

Industry Job Descriptions

ABOVE-THE-LINE and BELOW-THE-LINE

“Above-the-line” (ATL) is an industry term derived from where the money is budgeted for **Writers, Directors, Producers and Principal Talent**. This term refers to job positions that are associated with the creative and/or financial control of a film or multimedia project, not the technical aspects. “Below-the-line” (BTL) is an industry term associated with the “fixed” costs. Examples include studio fees, equipment rental, travel costs and crew rates. Therefore, BTL crew refers to the technical crew hired for the length of the production, often paid hourly or weekly for that time period. These individuals do not have primary creative or financial control of the project, nor do they receive residuals.

BTL DEPARTMENT HIERARCHY

Starting at the top, the **Director** hires the **Production Designer** and the **Director of Photography (DP)** while the **Producer** hires the **Line Producer** and/or **Unit Production Manger (UPM)**.

The **Production Designer, DP** and the **Line Producer/UPM** then go about hiring their **Department Heads, Supervisors and Keys**. The **Key** is considered the top-ranked technical, BTL position in a department. In some departments, the **Key** is referred to as a **Coordinator**; in locations, it is the **Manager** and in camera, it is the **Operator**. The **Key** hires the “**Best Boy**” (or a **Foreman**) who is second-in-command, acts as an operations manager and hires the rest of the crew in their department. There is only one person hired in the **Key** and **Best** position in each department in a regional location (such a New Mexico). Next in line are **Gang-bosses**, then **third positions** and **fourths** (also known as “**Utility**”). Lastly are the entry-level positions of **Clerks** and **Production Assistants**.

Basic descriptions of production job positions:

CATEGORIES or “CRAFTS”

Writers • Producers • Publicity • Direction • Locations

Camera • Set Lighting • Sound • Grip

Art Department: Construction/Paint/Greens • Property/Props • Make-up/Hair & Wardrobe

Set Decoration • Special Effects • Continuity • Other Set Production Services

Principal Casting • Casting Extras • Acting Services • Stunts • Animals

Production Office/Admin • Accounting • Transportation

Post-Production: Editing, Sound, & Music • Visual/Digital Effects & Animation

The definitions listed below are listed in hierarchal order within each category. All job positions are in bold.

WRITERS

Writers include those who write or co-write an original script, screenplay or an adaptation of a previously written work. They may write television episode(s) or be contracted for re-writes for any genre including promotions. (Visit the Writer's Resource Page on the Writers' Guild of America West, website www.wga.org for additional information.)

A **Script Analyst/Consultant** may be hired to analyze the story's content in relation to the film's marketability.

PRODUCERS

On large projects, the **Executive Producer** is the "**Lead**" **Producer** who oversees the work of multiple **Producers**. Their main function, other than supervision, is to obtain financing. The **Executive Producer** may also share the responsibilities of a **Producer**, depending upon the type and size of the project at hand. Hence, the **Producer** is involved with all aspects of the project. This may include the development of idea, having the script written, or acquiring the rights of the story/script as well as promoting the project and obtaining financing. The **Executive Producer** and/or **Producer** hire the **Director** and supervise the hiring of other key personnel, such as a **Line Producer** and **Unit Production Manager** (who then in turn hires the department **Heads/Keys**.) Along with the **Line Producer** and/or **Unit Production Manager**, he/she prepares the budget, assists and authorizes the locations, and production design. The **Director** works with the studio (when applicable) and the **Producer** to hire the **Production Designer**. The **Senior Producer** (not always the **Executive Producer**) may pitch the story to a studio, arranges financing and distribution, acquires a completion bond, sets up legal structure for the production, signs all Union/Guild agreements (when applicable), secures insurance coverage, oversees clearances, and turns over delivery elements. On the Producers' Guild of America's (PGA) website, www.producersguild.org, you will also see listed **Segment Producers; Visual Effects Producers, Supervisors, & Coordinators; Post-Production Supervisors & Managers;** and **Production & Post-Production Coordinators**.

The **Associate Producer** usually assists the **Producer** in a specific area which may include pre-screening personnel, scouting locations, and acting as a liaison with the production. This position is comparative to an executive assistant in the business world.

Other producing titles such as **Supervising Producer or Coordinating Producer** are often "gift" titles for someone connected to the production but not employed by the production. **Co-Producer** is a title often credited to someone who produced some portion of the financing.

The **Line Producer** is in charge of the below-the-line (BTL) portion of the budget, is a signatory on bank accounts; may assist in arranging for a completion bond; facilitates signing of union contracts; secures all necessary clearances and releases; approves invoices, check requests, purchase orders, time cards; negotiates crew deals; and issues the pre-production schedule.

The **Unit Production Manager (UPM)/Production Manager** coordinates and oversees the production for all day-to-day tasks including schedules, budget and personnel at a regional location.

