

Local 490 Roster & Covered Crafts

ACCOUNTING

The duties of the Accountant, shall include but not be limited to the thorough knowledge of the Union, Guild and Government regulations required in preparation of crew and cast payroll; posting of all journals into ledgers and accounts books to trial balance; bank reconciliation, petty cash, record keeping and other related duties required in the organization and maintenance of an accounting office.

ART DEPARTMENT

ART DEPARTMENT COORDINATOR

(No specific definition found. Please consider the following or propose an alternative in the comments section).

ART DIRECTOR (HEAD OF DEPARTMENT):

The Art Director shall work closely with the Production Designer and shall perform those functions described as are delegated by the Production Designer. In the absence of the Production Designer, he/she shall assume the full responsibilities of same. The duties of the Art Director shall include the making of sketches and drawings for the amplification and clarification of the Production Designer's concept, the selection of locations subject to approval of the Production Designer and Director, the hiring, delegation and co-ordination of all persons engaged in the preparation of working drawings, detail drawings, lay-outs and designs of any kind for use in the construction, painting, or decorating of sets, set models or backgrounds; responsibility for disbursement of assigned budgets; dressing of interior and exterior sets and locations, including props and special effects. The Art Director may assist the Producer in the formulation of the Art Department budget. The Art Director is the Head of Department. It shall be the Art Director's responsibility to co-ordinate the execution of such concepts with all departments to insure continuity of design throughout the production.

ART DIRECTOR

The art director reports to the production designer, and 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 art director works closely with the construction coordinator and key scenic artist to oversee the aesthetic and textural details of sets as they are realized. Typically, the art director oversees the budget and schedule of the overall art department. On large budget productions with numerous sets and several art directors, one might be credited as supervising art director or senior art director

SET DESIGNER

The set designer is the draftsman, often an architect, who realizes the structures or interior spaces called for by the production designer.

DRAFTSPERSON

The duties of the Draftsperson shall include the preparation of working drawings, scale models, and other drawings of a technical nature; also survey or assist in surveying location sites, including the measurement of existing buildings.

CONSTRUCTION

CONSTRUCTION CO-ORDINATOR

The duties of the Construction Co-ordinator shall include the co-ordination of all work in conjunction with the manufacture and building of sets, parts of sets, cutouts, scenic frames parallels and platforms and all carpentry work on stages and permanent building connected with the production, including buildings or other structures used as locations materials and tools necessary for the building of same; responsibility for disbursement of the assigned budget; delegation of work required for the efficient operation of the Construction Department.

CONSTRUCTION COORDINATOR

The construction coordinator oversees the construction of all the sets. The coordinator orders materials, schedules the work, and supervises the often sizable construction crew of carpenters, painters and laborers. In some jurisdictions the construction coordinator is called the construction manager.

CONSTRUCTION FOREPERSON

The Construction Foreperson must be able to perform those functions as described above, and must be able to assume all responsibilities in the event of the absence of the Construction Co-ordinator. The Foreperson reports to the Coordinator and is responsible for the overall day to day operation of all construction departments.

SHOP LEAD

(No specific definition found. Please consider the following or propose an alternative in the comments section).

The Shop Lead must be able to perform those functions as described above, and must be able to assume all responsibilities in the event of the absence of the Construction Co-ordinator or Foreperson. The Shop Lead reports to the Foreperson.

GANG BOSS

The Gang Boss is the foreperson of a gang of carpenters and laborers. The duties of the Lead Carpenter shall be to, in a general way, oversee and maintain construction techniques and standards as deemed appropriate by the Co-ordinator/ Foreman, and expedite work to accommodate scheduling.

SET CONSTRUCTION/CARPENTER

The duties of the Carpenter shall be to construct and manufacture settings or parts of settings including interiors and exteriors in the studio or on location, as assigned by the Construction Co-ordinator or Construction Foreman. The Carpenter shall be able to perform these tasks without direct supervision.

MODEL BUILDER

The duties of the MOdel Maker shall be to produce and reproduce models at scale, to the degree of technical accuracy required; in close conjunction with the Art Department under the direct supervision of the Co-ordinator.

PLASTERER

The duties of the Plasterer shall include the preparation of molds for casting ornamentation (plaster, rubber or Fiberglas resins); preparation and mixing of concrete, and supervision of the application of concrete work; construction of armatures/foundations for the making of rocks or foundations for formation of rock caves or similar structures.

METALWORKER

The duties of the Metalworker shall be to, maintain construction techniques and standards as deemed appropriate or necessary and to construct and weld metal scenery under the supervision of the Construction Co-ordinator.

WELDER

The duties of the Welder shall be to construct and weld metal scenery under the supervision of the Construction Co-ordinator and Metalworker.

EQUIPMENT OPERATOR

The Equipment Operator shall be responsible for the operation and daily maintenance of heavy equipment used to move, lift, or place equipment or materials connected with a production including but not limited to forklifts, backhoes, loaders, dump trucks, and excavators.

