



WHO'S WHO ON A FILM CREW



INTRODUCTION

The key relationship for filming is between the screen production's location manager and the local council's Film Liaison Officer, and these two people should negotiate and confirm the details of filming in a council area. However, many departments in the screen production will have specific requests before and during location filming, and it's useful to understand why the requests are being made, and what the responsibilities of key production personnel are. The location manager however remains the key channel of communication.

All crew and cast have a duty of care in respect of occupational health and safety issues, and public safety issues.



SECTION 4.8

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THE PRODUCER

The Producer is the key person in charge of the entire production. He or she will have selected the script, raised the finance, appointed cast and key personnel and have oversight of both creative and administrative aspects of the production. In many cases, several producers work on different areas of the same film. Most important for location filming, the producer has responsibility for ensuring that all the relevant insurances and Occupational Health and Safety (OHS) measures are in place.

THE DIRECTOR

The Director is usually the driving artistic source behind the filming process and is the principal creative artist on a film set, responsible for visualising the screenplay (or script) while guiding the technical crew and actors in the fulfillment of that vision. They oversee the artistic and dramatic aspects of a production, including controlling the content and flow of the film's plot, directing the performances of actors, selection of locations and managing technical details, such as the positioning of cameras, the use of lighting and the

timing. The director has a key role in choosing the actors and production design and duties also include script editing, shot selection, shot composition, and editing. On some large productions, a director will delegate less important scenes to a **Second Unit Director**.

THE 1ST ASSISTANT DIRECTOR

The 1st Assistant Director is the producer's representative on set, ensuring the film gets shot on time and within budget whilst at the same time working to ensure the vision of the director. The 1st AD is responsible for the scheduling of the film and organises each shooting day to make the best and most efficient use of a location into what is known as the call sheet, and may have requests, for example, about time of day to shoot sequences and traffic or pedestrian control. They oversee the day-to-day management of the cast and crew scheduling, equipment, script, and run the set. A 1st AD may also be responsible for directing background action for major shots or the entirety of relatively minor shots, at the director's discretion. If weather or other factors delay filming, the 1st

AD will re-schedule the production to provide another opportunity to achieve the affected scenes. Other duties include tracking the progress of filming versus the production schedule, observing all labour rules and location agreements and maintaining safety on the working set.

THE 2ND ASSISTANT DIRECTOR

The 2nd Assistant Director is the production office's representative on set, and the chief assistant of the 1st AD, coordinating the running of 'back stage' ensuring a smooth flow of cast are effectively managed through makeup, costume, rehearsals and publicity in order to appear on set on time. The 2nd AD is responsible for information distribution and reporting, cast notification and preparations during the shooting process, recording of all data relative to the working hours of the crew and cast, preparation of call sheets, production reports, and other documentation. The 2nd AD is responsible for creating call sheets that let the crew know the schedule and important details about the next shooting day.

THE 3RD ASSISTANT DIRECTOR

The 3rd Assistant Director supports the 1st AD on set and works with the 2nd AD behind the scenes. They may also direct background action and extras at the request of the 1st AD.

THE SCRIPT SUPERVISOR

The Script Supervisor (or Continuity) oversees the continuity of the production including costume, props, set dressing, hair, make-up and the actions of the actors during a scene. Basically, the script supervisor is the editor's and writer's representative on set, as well as being the right-hand aide to the director and director of photography. They back up every department, monitor the script during shooting and make sure that errors in continuity do not occur that would prevent the film from being able to be cut together smoothly in the editing room.

THE LINE PRODUCER

The Line Producer is the liaison between the producer and the production manager, responsible for managing the production budget and overseeing all the business aspects of the physical production of films. Line Producers oversee all other pre-production activities, including hiring the production team, setting up the production office, location scouting, ensuring compliance with regulations and codes of practice, sourcing equipment and suppliers, selecting key crew, engaging supporting artistes and contributors, and monitoring the progress of the art department and other production departments. During production, Line Producers delegate the day-to-day operation of the production office to the Production Manager and Production Coordinator.