The **UPM** establishes and controls the budget, supervises location selection, oversees all day to day decisions, manages the needs of the company off set, prepares ahead of shooting schedule, secures releases and supervises the creation of the production reports (by the **Second Assistant Director**).

The **UPM** may also work as **Line Producer** on smaller budgeted projects.) In New Mexico, **UPM** and **Line Producer** are typically under the jurisdiction of the Directors' Guild of America (DGA).

PUBLICITY

The **Publicist & Unit Publicist** manage publicity for a film, television, or new media project as early as pre-production. The **Unit Publicist** is hired for a project to handle public and media inquiries for a specified location or region of filming. They may report to the company's **Publicist** or **Studio Publicist**. One of their main functions is to generate or "control" press coverage on behalf of the client (production) and serve as the bridge between clients (studio) and their public and media outlets. A **Publicist** may write press releases, manage campaigns and perform other public relations functions in conjunction with the publicity department. The publicity department is responsible for promoting or advertising a film/television project which often involves the **Unit Publicist** and the **Stills Photographer** (see camera department). **Publicists** may also work for or own an agency and serve many companies at once.

A **Publicity Director** or **Executive Publicist** is employed by the studio or the like to conceive and oversee the publicity campaign that opens a movie. In many cases, this latter person never even appears on the set -- especially if the movie is a "pickup" and didn't have a releasing studio at the time it was produced. In other cases, this person is frequently on-set and directly supervises the efforts of the **Unit Publicist**. Visit the Writer's resource page at the Writers' Guild of America, West: www.wga.org for more information.

DIRECTION

The **Director** leads the production of the project and participates in all the creative aspects.

The **Director** works with the **Executive Producer** (independent or studio) and oversees the camera, art and casting departments as well as his/her **Assistant Directors**. The **Director** also manages and consults with the **Director of Photography (DP)**, the **Gaffer**, the **Stunt Coordinator**, the **Special Effects Coordinator**, and the **Script Supervisor**. The **Director** hires the **Production Designer**; may request that specific crew members be hired; selects the **First Assistant Director (1st AD)** and the **Script Supervisor**; casts the **Principal Talent**; and approves filming locations (as budget or **Producer** allows).

The **Director** must also agree upon wardrobe, sets and special props. He/she gives one of the authorizations for final budget sign-off. The **Studio** or **Executive Producer** may or may not have the final say over the choice of a **Director**.

The **First Assistant Director (1st AD)** is tasked with assisting the **Director**. The **1st AD** prepares the shooting schedule, assists in pre-production tasks, and oversees all on-set details for the **Director** including workflow, call times, background action and the safety of stunts. In other words, he or she is the liaison between the **Director** and the rest of the production. The **1st AD** enforces safety guidelines and holds safety meetings. The **Assistant Directors** prepare the breakdown of extras, stunts, vehicles, special effects and multi-camera days. The **1st AD** assists the **Director** with production details, including coordinating and supervising cast and crew activities. He/she also prepares the daily schedules for **Actors/Talent** and determine cast/crew call times.

The **Second Assistant Director (2nd AD)** is tasked with assisting the **First Assistant Director** in all of their duties. The **2nd AD** creates the daily call sheet and completes the daily production report. He or she supervises the daily wrap, meal breaks, and talent while acting as a liaison among the **Line Producer, UPM, Production Office Coordinator** and the **First Assistant Director (1st AD)**. Per the **1st AD**, the **2nd AD** directs background action and supervises crowd control while managing the actors on the set. Together the **Assistant Directors** arrange rehearsal and still photos sessions. This position also assists the **1st AD** in preparing the breakdown of **Extras**, stunts, vehicles, effects and multi-camera days. The **2nd AD** distributes all essential paperwork and general information, arranges for physical exams for cast and performer's with special needs, procures cast head shots for stunt and photo doubles, issues work calls (with the **Casting Director**), orders **Stand-Ins** and **Extras**, and makes sure cast members that are minors secure necessary work permits. The **2nd AD** secures extras' releases and ensures there are signed SAG contracts on set. They may also supervise any Directors Guild of America (DGA) trainees or interns. (Visit www.dga.org for additional details.)

The **Second Second Assistant Director**, not surprisingly, assists the **2nd AD**. They may be called upon to aid in any of their supervisor's duties. This person is basically a **Set Production Assistant (PA)** assigned to the **2nd AD** and may also be called a **Key Set PA**.

Set Production Assistants (PAs) are in charge of "lock-ups" on location to keep the public (and crew) away from the action and out of shots. They run errands for cast and crew (primarily on set) and may accompany **Principal Talent** from trailers to the set. They often assist in wrangling **Extras** and give general crowd control per the **2nd AD**. In New Mexico, these positions, not including **Set PAs**, are most often under the jurisdiction of the DGA per contractual obligations with productions.

