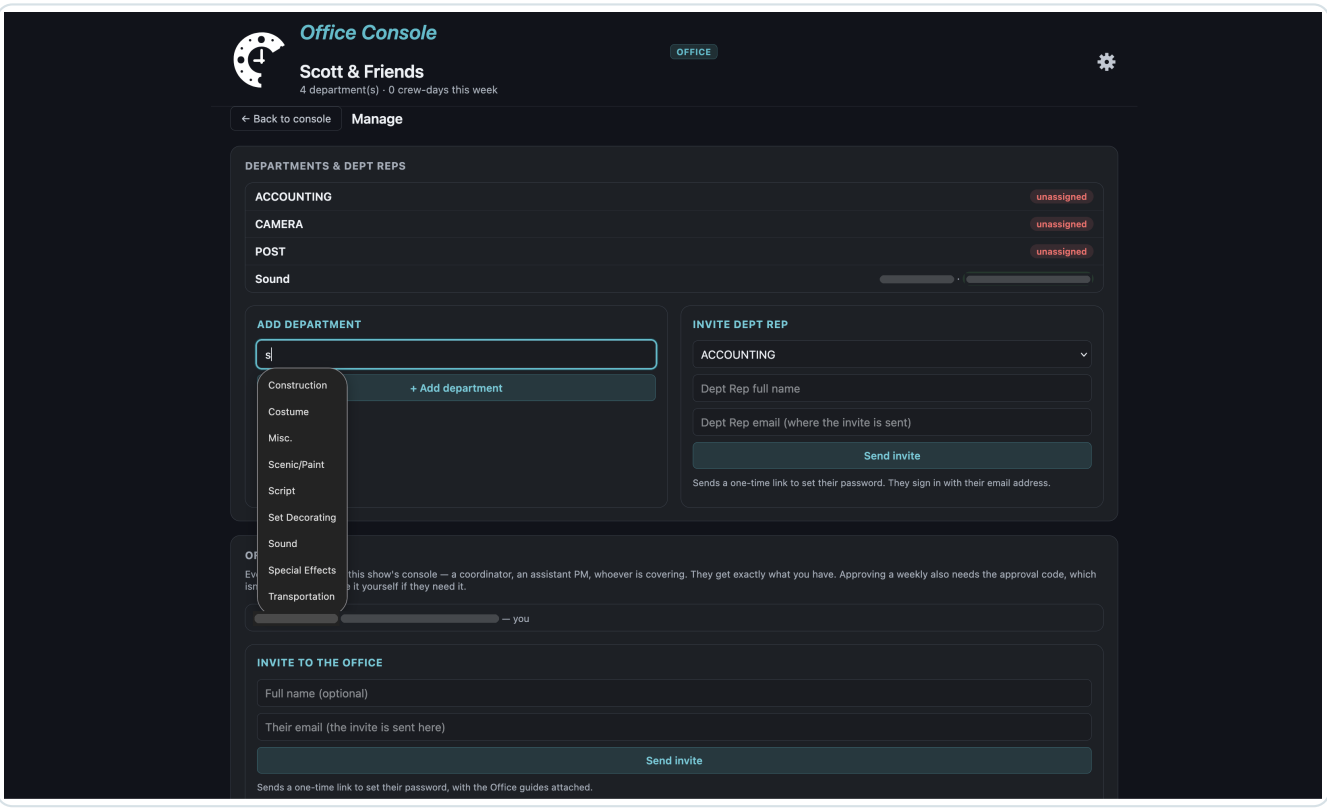
- The figures are hours only — CrewTimes reports time, not dollars. Overtime tiers are computed from

the day's worked hours against the standard thresholds.

16 Manage — departments, Dept Reps & recipients

From the cogwheel menu choose Manage departments & recipients. This edit page holds the production's structure:

- Add department — create a new department on the production. The official IATSE Local 873 department names are offered as you type; a department with one of those names (or a common alias, such as Wardrobe for Costume) gives its Dept Rep the union position titles to pick from. Any other name still works.
- Invite Dept Rep — enter the Dept Rep's name and email and press Send invite. They get a one-time link to set a password, then sign in with their email.
- Invite alternate Dept Rep — once a department has a Dept Rep, the same form invites an ALTERNATE: a second login for the same department. The alternate gets the same set-password link and can sign in, but only the Dept Rep can enter days or send reports. Inviting an alternate does not change who leads.
- The Dept Rep can also add their own alternate from the app (gear menu → Add alternate Dept Rep) — same invite, same result. Who holds the department is the Dept Rep's call, in their app — gear menu → Hand over. The Office doesn't switch it. The roster on this page shows the Dept Rep as a filled pill and the alternate outlined beneath; after a handover the two swap on the next refresh. Both logins are CC'd on every report the department sends.
- Report recipients — one production-wide list (a daily list and a weekly list). Every department's reports go to these addresses, so you set them once here.
- Office access — everyone who can run this console: a second coordinator, an assistant PM, whoever covers for you. Invite by email and they get a one-time link plus these guides. They get exactly what you have, so invite deliberately; the approval code is NOT in the invite, so share that separately only if they need to sign off weeklies.
- View-only access — who can open this show's console without changing anything: a producer, an accountant, payroll. Enter their email, press Send invite, and they get a one-time link to set their own password. Remove takes the access away immediately, for this show only — their access to any other production is untouched.
- Report order: Every report lists the department head first, then the rest of the crew in the order of their position on the union rate card, Weekly before Daily. Departments not on the card are ordered by head, then Weekly before Daily.



Manage — invite or reassign a Dept Rep, set the production's report recipients once, and see the Dept Rep roster.

> **Tip** *Recipients are an Office responsibility. A Dept Rep can add a one-off CC when they send, but the standing list lives here.*

> **Tip** *A department holds at most a Dept Rep and one alternate. To replace either person, edit the login in the Owner console; the Manage form only adds.*

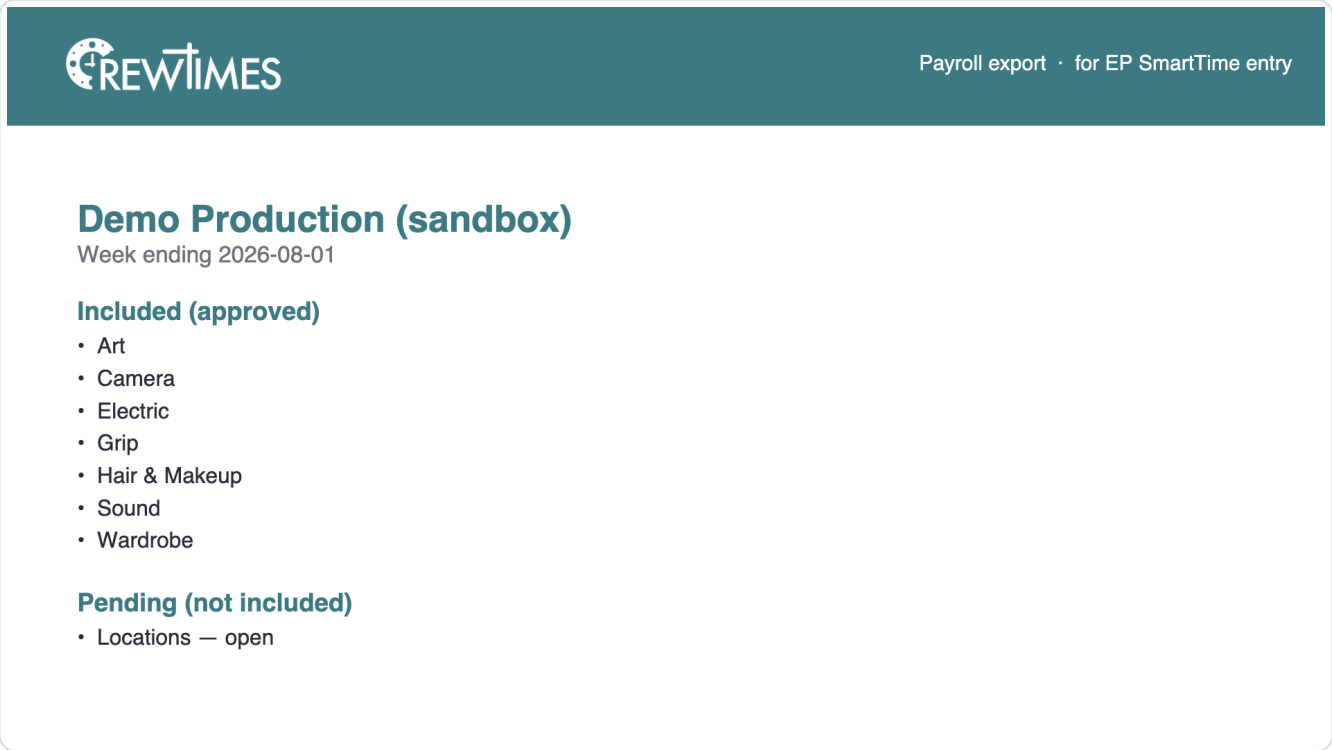
> **Tip** *View-only guests see rates and hours. The list on this page is the full picture for this show — anyone with read access appears there, however it was granted, so you always know who is watching.*

> **Tip** *Office logins are peers: anyone you invite can also remove you. The one thing nobody can do is leave the show with no Office access at all — the last person who can edit it cannot be removed. Your own row never shows a Remove button.*

17 Payroll export

The Payroll export lives on Daily status — the sheet you hand to whoever keys payroll.

