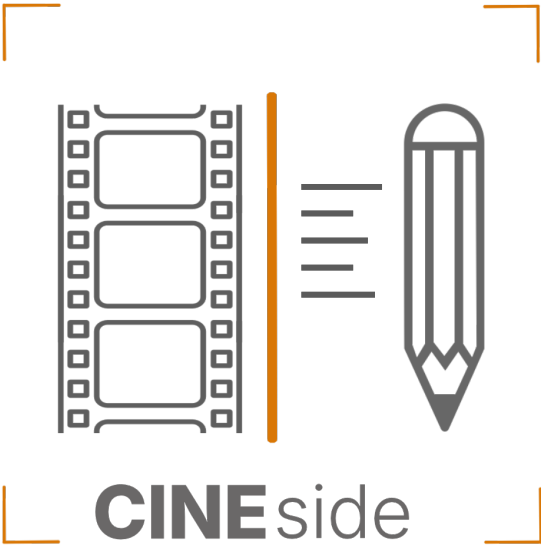




User Manual

Version 1.2 · macOS
Shot planning for cinematographers and directors.

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1 Overview

CINEside is a Mac application for planning narrative film productions. It keeps your screenplay, shot list, visual references, and department notes in one place — completely offline, with no cloud connection required.

The interface is built around the screenplay. Your script stays on the right; shots and notes go on the left. Everything is anchored to the scene it belongs to.

1.1 Working Modes

CINEside adapts its interface to your role on the project. Switch modes at any time in Preferences — your data is never deleted, only shown or hidden.

Cinematographer	Default mode. Shows lighting plans, sun position diagrams, crew and equipment notes, and department discussions addressed to Director, 1st AD, Production, Gaffer, Camera Department, Key Grip, Dolly Grip, Costume, Make Up/ Hair, Art Department.
Director	Replaces lighting and equipment fields with discussion notes addressed to Screenwriter, Casting, Actor, Editor, and Composer. Location, visual references, and shot planning remain fully available.

1.2 Demo Mode and License

CINEside starts in Demo Mode. All features are available except saving projects as .cnsd files and exporting to CONNECT. PDF exports work but are watermarked.

To unlock the full version, click Activate License in the toolbar and enter your license key. The app switches immediately — no restart required. One license is for your personal use — install it on your own Macs. Updates are free.

1.3 Interface Layout

Always visible:

Toolbar (top)	Project controls, import, export, schedule, and preferences.
Scene navigation bar	A thin toolbar above the scene area for jumping between scenes: arrow buttons, a dropdown to jump to any scene, and a search field for script text and page numbers.
Scene area	The main working area below, showing every scene in script order, one after another. Each scene has a header (scene number, slug, day/night, pages) and a body with two columns: shots and notes on the left, script on the right.

Contextual — appear only when relevant:

Attach bar (bottom)	Appears when text is selected in the script. Use it to create new shots or annotations anchored to the selected passage.
Next Note button (bottom right)	Appears only when unreviewed CONNECT notes are pending. Lets you step through them one by one.

1.4 File Formats

All four file types are registered on macOS — double-clicking any of them opens the correct application automatically.

.cnsd		Your CINEside project. A folder on your Mac containing the project file, a photos/ subfolder with all reference images, and a .backups/ subfolder.
.cnct		CONNECT package for collaboration. Read-only — your collaborator can annotate but not edit. Created via CONNECT → Export ↗.
.cnsn		Notes file returned by a collaborator from CINEside CONNECT. Contains only their annotations. Import by double-clicking.
.cnsf		Share package for handing off a fully editable project. See section 10 and 15 for details.

Scene navigation bar: arrow buttons to move between scenes; dropdown to jump directly to any scene by number or title.

Type in the search field in the navigation bar to find any line of dialogue or action text. Use p42 to jump directly to script page 42. Press Enter to step through results, Shift+Enter to go back.

Click Arrange Scenes to open a full-screen overview of all scenes.

Click Scene Board in the toolbar to open a dedicated second window with all visual references for the current scene.

Click  in the top right of the toolbar to open Preferences.

Click CONNECT → Import Notes in the toolbar. Annotations from your collaborator appear highlighted in your project.

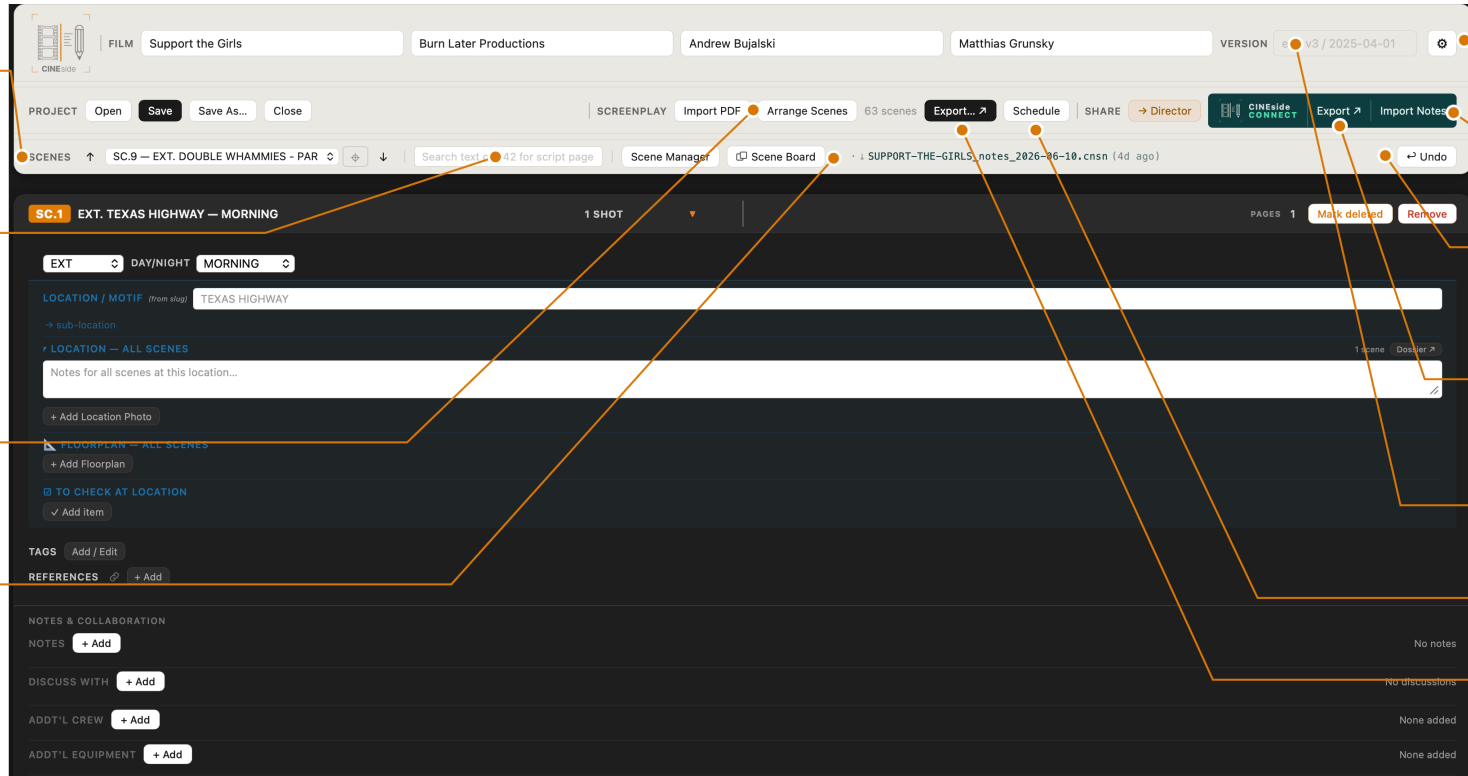
The ↔ Undo button undoes the last change. Up to 40 undo steps are available within a session.

Click CONNECT → Export ↗ to create a .cncf file with the complete shooting script and all reference images.

Enter the current draft version in the Version field (e.g. "v3 / 2025-04-01"). Appears on the title page of all exported PDFs.

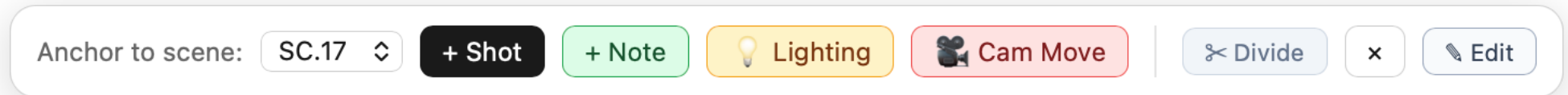
Click Schedule in the toolbar to open the Schedule.

Click Export ↗ in the toolbar to open the export panel.



The Attach bar appears when text is selected in the script. Use it to create new shots or annotations anchored to the selected passage, to edit the text in the screenplay, or to divide a scene into parts:

She looks at the phone again, wondering where the call has gone.



2 Screenplay

2.1 Importing a Screenplay

After import, CINEside automatically detects all scene headings and creates a scene for each one. The script text appears in the right column of each scene.

Reviewing Uncertain Scenes

If the same scene appears to occur twice in a row — usually because it continues across a page break — CINEside does not guess. Instead, each uncertain case is presented individually in a review step: you decide whether it is the same scene (discard the duplicate) or a genuinely different scene (restore it), and the outcome is shown immediately at the card. For harder cases, an option lets you view both relevant script pages side by side, with independent navigation for each page. Any decision can be revisited before finishing, and a summary is shown before the result is applied.