LOCATIONS

Location Scouts are specialists in their geographic area who possess vast knowledge of all potential locations fitting a wide variety of needs. These people maintain high quality photo files of the various locations and are able to research new locations quickly by using their connections with local business and property owners as well as government agencies.

The **Location Manager** is the head of the locations department and is responsible for locating, coordinating and managing locations. This includes negotiating contracts with property owners and filing permits with city, state and federal agencies where necessary. The **Location Manager** also hires and schedules resources needed on location (i.e. tents, heaters, toilets and air conditioning). The **Location Manager** creates the maps and directions for use by the crew to travel to filming locations. They are responsible for hiring and supervising **Assistant Locations** personnel and handle time cards for the department.

The **Assistant Location Manager** and their **Location Assistants** aide the **Location Manager** with his/her duties. The number hired varies per the budget and the number of locations needed for the project. They are responsible for protecting all rented property from damage by the company; setting up and tearing down any resources rented for location (i.e. tents, heaters, air conditioning); cleaning up locations on completion of shooting; disposing of trash (along with **Craft Service Assistants**; creating and setting up road signs to direct crew to location and also removing signs upon completion of shooting.

Location Production Assistants aide the **Location Assistants** in all of their tasks, essentially work as **Production Assistants (PAs)** assigned to the locations department.

CAMERA

The **Director of Photography (DP)** sets the photographic style of the motion picture. The **DP** upon consultation with the **Director** composes all shots including lens selection, camera position, filters, and dollies. He/she directs the lighting, instructs the lab in the processing of the film, and participates in post-production in-color timing and video transfer. The **DP** hires the **Camera Operator(s)** as well as the **Gaffer/Chief Lighting Technician** and **Key Grip**.

The **Camera Operator** works directly with the **DP** and runs the actual operation of the camera during shooting and certifies that correct technical requirements are met. They require having experience in **First** and **Second Assistant Camera** positions.

The **First Assistant Camera Person (1st AC or Focus Puller)** is responsible for checking, preparing, and cleaning the camera, all lenses, filters and magazines. This is a very technical position as he/she must maintain the correct focus and exposure. After each shot or camera set-up, the gate is checked for dust and scratches. They keep the shot lists as well. The **1st AC**, similar to that of a **Best** position, also hires additional camera crew.

The **Second Assistant Camera Person (2nd AC)** and **Camera Loader** are one in the same; however, sometimes there may be a **Camera Trainee/PA** or a **Film Loader** available on set to assist. The **2nd AC** is in charge of the inventory of film and oversees the undeveloped negative. They are responsible for loading and unloading magazines, labeling all film cans and preparing cans for the lab. The **2nd AC** maintains all records and paperwork for the camera department. They will write camera department

reports, sometimes referred to as dope sheets that list all completed shots per the script. They also mark and operate the slate (clapper) signaling the beginning of a shot. The **2nd AC** also marks actors and props to assist with the distance and focus of a shot throughout a scene. The extent of the responsibilities depends upon the type of project and available crew. (Note: this position is referred to as the **Clapper Loader** in other parts of the world such as in the UK and in commonwealth countries.)

A **Still Photographer** may be tasked with taking Polaroid's for continuity, but their main function is to take all non-motion/non-television pictures which may be used for publicity or display in advertising the project. They are the only person on a set with permission to do so.

A production may hire a vendor to create an **EPK (Electronic Press Kit)**. This separate camera crew may or may not be required to belong to a union depending upon the use of the footage and other contractual obligations. Content usually includes crew at work and sometimes actor on-set interviews.

Video Assists (or **Assistants**) are not apart of the camera department; however they are responsible for cabling and set up of video monitors for the **Director** and camera department, particularly when it is difficult to watch the scene up-close on the set. It is used to help determine if another take is required. The scenes can be recorded for playback but are not saved for editing, release or distribution.

SET LIGHTING

The **Gaffer** (also known as the **Chief Lighting Technician**) is most often hired by the **Director of Photography (DP)** and reports to the **DP**. The **Gaffer** is typically involved in the lighting plan and implements it. He/she is in charge of the electric department; therefore, supervises the preparation, rigging and wrapping of the department crew. On the set, the **Gaffer** places lights and takes light readings for the **DP**. They are expected to be able to match gels (plastic sheeting) to the desired color and achieve a variety of lighting effects, whether it is city or country, day or night, wind or rain, etc.

The **Best Boy Electric** is the right-hand of the **Gaffer** in all areas. He/she is responsible for department timesheets as well as ordering, tracking and shipping equipment. The **Best Boy Electric** is responsible for hiring department crew and scheduling day-players (additional help) as needed.

Electricians are considered "thirds" per department ranking and union contracts. They are responsible for the movement and set-up of all lighting equipment as directed by the **Best Boy Electric** and/or the **Gaffer**.