UTILITY/LABORER

THE UTILITY PERSON/LABORER shall shift and/or store all construction material, give assistance in shifting of scenic elements, to keep clear, clean and safe critical paths and general shop space. In addition, any such tasks as deemed appropriate by the Foreman/Lead Hand.

COSTUMES/WARDROBE

COSTUME DESIGNER

The duties of the Costume Designer shall include: script breakdown and costume plot, drawing up the budget and dispersing allocated funds as required, maintaining accurate financial records, and selecting and procuring all materials, costumes and accessories for costumes. The Designer also clarifies and assigns duties to Costume Department personnel, and decides on the visual look of the wardrobe in conjunction with the Producer, Director, Production Designer, Art Director and/or the Director of Photography.

COSTUME DESIGNER

The costume designer is responsible for all the clothing and costumes worn by all the actors that appear on screen. They are also responsible for designing, planning, and organizing the construction of the garments down to the fabric, colors, and sizes. The costume designer works closely with the director to understand and interpret "character", and counsels with the production designer to achieve an overall tone of the film. In large productions, the costume designer will usually have one or more assistant costume designers.

ASSISTANT COSTUME DESIGNER

The Assistant Costume Designer assists the Costume Designer and coordinates the hiring of personnel, and their schedules and approves departmental time sheets, does script and costume breakdowns, assists in drawing up the department budget, does needed costume research, organizes work and storage areas and handles the inventory of costumes, supplies and equipment; supervises set up and wrap; supervises the workshop and co-ordinates the scheduling of fittings; arranges for the rental of equipment and of costumes; acts as principal shopper or buyer in close association with the Costume Designer. The Assistant may select and organize costumes for secondary players and extras with approval of the Designer and acts as liaison to the set and arranges transportation of costumes and supplies to and from the set.

COSTUME/WARDROBE SUPERVISOR

The Costume/Wardrobe Supervisor acts as the Costume Designer's representative on the set; does script and costume plot breakdown; is in charge of the costumes when they arrive on the

shooting set; makes sure they are worn as the designer wishes them to be worn; oversees the supplying and loading of the truck; oversees the layout of costumes in a camera ready condition; supervises on-set costume personnel and maintains all costume continuity. Additionally, is responsible for supervising the orderly wrap out of costumes. Where no Assistant Costume Designer/ Department Co-ordinator position is required, the Supervisor may assume these duties during pre-production.

The costume supervisor works closely with the designer. In addition to helping with the design of the costumes, they manage the wardrobe workspace. They supervise construction or sourcing of garments, hiring and firing of support staff, budget, paperwork, and department logistics.

KEY SET COSTUMER

The Key Set Costumer organizes, supplies and maintains the truck in an orderly fashion; maintains costumes in a camera ready condition including laundry, dry-cleaning, ironing and aging and necessary breakdown as required; does costume layout and wrap; has a working knowledge of script breakdown and continuity systems; can dress extras; assists set supervisor on set when required, and can supervise the set when required, not to replace the Set Supervisor. Where no Prep Costumer is required, the Set Costumer may assume those duties.

WARDROBE ASSISTANT

(No specific definition found. Please consider the following or propose an alternative in the comments section).

The Wardrobe Assistant does shopping and returning; assists with research and phoning; can do costume breakdown and aging; can do laundry, ironing and costume maintenance; may assist with fitting and alterations; may assist with dressing extras; (under direction of Costume Designer); may transport costumes to and from the set when required.

STITCHER

The Stitcher is responsible for assisting in fittings, alterations and construction of costumes as assigned by the Costume Designer and/or the Cutter.

CUTTER/DRAPER

The cutter is responsible for making patterns, cutting, fitting and construction of costumes from specific designs or sketches supplied by the Costume Designer. The Cutter may assist in selecting materials and supervise costume construction.

CUTTER

A costume technician who fits or tailors costumes, usually on-set. They might also be called fitter, seamstress or tailor. Some celebrity actors have favorite cutters, and larger productions may hire several and have them on set at the same time, particularly in period film projects that might have complicated or expensive extras wardrobe.

N.B. A draper is now defined as a highly skilled role within the [fashion industry](#). The term is used within a [fashion design](#) or [costume design](#) studio for people tasked with creating garments or patterns by draping fabric over a [dress form](#); draping uses a human form to physically position the cloth into a desired pattern. This is an alternative method to drafting, when the garment is initially worked out from measurements on paper.

A fashion draper may also be known as a "first hand" because they are often the most skilled creator in the workshop and the "first" to work with the cloth for a garment. However a first hand in a

costume studio is often an assistant to the draper. They are responsible for cutting the fabric with the patterns and assisting in costume fittings. (Source; Wikipedia)

DYER/AGER

(No specific definition found. Please consider the following or propose an alternative in the comments section).