Once detection finishes, the Scene Manager opens automatically so you can review, reorder, or adjust scene boundaries before continuing — see 3.10.

No Scenes Detected

If CINEside cannot extract any scene headings at all — for example with non-standard formats — a Mark scenes manually... button appears instead. This opens a simpler line-by-line view: click any line to mark it as a scene heading, click again to unmark it.

Scene Manager

12 scenes

Cancel

Done →

SCRIPT

► SCENE STARTS

1 LOTTIE'S BEDROOM INT MORNING

LOTTIE is in bed with JAMES, a morning after a night to remember.

Lottie grinning and gazing deep into James' eyes.

James grinning in turn and holding her stare. Neither wants to break the gaze. And now they're almost trying to goad each other into laughing, into exploding with happiness.

Finally Lottie breaks and laughs.

JAMES

I love your laugh. I love your laugh.

LOTTIE

I love your face, my God...And I've seen a lot of faces!

JAMES

Have you?

SCENES

SC.1 LOTTIE'S BEDROOM
INT · MORNING 391 lines

SC.2 GARDEN CAFE
EXT · DAY 415 lines

SC.3 HIGH SCHOOL - CLASSROOM
INT · DAY 405 lines

SC.4 ZOOM CALL
INT/EXT · DAY 1 line

SC.5 SAM'S HOUSE - PORCH DECK
EXT · DAY 1 line

SC.6 SETH'S HOUSE - KITCHEN
INT · DAY 414 lines

SC.7 SETH'S BEDROOM
INT · NIGHT 327 lines

SC.8 SETH'S HOUSE - KITCHEN
INT · NIGHT 64 lines

SC.9 SETH'S BATHROOM
INT · NIGHT 18 lines

SC.10 SETH'S KITCHEN
INT · NIGHT 56 lines

SC.11 SETH'S BEDROOM
INT · NIGHT 73 lines

SC.12 BAR AND GRILL
INT · NIGHT 392 lines

2.2 Importing a Revised Screenplay

When a new draft arrives, click Import PDF again. CINESide offers two modes:

Full Script	Use for a complete new draft. CINESide updates all script text while keeping your shots, notes, anchors, and references intact.
Revisions Only	Use for partial updates when only specific pages have changed.

CINESide matches new scenes against existing ones by scene number, slug line, and text content. Confident matches keep all attached shots, notes, photos, and anchors. Less certain matches go through the same review step described in 2.1. After matching, the Scene Manager opens automatically once more so you can review the merged result before continuing.

Scene Heading Corrections Are Preserved

If you've corrected a scene's heading directly in Scene Manager — for example fixing a location the director labeled inconsistently — that correction is now kept across future re-imports. Only the fields you haven't manually corrected continue to update from the new draft; scene numbering and page ranges always keep following the script.

Orphaned Anchors, Boundaries, and Camera Moves

If a shot's anchor, a camera move, a note, or a part boundary (see 3.11, splitting a scene into parts) can no longer be matched — because the passage no longer exists in the new draft — it's flagged with an "out of sync" warning and a Re-anchor button appears in its place. Click it, select the new text in the script, and the link is restored.

After a re-import, a small notice appears in the bottom-right corner showing how many such items still need attention ("N issues still out of sync"). Click "Jump to next" to go straight to each one in turn, fix it, and the notice counts down automatically until none remain. Dismiss it any time with the X — it reappears after the next re-import if new issues come up.

Reviewing What Changed

Scenes whose script text changed are marked "Δ changed" and listed in a "N scenes changed by last import" banner, with arrows to step through them one at a time — this opens Scene Manager and shows the actual added/removed text for each affected scene.

Scene Manager

81 scenesCancelDone →

SCRIPT

SCENES

▶ SCENE STARTS

1USED CLOTHING STORE – BACK ROOMINTDAY

A little makeshift kitchen in the back room of a used and vintage clothing shop. Silent--the store has not yet opened for business. JEANNIE KEES, in wheelchair, enters the frame and begins putting things in order for the day. She fires up a computer.

There's a little stovetop in the back room; Jeannie pours some apple cider into a pot, puts a few sticks of cinnamon in it, and begins heating it.

⋮

↑ SCENE ENDS · SCENE BEGINS ↓

2USED CLOTHING STORE – THE FLOORINTDAY

Jeannie comes out onto the main floor, alone. She notices a piece of trash on the floor, leans over to grab it, and takes it to a trash can in the corner.

Joni is at a dingy bar, drinking beer, smoking, and being hit- on by GRANT, a male townie (30). She's clearly bored and half- watches the baseball game on the screen above the bar.

JONI

(TO BARTENDER)

Jack, turn the damn Yankees off,

and put on Kansas City.

SC.1 USED CLOTHING STORE – BACK ROOM

INT · DAY 8 lines

SC.2 USED CLOTHING STORE – THE FLOOR

INT · DAY 30 lines

SC.3 CLOTHING STORE

EXT · DAY 25 lines

SC.4 STORE

INT · DAY 81 lines

SC.5 STORE - BACK ROOM

INT · DAY 41 lines

SC.6 SCOTT'S APARTMENT – BEDROOM

INT · DAY 61 lines

SC.7 JEANNIE & LAUREN'S APT. – LIVING ROOM

INT · DAY 96 lines

SC.8 USED CLOTHING STORE

INT · DAY 80 lines

SC.9 STORE - BACK ROOM

INT · DAY 42 lines

SC.10 STORE

INT · DAY 10 lines

SC.11 LILA RASCHE'S OFFICE

INT · DAY 112 lines

SC.12 MERRILL'S LIVING ROOM

INT · DAY 8 lines

SC.13 LAWYER'S STOREFRONT

EXT · DAY 20 lines

SC.14 SCHOOL OFFICE - RECEPTION AREA

INT · DAY 99 lines

SC.15 LAUREN'S BEDROOM

INT · NIGHT 3 lines

SC.16 JEANNIE'S ROOM

2.3 Editing Script Text

Once you're in the main CINESide view — after import and any review in the Scene Manager — select text in the script and click  Edit in the attach bar to correct OCR errors or typos. This does not affect the original PDF.

2.4 Script Version

Enter the current draft version in the Version field in the toolbar (e.g. "v3 / 2025-04-01"). This appears on the title page of all exported PDFs.

2.5 Search

Type in the search field in the navigation bar to find any line of dialogue or action text. The search also covers your shot and scene data — locations, shot descriptions, notes, lens choices, and more — so a search for "35mm" or "kitchen" finds matches there too. Use p42 to jump directly to script page 42. Press Enter to step through results, Shift+Enter to go back. The matching word stays highlighted until you move to the next result or clear the search.

3 Scenes

3.1 Scene Header Fields

Scene Number	Assigned automatically during import. Displayed as SC.1, SC.2 etc. throughout the app and in all exports.
INT / EXT	Interior or Exterior. Detected automatically from the screenplay heading; editable via dropdown
Slug / Title	The scene heading text from the screenplay (e.g. KITCHEN — MAIN FLOOR). Detected automatically; editable.
Day / Night	Time of day. Detected automatically; editable via dropdown
Pages	Script page range for this scene (e.g. 12–13½). Detected automatically from the imported screenplay; editable.
Location / Motif	The actual shooting location or set. Pre-filled in grey with the scene slug as a suggestion — confirm or overwrite with the real location name. Scenes with identical location names share the same location notes, photos, and floorplans. As you type, CINEside suggests matching names already used in the project, helping avoid accidental near-duplicates from typos or incomplete entries.
Sub-location	Optional refinement within a location (e.g. "Stairwell", "Roof"). Suggestions are limited to sub-locations already used within that same location, so names stay consistent without pulling in unrelated results from other locations.

The screenshot displays the CINEside interface for editing a scene. The top bar shows the scene number **SC.58**, the slug **INT. DOUBLE WHAMMIES - MAIN FLOOR — NIGHT**, the shot count **22 SHOTS**, and the page range **PAGES 79 – 86**. Below this, there are dropdowns for **INT** and **DAY/NIGHT NIGHT**, and text input fields for **LOCATION / MOTIF DOUBLE WHAMMIES** and **L. SUB-LOCATION MAIN FLOOR**. On the right, there are buttons for **Mark deleted** and **Remove**. Callout boxes provide detailed explanations for each of these elements.

Scene number — assigned automatically during import. Displayed as SC.1, SC.2 etc. throughout the app and in all exports.

Slug / Title — the scene heading text from the screenplay. Detected automatically; editable.

Shot dropdown — shows the total number of shots in this scene. Click to jump directly to any shot by number and title.

PAGES — script page range for this scene. Detected automatically.

INT / EXT — detected automatically from the screenplay heading; editable.

DAY / NIGHT — time of day. Detected automatically; editable.

Mark as Deleted — the scene remains in the project but is excluded from all exports and the Schedule. Can be undone at any time.

Remove — permanently removes the scene after confirmation. Cannot be undone (except immediately via Undo).

3.2 Scene Flags

Day for Night	Marks the scene as a day-for-night shoot. Color flag with optional notes.
Atmosphere	Haze, fog, rain, or other atmospheric conditions. Color flag with notes.
Mood / Season	Thematic or seasonal context. Color flag with notes.

Sun Position — screenshots from Helios, PhotoPills, or similar apps.

Day for Night — marks the scene as a day-for-night shoot. Color flag with optional notes.

Atmosphere — haze, fog, rain, or other atmospheric conditions. Color flag with notes.

Mood / Season — thematic or seasonal context. Color flag with notes.