SOUND

The **Sound Mixer** works on-set and is in charge of all direct sound recording. It is essential that they supervise the correct positioning of all microphones and sound levels of the monitors. They are accountable for the complete sound recording. They also handle any paperwork for the sound department and deliver sound dailies to the **Second Assistant Director (2nd AC)**. The **Sound Mixer** also maintains

all sound department equipment. They may work in post-production with the **Senior Editor**. (“**Sound Designer**” is a vague term and can be interpreted differently on different projects.)

The **Boom Operator** is tasked with operating the “boom” which is a long pole with a directional microphone that must be held above the **Actors**. The boom cannot fall into the picture frame or cast a shadow. It is very physically demanding as a boom must be held high overhead for long time periods.

A **Utility Sound Person** (aka “**Cable Man**”) assists the **Sound Mixer** and **Boom Operator** in moving the sound equipment. **Utility Sound** runs cables and makes sure all connections are secure.

GRIP

The **Key Grip** is the head of the grip department and is responsible for diffusion, camera movement and rigging. However, a **Key Rigging Grip** may also be hired as **Riggers** are often working before or after the **Camera Crew** and **Grips**. **Grips** work closely with the camera department - more so than the **Rigging Grips**, especially if the camera is mounted to a dolly, crane or has another unusual position. The **Key Grip** oversees these specialty **Grips**. He/she also works closely with the electrical department to put in the lighting set-ups necessary for a shot.

The **Dolly Grip** is responsible for setting up dolly track, maintaining and operating camera dollies. The dolly is a small truck that rolls along tracks and carries the camera, camera person, and occasionally the **Director**. A camera dolly is a specialized piece of film equipment designed to create smooth camera movements. The camera is mounted to the dolly and the **Camera Operator** and **First Assistant Camera** usually ride on it to operate the camera. The **Dolly Grip** operates this equipment and is the point technician trained and responsible for its use.

The **Best Boy Grip** and **BB Rigging Grip** are in charge of grip department after the **Keys/Chiefs**. Like most second positions, they are responsible for timesheets, ordering and tracking equipment. They also hire the **Grips** and **Rigging Grips**. These hires may be scheduled as “day players” which means they only work as extra help on certain days as required by shooting schedule. **Grips** and **Rigging Grips** are responsible for the movement of all grip equipment including the rigging of lighting pipes.

ART DEPARTMENT

The **Production Designer** has the key role that oversees the overall look of the film, working directly with the **Producer** and **Director**. He/she produces sketches and illustrations for scenery, designs sets, props and set dressing, including (yet not limited to) small scale models. This position heads the art department which includes the “sub” departments of set decoration, construction, greens, paints, props, hair, make-up and costumes – all the tangibles that make-up the scenes to match the script. **Production Designers** will often go on scouts with the **Director** and **Producer**. The **Production Designer** will even interface with the **Location Manager** and the **Special Effects Coordinator**.

The **Art Director** is right under the **Production Designer** and assists the art department with all administrative work. He/she collaborates with the **Set Designer** and is the liaison with all the above mentioned departments. The **Art Director** assists in overseeing the artists and crew building the sets.

A **Story Board Artist** creates visuals of the script. Often with amendments by the **Production Designer**, these visuals are given to the **Set Designers** and **Draftsmen** to create technical set designs, mock-ups and models. These visual instructions are then given to all art department **Heads/Keys** to create all of the scenery encompassed in principal photography.

Art Department Coordinator (ADC) handles the coordination of the art departments and requires extensive organizational and administrative skills. The ADC is the communication liaison for the **Art Director** and all the art department Heads. Duties may also include researching, scheduling deliveries/pick-ups and assisting with the logistics of rentals.

CONSTRUCTION (BUILDING, PAINT & GREENS)

The **Construction Coordinator** is the head of the construction department. His/her main focus is working with the **Production Designer** and **Art Director**, and ordering materials as needed. They also are in charge of hiring and scheduling of construction crew.

Propmaker Foreman supervises the construction crew in all aspects of building sets – the carpentry. They may be referred to as the **Gang Boss**; or additional **Gang Bosses** will be hired who will work under the **Foreman**. There also may be other **Foreman** hired for **Labor, Greens, Painters** and **Toolmen**.

Propmaker is a crafts-person who performs the actual building of sets with skills similar to those of a carpenter.

Other positions may include a **Toolman, Plasterer** (dry wall and/or adobe), **Mason, Welder, Sheet Metal Fabricator** and **Utility Technician** or **Labor**.

Greensman is responsible for all plant material to be used on film. Larger departments may have a **Head Greens**.

Painters are responsible for the painting and aging of set walls and signs, on and off the set.

Scenic Artists handle creating and printing of scenic backdrops during pre-production.