The Dyer/Ager is responsible for the dyeing, aging, distressing, and painting of fabrics and costumes as designed by the Costume Designer for a production, plans and executes the same, maintains the dye room and supplies, manages personal safety, works with the cutter/drapers to create an efficient production schedule, and performs other duties as assigned by the Costume Designer.

CRAFT SERVICES

(No specific definition found. Please consider the following or propose an alternative in the comments section).

KEY CRAFT SERVICES

The Craft Service Key shall set up and maintain, near the shooting set, a craft Service Station. to provide the production with coffee, tea, ice water, fresh fruits, pastries and other sundry snack foods and beverages.

CRAFT SERVICES ASSISTANT

(No specific definition found. Please consider proposing a description/definition in the comments section).

ELECTRICS

GAFFER/CHIEF LIGHTING TECHNICIAN

The Gaffer, with the Director of Photography, will decide on the lighting equipment and purchases necessary for the production requirements. The Gaffer shall supply the Director of Photography with necessary foot candles, intensities and lighting rations as directed; and also for the replacement and/or repair of any burned out or faulty equipment; co-ordinates and assigns responsibilities to the Lighting Department personnel and provides power to the other Production Departments as required.

GAFFER

The gaffer is the head of the lighting department, responsible for the design of the lighting plan for a production. Sometimes the gaffer is credited as chief lighting technician.

ASSISTANT CHIEF LIGHTING TECHNICIAN/BEST BOY

The Assistant Chief Lighting Technician shall assist the Chief Lighting Technician in the organization and ordering of equipment and the loading of vehicles as used by the Lighting Department; is responsible for having on set all equipment and personnel required and for the running maintenance of all lighting equipment and accessories.

BEST BOY (LIGHTING)

The best boy is the chief assistant to the gaffer. They are not usually on set, but dealing with the electric truck, rentals, manpower, and other logistics.

ELECTRICIAN

The Lighting Technician shall run power cables and place the Lighting equipment as directed; he/she shall have a good working knowledge of all lighting instruments and distribution systems. Additionally, the Electrician may be responsible for all practical set wiring; may be responsible for providing power to departments during Pre-Production; and may be responsible for the installation of on-camera electrical apparatus, including the pre-wiring of all stage scenery, sets, parts of sets, etc.; during Principal Photography,

LIGHTING TECHNICIAN/ELECTRICS

Also called Electrics or Lamp Operators, Lighting technicians are involved with setting up and controlling lighting equipment and temporary power distribution on set.

RIGGING GAFFER

The Rigging Gaffer shall carry out any pre-lighting or placing of lights as directed by the Director of Photography and/or the Chief Lighting Technician.

RIGGING ELECTRICIAN

(No specific definition found. Please consider the following or propose an alternative in the comments section).

Rigging Electricians shall be responsible for any special or technical pre-lighting set-ups under the direction of the Rigging Gaffer and DP.

LIGHT BOARD OPERATOR

(No specific definition found. Please consider the following or propose an alternative in the comments section).

The Light Board Operator controls all set lighting (conventional, practical, fixed, and/or moving, LED, ad video) under the direction of the DP and Gaffer, when run through dimmer packs. He/she is responsible for setting up the console, wiring, programming and operating the console to provide and maintain the "look" required by the DP.

CONDOR OPERATOR

(No specific definition found. Please consider the following or propose an alternative in the comments section).

The Condor/Aerial work Platform Operator shall be responsible for the safe operation, positioning, and loading of any lift used to transport, move, or lift lighting equipment for a production. The Operator will work in conjunction with the Rigging Gaffer and Rigging Electrician to ensure that all equipment is secured, safe, and within weight load tolerances for the lift, conditions, and heights required by the Production. The Operator will also serve as an Electrician/lamp operator to focus and maintain the equipment when in position.

GENERATOR OPERATOR

The Generator Operator shall be responsible for the running, maintenance and operation of the generators or power plants used by the production for all its power requirements; shall correctly balance all loads and insure there is sufficient fuel at all times; and shall be responsible for the safe hook-up of feeder cables to electrical service as needed.

GREENS

KEY GREENSPERSON

Responsible to the Production Designer/Art Director for the co-ordinating and realization of all

exterior/interior exteriors including: research, acquisition, site preparation and safety; as applies to terraforming, scaling, falling of trees, drainage, operation of heavy equipment, spreading of all ground covers, natural or man made, and the striking of same; organization and delegation of work within the Greens Department.

GREENSMAN

The greensman is a specialised set dresser dealing with the artistic arrangement or landscape design of plant material, sometimes real and sometimes artificial, and usually a combination of both. Depending on the scope of the greens work in a film, the greensman may report to the art director or may report directly to the production designer. If a significant amount of greens work is required in a film, then the greens may be an identifiable sub-department, with its own team - often of a size numbering double figures - and hierarchy (e.g., Greensmaster, greens supervisor, foreperson, leading hand, laborers). Specialists from other areas of the art dept. (e.g., Fabricators, sculptors, painters/Scenics) may also be drafted to work exclusively on greens.