THE PRODUCTION MANAGER

The Production Manager supervises the physical day-to-day operation of the production (not the creative aspects), including crew and equipment, approves schedules and call sheets, approves purchase orders & time cards, and generally

makes sure all departments are doing their respective jobs within the parameters of the budget. It is the production manager's responsibility to make sure the filming stays on schedule and within its day-to-day budget. They directly supervise the production coordinator. The production manager often works under the supervision of a Line Producer and it is not unusual for a production to have both or just one of these roles.

THE PRODUCTION COORDINATOR

The Production Coordinator is the information nexus of the production, responsible for organising all the logistics. They will issue the daily call sheet.

THE PRODUCTION SECRETARY

The Production Secretary is responsible for the dissemination of all film production documents to the right people – shooting schedules, script amendments, call sheets etc.

THE PRODUCTION ACCOUNTANT

The Production Accountant manages the money and works with the Line Producer and Production Manager to ensure the production comes in on budget and everyone gets paid. Production accountants are often assisted by **Assistant Accountants** responsible for accounts receivable, accounts payable and on larger productions a specialist **Payroll Accountant**.

THE CASTING DIRECTOR

The Casting Director is responsible for hiring the actors and, in some cases, extras for the film.

THE UNIT PUBLICIST

The Unit Publicist works on location during the production of a movie. Duties includes setting up press visits and electronic press kit interviews. In addition, the unit publicist assembles the biographical materials and notes about the making of the movie that are later turned into the movie press kit or BTS (Behind The Scenes).



Unit publicists are itinerant -- they move from production to production and are on the production payroll. They report to the filmmakers and, if the film has a releasing studio, they also report to the publicity directors. Once principal photography is over, the unit publicist moves on to another job.

THE LOCATION MANAGER

The Location Manager is initially responsible for finding and securing locations that fit the creative, budgetary and scheduling needs of the production, and arranges technical scouts for the essential staff (grips, electric, camera, etc.) to see options which has been selected for filming. He or she acts as the representative of the Production Company and negotiates with property owners, council and relevant authorities on location details, approvals and, if necessary, price, and then manage the locations during the shoot.

This may include gaining permits for road closures, traffic control and parking. Often this liaison will come via the production office.

THE LOCATION ASSISTANT

The Location Assistant is on-set before, during, and after the filming process each day. General responsibilities include arriving first at the location to allow the Set Dressers into the set for preparation; maintaining the cleanliness of the location areas during filming; fielding complaints from neighbours; and ultimately, at the end of the filming day, making sure it seems as though the film crew was never there.

THE UNIT MANAGER

The Unit Manager supports the Location Department and is responsible for parking and positioning most of the location's vehicles, ranging from crew cars to facilities trucks, & are also responsible for organising the collection and disposal of waste materials, e.g., water and/or rubbish from the location. They are responsible for the smooth running of the Unit Base including the Facilities trucks, vehicles for

Hair, Makeup and Wardrobe, Green Rooms as well as the toilets. They are also responsible for ensuring that the location owners and residents are not overly inconvenienced by the film shoot. At the end of each day's filming, they clear away all rubbish and ensure that locations are left in good order. They arrive at the unit base before the rest of the crew on the first day of filming, to liaise with security staff (who may have been guarding the vehicles throughout the night) and to organise the marking out of parking areas using traffic cones. If the location manager or assistant is not on site on the filming day, then the unit manager is the main contact for location issues.

THE CATERER

The Caterer provides full breakfast, lunch and afternoon tea for the cast and crew.

THE SAFETY SUPERVISOR

The Safety Supervisor works with the producer to oversee the safety of the cast and crew and any other individual who may come in contact with the film crew or filming activities. They establish a Production Safety Report and/or plan & implement the recommendations to ensure that work is done in compliance with the workplace health and safety standards and regulations and for the welfare of the cast and crew to minimise accidents to save people, properties, cost and the environment.

THE UNIT NURSE

The Unit Nurse (or Set Medic) provides for the medical needs and emergency medical logistics of the entire cast and crew and is the safety liaison between production/construction and various agencies. This person may be an emergency medical technician, paramedic, nurse, or physician.

THE STUNT COORDINATOR

The Stunt Coordinator is an experienced stunt performer who arranges the casting of stunt players and stunt double and the performance of all stunts, working closely with the director and the 1st AD.