The screenshot displays the CINEside interface for a scene titled "SC.58 INT. DOUBLE WHAMMIES - MAIN FLOOR — NIGHT" with 22 shots. The interface includes a "VISUAL REFERENCES & ATMOSPHERE" section with a "REFERENCE PHOTOS" button and a "No photos" status. Below this are three scene flags: "DAY FOR NIGHT" (blue), "ATMOSPHERE" (green), and "MOOD / SEASON" (yellow). Each flag has a text input field for notes. The "DAY FOR NIGHT" flag contains the text: "Box all windows for first shots, the boxes will be removed for the later shots at real night when the doors play". The "ATMOSPHERE" flag contains the text: "Haze, fog, rain, dust...". The "MOOD / SEASON" flag contains the text: "winter, overcast, high key, sunny, desaturated, foggy...". Below the flags is a "LIGHTING" section with a "Lighting notes..." input field. At the bottom is a "SUN POSITION" section with a sun position input field and a screenshot of a sun position app. The app screenshot shows a map of a location at 15:30, with a sun position indicator and a list of times: 16:00, 17:00, 18:00, 19:00, and 20:00. The address "1100 Little Texas Ln, Sweetbriar, Austin, 78745" is also visible.

Section 3.3 covers information shared across all scenes at a location. | Sections 3.4 onward cover information specific to this one scene.

3.3 Location Panel

*Section 3.3 covers information shared across all scenes at a location.
Sections 3.4 onward cover information specific to this one scene.*

Once a Location / Motif name is confirmed, a blue Location panel appears below the scene header. This panel is shared across all scenes at the same location — add notes, reference photos, floor plans, and on-site checklist items in one place, available everywhere this location is used.

Scenes are grouped by location name exactly as entered — use consistent spelling across all scenes at the same location. When you rename a location, CINEside asks you to confirm before applying the change. A simple rename updates every scene using that name and keeps all notes and photos attached. If other scenes still use the same name but haven't been assigned any location data yet, CINEside asks whether the rename should apply to all of them or just this scene. If the new name matches an existing location that already has its own data, CINEside warns you before merging the two — no data is deleted in either case.

Location Notes	Free-text notes about the location— for example: "ND all windows", "remove all benches before shoot", "no parked cars in front of windows".
Location Photos	Reference images of the location. Shared across all scenes here. Add via the + button or drag from Finder.
Floorplan	Floor plan images for this location. Shared across all scenes here. Can also be shown in the Scene Board.
To Check at Location	A shared checklist per location for things to verify on site (check angles, ceiling heights, take specific stills...). Items appear in every scene at the same location. Checked items are hidden from the Location Dossier PDF.
Dossier ↗	Jumps directly to the Location Dossier export for this location.

3.4 Tags & References

Scene Tags: group scenes by storyline, time period, dream sequence, technical category, or any recurring theme. Tags are project-wide — create a tag once, assign it to any number of scenes.

Click Add / Edit next to Tags. A modal lets you create a new tag with a custom color, assign an existing tag, or edit a tag you've already made. Renaming a tag or changing its color updates it everywhere it's used — across every scene, in CINEside CONNECT, and in PDF exports. You can also delete a tag, which removes it from all scenes at once. Tags appear as colored stripes along the left edge of each scene — in CINEside, in CINEside CONNECT, and in exported PDFs (enable the Tags toggle in the export panel).

Typical uses:

- Storylines in parallel narratives ("Anne", "Peter", "Both")
- Time periods ("1890s", "Present Day")
- Dream sequences, flashbacks, fantasy sequences
- color themes, phases a character goes through...
- technical set ups

References: group reference URLs relevant to a scene — test shoots, reference films, location websites. Click + Add to add a link.

3.5 Additional Crew (Cinematographer mode)

Add extra crew members specific to this scene. Each entry has a role, a name, and a quantity. As you type a name, CINEside suggests names already used elsewhere in the project. Appears in the Addt'l Crew Sheet export, the Shot List and Schedule PDF.

3.6 Additional Equipment (Cinematographer mode)

Add special equipment requirements specific to this scene. Each entry has a description, a quantity, and a category: Camera, Cam Support / Dolly, Lighting, or Grip. Suggestions from previously entered equipment appear as you type. Can be exported as a separate reference sheet filtered by category.

The screenshot displays the CINEside interface for managing a location. The interface is dark-themed with white text. At the top, there's a header bar with 'LOCATION / MOTIF (from slug) DOUBLE WHAMMIES'. Below this, a 'SUB-LOCATION' field contains 'MAIN FLOOR'. A callout points to this field with the text: 'Sub-location: Optional refinement within a location (e.g. "Stairwell", "Roof").'. To the right of the 'SUB-LOCATION' field, there's a large text area for 'Free-text notes about the location relevant to the shot.' A callout points to this area with the text: 'Free-text notes about the location relevant to the shot.' Further right, a 'Dossier' button is visible, with a callout pointing to it: 'Jumps directly to the Location Dossier export for this location.' Below the notes area, there's a section titled 'LOCATION — ALL SCENES' with a sub-header 'Notes for all scenes at this location...'. Below this, there's a '+ Add Location Photo' button. A callout points to this button with the text: 'Reference images of the location. Shared across all scenes here. Add via the + button.' Below the photo button, there's a 'FLOORPLAN — ALL SCENES' section with a '+ Add Floorplan' button. A callout points to this button with the text: 'Floor plan images for this location. Shared across all scenes here. Also shown in the Scene Board.' Below the floorplan button, there's a 'TO CHECK AT LOCATION' section with a '+ Add item' button. A callout points to this button with the text: 'A shared checklist per location for things to verify on site. Items appear in every scene at the same location. Checked items are hidden from the Location Dossier PDF.'

Sub-location: Optional refinement within a location (e.g. "Stairwell", "Roof").

Free-text notes about the location relevant to the shot.

Jumps directly to the Location Dossier export for this location.

Reference images of the location. Shared across all scenes here. Add via the + button.

Floor plan images for this location. Shared across all scenes here. Also shown in the Scene Board.

A shared checklist per location for things to verify on site. Items appear in every scene at the same location. Checked items are hidden from the Location Dossier PDF.

3.7 My Notes

Every scene has a private My Notes field. Excluded from all exports unless the My Notes toggle is explicitly enabled.

3.8 Prep Checklist

A private per-scene checklist for things you need to prepare or remember before the shoot. Located below My Notes. Like My Notes, this is for you only — it never appears in regular exports or CONNECT packages. Open items can be exported as a dedicated PDF via the Prep Checklist tab in the export dialog.

3.9 Scene Actions (top right of each scene)

Mark as Deleted	The scene turns grayed out, remains in the project but is excluded from all exports and the Schedule. Can be undone at any time by clicking Mark as Active.
Remove	Permanently removes the scene from the project after confirmation. This cannot be undone (except immediately via the Undo button).

3.10 Scene Manager

Click Scene Manager in the toolbar to open a full-screen overview of all scenes. From here you can reposition, add, and remove scene boundaries, delete scenes entirely, and review anything left unresolved after a re-import.

The same view opens automatically right after a PDF import — both on first import and after re-importing a revised script — so you can review the detected or merged scene boundaries before continuing. Opening it manually via the toolbar works the same way, at any later point in your project. (Arrange Scenes in the toolbar opens this same view.)

Each scene card offers two distinct actions:

Merge into previous — dissolves the boundary between this scene and the one before it, folding its script text, shots, and notes into the previous scene. Useful when a scene was incorrectly split during PDF import.

Delete scene — removes the scene completely, including its script text, shots, and notes. This cannot be undone except via Undo (see below).

Undo — An Undo button is available directly in the Scene Manager header and footer, so you can step back from a merge, deletion, or boundary change without leaving this view.

Reviewing Script Changes

If a re-import changed the text of one or more scenes, a "N scenes changed by last import" indicator appears at the top, with arrows to step through each affected scene — showing the actual added and removed text, not just the current version.

Location Notes Free-text notes about the location relevant to the shoot — for example: "ND all windows", "remove all benches before shoot", "no parked cars in front of windows".

Location Photos Reference images of the location. Shared across all scenes here. Add via the + button or drag from Finder.

Floorplan Floor plan images for this location. Shared across all scenes here. Also shown in the Scene Board.

Scene Tags group scenes by storyline, time period, dream sequence, or any recurring theme. Tags are project-wide — create a tag once, assign it to any number of scenes.

LEIBNIZ

if... productions

Edgar Reitz

Matthias Grunsky

VERSION e.g. v3 / 2025-04-01

PROJECT

Open

Save

Save As...

Close

SCREENPLAY

Import PDF

Arrange Scenes

26 scenes loaded

Export...

Schedule

SHARE

Director

CINEside CONNECT

Export

Import Notes

SCENES

Search text or p42 for script page

Scene Manager

Scene Board

Undo

SC.1-1

INT. SCHLOSS HERRENHAUSEN, GARTENMEISTEREI — DAY

SHOTS

Mark deleted

Remove

SCENE # 1-1

INT/EXT INT

DAY/NIGHT DAY

PAGES 2 - 4

LOCATION / MOTIF

SCHLOSS HERRENHAUSEN, GARTENMEISTEREI

sub-location

LOCATION — ALL SCENES

11 scenes

Dossier

Notes for all scenes at this location...

+ Add Location Photo

FLOORPLAN — ALL SCENES

+ Add Floorplan

TAGS Add / Edit

REFERENCES + Add

NOTES & COLLABORATION

NOTES + Add

DISCUSS WITH + Add

ADD T'L CREW + Add

ADD T'L EQUIPMENT + Add

MY NOTES

Personal notes...

