

Film Industry Structure Workshop

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Based on the class by
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Vancouver Film Industry Unions & Guild Jurisdictions

**IATSE Local 891
Motion Picture
Technicians**

Accounting
Art Department
Construction
Costumes
Editing
First Aid/Craft Service
Greens
Grips
Hair
Lighting
Make-up
Paint
Production Office
Props
Publicity
Script Supervisors
Set Decorating
Sound
Special Effects
Video

Vancouver Film Industry Unions & Guild Jurisdictions (con't) – *Canadian Productions*



ACFC West
Association of
Canadian Film
Craftspeople

Accounting
Art
Construction
Costume
Continuity
Craft Services
Editing
Electric
Greens
Grip
Hair
Make-Up
Production Office
Props
Prop Building
Publicity
Scenic Art
Security
Set Decoration
Sound
Special Effects
Transportation
Wrangles (Animal)

Vancouver Film Industry Unions & Guild Jurisdictions (con't)



**IATSE Local 669
International
Photographers
Guild**

Motion Picture Technicians:

- Director of Photography
- Camera Operator
- Steadicam Operator
- Aerial Operator
- Underwater Cameraperson
- 1st Camera Assistant
- 2nd Camera Assistant
- Still Photographer

Video/Electronic Department:

- Electronic Director of Photography
- Electronic Camera Operator
- Video/Electronic Playback Coordinator
- Playback Coordinator
- Playback Assistant
- Video/Electronic Playback Assistant
- Special Equipment Technicians
- Remote Head Operator
- Power Pod Operator
- 360 Degree Imagery Teleprompter

Vancouver Film Industry Unions & Guild Jurisdictions (con't)



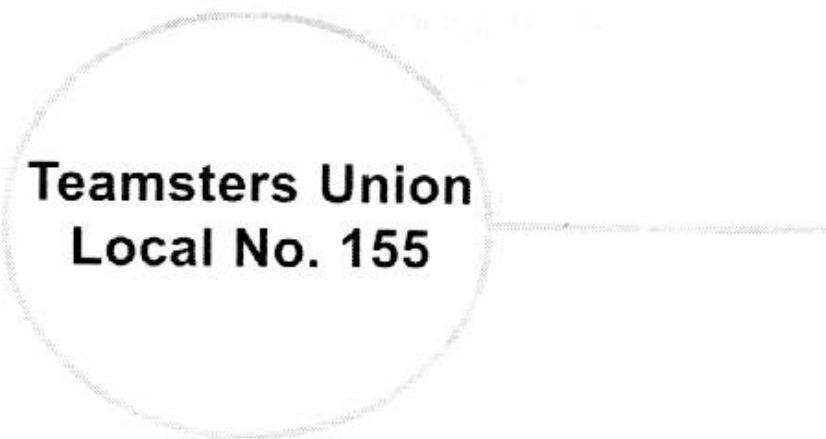
Actor (Performer)
Animation Performer
Announcer
Background Performer
Qualified Background Performer
Choreographer
Dancer
Narrator or Commentator
Photographic Double
Principle Actor
Singer
Stunt Actor
Stunt Coordinator
Stunt Performer
Special Skills Extra
Stand-in
Vocal or Dialogue Coach

Vancouver Film Industry Unions & Guild Jurisdictions (con't)



Director
1st AD (Assistant Director)
2nd AD
3rd AD
2nd Unit Director
Production Manager
Unit Manager
Location Manager
Assistant Location Manager
Production Assistant

Vancouver Film Industry Unions & Guild Jurisdictions (con't)



**Teamsters Union
Local No. 155**

Transportation Coordinator
Driver Captain
Driver Co-Captain
Drivers: Cast/Crew/Work
Security
Trucks/Production Vehicles
Catering
Wrangler/Animal Handler

Stages of Production:

1. Development

This includes:

- deal-makers
- money people
- producers
- script writers
- directors
- performers' agents
- production designers - *the concept people*

Development describes the time before a film begins shooting when the producers, screen writers and deal-makers work together to get a “green light” on their idea or project from a studio, network or other source.

2. Pre-production

This includes:

- casting
- script re-writes
- hiring of crew
- location scouting
- set construction
- costume coordination

During **pre-production** the crew plans and prepares all of the elements which will be required for shooting on the set.