GREENS FOREPERSON(BEST PERSON/LEAD PERSON)

Maintaining, securing and inventory of greens equipment; loading and unloading of greens material and equipment; on set continuity of all greens; set up of all exterior/interior "exteriors" as per the Head Greens person.

GREENS PERSON

Perform those duties as delegated by the Head Greens person or Best Person/Leadperson.

GRIPS

KEY GRIP

The Key Grip, in conjunction with the Director of Photography, will decide on the Grip equipment, rentals and purchases necessary for the production requirements. The Key Grip, under the direction of the Director of Photography, shall organize, and may delegate work within the Grip Department, including the moving and striking of parallels and platforms; the flying, setting up, striking and handling of all stage scenery, sets and parts of sets, including drops, drapes and catwalks. He shall further delegate the operation and movement of reflector boards, reflective material, color corrective gels and diffusion equipment; also the operation of camera dollies, cranes, mounts and any other camera or sound mobile equipment.

KEY GRIP

The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve correct lighting and blocking.

BEST BOY GRIP

The duties of the Second Grip includes maintenance, servicing and inventory control of all Grip equipment; the loading and unloading of vehicles used in the movement of Grip equipment.

BEST BOY GRIP

The best boy is chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day.

RIGGING KEY GRIP (LEADMAN/SETUP)

The duties of the Rigging Key Grip include the pre-rigging of all stage scenery, sets, parts of sets, etc., under the direction of the Construction Co-ordinator. During Principal Photography

the Set-Up crew works under the direction of the Key Grip.

DOLLY GRIP/OPERATOR

The duties of the Dolly Operator include the moving on set of all camera dollies and cranes and maintenance of same, as directed by the Key Grip. Performs those duties as delegated by the Key Grip.

DOLLY GRIP

The grip in charge of operating the camera dollies and camera cranes is called the dolly grip. They place, level, and move the dolly track, then push and pull the dolly, and usually a camera operator and camera assistant as riders.

GRIP

The Grip shall have a good working knowledge of related equipment and perform his/her duties as directed by the Key Grip.

GRIP

Grips report to the key grip and are responsible for lifting heavy things and setting rigging points for lights.

HAIR

DEPARTMENT HEAD

(No specific definition found. Please consider proposing a description/definition in the comments section).

KEY HAIR STYLIST

The duties of the Key Hair Stylist shall include the breaking down of the script to ascertain hair requirements; discussion with the Producer, Director and Production Designer regarding same; procuring, maintenance and styling of wigs and hair pieces; cutting, styling and coloring of Artist's hair on productions where hair or wigs are part of that production and shall include, but not be limited to, procuring, maintaining and return of any and all hairdressing equipment required; continuity of hair styling throughout the production by means of sketches, charts, notes and photographs; and the delegation of work to assistants, as required.

KEY HAIR

The key hair is the department head that answers directly to the director and production designer. The key hair will normally design and style the hair of lead actors.

HAIR STYLIST

The hair stylist, is responsible for maintaining and styling the hair, including wigs and extensions, of anyone appearing on screen. They assist and report to the key hair. All Hair Stylists and their Assistants shall hold and maintain a Hairdresser's license, and be a practicing Hairdresser.

WIG MASTER

(No specific definition found. Please consider proposing a description/definition in the comments section).

The Wig Master is responsible for pulling, purchasing, or manufacturing all wigs, hairstyles and facial hair as designed by the Costume Designer; maintaining the same in an organized and accessible way; and other duties as assigned by the Costume Designer.

LOCATIONS

LOCATION MANAGER

Oversees the locations department and its staff, typically reporting directly to the production manager and/or assistant director (or even director and/or executive producer). Location manager is responsible for final clearing (or guaranteeing permission to use) a location for filming and must often assist production and finance departments in maintaining budget management regarding actual location/permit fees as well as labor costs to production for himself and the locations department at large.

ASSISTANT LOCATION MANAGER

Works with the location manager and the various departments in arranging technical scouts for the essential staff (grips, electric, camera, etc.) to see options which the location manager has selected for filming. The assistant location manager will be on set during the filming process to oversee the operation, whereas the location manager continues pre-production from elsewhere (generally an office) on the upcoming locations.

MAKE-UP

DEPARTMENT HEAD

(No specific definition found. Please consider proposing a description/definition in the comments section).