VISUAL REFERENCES & ATMOSPHERE

REFERENCE PHOTOS + Add

DAY FOR NIGHT

ATMOSPHERE

MOOD / SEASON

Add crew members specific to this scene. Each entry has a role, a name, and a quantity. Appears in the Discuss With Sheet export and in the Schedule PDF.

Add equipment requirements specific to this scene. Each entry has a description, a quantity, and a category: Camera, Cam Support / Dolly, Lighting, or Grip. Can be exported as a separate reference sheet filtered by category.

Dossier Jumps directly to the Location Dossier export for this location.

Every scene has a private My Notes field (labeled "Private - not exported by default"). Excluded from all exports unless the My Notes toggle is explicitly enabled.

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3.11 Part Divide

Back in the main scene view, split a long scene into parts without creating separate scenes. Select text in the script at the point where you want the split, then click  Divide in the attach bar. The new part begins above the selected line.

Parts appear as separate units in the Schedule and can be assigned to different shooting days independently.

After a Re-Import

If a script re-import changes the text right around a part boundary, the boundary is automatically re-anchored to the same passage where possible. If the surrounding text changed too much to relocate it reliably, the boundary shows a " boundary out of sync" warning with a Re-anchor button in its place — select the correct line and click  Divide again to fix it. Any such boundaries are also included in the "N issues still out of sync" notice described in 2.2, so you can jump straight to them.

4 Shots

4.1 Creating a Shot

Click + Add shot in the shots column of any scene, or select text in the script and click + Shot in the attach bar. The second method creates a shot already anchored to the selected passage.

4.2 Shot Fields

Size	ECU · CU · MCU · MEDIUM · TWO SHOT · GROUP · M WIDE · WIDE · Other (free text)
mm (focal length)	Numeric field for the focal length.
Zoom	Toggle. When active, a free-text range field appears (e.g. "24–70mm").
Angle	Eye level · High angle · Low angle · Dutch · Bird's eye · Other (free text)
Cam Support	Tripod · Dolly · Handheld · Steadicam · Gimbal · Camera Car · Crane · Drone · Other (free text)
Cam Move	Free-text field for camera movement (e.g. "Push in", "Arc right").
POV	Toggle. Marks the shot as a point-of-view shot.
O/S	Toggle. Marks the shot as an over-the-shoulder shot.
Camera	Multi-camera assignment: A · B · C · D · E · F (any combination).
Unit	Main Unit · 2nd Unit · Splinter Unit · Pre-Shoot
Cam Specials	Free-text field for special camera equipment or techniques (e.g. a special built device, "Underwater housing", "Macro lens").
VFX	Toggle. Opens a free text field for VFX notes and flags this shot for the VFX sheet export.
SFX	Toggle. Opens a free text field for SFX notes and flags this shot for the SFX sheet export.
Description	Free-text description of the shot content.
Notes	Free-text notes for this shot.
Photos	Reference images attached to this shot. Add via the + button. Drag and drop from Finder works from the second image onward.

Angle: Eye level · High angle · Low angle · Dutch · Bird's eye · Other (free text)

mm — focal length in millimeters. Zoom toggle: when active, a range field appears (e.g. "24–70mm").

Size: ECU · CU · MCU · MEDIUM · TWO SHOT · GROUP · M WIDE · WIDE · Other (free text)

POV — marks the shot as a point-of-view shot.

O/S — marks the shot as an over-the-shoulder shot.

Description — free-text description of the shot content.

Unit: Main Unit · 2nd Unit · Splinter Unit · Pre-Shoot

VFX / SFX — flags this shot for the VFX or SFX sheet export.

Photos / Storyboard — reference images attached to this shot. Add via the + button or drag from Finder.

Cam Support: Tripod · Dolly · Handheld · Steadicam · Gimbal · Camera Car · Crane · Drone · Other

SC.34 EXT. SUBURBAN STREET CORNER - DAY — LATER 1 SHOT

PAGES 48 Mark deleted Remove

SCRIPT — SELECT TEXT TO ANCHOR · CLICK TEXT TO EDIT

34 | 1
Lisa sits at the corner by the street signs awaiting her ride. She still has the pouch of car wash cash--she's counting through it now. A Toyota CAMRY pulls up. Her husband, CAMERON, is driving. She zips up the cash pouch as she gets into the car.

Shot 1
↓ "Lisa sits at the corner by the street signs awaiting..."

Edit anchor
SIZE WIDE 25 mm Zoom — ANGLE — CAM SUPPORT —

CAM SPECIALS
special optics, camera builds...

POV O/S Cam: A B C D E F

Main Unit

SHOT TITLE
LISA gets picked up

DESCRIPTION
a sits at teh street corner -> Cameron's car pulls up, she gets in

NOTES
Lighting, rules, concept, technicals...

VFX SFX

PHOTOS / STORYBOARD +

Support the Girls
ARRI Alexa / Plus 1.85 l 25 mm

Cam Specials — special equipment or techniques (e.g. "Underwater housing", "Macro lens").

Camera — multi-camera assignment: A · B · C · D · E · F (any combination).

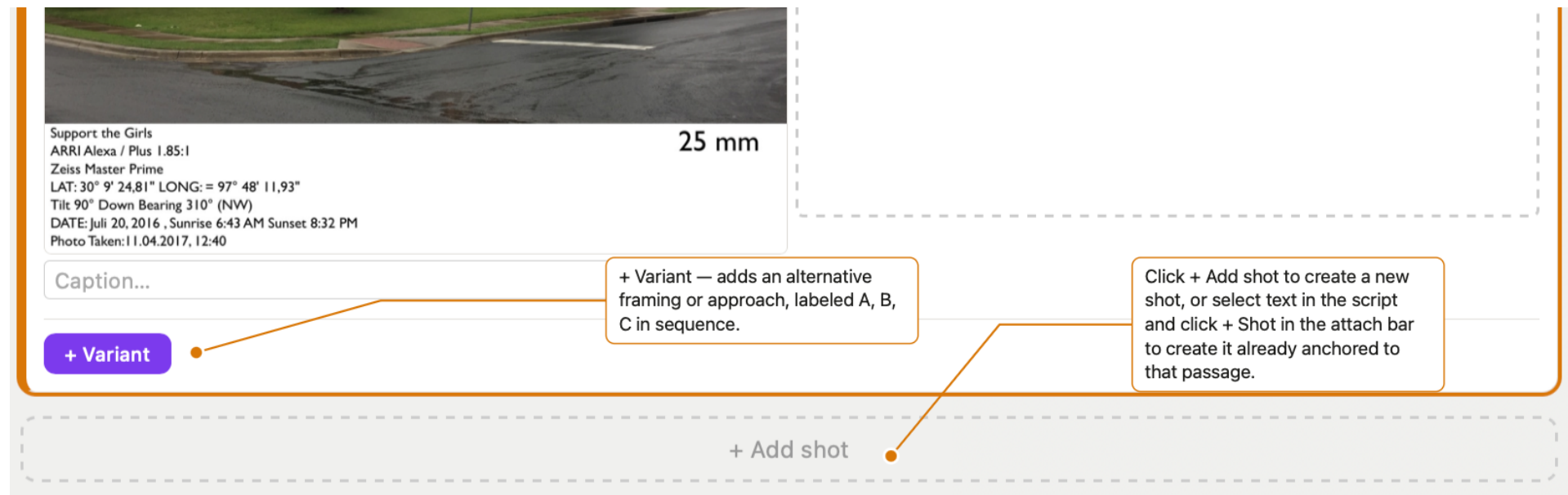
Shot Title — optional name for this shot.

Notes — lighting, rules, concept, technicals.

4.3 Shot Variants

A shot can have multiple variants — alternative framings, lenses, or approaches for the otherwise same shot. Click + Variant on any shot to add a variant labeled A, B, C in sequence.

Variants inherit the parent shot's anchor. Each variant has its own Size, mm, Angle, Cam Support, Cam Move, and Cam Specials fields.



4.4 Shot Labels

In Preferences, choose whether shots within a scene are labeled numerically (1, 2, 3 ...) or alphabetically (A, B, C ...). This affects the editor, all exports, and the Schedule.

4.5 Anchoring Shots to the Script

Select any text in the script on the right — a toolbar appears above the selection. Click Edit anchor on an existing shot, or + Shot to create a new shot anchored to that passage.

Anchored shots are highlighted in the script with a colored stripe and badge, showing at a glance which part of the scene each shot covers.

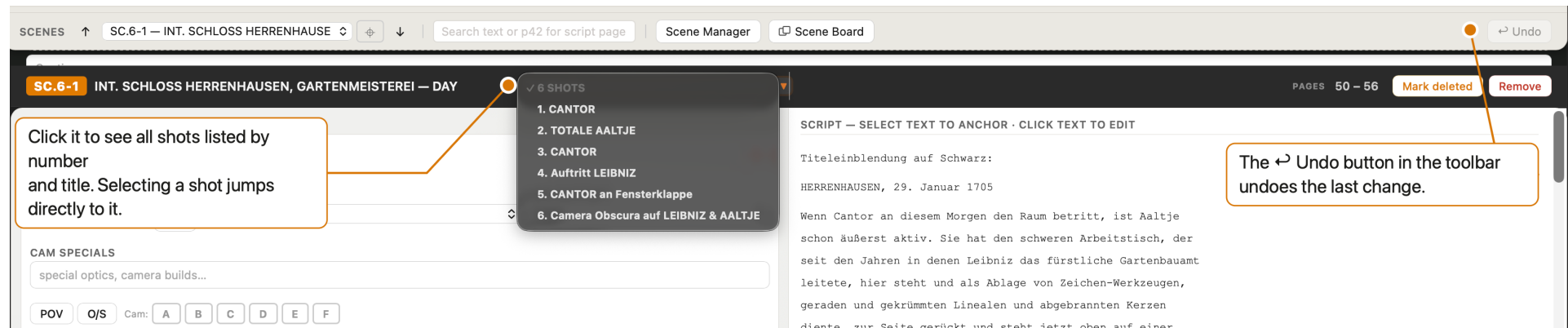
You can also work from the script side: click any script block and assign it to an existing shot using the dropdown in the attach bar.