PROPERTY/PROPS

The **Propmaster** or **Property Master** is responsible for any and all props used in the script by **Actors** and **Performers**, including hand props, food props and picture vehicles. This person is in

charge of acquiring and maintaining all these props and moving any furniture during filming for dolly moves. **Propmasters** handle all inanimate objects that **Actors** or **Performers** touch or move.

Assistant Propmaster is the second or Best position for this department. He/she assists the **Propmaster** with all tasks and is in charge of timesheets for the department.

Props Person supports the **Assistant Propmaster** and the **Propmaster**.

Armorer/Weapons supplies and prepares any prop weapons.

Multiple vehicles in a production may then require a **Picture Car Coordinator**.

MAKE-UP, HAIR & WARDROBE

Especially on larger productions, a **Head Make-up and Hair** person may be hired to oversee these two departments, including the **Keys**, and are in charge of approving the hiring of department crew. The **Head Make-up/Hair** and the **Costume Designer** are responsible for directing the overall style of the film ensuring all actors reflect the era in which the script takes place.

The **Key Make-up Artist** handles the make-up for all **Actors**, including cosmetics, facial hair and prosthetics. An **Assistant Make-up Artist** assists the **Key Make-up Artist**. **Key Make-up Artists** and their **Assistants** know a variety of techniques, including air-brush systems and can often create bruises, black-eyes and even tattoos. Crew must know who to apply make-up for the era of the script and must track continuity of scenes. **Extra Assistant Make-up Artists** may also be scheduled as day-players depending upon the number of Extras scheduled on a given shoot day. A **Special Effects Make-up Artist** for specialty work and may work with the effects department.

The **Key Hair Stylist** handles all hair styling for **Actors** including coloring and wigs. An **Assistant Hair Stylist** assists the **Key Hair Stylist**. Crew must know styles of the script's era and track continuity of scenes. **Extra Assistant Hair Stylists** may be scheduled as day-players depending upon the number of Extras scheduled on a given shoot day.

The **Costume Designer** produces designs and sketches for all costumes and oversees the acquisition of all costumes and accessories. The **Wardrobe Supervisor** is in charge of the wardrobe (costume) department, including the hiring the crew, scheduling use of wardrobe, securing wardrobe and maintaining continuity of wardrobe. The **Key Set Costumer** and the **Key Costumers** are lead the costume crew and direct the action of the **Set Costumers** and **Costumers**. **Set Costumers** prepare and assist with the costuming of the **Actors** during shooting on the set whereas **Costumers** handle the processing of all costumes as they arrive and are shipped back to rental houses. They inventory all costumes and make alterations as required. Polaroids assist with tracking continuity especially when there are a number of Extras required for multiple scenes. **Seamstresses/Tailors** make alterations to

wardrobe and work as needed. They typically do not work consistently on a production. Per the **Wardrobe Supervisor**, a **Buyer/Stylist** purchases any items that will be used “off the rack” for **Extras** and **Actors** – that is straight from clothing stores.

SET DECORATION

The **Set Decorator** is in charge of selecting, budgeting, acquiring dressing and placement of all set dressing items as well as supervises staff decorating the set. Set dressing items differentiate from props as these items are not handled by **Actors**.

The **Lead person** (equivalent to the **Best Boy** position in other departments) is responsible for managing “man” days. They notify **Set Dressers** and **Swing Gang** of call times and locations. This position handles time-cards for the department, coordinates rentals, and coordinates the returning of all set dressing items.

The **Shopper/Buyer** purchases any items needed for set decoration per the **Lead person**.

An **On-Set Dresser** represents the **Set Decorator** when they are absent from set during shooting. They work under the supervision of the **Property Master** and are responsible for ensuring that reference photos are taken for re-dressing if necessary (for continuity). The **On-Set Dresser** locks up and covers the set at the completion of the day.

Set Dressers and **Swing Gang** handle the physical pick up and return of rental items, place items on the set under direction of the **Set Decorator**. **Swing Gang** tend to do more laborious work such as move furniture.

A **Food Stylist** preps any food used on set and ensures that it looks as called for in the script.

A **Draper/Upholsterer** is responsible for all curtains or drapery needed in each shot. They may also need to re-upholster used items that have been purchased for a scene.

SPECIAL EFFECTS

The **Special Effects Coordinator** heads the effects department, which is responsible for all explosions, gunshots, mechanical effects, and atmospheric effects (rain, snow, fog) that take place on the set during a shot. They will work the **Stunt Coordinator** and the **Special Effects Make-up Artist** and at times the **Property Master** and/or the **Construction Coordinator**. In larger departments, a **Special Effects Foreman** assists the **Coordinator** with all tasks, including hiring crew and completing timesheets for the department. **Special Effects Technicians** are ranked third in this department. They operate and maintain all special effects equipment as directed by the Foreman (i.e. fans, rain, etc.) However they may also be responsible for laborious tasks, such as digging ditches.