KEY MAKE-UP ARTIST

The responsibilities of the Key Make-Up Artist shall include: the design of all make-ups and facial hair (in consultation with the Director and Production Designer) ; the application, or dissemination of responsibility for the application, of all facial/body Make-Up and hair; the maintenance of all said make-ups and their alteration throughout the shooting period; the removal of all said Make-Up and hair products; the control and recording of all continuity with regards to all facial and body Make-Up, by the use of sketches, notes, photographs and charts; the supervision of all assistant Make-Up artists, and the delegation of their work; the supply, and when required, the purchase of all necessary materials and equipment, etc., and the distribution of the show's Make-Up budget. The Key Make-Up Artist shall also be responsible for any and all out-of-kit effects, such as cuts, wounds, blisters, scratches, bullet holes, scars, tattoos, bald head, bites, birthmarks, bruises, blood application, disfigurements, etc. Also included in this job description is the application, coloration, maintenance and removal of all prosthetic make-ups and appliances, (i.e. those made from foamed latex, gelatine, plastic, etc.)
NOTE: A Key Make-Up Artist may be hired to perform these last listed functions alone, as this position is by NO MEANS exclusive from the duties of the Key Make-Up Artist. In the event that contact lenses are required for a production, it is not the Key Make-Up Artist's responsibility for the application and maintenance of said lenses. A licensed eye specialist is to be present for the application, maintenance and removal of the lenses on set - particularly with the use of scleral lenses and other potentially harmful eye appliances. A Key Make-Up Artist may however accept the responsibility for the design and ordering of contact lenses.

KEY MAKE-UP ARTIST

The key makeup artist is the department head that answers directly to the director and production designer. They are responsible for planning makeup designs for all leading and supporting cast. Their department includes all cosmetic makeup, body makeup and if

special effects are involved, the key make-up artist will consult with a special effects makeup team to create all prosthetics and SFX makeup in a production. It is common that the key makeup artist performs makeup applications on lead cast, with assistance, and allows other crew members to work with supporting and minor roles. The key makeup artist will normally execute especially complicated or important makeup processes that are to be featured on camera.

MAKE-UP ARTIST

Make-up artists work with makeup, hair and special effects to create the characters look for anyone appearing on screen. They assist and report to the key make-up artist.

SPECIAL EFFECTS MAKEUP ARTIST

The responsibilities of the Special Effects Make-up Artist shall include: initial consultation for and design of; construction of; and on-set application and/or manipulation of; all facial/body prosthetics; duplicate heads, body parts, (where a likeness is required) articulated "puppets", artificial teeth, facial/body hair and any other special make-up effect not normally the responsibility of the Key Make-up Artist. Also included in this job description is the removal of all special make-ups, their cleaning and storage; the control and recording of all continuity of any special make-ups by the use of sketches, notes, photographs and charts; the supervision of all Assistant Special Effects Make-up Artists and lab technicians/moldmakers, and the delegation of their work, the supply and purchasing of all necessary materials and equipment, etc. and the distribution of a show's special effects make-up budget.

SPECIAL EFFECTS MAKE-UP ARTIST (SFX MAKE-UP)

A special effects make-up artist works with live models or structures in the entertainment industry, applying make-up effects and/or prosthetics. May be own department that answers directly to the director and production designer or report to Key make-up artist.

MEDICS/SAFETY

(No specific definition found. Please consider proposing a description/definition in the comments section).

PAINT

LEAD SCENIC (PAINT CO-ORDINATOR)

The duties of the Lead Scenic (Paint Co-ordinator) shall include the supervision and organization of the painting of sets, parts of sets, props, back-drops, cutouts, etc.; all painting of permanent buildings and stages, including scenic painting mattes, illustrations, signs and graphic cards; responsible for purchasing and procuring of necessary materials and equipment; disbursement of assigned budget; may delegate work required for the efficient running of the Department. The Lead Scenic (Paint Co-ordinator) shall be selected by the Production Designer and/or Art Director, and the Paint Co-ordinator shall be responsible to same.

KEY SCENIC

The key scenic artist is responsible for the surface treatments of the sets. This includes special paint treatments such as aging and gilding, as well as simulating the appearance of wood, stone, brick, metal, stained glass--anything called for by the production designer. The key scenic artist supervises the crew of painters, and is often a master craftsperson.

PAINT FOREPERSON

(No specific definition found. Please consider the following or propose an alternative in the comments section).

The Paint Foreperson must be able to perform those functions as described above, and must be able to assume all responsibilities in the event of the absence of the Lead Scenic. The Foreperson reports to the Lead Scenic and is responsible for the overall day to day operation of all paint departments.

SCENIC ARTIST

The Scenic Artist shall be responsible for the painting of pictorial work on any scale, including backdrops and cutouts; specialty finishes such as wood grain, marble, age, breakdown, and other faux finishes; and sanding, filling, sealing, priming, undercoating, spray painting, plastering, faux cement, painting and varnishing of sets, props, permanent buildings, interior and exterior, both in the studio and on location as required.

ARTIST

(No specific definition found. Please consider proposing a description/definition in the comments section).

SET PAINTER

The Set Painter shall be responsible for carrying out, without direct supervision and to the satisfaction of the Lead Scenic, sanding, filling, sealing, priming, undercoating, spray painting, plastering, faux cement, painting and varnishing of sets, props, permanent buildings, interior and exterior, both in the studio and on location.