4.6 Shot Navigation

The scene header shows the total number of shots for that scene as a dropdown — for example 8 SHOTS ▼. Click it to see all shots listed by number and title. Selecting a shot jumps directly to it. This is useful when a scene has many shots and you want to navigate without scrolling.

4.7 Undo

The ↶ Undo button in the toolbar undoes the last change. Up to 40 undo steps are available within a session.



5 Visual References

Visual references can be attached at two levels: to individual shots, or to scenes. Scene-level references are shared across the scene and appear in the Scene Board.

5.1 Shot Photos

Attach reference images, viewfinder stills or storyboards directly to a shot. Add via the + button below the shot fields, or drag an image file from Finder onto the shot photo area. Drag and drop from Finder works from the second image onward.

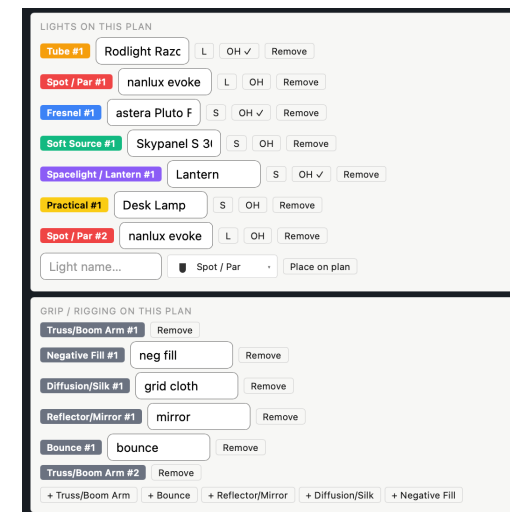
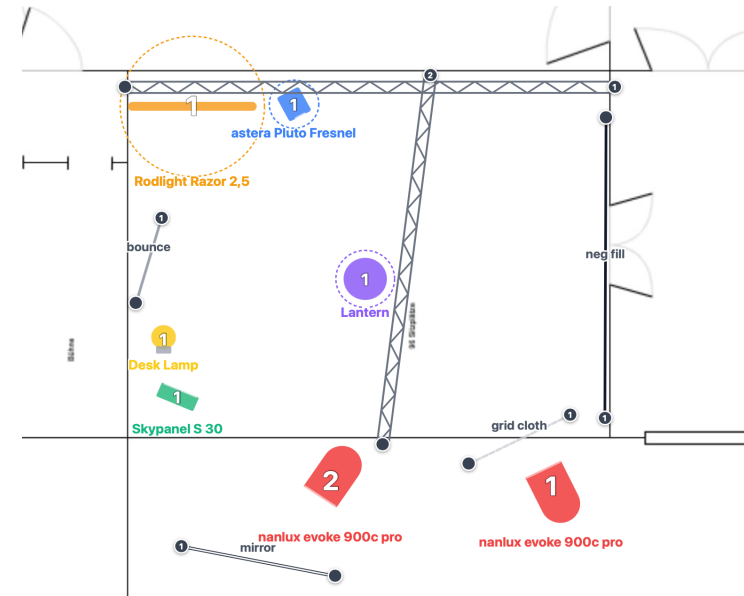
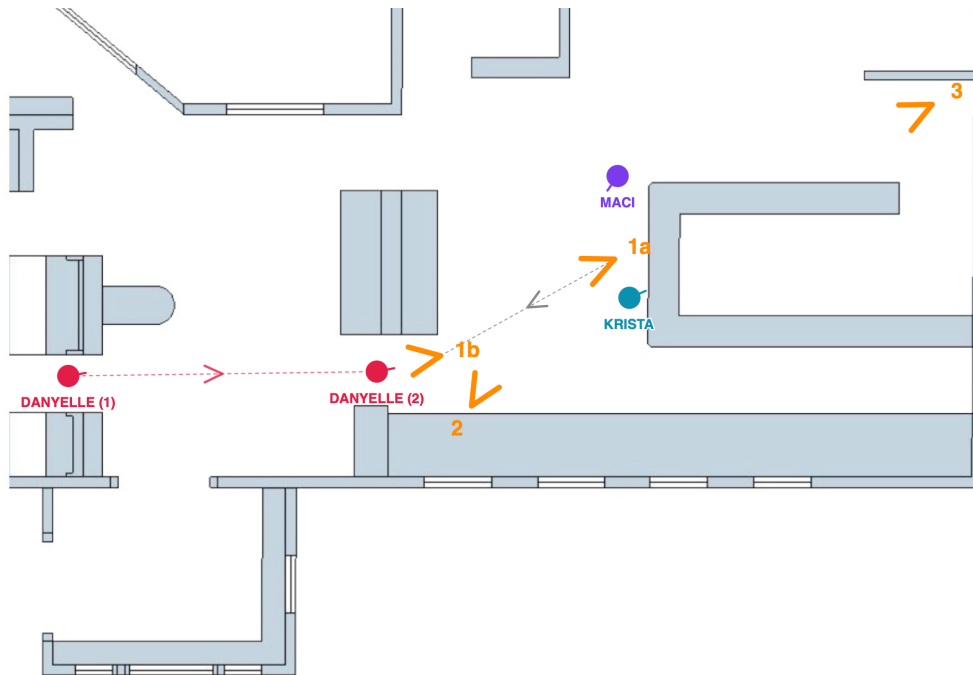
Each photo can have a caption. Photos appear in the PDF export when the Shot Photos toggle is enabled.

5.2 Scene-Level References

Reference Photos	Mood images, color references, location details. Each photo can have a caption.
Sun Position	Screenshots from Helios, PhotoPills, or similar apps.
Lighting Plan	Lighting diagrams or sketches. Click any image to open the lightbox and rotate. Exported when the Lighting toggle is enabled.
Floorplan - Scene	Overheads, or hand-drawn visual notes, specific to this one scene. Click to open lightbox and rotate. Exported when the Floorplan - Scene toggle is enabled.

5.3 Anchors on Floorplans & Lighting Plans

Anchors let you mark exactly where things sit on a plan — camera and character positions, where a light is rigged, or where a grip element runs. Camera and character anchors are placed on Floorplan — Scene images; light and grip anchors on Lighting Plan images. All anchors are drawn directly on the image, carry through to the relevant PDF exports, and appear live in the Scene Board. Camera and character anchors are also included in packages sent to CONNECT.



Camera Positions

Each shot can be anchored to one or more camera positions on a floorplan. In the shot, click Place on floorplan, then click the point on the floorplan where the camera sits — the chevron shows the viewing direction, which you can rotate. Use + Add point to place further positions for the same shot (for a move or a reset), and Remove to delete the last one.

If a scene has more than one floorplan, a camera position can sit on any of them — just click the floorplan you want. The shot then shows which floorplan its anchor is on (for example, “On floorplan 2”).

Character Positions

Below each floorplan, the Characters on this floorplan panel lets you mark where actors stand. Type a character name, click Place, then click the position on the floorplan. Character positions are tied to the floorplan they are placed on, and the same character can appear on more than one floorplan within the scene.

Lights

Below each lighting plan, the Lights on this plan panel lets you mark fixtures. Choose a type from the picker — each shows its own symbol — then click Place on plan and click the position on the lighting plan. Add a free-text label for the specific unit (e.g. “M18”, “Astera tube”, “practical lamp”). The six types are archetypes, not a device list; put the exact instrument in the label field.

Spot / Par	Hard, focusable or par-style sources.
Fresnel	Fresnel-lensed tungsten or LED units.
Soft Source	Soft lights and softboxes.
Tube	Tube-style sources (e.g. LED tubes).
Spacelight / Lantern	Overhead ambient sources — spacelights and lanterns.
Practical	In-shot practical lamps and fixtures.

Grip / Rigging

Below each lighting plan, the Grip / Rigging on this plan panel marks grip and rigging elements. Unlike the point-based anchors above, these are drawn as a line: click Place, then click a start point and an end point on the plan. Drag either endpoint to adjust. Most types take a free-text label; Truss / Boom Arm is drawn without one.

Truss / Boom Arm	A rigged truss or boom arm run.
Bounce	Bounce boards and reflective surfaces.
Reflector / Mirror	Reflectors and mirrors.
Diffusion / Silk	Diffusion frames and silks.
Negative Fill	Negative fill and floppies.

Rotating a plan with anchors

A floorplan or lighting plan can be rotated by clicking the image to open the lightbox. Once anchors are placed on a plan, rotation is locked — otherwise the anchor positions would no longer match the image. To rotate, remove the anchors first, rotate, then place them again.

In exports and the Scene Board

PDF: camera and character anchors appear on floorplans when the Floorplan — Scene toggle is on; light and grip anchors appear on lighting plans when the Lighting toggle is on. A legend lists the lights and grip elements on each plan.