Note: special effects is not the same as visual effects. Visual effects often correlate with computer generated imagery (CGI) which may be added during editing or in post production.

CONTINUITY

As a script is never shot in chronological order, the **Script Supervisor** is responsible for overall script continuity and requires a detailed memory. He/she tracks and reports master time daily. These daily reports include script shots, scene numbers, set-ups, company calls, first shots, meal times, and wrap. The **Script Supervisor** completes script breakdown and prepares daily notes for the Editor. There is typically only one Script Supervisor hired unless there is a second unit shooting simultaneously.

OTHER SET PRODUCTION SERVICES

A **Set Medic** is available in case of any small medical needs that may arise (Band-Aids, allergy medications, aspirin) and must be EMT licensed. A **Set Medic** is called upon as the first responder if a medical emergency arises on set, while an ambulance is on-route. Large builds may require an additional **Off-Set Medic** for the construction department. A **Key Medic** may be hired to coordinate multiple medics on a large and/or complex production.

The **Craft Service** crew usually includes one **Key** and at least one “**Assistant Crafty**”. This department provides hot and cold beverages and snacks throughout the day, between catered meals. In NM, they are also responsible for all garbage on-set and around the location. The **Key** often has equipment to rent to the production and does all the shopping. For last minute schedule changes or days with excessive overtime, Craft Services may use a local restaurant to get take out or even cater; however, film catering is completely different department and is not similar to restaurant catering.

The **Caterer** hired by production feeds the cast and crew two meals per day. Less often a production may have “French Hours” which basically means there are no set meal times and the crew has to find time to go to the catering tent to eat. A courtesy first meal is available before work begins unless a production has a Non-Deductible Breakfast (NDB) clause. (NDBs typically affect the crew of one or two departments who are on a pre-call, that is they are called in hours before the regular call time and before the rest of the crew arrives.) **Caterers** must supply a varied menu so that special diets are accommodated. They have elaborate mobile kitchens and may be inspected by the state for propane usage.

PRINCIPAL CASTING

The **Casting Director** recruits **Principal Actors** during pre-production and remains a liaison between the **Director**, **Actors** and their **Agents** once the parts have been cast. They are responsible for auditioning additional **Actors**; however the final selections are determined by the **Director**. Then the **Producer** negotiates salaries. Then the **Casting Directors** will prepare the cast deal memos for those selected. The **Casting Director**, **Unit Production Manager** and the **Production Office Coordinator** will sort out applications for permits to employ minors. They will also work with the film

guilds to meet contractual obligations. This may include submitting Taft/Hartley reports (for non-guild members.) They will also issue work calls so the **Actors** know what day and time to report to the set.

Casting Directors will often have a **Casting Associate** to assist them with most of the daily work involved. **Casting Assistant** is an entry-level position and has similar responsibilities as a **Production Assistant (PA)**.

EXTRAS CASTING

The **Extras Casting Director** hires all extras to work on a production in the background. He/She works with the **Second Assistant Director (2nd AD)** as the latter person directs the **Extras**. The **Extras Casting Director** may work with the **Publicist** to get local media involved for an extras casting call and may solicit help from local talent agencies to set up large open casting calls (i.e. people needed to fill a stadium or bar). Depending on the needs and size of the project, the **Extras Casting Director** may have the budget to hire an **Extras Casting Associate** and/or a **Casting Assistant (PA)**. Sometimes a **Set PA** can be utilized to wrangle **Extras/Background** per the **2nd AD**.

Note: currently **Background Actors** are not covered by SAG contracts in New Mexico.

ACTING SERVICES

Teacher/Tutor/Studio Teachers provide on-set schooling to minors. Typically the minimum requirement is a teaching certificate from the state in which a child resides. Note that “**Studio Teacher**” is a term specifically for Californians in this position and who have been certified as such by that state.

Nonetheless, all **Teachers/Tutors** must be aware of and follow safety rules for minors per state and federal laws, including, but not limited to, the number of hours worked in a day and appropriate length of rest periods. **Tutors/Teachers** will initially report any issues to the **2nd AD** and **Line Producer**. It is important for on-set **Tutors/Teachers** in New Mexico to be aware that any production who employs a person under the age of 18 as an **Actor** or **Performer** in the entertainment industry must obtain a pre-authorization certificate issued by the Department of Workforce Solutions prior to the start of work.

A **Tutor/Teacher** can verify permits are in place for these minors with the **Casting Director**. (Visit “permits and procedures” under “production resources” at nmfilm.com for rules and certificates.)

Acting Coaches assist **Actors** much like a sports coach would support an athlete, particularly for specialized roles. It may be per the **Actor’s** request, depending on their contract.

A **Choreographer** may be hired to create any dance or movement for the project and to instruct the **Actors** how to perform it.

Dialect Coaches assist **Actors** with concealing or creating an accent, as required by the project.