THE DIRECTOR OF PHOTOGRAPHY

The Director of Photography (DOP) is the head of the **Camera Department**, responsible for the recording of a scene in the manner desired by the director. The DOP creates the visual representation of script: camera, film stock, lenses, designing and selecting the lighting, directing the gaffer's placement of lighting; shot composition (in consultation with the director), film grading. On location, the DOP may, for example, wish to shoot at a particular time of day or from a particular side of the road so that the actors and the setting are shown in the most appropriate light. With night shoots, the DOP will have requests and requirements about the size and positions of the lights.

THE CAMERA OPERATOR

The Camera Operator uses the camera at the direction of the director of photography, or the film director, to capture the scenes on film or video. Generally, a director of photography does not operate the camera, but sometimes these jobs may be combined.

THE FIRST ASSISTANT CAMERA

The First Assistant Camera, 1st AC or Focus Puller, is responsible for keeping the camera in focus as it is shooting, as well as building the camera at the beginning of the day and taking it apart at the end.

THE SECOND ASSISTANT CAMERA

The Second Assistant Camera, 2nd AC or Clapper Loader, operates the clapperboard (Slate) at the beginning of each take. The 2nd AC is also in charge of overseeing the record note taking. Additionally, the 2nd AC oversees organisation of camera equipment and transport of the equipment from one shooting location to another.

A STEADICAM OPERATOR

A Steadicam Operator is someone who is skilled at operating a Steadicam, a camera stabilisation rig.

THE DIGITAL IMAGING TECHNICIAN

The Digital Imaging Technician, DIT or Data Wrangler is responsible for the coordination of the internal workings of the digital camera. Under the direction of the director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to creatively or technically manipulate the resulting image. It may also be the responsibility of the DIT to archive and manage the digital data, create compressed dailies from raw footage and prepare all digital images for post-production.

THE SOUND RECORDIST

The Sound Recordist is the head of the **Sound Department** on location and is responsible for the operation of the audio Mixer and Recorder(s) which receive feeds from the microphones on set. It is their responsibility to decide how they will deploy their team to capture the sound for each shot, select which microphones will be used for each setup, mix audio from all of the microphones in real time into a "mix track" that will be used while viewing rushes and during the edit, and sometimes in the final film, and to maintain logs of audio related issues for post-production.

THE BOOM OPERATOR

The Boom Operator is responsible for utilising microphones on the end of boom poles held above actor's heads during a scene to capture dialogue. It is also their responsibility to relay information from the "floor" back to the sound recordist regarding upcoming shots, or potential troublesome noises, and for mounting radio microphones on actors.

THE SOUND ASSISTANT

The Sound Assistant is the assistant to the boom operator

and is responsible for moving and preparing sound equipment for use around the set as well as giving wireless audio feeds to the director, script supervisor and laying sound dampening materials in locations with problematic floors or a troublesome acoustic. They are regularly called upon to operate a second boom in scenes with a larger number of actors or where actors are physically spaced too far apart for the boom operator to cover all the dialogue with one microphone. They also aid in the radio mic'ing of cast when there are a large number of actors in a scene. The role is sometimes informally known as a **Cable Wrangler**.

THE PRODUCTION DESIGNER

The Production Designer is the head of the **Art Department**, and responsible for planning and overseeing the creation of the sets, scenery, and other items that appear in front of the camera. **The Art Director** and **Construction Manager** report to the production designer and may also have requests and responsibilities when filming is taking place on location. For example, they may wish to remove modern street lighting for a period film or change street signage to indicate a different country. The Art Director more directly oversees artists and craftspeople, such as the Set Designers, Graphic Artists, and Illustrators who give form to the production design as it develops.

THE SET DESIGNER

The Set Designer realises the structures or interior spaces called for by the Production Designer and carry out the instructions of the Art Director. Their work often involves measuring locations & collecting information for the Production Designer. The **Set Decorator** oversees the decorating of a film set, which includes the furnishings and all the other objects that will be seen in the film. **The Buyer** locates, and then purchases or rents the set dressing. **The Set Dressers** apply and remove the "dressing", i.e., furniture, drapery, carpets—everything one would find in a location, even

doorknobs and wall sockets. The **Props Master** oversees finding and managing all the props that appear in the film. Other positions within in this department include: **special effects supervisor, draftsman, lead man, swing gang, greens person, Standby Props** is on set at all times during the filming of a scene. They are responsible for the care and continuity supervision of the various props in a scene.