UTILITY PAINTER

(No specific definition found. Please consider proposing a description/definition in the comments section).

STANDBY PAINTER

(No specific definition found. Please consider proposing a description/definition in the comments section).

The Standby Painter is responsible for any problems/changes that may occur with paintwork or wall hangings during a film shoot.

SIGN PAINTER

The Sign Painter duties include the preparation, layout, and painting of all signs, under the direction of the Lead Scenic.

PRODUCTION

PRODUCTION OFFICE CO-ORDINATOR

The duties of the Production Office Coordinator include: the setting up and closing down of the Production Office and includes ordering of furniture, equipment and supplies; preparation and distribution of shooting schedules, crew and cast lists, call sheets, production reports, movement orders and the distribution of scripts and script revisions; the coordination of all travel, accommodation, work permits, visas, medical examinations and immunizations for principal crew and cast, to conform with Company insurance and foreign travel requirements; the ordering, importing and exporting of equipment and booking of personnel as directed by the Production Manager; the pick-up and delivery of equipment and personnel, in conjunction with the Driver Captain; the shipment of film and sound tape to and from the laboratory on distant locations.

ASSISTANT PRODUCTION OFFICE CO-ORDINATOR

The First Assistant must be able to perform such of those functions as described under the Production Office Category as are delegated to them. In the absence of the Production Office Coordinator, the First Assistant shall assume the full responsibility of the same, including the care and maintenance of the Production Office.

PROJECTIONIST

(This position has changed and expanded with advances in technology and hence the job description has changed. Please consider proposing a description/definition in the comments section).

PROPERTY

PROPERTY MASTER

The Property Master shall be responsible for the preparation of a hand prop breakdown, with scene allocations as per the shooting script; to research the historical period of said administered hand props; to prepare, build and procure props to be seen on camera; the repair and return of props to original condition and source; arranging for all necessary permits to convey restricted weapons; coordinate with the Wardrobe Department the required accessories; be responsible for the disbursement of the assigned budget; and delegate the work required for the efficient operation of the Department.

While on set, the Prop Master will administer props to artists, strike and reset hot sets established by the Set Decorators, with the aid of polaroids, photographs or sketches, and consult with the Script Supervisor on the continuity of hand props;

ASSISTANT PROPERTY MASTER

Duties: Acts as the Prop Masters representative on the set; during preproduction helps with script and prop breakdown; in the Prop Masters absence this person can be left in charge of the props on shooting set; makes sure that the set and props are as the Props Master wishes them to be; be knowledgeable in the building and repair of props; oversees the supplying and loading of the truck; has the ability to oversee the set and props in a camera ready condition; has the ability to oversee the set and prop continuity; and can perform these duties in an unsupervised role.

Additionally, this person may hold a valid Firearms Acquisition Certificate; carry the Motion Picture Firearms Safety Course card; be knowledgeable in the handling of firearms; the safe use of firearms and the blank firing of firearms; and carries the same responsibilities for the safety of artists and shooting crew when it comes to the firing of blanks as the Props Master.

PROPERTY ASSISTANT

(No specific definition found. Please consider proposing a description/definition in the comments section).

PROPERTY BUYER

(No specific definition found. Please consider proposing a description/definition in the comments section).

PROPERTY FABRICATOR

The Property Fabricator shall be responsible for the making of any hand props not being bought or rented, and/or the adapting or modification of any props brought in for a production under the direction of the Production Designer, Art Director, and/or Property

Master. During a shoot, the Fabricator may be responsible for operating any special props, or for instructing actors in their operation.

SCRIPT SUPERVISOR

SCRIPT SUPERVISOR

The duties of the Script Supervisor include the preparation of the script; verification of artist's lines; keeps records of timing, may run lines; assists during blocking of scenes; notes deviations from the script; keeps detailed notes of all action, positions, camera angles, additional progression; times takes; furnishes camera and sound with slate numbers and prints; may project if picture is long or short; notes coverage of sequences; may prepare lists of pickup shots and wild sound tracks; and, as a courtesy to the Camera Department may note lenses, focal length and zoom operations; makes continuity notes along with a complete lined script, and any appendices, and forwards to the Supervising Editor and/or Editor after the day's shooting; provides the Production Office with a daily report as to the number of setups, picture time, scenes and pages shot and cumulative time to be prepared once daily at the end of the production day.

SCRIPT SUPERVISOR

Also known as the continuity person, the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. They make notes on every shot, and keep track of props, blocking, and other details to ensure continuity between shots and scenes. An important part of a script supervisor's job is to make sure that actors' movements, the directions they are looking in a shot, particularly when speaking to or responding to another actor, plus the positions of props they are using and every thing else matches from shot to shot. If there is an apparent mismatch, the director must be informed immediately so that it can be reshot before the lighting setup is changed or at least before the location is wrapped and the set is struck. Not only does the job of script supervisor require a great deal of awareness and meticulous note-taking skills, it also requires much diplomacy to advise the director that they may have a problem editing something just recorded. The script supervisor is also in charge of providing the "official" scene numbers and take numbers to the second camera assistant (clapper loader in some countries) for the slate, as well as to the sound mixer, and to clearly note which take the director has chosen to be used (as a "print," in film terms) in the finished product. All of this information is then relayed to the editor every day after shooting has wrapped in the form of copies made of both the script supervisor's notes as well as their matching script pages.