A **Translator** translates for any **Actor** who is working outside their first language. They will also work with a **Director**.

Technical Advisors are employed as needed for expertise and advice in specific technical areas to maintain the integrity of the story and lend credibility to the project. Examples include doctors, veterans, police officers and historians.

Historical Researchers may be required for the script regarding facts relevant to the film.

Assistants to Actor(s) may be employed by the **Actor(s)** to take care of daily personal tasks while on a production and may travel from film to film with that person if requested.

STUNTS

An experienced **Stunt Performer** is hired as the **Stunt Coordinator** by a **Director** or **Producer** to arrange the casting and performance of stunts (gags) for a film, video and/or television. The **Stunt Coordinator** begins by breaking down the budget and organizing the creation of stunts from the script. They often design and choreograph the stunt sequence per the script and the **Director**. The **First Assistant Director (1st AD)** and the **Stunt Coordinator** will review a breakdown of action in the script and will most often include the **Special Effects Coordinator**. If there are not enough details regarding context (i.e. location, obstacles, etc.) the **Director** will be consulted. If the **Principal Talent** is performing stunts, the physical abilities of the main **Actor** will also be considered by the **Stunt Coordinator**. Safety is their primary concern while not compromising a shot. They are in charge of hiring all **Stunt Personnel** and **Doubles**. The **Coordinator** must determine stunt personnel have been properly trained and the equipment utilized is in better than good condition. Most **Stunt Coordinators** belong to the Screen Actors Guild (SAG) and perform stunts themselves.

Stunt Doubles take the place of **Actors** for close-up camera shots during stunt work and are dressed to look as similar as possible to the **Actor**. The **Stunt Persons** take direction from the **Stunt Coordinators** and perform the actual, physical stunt work. Often **Stunt Persons** have expertise in some physical sport (i.e. martial arts) or have had previous physical training from employment (i.e. military).

ANIMALS

A **Livestock Coordinator** arranges all livestock to be used on a production and oversees their care. These animals may not necessarily perform.

An **Animal Wrangler** cares for all animals on the set, particularly those that directly interact with any **Actors**. This person provides the training for the animals to coax “performances” from them and may have additional **Animal Trainers** on hand. They must be highly aware of the safety of all animals as well as cast and crew.

PRODUCTION OFFICE /ADMINISTRATION

The **Production Office Coordinator (POC)** is the chief administrative assistant to the **Unit Production Manager** and handles all tasks related to the organization of production. Working with other departments, they will help organize casting sessions, locations scouts, office meetings and production meetings. The **POC** is in charge of setting up and running the office.

An **Assistant Production Office Coordinator (APOC)** is responsible for all general office work including disseminating pertinent information like script revisions and shooting schedules.

A **Travel Coordinator** arranges for cast and crew travel prior to and during production.

A **Production Secretary** acts just as a secretary does in the real world, providing secretarial support to the production. On some productions the **Production Secretary** will also be the **Travel Coordinator**.

Office Production Assistants' (Office PAs) duties include copying, collating, script delivery, running errands and getting coffee. The duties of this job vary greatly, but can include anything that needs to be done in the office. If there are several **PAs**, a **Key PA** may be designated. A **Key PA's** responsibilities may overlap with those of the **Production Secretary**.

ACCOUNTING

The **Production Accountant (Head Accountant)** is responsible for all accounting aspects for the production. He/she sets up bank accounts, accounting systems and pays all bills. The **Head Production Accountant** will meet often with the **Line Producer**.

A **First Assistant Production Accountant** assists the **Head Production Accountant**, handling all petty cash, posting and cost reports. He/she assists with invoices and creditor payments. **First, Second, and Second Second Accountants** all work to assist the **Head Production Accountant**.

Payroll Accountant works specifically with payroll companies, entering in all necessary financial data to get people paid. These accountants must be aware of contractual obligations with the film unions and guilds as well as federal and local requirements. On larger productions **Payroll Accountants** may hire **Payroll Clerks** to assist them.

Accounting Clerk is an entry level position. **Clerks** mainly post entries and help with filing.

TRANSPORTATION

Transportation Coordinator arranges for all transportation for the equipment required for the cast and crew (when on location). This includes all trucks, autos, and equipment on wheels. **Transpo-Captain** handles scheduling of drivers and usually acts as a driver. **Production Van Drivers** drive production vans with cast and crew to locations.