THE ARMORER

The Armorer is responsible for weapons on set. Duties include providing the correct weapons to suit the era and style of the film, advising the director on use of weapons, choosing the correct blanks, creating a safe set for the use of said weapons, teaching actors about handling and using weapons, making sure use of all weapons is properly licensed, and ensuring the safety of everyone on the set while weapons are in use.

THE GAFFER

The Gaffer is the head electrician of the **Electrics Department**, responsible for managing lighting, including associated resources such as labour, lighting instruments and electrical equipment under the direction of the Director of Photography, and for the power source, whether this is the generator or on-site power. They also take responsibility for the safety of electric power and lighting both for the film's employees and for the general public.

THE BEST BOY ELECTRICS

The Best Boy Electrics is the Gaffer's 1st Assistant.

THE KEY GRIP

The Key Grip is the head of the **Grips Department**. They work closely with the camera department, responsible for all equipment that supports the camera, from a simple tripod or in an unusual position, such as the top of a ladder, to cameras mounted to a dolly, crane, tracking vehicles, boats and aircraft.

THE BEST BOY GRIP

The Best Boy Grip is the Key Grip's 1st Assistant.

A DOLLY GRIP

A Dolly Grip operates the camera dollies and camera cranes. They place, level, and move the dolly track, then push and pull the dolly, and usually a camera operator and camera assistant as riders.

THE COSTUME DESIGNER

The Costume Designer is the head of the **Costume Department** and is an integral part of a production's creative team. In pre-production, they work closely with the Director, the Production Designer and the Producers to develop a look for the characters that best serves the story. When shooting starts, the Costume Designer works to maintain the visual unity of the production while establishing new costumes and designing looks for new characters.

THE COSTUME SUPERVISOR

The Costume Supervisor is responsible for the day-to-day running of the department. They analyse the script breakdown and production schedules to prepare a realistic Costume budget, manufacturing and purchasing schedules and crewing requirements. They handle all the financial records for the Costume Department and are responsible for maintaining the costume budget. They coordinate all labour efforts for pre-production and the actual shoot.

STANDBY COSTUME

Standby Costume takes care of the actors on set. He/she is responsible for continuity (making sure the correct outfit is worn at the correct time in the proper manner). Shows are rarely, if ever, filmed in order. A standby watches during filming and makes adjustments as needed, paying attention to things like: How many buttons are buttoned, are the sleeves of the shirt supposed to be rolled, is the shirt supposed to be tucked in or hanging out?

THE STANDBY ASSISTANT

The Standby Assistant helps set up the costume truck (the mobile work base for the Costume Department), organises items needed for cast comfort, arranges the costumes into the actors' trailers at the start of each day and for each costume change during the day, and prepares what is required for upcoming days. They have the responsibility to track and maintain the costumes for the duration of the shoot. They assist the Standby Costume when needed on set and liaise with the Supervisor re supplies and consumables.

THE KEY MAKE-UP ARTIST

The Key Make-Up artist is the head of the **Hair and Makeup Department** and answers directly to the director and production designer. They are responsible for planning make-up designs for all leading and supporting cast.

A MAKE-UP ARTIST

A Make-Up Artist is the person who applies make-up to individual actors. Depending on how many actors there are, **Make-Up Assistants** could be needed.

A SPECIAL EFFECTS MAKE-UP ARTIST

A Special Effects Make-Up Artist specialises in making people look like something they aren't – monster, adding wounds, bruises or facial hair or prosthetics.

A HAIR STYLIST

A Hair Stylist is involved in fixing and setting the hair on all the actors every day. On some productions, the hair styling is performed by the Make-Up Artist or Assistant.

STANDBY MAKE-UP

Standby Make-Up is on set at all times during the filming of a scene and is responsible for the care and continuity supervision of make-up and hair. They touch up make-up between takes and ensuring that continuity notes are maintained using photographs.