SET DECORATION

SET DECORATOR

The Set Decorator is responsible to the Production Designer/Art Director for the coordination and realization of: the dressing of all studio and location sets, interior and exterior; the research, purchase, rental, leasing or acquisition of all items and materials used as set decor; the carriage, movement, placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listing of inventory; monitoring the dispersal of the assigned Set Decorating budget; delegation of work for the efficient operation of the department; the completing of decorated sets, camera ready, prior to the requirements of the production schedule.

SET DECORATOR

The set decorator is in charge of the decorating of a film set, which includes the furnishings and all the other objects that will be seen in the film. They work closely with the production designer and coordinate with the art director.

LEADPERSON

LEAD DRESSER

The Lead Dresser is responsible to the Set Decorator. The duties of the lead dresser shall be to oversee and maintain the standards of the department in dressing and wrapping of sets, and to carry out tasks as assigned by the decorator or his/her assistant or buyer. The lead dresser shall expedite work to accommodate scheduling and ensure the proper tools and materials are available to the dressing crew to complete assigned tasks.

LEADPERSON

The Leadperson is the foreman of the set dressing crew, often referred to as the swing gang. The Leadperson also assists the set decorator.

ON-SET DRESSER

The On-Set Dresser is responsible to the Decorator and Propsmaster for on-set continuity of Set Dressing and the placement of all set dressing on set.

1. CONTINUITY- Placement and replacement of all set dressing for camera.
2. SAFETY - Care, safety and cleaning of all set dressing pieces.
3. INTEGRITY - To place and replace all set dressing as per the Set Decorator, Propsmaster, Script Supervisor and Camera Department.
4. CAMERA - To have a clear knowledge of camera lenses so that he or she can anticipate the shot.
5. POLICE - Must police the set to prevent damage to all set dressing.
6. PLANTS - Responsible for the care and watering of all indoor plants and floral arrangements.

The On-Set Dresser is responsible for a full tool and hardware package, flat dolly, truck dolly, blanket, packing material, cleaning kit, ladders and Polaroid camera.

SET DRESSER (SWING GANG)

The Set Dresser is responsible to the Set Decorator. The Set Dresser assists in: the safe and efficient pick-up and return of all items and materials used as set decor; the carriage, movement, placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listing of inventory. The Set Dresser should be able to perform these tasks without direct supervision.

SET DRESSER

The set dressers apply and remove the "dressing"; i.e., furniture, drapery, carpets, wall signs, vinyl decals—everything one would find in a location, (even doorknobs and wall sockets, when such items do not fall under the purview of construction.) Most of the swing gang's work occurs before and after the shooting crew arrives, but one set dresser remains with the shooting crew and is known as the on-set dresser. Informally, in the U.S., the department is often referred to simply as set dec.

SET DECORATION BUYER

The Set Buyer is responsible to the Set Decorator. Under supervision of the Set Decorator, the Set Buyer may purchase, lease or acquire items to be used as decor for all studio and location sets.

BUYER

The buyer works with, and reports to, the set decorator. The buyer locates, and then purchases or rents the set dressing.

SOUND

MIXER

The duties of the Sound Mixer include the recording, re-recording, dubbing synchronizing and scoring of sound motion pictures on film, video tape, or any other substitute for film. This includes video engineering, development, installation and maintenance of sound and/or video tape equipment. The duties of the Production Sound Mixer include the recording of all sound on location, including principal dialogue, sound effects, wild lines and location music. In conjunction with the Director and the Production Manager determine the necessary type and quantity of sound equipment; the maintenance of log sheets for each roll of tape recorded, including marking printed takes, in conjunction with the Script Supervisor and Camera Assistant; the maintenance of script notes sufficient to allow matching of sound quality in case of later reshooting; the maintenance of lists of wild tracks and sound effects to be recorded later. In conjunction with the Director, the Production Sound Mixer determines the recording techniques and microphone placements to make a suitable recording; attends all production meetings during both Pre-Production and Principal Photography; may delegate work required for the efficient operation of the Sound Department. The duties of the Dubbing and Rerecording Mixer may include responsibility for the quality of all classes of master tracks, dialogue, effects and music; in conjunction with the Film Editor and Sound Editor, assists in the preparation of dubbed tracks for final mixes and the dialogue positioning. Responsibilities also include sound for dailies, music scoring or transcription and post-synchronization recording and coordinating, under the Sound Director, or Director of Sound, all re-recording.