POST PRODUCTION: EDITING, SOUND & MUSIC

Post-Production Manager (also called **Supervisor**) reports directly to the **Producer** and/or the studio in charge of the feature. They must finish the film on time and on-budget while satisfying the wants of the **Director**. They must control all vendors, such as optical houses and sound facilities, and all activities. This includes supervising inserts, ADR (Automatic Dialogue Replacement), re-shoots, CGI (Computer Generated Imaging), score, color timing and video mastering. They ensure distributor delivery requirements and legal clearances and oversee preview screenings. They must budget the movie through delivery. **Post-Production Supervisors** have authority over **Post-Production Coordinators** (who in turn oversee any additional **Post-Production Assistants**.) Their duties may include ensuring the smooth operation of the editorial department, coordinating the production and delivery of final components, scheduling and coordinating ADR sessions, managing post-accounting and documents related to wrap, as well as maintaining proper storage of final audio/video masters and (offline) editorial materials.

Editing - Senior Editor and **Assistant Editors** work with dailies (**Director's** selected takes from principal photography) and assemble the "order" of the film. The **Script Supervisor** notes are an essential reference. Sophisticated digital editing systems such as AVID and Lightworks are often utilized. However, editing software like Final Cut Pro is user friendly for filmmakers of all levels.

After the first cut is assembled (editor's cut), the **Director** will make a cut and then the **Producer may make the final cut**. Often these cuts are done as a group.

Sound - A **Sound Designer** works with the **Director** to form the overall soundtrack for the project. Sometimes a **Designer** may be brought in for specialized sounds; however, there is always one person overseeing sound editing, ADR (Automatic Dialogue Replacement) and dubbing. This work is often completed at a sound effects house, most of which is digital. During pre-production they will also work with the **Sound Mixer** and other on-set production **Heads** to ensure continuity and script integrity. However, final sound effects, Foley, and dialogue **Editors** finalize their work after the lock in of the picture (Producer's Cut).

Foley Artists work under the **Sound Designer** and record sound effects that involve physical movement and synchronizing the sound with the action on the screen.

Music - The **Music Composer** creates the (original) score specifically for the (entire) project or "rips" one from their existing compositions. They often have well established relationships with **Directors**. They also tend to be associated with certain musical genres within the industry or beyond. (Some **Composers** may have transitioned from a traditional music career such as a conductor.) **Composers** tend to also have excellent marketing and self-promotion skills prior to becoming established. **Composers** may be members of the American Society of Composers, Authors and Publishers (ASCAP).

The **Music Supervisor** is a management/marketing position for those with fervor for music. They tend to work on freelance basis, networking at film festivals to establish relationship with filmmakers (potential clients). **Music Supervisors** review and select the music for film and television projects per guidance from the **Director**, **Producers** and **Composers**. Their creative input varies. They may be expected to concentrate on licensing deals and contracts only and/or coordinate the work of the **Composer**, the **Editor** and **Sound Mixer**.

Note: Musicians are considered performers if they appear in the project (per union/guild contracts). Songs chosen for a film may be pitched to the **Director** by the **Music Supervisor**. Musicians may consider submitting a demo to a **Music Supervisor**. The New Mexico Music Commission is a resource for local musicians: www.newmexicomusic.org.

VISUAL/DIGITAL EFFECTS & ANIMATION

The **Visual Effects Director** (also referred to as **Supervisor**) oversees the production's visual effects crew - the technicians that alter the project's images, most often digitally. The **Supervisor** typically has an assistant. Prior to Post, they often are on the set for green screen shots and work with the grip and lighting departments to ease the incorporation of effects in post. A **Visual Effects Rigger** prepares the miniature models or other inanimate objects to "perform" during the shot. A **Rigger** may use **Motion Control**, a camera set-up which records the motion of a camera during a shot so that visual effects can be easily synchronized with the photographed scene.

A **Digital Imaging Technician** provides assistance with on-set quality control, image manipulation, color correction, production continuity, trouble shooting and consultation. A **Colorist** is an image artist that specifies in altering or correcting projects, going through frame by frame to ensure color and light continuity. The Colorist may also tweak colors to stylistically heighten them for a required special effect per the **Director**.

A **Compositor** layers images (typically digitally, via a computer, as opposed to using optical or physical techniques) to create the illusion that all these elements are parts of the same scene or a new single image. This may include rendering three-dimensional images, built by a **Modeler** via specialized software, into filmed material (see **CGI**) or extracting elements from a blue/green screen shot or adding titles or a sound composite. The **Lead Render Technician** creates a final image or sequence of images from a scene description (typically in animation).

Animators: Animation Head, Supervisors, Lead Animators, Jr. Animators, Technical Directors and Technical Animators create the illusion of motion by creating individual frames, as opposed to filming naturally occurring action at a regular frame rate. (See also computer generated animation, claymation, time lapse, motion capture and rotoscoping.)

Motion Capture is an animation technique in which the actions of an animated object are derived automatically from the motion of a real-world actor or object. Rotoscoping is an animation technique in which images of live action are traced, either manually or automatically. These techniques have an assigned **Motion Capture Manager, Assistant Director, Technical Lead, Editor and Actor(s)**.

Other positions include a **Digital Imaging Effects Supervisor** and **Digital Imaging Lighting Supervisor**.