THE VISUAL EFFECTS SUPERVISOR

The Visual Effects Supervisor oversees the VFX crew, working with production and the director to achieve the desired in-camera optical effects of the film.

THE VISUAL EFFECTS (VFX) CREW

The Visual Effects (VFX) crew work on-set to prepare shots and plates for future visual effects. This may include adding tracking markers and requesting reference plates, and if necessary, help the team with the understanding of VFX limitations or how to simplify certain shots that will affect future post production.

2ND UNIT

2nd Unit is a small, secondary crew responsible for filming shots such as inserts, crowds, scenery, vehicle drive-bys etc. The 2nd Unit is often sent to shoot specialist action shots such as underwater or marine work, where a large main unit crew is not needed.

FILM CREW BEHIND-THE-SCENES

YOU MAY NOT HAVE DIRECT CONTACT WITH BUT
THE FILM CAN'T BE COMPLETED WITHOUT THEM!

POST-PRODUCTION SUPERVISORS

Post-production Supervisors are responsible for the post-production process, during which they maintain clarity of information and good channels of communication between the producer, line producer, editor, supervising sound editor, the facilities companies and the production accountant. Although this is not a creative role, it is pivotal in ensuring that the film's post-production budget is manageable and achievable, and that all deadlines are met.

THE FILM EDITOR

The Film Editor is the person who assembles the various shots into a coherent film, under the supervision of the director. There are usually several **Assistant Editors**.

THE COLOURIST

The Colourist uses digital tools to manipulate the edited film image and has a degree of creative freedom in changing the aesthetic of a film.

THE GRADER

The Grader is responsible for a 'grade' – a look that has been created with a grading system, which adjusts brightness, contrast and colour.

THE VISUAL EFFECTS EDITOR

The Visual Effects Editor incorporates visual effects into the current cuts of live action sequences, producing multiple versions of each shot which then evaluated by the visual effects supervisor and creative director for aesthetic and technical direction, and by the producers for review and final editing.

A COMPOSITOR

A Compositor is a visual effects artist responsible for combining images from different sources such as video, film, computer generated 3-D imagery, 2-D animations, matte paintings, photographs, and text.

ROTSOPE & PAINTERS ARTISTS

Rotoscope & Painters Artists trace over footage, frame by frame to produce realistic action, manually creating mattes for use in

compositing. They may also paint visual information into or out of a scene, such as removing wires and rigs, logos, dust busting, or scratch removal.

A matte is when two or more image elements are combined into a single, final image.

Matte Painters draw/paint entire sets or extend portions of an existing set.

THE SOUND DESIGNER

The Sound Designer, or **Supervising Sound Editor**, oversees the post-production sound of a film. Sometimes this may involve great creative license, and other times it may simply mean working with the director and editor to balance the sound to their liking.

THE DIALOGUE EDITOR

The dialogue editor is responsible for assembling and editing all the dialog in the soundtrack.

THE SOUND EDITOR

The Sound Editor is responsible for assembling and editing all the sound effects in the soundtrack.

THE RE-RECORDING MIXER

The Re-recording Mixer balances all of the sounds prepared by the dialogue, music and effects editors, and finalises the film's audio track.

THE MUSIC SUPERVISOR

The Music Supervisor works with the composer, mixers and editors to create and integrate the film's music.

THE COMPOSER

The Composer is responsible for writing the musical score for a film.

THE FOLEY ARTIST

The Foley Artist is the person who creates the post-sync sound effects for a film. These sound effects are recorded in sync to picture and are mostly body movements, footsteps or object manipulations. The most common reason for recording these effects live to picture is the fact that such sounds are lost when the dialogue is removed to be replaced by a foreign language version. Unsatisfactorily recorded sync sound effects can also be replaced with Foley effects.

A SCORE RECORDER

A Score Recorder is someone who records the film score and a score's mixer is someone who mixes the film score.

A MUSIC EDITOR

A Music Editor is someone who edits the film score and works with the composer to make sure it goes with the film.

For further descriptions of crew roles please see the glossary on www.imdb.com