CONNECT: camera and character anchors are baked into the floorplan images sent to directors. Light and grip anchors are not sent — they live on the lighting plans, which stay inside CINEside.

Scene Board: all anchors are drawn on the board and update automatically after every change, so a director on a second screen always sees the current plan.

5.4 Location-Level References

Location Photos and the Location Floorplan live in the blue Location panel below the scene header (see 3.3) rather than in the scene body itself. They're shared across every scene at that location — add or edit them once, and the change appears everywhere that location is used. Both also appear in the Scene Board.

5.5 Scene Board

The Scene Board is optional — open it via Scene Board in the toolbar when you want a dedicated view of a scene's visual references, across all three levels. The board updates automatically as you navigate between scenes. Anchors are drawn on the board too and refresh live after every change. Move it to a second monitor or use it on an iPad via macOS Sidecar.

Floorplan - Location tab	Location floorplans for this scene's location.
Location tab	Location photos for this scene's location.
Lighting tab	Lighting plan images for this scene.
Floorplan - Scene tab	Floorplans for this scene.
Reference tab	Reference photos for this scene.

Only tabs with content are shown; click between them to switch which category you're viewing. When a tab has multiple images, a thumbnail strip appears at the bottom — click a thumbnail to display it full-size.

The Scene Board opens in landscape orientation and can be freely resized. It opens on demand — its state is not saved between sessions.

6 Notes & Annotations

6.1 Discuss With

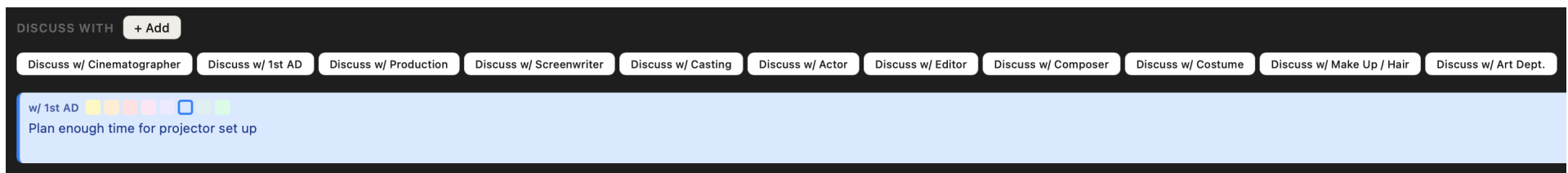
Click + Add next to Discuss with. A row of recipient buttons appears — click the department you want to address. A note field opens immediately with the correct recipient already set. Each note has a row of small color swatches — click one to set that note's color.

Cinematographer mode

- Discuss w/ Director
- Discuss w/ 1st AD
- Discuss w/ Production
- Discuss w/ Gaffer
- Discuss w/ Camera Dept.
- Discuss w/ Key Grip
- Discuss w/ Dolly Grip
- Discuss w/ Costume
- Discuss w/ Make Up / Hair
- Discuss w/ Art Dept.

Director mode

- Discuss w/ Cinematographer
- Discuss w/ 1st AD
- Discuss w/ Production
- Discuss w/ Screenwriter
- Discuss w/ Casting
- Discuss w/ Actor (with optional actor name field)
- Discuss w/ Editor
- Discuss w/ Composer
- Discuss w/ Costume
- Discuss w/ Make Up / Hair
- Discuss w/ Art Dept.



These notes appear in the Discuss With Sheet export, grouped by scene and recipient.

6.2 Script Annotations

Select text in the script and click one of the annotation buttons in the attach bar:

Note	A general note linked to the selected passage. Grey stripe in the script. Exported when the Script Notes toggle is enabled.
Lighting	A lighting note linked to the selected passage. Amber stripe. Exported when the Lighting toggle is enabled.
Cam Move	A camera movement note linked to the selected passage. Red stripe. Always included in exports.

Annotations appear at the bottom of the script column in the editor for reference, and inline in the script in the PDF export. Click the text of any annotation to edit it; click X to remove it.

6.3 My Notes

Every scene has a private My Notes field. Excluded from all exports unless the My Notes toggle is explicitly enabled.

6.4 CONNECT Notes

When you import a .cnsn file from a collaborator, their annotations appear highlighted in your project — on shots, script passages, and images. A green floating Next Note button (bottom right) lets you navigate through all unreviewed notes using the keyboard shortcut N (next) and P (previous).

Mark notes as done individually using the ✓ button, copy them to a scene note using → Note, or delete them using X. The "All notes reviewed" confirmation appears once you have worked through all pending notes in a session.

CONNECT Notes are not included in any export unless you copy them to a scene note using the → Note button.

7 Schedule

The Schedule in CINEside is a tool to work out the shooting order for each day — in conversation with your AD and director. It is not meant as a replacement for dedicated production scheduling software such as Movie Magic, Yamdu, or Fuzzlecheck.

Click Schedule in the toolbar to open the Schedule. The workflow has two phases.

7.1 Phase 1 — Assigning Scenes to Days

Create Days	Enter the total number of shoot days in the field next to Create Days and click it — CINEside creates that many empty day boxes at once, ready to fill via drag. Faster than adding days one by one with + Day.
+ Day	Add a new shooting day box. Day Add a single new shooting day box — useful for adding one more day after the initial setup, or when you don't yet know the total number of days.
Day label	Enter a name for each day — date, location, or any reference that helps orientation.
Assign via drag	Drag a scene card from the pool into a day box.
Pool behavior	Scenes not yet assigned appear bold. Scenes already assigned turn grey with an orange bar on the left.
Split scenes	A scene can be assigned to multiple days. Scenes with parts can have each part assigned to a different day independently.
Reorder days	Drag a day box header to reorder. Use the ← → arrows to swap adjacent days.

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Schedule — Phase 1 Drag scenes to shoot days — drop on a second day to split

20 Create Days + Day Close Shot Ordering →

Scenes Pool:

- Sc.35—CAMERON'S CA... 0
- Sc.36—VACANT APART... 0
- Sc.37—APARTMENT CO... 0
- Sc.38—CAMERON'S CA... 0
- Sc.39—DOUBLE WHAM... 0
- Sc.40—DOUBLE WHAM... 0
- Sc.41—DOUBLE WHAM... 0
- Sc.42—SMOOCHIE'S 0

Day 1: 1sc-6sh → Clear x

Sc.3—DOUBLE WHA... 6 x

Day 2: 2sc-5sh ← → Clear x

Sc.4—DOUBLE WHA... 3 x

Sc.5—DOUBLE WHA... 2 x

Day 3: 1pt-17sh ← → Clear x

Sc.58 Pt.1 17 x

Day 4: 3pt-5sh ← Clear x

Sc.58 Pt.2 2 x

Sc.58 Pt.3 2 x

Sc.58 Pt.4 1 x

Assign via drag Drag a scene card from the pool into a day box. Scenes not yet assigned appear bold. Scenes already assigned turn grey with an orange bar on the left.

Drag a day box header to reorder. Use the ← → arrows to swap adjacent days.

Day label Enter a name for each day — date, location, or any reference that helps orientation.

Enter the total number of shoot days in the field next to Create Days and click it — CINESide creates that many empty day boxes at once

+ Day Add a new shooting day box.

Click Continue to Schedule to enter Phase 2.

7.2 Phase 2 — Ordering Shots

Click **Continue to Schedule** to enter Phase 2. Each shooting day has its own tab. Arrange shots into your planned production sequence.

Drag to reorder	Drag shots within a day to set the order.
Move between days	Drag a shot to a different day tab, or use the day selector on the shot card.
Estimated time	Enter an estimated time in minutes per shot. The running total for that day updates live in the tab header.

7.3 Schedule Export

PDF — This Day	Exports the shooting order for the currently selected day. Header shows label, shot count, and estimated total time.
PDF — All Days	Exports all shooting days as a single PDF. Each day starts on a new page with its header.
CSV	All days as a spreadsheet — one row per shot. For import into Excel, Numbers, or scheduling software.

Use the export toggles to control which elements are included: Scene Photos, Floorplan - This Scene, Location, Lighting, Flags, Crew & Equipment, Shot Photos, Notes, Anchor, Tags, and Links.

The schedule is saved with the project and restored when you reopen the Schedule modal.

PDF — This Day Exports the shooting order for the currently selected day. Header shows label, shot count, and estimated total time.

PDF — All Days Exports all shooting days as a single PDF. Each day starts on a new page with its header.

Drag to reorder Drag shots within a day to set the production order.

CSV All days as a spreadsheet — one row per shot. For import into Excel, Numbers, or scheduling software.

Use the export toggles to control which elements are included: Scene Photos, Sketches, Location, Lighting, Flags, Crew & Equipment, Shot Photos, Notes, Anchor, Tags, and Links.

Assign via dropdown Use the day selector on each scene card to assign it to a day.

Estimated time Enter an estimated time in minutes per shot. The running total for that day updates live in the tab header.

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← Scenes

Day 1 6

Day 2 5

Day 3 17

Day 4 5

+ Day

Close

Day 3

×

Day

INCLUDE: Full None

SCENES: ☒ Flags ☒ Crew & Equip ☒ Scene Photos ☒ Sketches ☒ Location ☒ Lighting

SHOTS: ☒ Shot Photos ☒ Notes ☒ Anchor ☒ Tags ☒ Links

PDF — This Day ↗

PDF — All Days ↗

CSV ↗

☐ IPAD / TABLET

SC.58

Shot 1 — camera in booth of CUBBY he goes to office door -> DANY...

min min

Schedule note...