- It produces a branded PDF for the selected week, containing only the departments you've approved.
- Each crew member's day is laid out in EP SmartTime's entry order (Crew Name · Day Type · Call · Meal 1 Out · Meal 1 In · Wrap · Total), so it reads straight down.
- A summary lists any departments still pending approval, so nothing unapproved slips through.



The Payroll export — approved departments only, each crew member's day in EP SmartTime entry order.

> **Tip** *In short: approve the weeklies (§9), then use Payroll export to hand accounting a clean, EP-ready PDF. Support for additional payroll-provider formats is planned.*

18 PDF records

Every DTR and weekly CrewTimes sends is kept. Open PDF records to browse and download the stored PDFs for the production — a durable archive you can pull from long after a day was sent, without asking the Dept Rep to re-send.

- Records are stored centrally (in the cloud), so they survive device changes and are the same for everyone on the show.

19 Data safety — archive, restore & audit

CrewTimes is deliberately hard to lose data with. Nothing is truly deleted in normal use.

- Removing a department, production or login archives it (a reversible soft-delete) rather than destroying it. Archived items drop out of the lists but can be restored.
- Destructive actions ask you to type-to-confirm, so a stray click can't remove something.
- An audit log records who did what — approvals, reopens, archives, restores, approval-mode unlocks — so there's always a trail.

> **Tip** *If something disappears that shouldn't have, it's almost certainly archived, not gone. The owner or back-office can restore it from the Archived view.*

20 Running more than one production

If you're the Office on several shows, each is a separate production and you're a member of each. The production switcher in the top bar moves you between them; the whole console — grid, weeks, plan, recipients — re-scopes to the show you pick.

- Your logins, approvals and recipients never cross between productions — each show is fully isolated.
- Switching re-issues this tab's session for the chosen show, so other open tabs keep their own show.

21 Troubleshooting & FAQ

A day I expect isn't enterable / shows a dash
That date isn't on the shoot calendar. Open Shoot calendar (§10) and mark it.

A department's Weekly pill won't let me approve
Approving needs approval mode. Cogwheel → Enter approval mode, type the approval code, then Approve (§9).

I don't have the approval code
The owner sets and shares it. Any Office login can approve once approval mode is unlocked with it — there is no senior account that approves instead.

A Dept Rep says their week is locked
It's approved. Reopen it (§9) so they can fix it, then approve again.

The Holiday day type is greyed out
That date isn't on the holiday calendar. Add it under Holidays (§12).

A set-password link says it's invalid
It's been used or has expired (14 days). Ask the owner to re-send the invite.

Numbers look stale on Labor analytics
Press the refresh button; the “updated … ago” line shows freshness.

Two of my weeks regrouped after I changed the work week

That's expected — a boundary change regroups days into their effective weeks. Re-check any weekly that straddled the seam (§11).

22 Glossary

Production
Your show — the top-level container for departments, crew and settings.

Department
A crew group (Camera, Sound, …) with its own Dept Rep and daily/weekly reports.

Dept Rep
The person on set who records a department's hours from a phone.

DTR
Daily Time Report — one department's crew on one shoot day.

Weekly
A crew member's week of days gathered into their weekly timesheet.

Approval mode
A temporary, code-gated elevation that lets you approve or reopen weeklies.

Week-ending
The last day of a CrewTimes week (Saturday by default); set per production and overridable.

Shoot day / work day
A date you actually shoot, marked on the shoot calendar.

Office entry
Keying a paper department's day from the Office instead of via a Dept Rep.

EP SmartTime
The payroll system whose entry order the Payroll export mirrors.

A Appendix — for your Dept Reps

Forward this to anyone you invite to run a department. Their app is the crew-facing side of CrewTimes, and they have their own Dept Rep guide that walks through every screen.

- They receive one email with a one-time link to set a password; afterward they sign in with their email address — the same as you.
- Each shoot day they add their crew and the day's times (call, wrap, meal breaks), review and send the DTR. At week's end they send the weekly.

> **Tip** *Once a Dept Rep sends a day's timesheet it shows as a check on your Daily status, and their hours flow into your Labor analytics automatically.*