3. Production Shooting

This includes:

- All the craftspeople/artists involved with shooting the film
- Practical FX, Stunt personnel, and performers
- Teamsters, caterers, etc.

Production shooting is the process of actually shooting the film. The type of project will dictate the length of shooting time. A feature film generally takes 3 months to shoot, while an hour episode for television takes generally 7-9 days.

4. Post-production

This includes:

- film editors
- sound editors
- film labs
- visual effects
- musicians
- composers
- ADR, etc.

Post-production follows the shooting of the film and involves editing, sound editing, special visual effects and computer generated imaging.

5. Distribution & Exhibition

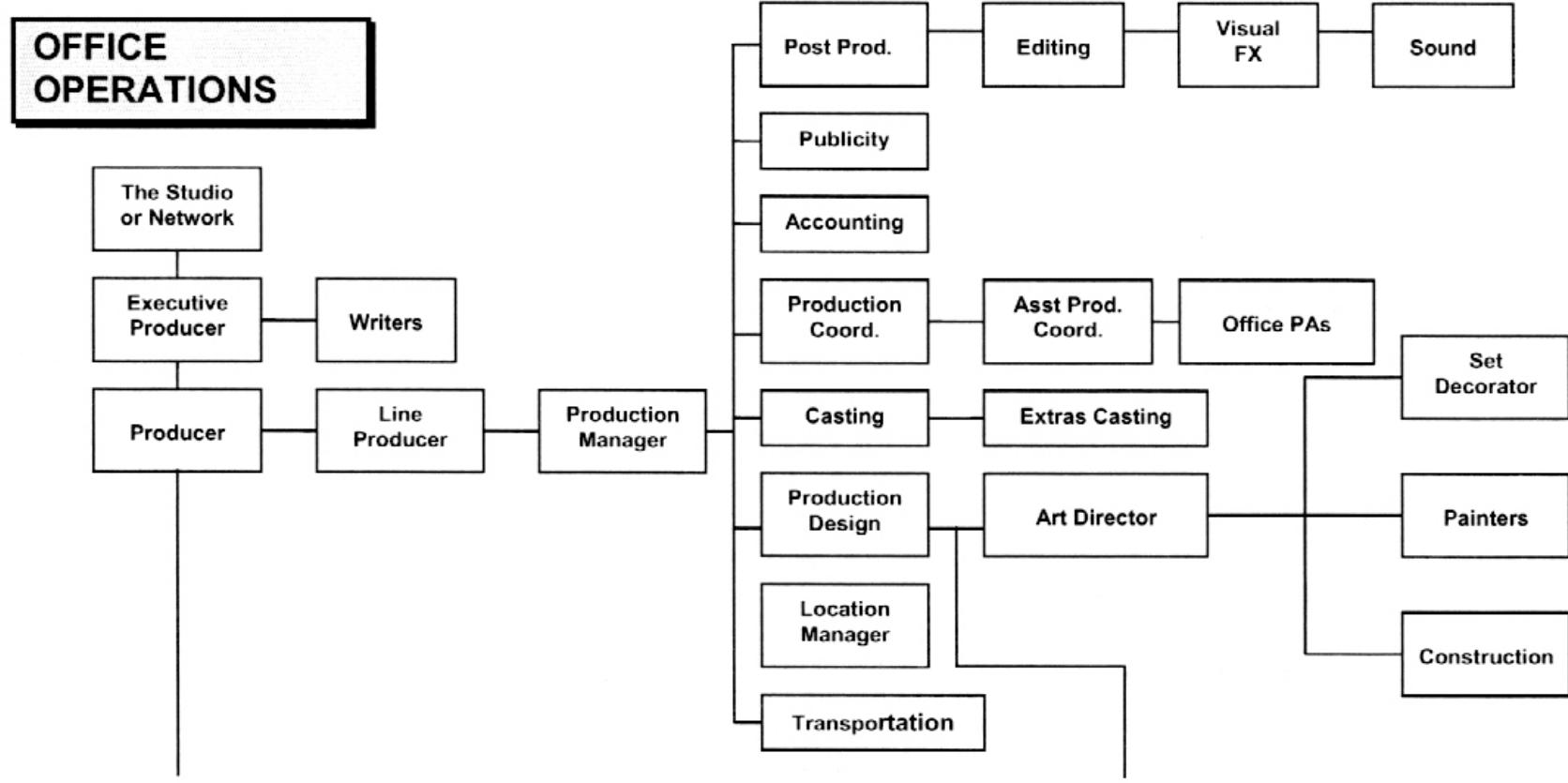
After the editing is complete, it is up to the advertising and marketing wizards to put the final touches on the project before distribution. **Distribution** involves a variety of activities aimed at achieving maximum availability of the film. These include:

- production of trailers, scheduling of tours, etc.
- securing theatrical and broadcast releases
- versioning, dubbing or subtitling
- publicity arrangements for interviews/preview for critics.

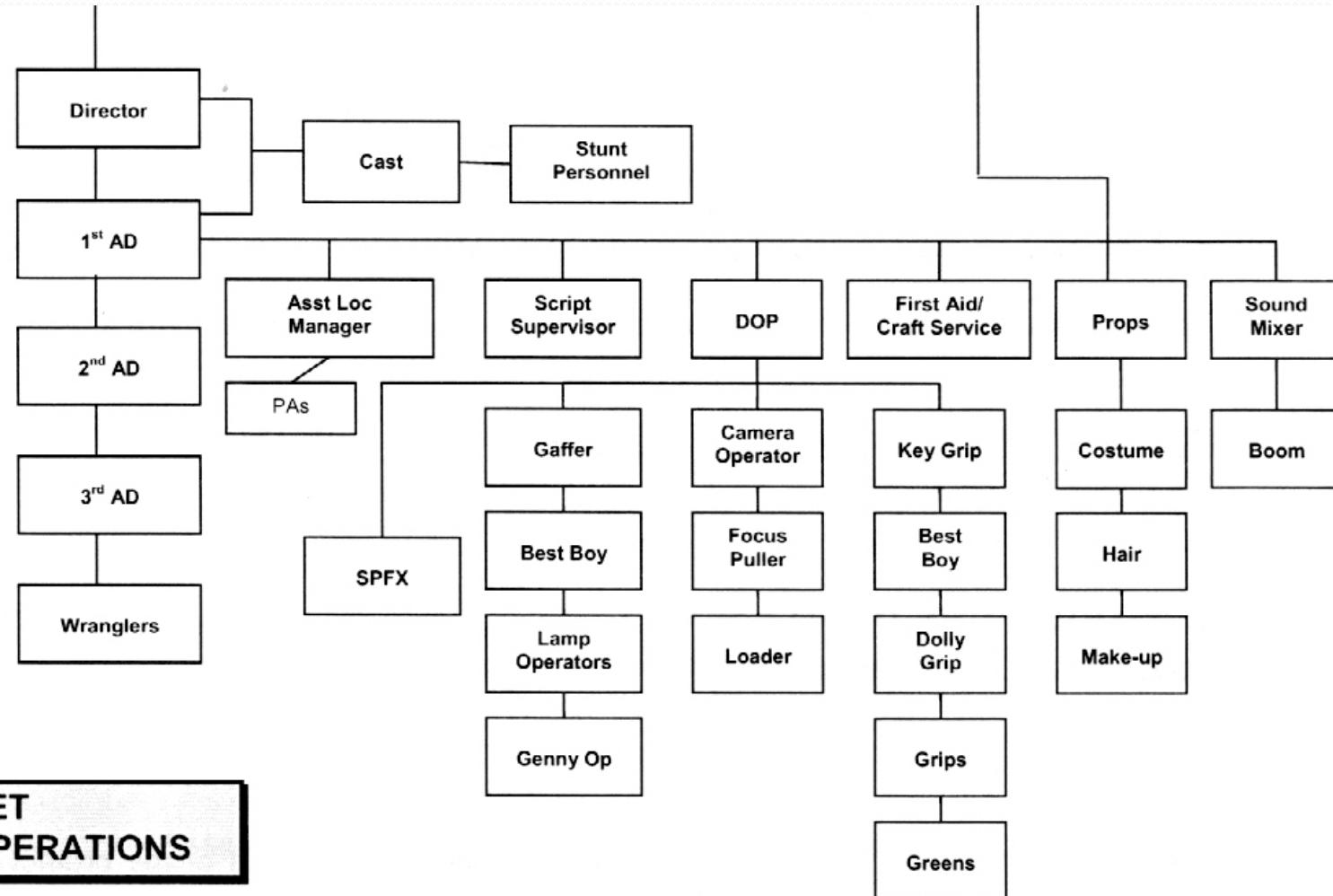


The number of people will vary depending on the size of the project, but marketing costs often equal the cost of production.