SC.58

Shot 2 — WIDE facing the bar through crowd (variation to before,...

WIDE

min min

Schedule note...

SC.58

Shot 3 — DANYELLE, camera next to Maci tilt up with DANYELLE as ...

MEDIUM

min min

Schedule note...

SC.58

Shot 4 — MACI and DANYELLE in foreground: focus

min min

Schedule note...

SC.58

Shot 5 — RAJ + KRISTA, RAJ climbs out oft hat shotà MEDIUM KRIST...

TWO SHOT

min min

Schedule note...

SC.58

Shot 6 — looking up at MACI, DANYELLE, RAJ, KRISTA gets up to th...

3SHOT - Low angle

min min

Schedule note...

SC.58

Shot 7 — MARK moves over closer to JACQUI ->2SHOT MARK + JACQUI...

MEDIUM

min min

Schedule note...

SC.58

Shot 8

min min

Schedule note...

8 Export

Click Export ↗ in the toolbar to open the export panel. The panel has five tabs.

8.1 Shots & Script (Facing Pages)

A PDF with shots on the left and the screenplay on the right — one scene per spread. Anchored shots are connected to their script passages with colored stripes. Script annotations appear inline in the script. Use the Include toggles to control which elements — scene photos, shot photos, floorplan, location, lighting, and more — are added to the export.

8.2 Shot List Only

A PDF containing only the shot list, without script pages. Uses the same Include toggles as Shots & Script. Also available here only: CSV export — the complete shot list as a spreadsheet.

8.3 Location Dossier

A PDF for one or more shooting locations. Select which locations to include and which elements to show via toggles.

8.4 Reference Sheets

Notes Sheet	All scene notes sorted by scene.
VFX Sheet	All shots flagged as VFX, with their description and scene information.
SFX Sheet	All shots flagged as SFX, with their description and scene information.
Addt'l Equipment	All additional equipment entries across all scenes. Filter by category to send category-specific lists to departments.
Addt'l Crew	All additional crew entries across all scenes.
Discuss with...	All Discuss with notes, filter by recipients.

8.5 Prep Checklist

Exports all open prep checklist items across the project, grouped by scene. Checked-off items are excluded — this export always reflects only what's still outstanding.

8.6 iPad / Tablet

The same layout with larger text for easier reading on a tablet. After each shot, a labeled "NOTES" box with a fine dot grid is added — space to write directly on the PDF with an Apple Pencil, without needing a wider margin elsewhere on the page.

8.7 Include Toggles

Under Include, select which elements are added to the main PDF export. All are off by default.

Scene Photos	Reference photos attached at scene level.
Shot Photos	Reference images attached to individual shots.
Floorplan - This Scene	Scene-level floorplan and blocking diagrams.
Location	Location notes, location photos, and location floorplan per scene.
Lighting	Lighting plan images and lighting annotations from the script.
Script Notes	Script annotations of type "Note" (grey), shown inline in the script.
My Notes	Private scene notes (excluded by default for sharing).
Tags	Scene tag stripes and labels.
Links	Reference links attached to scenes.

8.8 Scene Selection

Under Scenes, select which scenes to include. All are selected by default. Use the All / None buttons to select or clear every scene at once, then deselect or reselect individual scenes for a partial export.

8.9 Export Note

An optional note that appears on the title page. Useful for version information or a message to collaborators.

Export

Support the Girls

SHOOTING SCRIPT — EXPORT

Shots & Script | Shot List | Location Dossier | Reference Sheets | ☒ Prep Checklist

Format: **A4** | US Letter | iPad / Tablet

Print with Cover Page — so left and right pages stay in sync.

Include: **Full** | None

- ☒ Scene Photos
- ☒ Shot Photos
- ☒ Floorplan — This Scene
- ☒ Location
- ☒ Lighting
- ☒ Script Notes
- ☒ My Notes
- ☒ Tags
- ☒ Links

Scenes: **All** | None

☒ 1	☒ 2	☒ 3	☒ 4	☒ 5	☒ 6	☒ 7	☒ 8	☒ 9	☒ 10	☒ 11	☒ 12	☒ 13	☒ 14	☒ 15	☒ 16	☒ 17	☒ 18	☒ 19
☒ 20	☒ 21	☒ 22	☒ 23	☒ 24	☒ 25	☒ 26	☒ 27	☒ 28	☒ 29	☒ 30	☒ 31	☒ 32	☒ 33	☒ 34	☒ 35	☒ 36		
☒ 37	☒ 38	☒ 39	☒ 40	☒ 41	☒ 42	☒ 43	☒ 44	☒ 45	☒ 46	☒ 47	☒ 48	☒ 49	☒ 50	☒ 51	☒ 51	☒ 52		
☒ 53	☒ 54	☒ 55	☒ 56	☒ 57	☒ 58	☒ 59	☒ 60	☒ 61	☒ 62									

Note: Optional note for this export — appears on the title page.

Export PDF

Close

Callout Boxes:

- A PDF with shots on the left and the screenplay on the right — one scene per spread.
- A PDF containing only the shot list, without script pages.
- A PDF for one or more shooting locations. Select which locations to include and which elements to show via toggles.
- iPad/ Tablet: The same facing-pages layout with larger text and a wider margin on script pages for Apple Pencil annotations.
- Notes Sheet All scene notes sorted by scene.
- VFX Sheet All shots flagged as VFX, with their description and scene information.
- SFX Sheet All shots flagged as SFX, with their description and scene information.
- Addt'l Equipment All additional equipment entries across all scenes. Filter by category to send category-specific lists to departments.
- Addt'l Crew All additional crew entries across all scenes. Discuss with... All Discuss with notes, filter by recipients.
- Exports all open prep checklist items across the project, grouped by scene.

Include Toggles:

- Scene Photos: Reference photos attached at scene level.
- Shot Photos: Reference images attached to individual shots.
- Floorplan - This Scene: Scene-level floorplan and blocking diagrams.
- Location: Location notes, location photos, and location floorplan per scene.
- Lighting: Lighting plan images and lighting annotations from the script.
- Script Notes: Script annotations of type "Note" (grey), shown inline in the script.
- My Notes: Private scene notes (excluded by default for sharing).
- Tags: Scene tag stripes and labels.
- Links: Reference links attached to scenes.

Under Scenes, select which scenes to include. All are selected by default. Deselect individual scenes for a partial export.

Export Note
An optional note that appears on the title page. Useful for version information or a message to collaborators.

The screenshot shows the 'Preferences' dialog box in CINESide. It has a 'Close' button in the top right. The first section, 'I'M USING CINESIDE AS A:', has two buttons: 'Cinematographer' (selected, orange) and 'Director' (grey). A callout for 'Cinematographer' explains it's the default mode showing lighting plans, sun position, crew, and equipment notes. A callout for 'Director' explains it replaces lighting and equipment fields with discussion notes for various roles. The second section, 'SHOT NUMBERING', has two buttons: '1, 2, 3 ... Numeric' (selected, orange) and 'A, B, C ... Alphabetic' (grey). A callout explains that numeric labeling is chosen for whether shots are labeled numerically or alphabetically. The third section, 'DEFAULT PROJECTS FOLDER', shows the path '/Users/Matthias/Desktop' and a 'Change...' button. A callout explains this is the default folder where new projects are saved.

Preferences Close

I'M USING CINESIDE AS A:

 **Cinematographer**  **Director**

Director mode hides DP-specific fields (Lighting Plan, Sun Position, Add'l Crew/Equipment) and adjusts the "Discuss with" list.

SHOT NUMBERING

1, 2, 3 ... Numeric **A, B, C ... Alphabetic**

Alphabetic labeling is common in US productions.

DEFAULT PROJECTS FOLDER

/Users/Matthias/Desktop Change...

Callouts:

- Working Mode Switch:** Switch between Cinematographer and Director mode. Your data is never deleted when switching.
- Cinematographer Default mode:** Shows lighting plans, sun position diagrams, crew and equipment notes, and department discussions addressed to Director, Gaffer, Camera Department, Key Grip, and Dolly Grip.
- Director:** Replaces lighting and equipment fields with discussion notes addressed to Screenwriter, Casting, Actor, Editor, and Composer. Location, visual references, and shot planning remain fully available.
- Shot Labels:** Choose whether shots are labeled numerically (1, 2, 3) or alphabetically (A, B, C). Affects the editor, all exports, and the Schedule.
- Default Projects Folder:** Change where CINESide saves new projects. Default is ~/Movies/CINESide Projects.

9 CINESide CONNECT

CINESide CONNECT is a free companion app for directors, cinematographers, and collaborators. It opens .cnct files in read-only mode — the recipient can annotate but not edit the project.

9.1 Exporting to CONNECT

In CINESide click CONNECT → Export ↗ in the toolbar. CINESide creates a single .cnct file containing the shot list, script, and all reference images. Send this file by email or file transfer.



The .cnct file is self-contained — all images are embedded. The recipient does not need access to your project folder.

9.2 Collaborator's Workflow (in CINESide CONNECT)

The recipient opens the .cnct file in CINESide CONNECT and can add notes to shots, script passages, and reference images. When finished, they export a .cnsn file and send it back. CINESide CONNECT can also export a PDF of the shooting script for printing or distribution.



9.3 Importing Notes

Double-click the .cnsn file, or use CONNECT → Import Notes in the toolbar. Their annotations appear highlighted in your project. Use the Next Note button (shortcut N) to step through all unreviewed notes. Mark notes as done, copy them to a scene note using → Note, or delete them using X.