PRODUCTION SOUND MIXER

The production sound mixer (or 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.

BOOM OPERATOR

The duties of the Boom Operator include the placement of microphones in suitable positions to ensure proper sound quality in recording; set-up and wrap sound equipment at each location; to be present with the Production Sound Mixer at all block rehearsals unless specifically banned by the Director; in conjunction with the Wardrobe Department, place radio microphones and transmitters on Artists; to be familiar with the shooting script; maintain good liaison with all Artists; and other sound duties.

BOOM OPERATOR

The boom operator, sound grip, first assistant sound or "1st AS", is responsible for utilizing microphones on the end of boom poles (lightweight telescopic poles made of aluminum, or more commonly, carbon fibre) 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 production sound mixer regarding upcoming shots, troublesome noises that the mixer will need to be made aware of if they can't be silenced, and for mounting radio microphones on actors.

UTILITY

(No specific definition found. Please consider proposing a description/definition in the comments section)

UTILITY/CABLEPERSON

The duties of the Cableperson include the assisting of any member of the Sound Department when required, and in keeping the cables clear. Additionally, they may be asked assist the boom operator in moving and preparing sound equipment for use around the set while the boom op watches rehearsals and prepares for the next shot, as well as handling wireless audio feeds to the director, script supervisor and producers, and laying carpet and other sound dampening materials in locations with problematic floors or a troublesome acoustic.

SPECIAL EFFECTS

SPECIAL EFFECTS CO-ORDINATOR

The duties of the Special Effects Coordinator shall include responsibility for supervision, manufacture, setting up, operating, striking and storing of all equipment and material used in making special effects, artificial atmospheric effects, window frosting, frost, fire, smoke, flames, torches of all kinds, fog, steam, mist, water, waterfalls, portable spill tanks, storms of every nature, waves, cobwebs, mechanical effects, electrical effects and explosives. All powder or explosives shall be handled and supervised only by a licensed Special Effects Person. The method and type of application of special effects shall be at the sole discretion of the Special Effects Coordinator taking into account the artistic requirements of the Production Designer or Art Director. The Coordinator shall disburse the departmental budget and he may delegate work within the department.

KEY FX

(No specific definition found. Please consider proposing a description/definition in the comments section).

SPECIAL EFFECTS SUPERVISOR

The special effects supervisor instructs the Special effects crew on how to design moving set elements and props that will safely break, explode, burn, collapse and implode without destroying the film set.

SPECIAL FX TECHNICIAN

(No specific definition found. Please consider the following or propose an alternative in the comments section).

FIRST ASSISTANT SPECIAL EFFECTS

The duties of the First Assistant Special Effects shall include such of those responsibilities above as shall be delegated by the Special Effects Coordinator.

WEAPONS TECHNICIAN

(No specific definition found. Please consider proposing a description/definition in the comments section).

UNDERWATER

(No specific definition found. Please consider proposing a description/definition in the comments section).

PYRO TECHNICIAN

(No specific definition found. Please consider the following or propose an alternative in the comments section).

A licensed person responsible for the safe storage, handling and functioning of pyrotechnics and pyrotechnic devices

TEACHERS/TUTORS

(No specific definition found and we currently have no one on our roster in this position. Please consider proposing a description/definition in the comments section).

A licensed, certified teacher skilled in teaching one or more academic subjects, experienced in working individually and in small groups

VIDEO ASSIST

***N.B.** We currently have no one in these positions which are normally covered by the camera department. If we continue to cover this position we would welcome proposals for descriptions/definitions from working individuals.*

VIDEO ASSIST/PLAYBACK

Video playback provides a point of reference for, and a method of monitoring, everything that is shot by the camera crew and recorded by the production sound mixer. Video assist is used by directors (and other relevant crew members such as script supervisors), who watch the video monitor during each take. If playback facilities are available, Video playback is used to review shots. This is captured by special video tape recorders which are fitted to film cameras next to the eye piece and record exactly what the camera operators see. Ensuring that all the required images are captured, and that the equipment is in full working order, are the responsibilities of the Video Assist Operator (VAO). VAOs are usually employed by camera facilities houses or specialist video playback companies and are requested by 1st Assistant Directors, directors or script supervisors. (source: <http://www.media-match.com/usa/media/jobtypes/job-descriptions.php>)

VTR TAPE OPERATOR

Video Tape Operators work in post production facilities houses which provide complete end to end services for offline, online and non-linear editing, visual effects, and DVD production to the independent, corporate and broadcast media sectors. VT Operators work in and manage the machine room, operate tape recording equipment, and ensure that the contents of tapes meet the correct technical specifications. They prepare VT machines for use by clients and editors, and in some cases set up Avid and other editing equipment. They make inter-format tape copies, black tapes for future use, blank (wipe) tapes for further use, make non-broadcast copies (VHS), and label tapes accurately and appropriately. (source: <http://www.media-match.com/usa/media/jobtypes/job-descriptions.php>)