Structure: Office



Structure: Set



Descriptions of Some of the Diverse Jobs

Development Team



EXECUTIVE PRODUCER

directly responsible to the studio or network for the entire look, cost and effective running of the project; coordinates film production from financing to sales

PRODUCER

has the screenplay developed into a workable shooting script; plans, organizes and coordinates all aspects of the production

LINE PRODUCER

in charge of the business aspects of the film and may share in artistic decisions, also known to be the trouble shooters

SCREENWRITER

responsible for the required research and the writing of the story

Jobs: Production Team

The Production Team (Directors Guild members)



DIRECTOR

in charge of all the creative aspects of the project or film; interprets the script and directs the action before the camera

1ST ASSISTANT DIRECTOR (1st AD)

creates schedule and is in charge of running the set and keeping on schedule

2ND ASSISTANT DIRECTOR (2nd AD)

responsible for everyone on the crew knowing their call time and location; organizes work for the next day by way of the Call Sheet

Jobs: Production Team

3RD ASSISTANT DIRECTOR (3rd AD) oversees performers' preparation for the set, and is responsible for their time sheets; assists on set when required

PRODUCTION MANAGER (PM) in charge of the day to day financial aspects of the production, preparing budgets and schedules, hiring the technical crew

UNIT MANAGER (UPM) takes care of the needs of the cast and crew when shooting away from town; manages running of 2nd Unit

LOCATION MANAGER (LM) responsible for finding and securing all appropriate locations or facilities for shooting and acquiring all of the required permits

ASST. LOCATION MANAGER (ALM) is the liaison between the production company and the community, neighbourhood or location owner

PRODUCTION ASSISTANT (PA) provides general assistance on set or in the production office

Jobs: Camera Department

Camera Department (IATSE Local 669 members)



DIRECTOR OF PHOTOGRAPHY responsible for the overall look of the film, lighting design, camera placement and movement

CAMERA OPERATOR the person behind the lens; responsible for framing and composition of the shot

1ST CAMERA ASSISTANT **Focus Puller** - makes sure that the camera is in focus (camera technician)

2ND CAMERA ASSISTANT **Clapper / Loader** - responsible for the film stock, ordering all camera-related equipment, additional crewing in the department

Jobs: Design

Design Team



PRODUCTION DESIGNER (PD)

in charge of all the visual elements to ensure the continuity of design throughout the production; coordinates artistic elements including sets, costumes, props, make-up and hair, working with key department heads

ART DIRECTOR

designs and supervises the construction of all sets and scenery; oversees the painting and dressing of all sets

SET DECORATOR

responsible for research, acquisition, and allocation of items required to dress the various sets

Jobs: Design

COSTUME DESIGNER

responsible for researching, creating or obtaining appropriate costumes for each performer

KEY HAIRSTYLIST

in charge of hair styling for each character and maintaining the continuity and look of each individual

KEY MAKE-UP ARTIST

works to give each performer their particular make-up “look”

PROPERTY MASTER

researches, obtains or builds all items that a performer picks up and uses

Jobs: Technical

Technical Crew **(IATSE Local 891, ACFC West)**



GAFFER

the Chief Lighting Technician; works with the DOP and determines the lighting equipment needs for the production

LAMP OPERATORS

lighting technicians, working under the Gaffer

KEY GRIP

works with the DOP to determine the grip equipment needs; delegates tasks to and supervises the grip crew who are responsible for setting up and striking equipment, scenery, platforms, sets, etc.

2ND GRIP, 2ND LIGHTING

refers to the second in command in both the lighting department and the grip department (also known as Best boys). Working under the keys, the best boys are responsible for all departmental organization, equipment rental, extra staffing and departmental paperwork. The term 'best boy' originates from English theatre, generally the stagehand's son, or apprentice.