9.4 CONNECT Works in Both Directions

The director can send you a .cnct file to annotate, and you return it as a .cnsn. Or you send the director a .cnct and they annotate it. CONNECT is role-neutral — any collaborator can use it regardless of their role in the project.

10 Sharing a Project

The Share button creates a .cnsf package — a fully editable project the recipient opens in CINEside. Unlike CONNECT, the recipient can add shots, edit scenes, and continue working on the project.



Although technically possible, it is not recommended for two people to both work in CINEside individually and send .cnsf packages back and forth — this would quickly become chaotic as each export is a full project snapshot with no merge capability. The app works best if one person is the author of the file and the other collaborates via CONNECT.

10.1 Share → Director

Creates a .cnsf package with the full project and all reference photos, stripped of your DP notes (lighting plans, sun position, crew, equipment notes).

10.2 Share → Cinematographer

Creates a .cnsf package stripped of your director notes (screenwriter, casting, actor, editor, composer discussions). All shots and visual references are included.

10.3 Receiving a Share Package

Double-click the .cnsf file. A dialog asks for a project name and save location. After confirmation it becomes a normal CINEside project on the recipient's machine — all reference photos are included and work immediately.

11 Preferences

Click  in the top right of the toolbar to open Preferences.

Working Mode	Switch between Cinematographer and Director mode. Your data is never deleted when switching.
Shot Labels	Choose whether shots are labeled numerically (1, 2, 3) or alphabetically (A, B, C). Affects the editor, all exports, and the Schedule.
Default Projects Folder	Change where CINESide saves new projects. Default is ~/Movies/CINESide Projects.

11.1 Automatic Updates

CINESide checks for new versions in the background when you launch. If an update is available, a dialog asks whether to install it. You can also check for updates manually via the CINESide menu → Check for Updates at any time. Only updates signed by the official CINESide signing key are accepted.

11.2 Automatic Backups

Saving is atomic — a crash or power loss mid-save can never leave a half-written project file. After you have saved your project for the first time, CINESide creates automatic backups at regular intervals. The three most recent backups are kept in the .backups/ folder inside your project folder.

In addition to these three rotating backups, CINESide keeps two longer-lived safety copies in the same folder, which are not affected by the regular rotation: One backup per day (daily-YYYY-MM-DD.cnsd), taken before your first save of that day — so you always have a copy from before today's changes, even after many saves since.

One backup before every script re-import (before-import-<date>_<time>.cnsd) — re-importing a revised script is the single action most likely to affect many scenes at once, so it gets its own permanent safety copy right beforehand.

If a project file is ever unreadable, CINESide opens the most recent backup automatically. To view the backups in Finder, press Cmd+Shift+. to show hidden files.

12 Saving & Project Management

12.1 Saving

Press Cmd+S or click Save to save your project. The first time, CINESide asks for a project name and creates a self-contained folder:

MyFilm/

MyFilm.cnsd — your project file
photos/ — all reference images
.backups/ — automatic backups (hidden)

Always keep the entire project folder together. The photos/ folder is required — the .cnsd file alone is not sufficient.

12.2 Recent Projects

CINESide keeps a list of recently opened projects. Double-clicking a .cnsd file in Finder also opens the project directly.

12.3 Closing a Project

Click Close in the toolbar. If there are unsaved changes, CINESide asks whether to save before closing.

Use the scene navigation at the top to move between scenes.

Creates a .cnsn file containing only your annotations. Send this back to the CINEside user for import.

Creates a PDF of the shooting script — useful for printing or distributing the script.

CINEside
CONNECT

Loaded: SUPPORT-THE-GIRLS_connect_2026-07-09.cncf

exported 03 Jul 2026

Open File

Export Notes ↗

Export PDF ↗

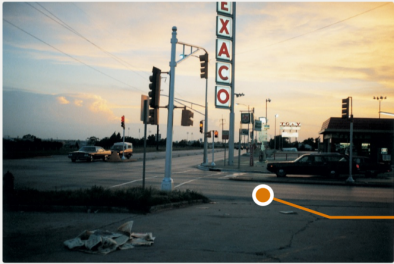
Jump to scene: SC.1 — EXT. TEXAS HIGHWAY — MORNING

Support the Girls

Director: Andrew Bujalski · DP: Matthias Grunsky · exported from CINEside 03 Jul 2026

SC.2 EXT. DOUBLE WHAMMIES - PARKING LOT — MORNING

DOUBLE WHAMMIES - PARKING LOT3



William Eggleston

Shot 1 "broad plain of parking lot, adjoining a bunch of big stores, off the highway frontage. We still hear the rush of vehicles offscreen. Only one car is parked in this segment of lot."

WIDE 25mm High angle

Lisa's car surrounded by asphalt, maybe we see the highway in the background

+ Add note

Shot 2 "After a moment, a blond white girl in tight halter, MACI, 22, approaches the passenger's side and peers in, gently tapping the window with a look of concern."

MEDIUM

camera on passenger side MEDIUM LISA, Maci taps the window: 2SHOT LISA + MACI through window, we see that the door doesn't shut

+ Add note

Shot 3 "As Lisa emerges from the car, Maci comes at her fast, arms outstretched for a hug. Lisa taps the car door back toward closure behind her but hasn't been left enough time for a proper slam (it doesn't quite close). She leans into Maci tightly and squeezes--there is deep affection..."

TWO SHOT Tripod

facing highway, LISA gets out of the car, MACI walks around to her

+ Add note

SC.2 | 1

A broad plain of parking lot, adjoining a bunch of big stores, off the highway frontage. We still hear the rush of vehicles offscreen. Only one car is parked in this segment of lot. In the driver's seat is LISA CONROY, 45, crying.

SC.2 | 2

After a moment, a blond white girl in tight halter, MACI, 22, approaches the passenger's side and peers in, gently tapping the window with a look of concern.

Lisa nods at Maci and gets it together very quickly. In the time it takes Maci to walk around the car to the driver's side, Lisa has taken a few deep breaths and is remarkably

SC.2 | 3

composed. As Lisa emerges from the car, Maci comes at her fast, arms outstretched for a hug. Lisa taps the car door back toward closure behind her but hasn't been left enough time for a proper slam (it doesn't quite close). She leans into Maci tightly and squeezes--there is deep affection here and they hold the hug for a good while. Finally:

How are you doing, honey?

Me? I'm great.

Lisa nods, smiles. They stay in the hug.

We're going all out today, okay?

Balls to the wall!

LISA

MACI

LISA

MACI

Click any reference image to open it larger. A note field appears below the enlarged image.

Select text in the script. A toolbar appears — click + Note to add an annotation linked to that passage.

Click the note field below any shot and type your annotation.

13 Keyboard Shortcuts

Shortcut	Action
Cmd+S	Save project
Cmd+Z	Undo last change
Cmd+O	Open project
Cmd+N	New project
Cmd+F	Focus script search field
← → (Arrow keys)	Navigate to previous / next scene (when not typing in a field)
N	Next unreviewed CONNECT note (when note navigation is active)
P	Previous unreviewed CONNECT note
Enter	Next script search result
Shift+Enter	Previous script search result
← → (in lightbox)	Rotate image left / right
Esc	Close lightbox
Cmd+Q	Quit CINEside

14 CINEside CONNECT — Full Reference

CINEside CONNECT is a separate free application. It opens .cnct packages in read-only mode, adds annotations, and exports a .cnsn notes file or a PDF.

14.1 Opening a Package

Double-click a .cnct file to open it in CINEside CONNECT, or launch CONNECT and use the Open button. The package is self-contained — no connection to the original project folder is required.

14.2 Navigating

Use the scene navigation at the top to move between scenes. The layout mirrors CINEside: shots on the left, script on the right.

14.3 Adding Notes

Shot notes	Click the note field below any shot and type your annotation.
Script passage notes	Select text in the script. A toolbar appears — click + Note to add an annotation linked to that passage.
Image notes	Click any reference image to open it larger. A note field appears below the enlarged image.

14.4 Exporting

CINEside CONNECT offers two exports:

Export Notes	Creates a .cnsn file containing only your annotations. Send this back to the CINEside user for import.
Export PDF	Creates a PDF of the shooting script — useful for printing or distributing the script.

14.5 Limitations

CINEside CONNECT is read-only with one exception: notes. You cannot add shots, edit scene information, or otherwise modify the project — but you can add notes to shots, script passages, and images (see 14.3), which are then sent back to the CINEside user as a .cnsn file. CINEside CONNECT works completely offline — nothing is uploaded or transmitted.

15 File Format Reference

.cnsd		Your CINESide project. A folder containing the project file, a photos/ subfolder, and a .backups/ subfolder. Always keep all three together when moving or archiving. Double-click the .cnsd file inside the folder to open the project.
.cnct		CONNECT package. A single self-contained file with the complete shooting script and all reference images. Read-only — the recipient can annotate but not edit the project.
.cnsn		Notes file from CINESide CONNECT. Contains only annotations — no project data, no images. Import by double-clicking.
.cnsf		Share package. A single self-contained file containing the full project and all reference photos — the easiest way to hand off a fully editable project to a collaborator. Sending the .cnsd project folder directly would require manually zipping it including the photos/ subfolder; .cnsf handles that automatically, and strips private notes before sending depending on the direction (→ Director or → Cinematographer). The recipient opens it in CINESide, chooses a name and save location, and it becomes a normal editable project on their machine.

16 Support

Questions, feedback, and bug reports: info@cineside.app

Every message is read personally.

Website: cineside.app

Getting Started guide: cineside.app/getting-started.html