

FILM CREW ROLES DESCRIPTION:

Director

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though directors wield a great deal of power, they are ultimately subordinate to the film's producer or producers. Some directors, especially more established ones, take on many of the roles of a producer, and the distinction between the two roles is sometimes blurred.

Producer

A film producer creates the conditions for film-making. The producer initiates, coordinates, supervises, and controls matters such as raising funding, hiring key personnel, and arranging for distributors. The producer is involved throughout all phases of the film making process from development to completion of a project. There may be several producers on a film who may take a role in a number of areas, such as development, financing or production. Producers must be able to identify commercial, marketable projects. They need a keen business sense, and an intimate knowledge of all aspects of film production, financing, marketing and distribution. Producers are responsible for the overall quality control of productions.

Unit Production Manager

The unit production manager supervises the physical aspects of the production (not the creative aspects) including personnel, technology, budget, and scheduling. It is the production manager's responsibility to make sure the filming stays on schedule and within its budget. The UPM also helps manage the day-to-day budget by managing operating costs such as salaries, production costs, and everyday equipment rental costs. The UPM often works under the supervision of a line producer and directly supervises the production coordinator.

Production Coordinator

The production coordinator is the information nexus of the production, responsible for organizing all the logistics from hiring crew, renting equipment, and booking talent. The PC is an integral part of film production.

First Assistant Director

The first assistant director (1st AD) assists the production manager and director. The ultimate aim of any 1st AD is to ensure the film comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work. They oversee day-to-day management of the cast and crew scheduling, equipment, script, and 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.

Second Assistant Director

The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, etc. The 2nd AD is responsible for creating call sheets that let the crew know the schedule and important details about the shooting day.

Director of Photography

The director of photography, DoP or DP, is the chief of the camera and lighting crew of the film. The DoP makes decisions on lighting and framing of shots in conjunction with the film's director. Typically, the director tells the DoP how he or she wants a shot to look, and the DoP chooses the correct lens, filter, lighting and composition to achieve the desired aesthetic effect. The DoP is the senior creative crew member after the director. The term Cinematographer is usually synonymous with director of photography, though some professionals insist this only applies when the director of photography and camera operator are the same person.

First Assistant Camera

The first assistant camera, 1st AC or focus puller, is responsible for providing general assistance to the director of photography, as well as keeping the camera in focus as it is shooting, and building the camera at the beginning of the day and taking it apart at the end. They also thread the film when a new magazine is loaded.

Second Assistant Camera

The second assistant camera, 2nd AC or Clapper loader, assists the first AC and operates the clapperboard commonly referred to in the United States as a "Slate" at the beginning of each take and loads the raw film stock or blank videocassette into the camera magazines between takes, if there is no additional specifically designated film loader. The 2nd AC is also in charge of overseeing the meticulously kept notebooks that record when the film stock is received, used, and sent to the lab for processing. Additionally, the 2nd AC oversees organization of camera equipment and transport of the equipment from one shooting location to another.

Production Sound Mixer

The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and the mixing of audio signals in real time.

Boom Operator

The boom operator is an assistant to the production sound mixer, responsible for microphone placement and movement during filming. The boom operator uses a boom pole, a long pole made of light aluminum or carbon fiber that allows precise positioning of the microphone above or below the actors, just out of the camera's frame. The boom operator may also place radio microphones and hidden set microphones. In France, the boom operator is called the Perchman.

Production Designer

The production designer is responsible for creating the visual appearance of the film - settings, costumes, character makeup, all taken as a unit. The production designer works closely with the director and the director of photography to achieve the look of the film.

Grip

Grips are trained lighting and rigging technicians. Their main responsibility is to work closely with the electrical department to put in the non-electrical components of lighting set-ups required for a shot, such as flags, overheads, and bounces. On the sound stage, they move and adjust major set pieces when something needs to be moved to get a camera into position. In the US and Canada they may belong to the International Alliance of Theatrical Stage Employees.

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.

Production Assistant

Production assistants, referred to as PAs, assist in the production office or in various departments with general tasks, such as assisting the first assistant director with set operations.

Film Editor

The film editor is the person who assembles the various shots into a coherent film, with the help of the director. There are usually several assistant editors.

Screenwriter

A screenplay writer, screenwriter for short, scriptwriter or scenarist is a writer who practices the craft of screenwriting, writing screenplays on which mass media such as films, television programs, comics or video games are based.

Script Supervisor

A script supervisor (also called continuity supervisor) is a member of a film crew and oversees the continuity of the motion picture including wardrobe, props, set dressing, hair, makeup and the actions of the actors during a scene. The notes recorded by the script supervisor during the shooting of a scene are used to help the editor cut the scene. They are also responsible to keep track of the film production unit's daily progress.