Jobs: Technical

DOLLY GRIP	moves the dolly on which the camera sits for certain kinds of tracking shots
HEAD GREENSPERSON	responsible for realizing set and location requirements related to shrubs, foliage, ground covers, etc.
CONSTRUCTION COORDINATOR (off set)	plans, delegates and supervises all work in conjunction with building sets
PAINT COORDINATOR (off set)	supervises the painting of sets, props, back-drops, signs, graphics, etc.
SET DRESSER	assists the Set Decorator by arranging and placing items and pieces obtained for the sets

Jobs: Technical

COSTUME SET SUPERVISOR responsible for all costume continuity, assists in dressing extras

SPECIAL EFFECTS MAKEUP designs and devises the construction and application of facial or body prosthetics, body parts such as hair or teeth and/or any other specialized make-up

SCRIPT SUPERVISOR keeps track of everything that happens in the shot, responsible for logging material shot and ensuring consistency of multiple takes covering the same action

SOUND MIXER records sound for each scene and mixes levels for each take

BOOM OPERATOR handles the sound boom, a long extendible rod with a microphone attached at the end

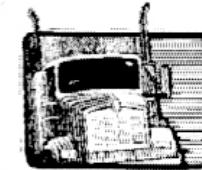
SPECIAL EFFECTS COORDINATOR provides all visual effects needed on the set such as rain, fog, smoke, wind, steam, snow, explosions and fire

FIRST AID/CRAFT SERVICE provides all on-set first aid and medical attention; serves light refreshments

Jobs: Teamsters

Teamsters

(Teamsters Union Local No. 155)



**TRANSPORTATION
COORDINATOR**

responsible for all vehicles used on productions (positions include: Transportation Coordinator, Captain, Co-Captain and drivers)

MARINE COORDINATOR

responsible for all water vessels and safety divers

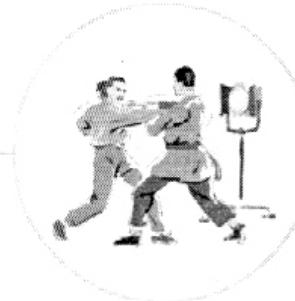
CATERING

provides full meals for the crew (qualified chefs, sous-chefs, etc.)

WRANGLERS, ANIMAL HANDLERS & TRAINERS, SECURITY, PICTURE CARS

Jobs: Performers

Performers Team (Union of BC Performers)



ACTORS	anyone portraying a role in the film; includes stunt performers
BACKGROUND PERFORMERS	the term “extra” is being replaced by the term “background performer”, on the call sheet they are often referred to collectively as ‘atmosphere’ since their presence, movement, look and actions create the ambience of the scene
SPECIAL SKILLS EXTRAS	any performer with an area of expertise, such as weaponry, horseback riding, skiing, etc.
STAND-INS	persons who are substituting for principle performers during the lighting set-up
STUNT PERFORMERS	a person who is specially trained in the performance of stunt work

Jobs: Production Office

Production Office Team (IATSE Local 891, DGC, ACFC West, others)



PRODUCTION COORDINATOR
(PC) the head of the production office staff, working under the Production Manager

OFFICE PROD. ASSISTANT
(PA) provides general assistance in the production office

PRODUCTION ACCOUNTANT responsible for paying bills and maintaining financial records during production, reporting to the Production Manager

CASTING DIRECTOR responsible for finding performers required for the film, organizing auditions, etc.

PUBLICIST secures and manages press coverage of the project, organizes interviews, photographers, prepares releases

Jobs: Post-Production

Post-Production Team



POST-PRODUCTOIN SUPERVISOR coordinates the post-production tasks working with project personnel and outside facilities

EDITOR works with the Director and/or Producer to edit the film footage; may oversee assistants and sound and FX editors

MUSIC DIRECTOR responsible for selecting, acquiring, or creating the music score

FOLEY ARTIST creates sound effects in a recording studio to match scenes in the picture

NEGATIVE CUTTER cuts the original negative film to match (conform) the final edit of the film

SOUND MIXER combines the multiple sound tracks into the final single track, incorporating transitions (fades) and adjusting levels

VISUAL FX ARTIST creates visual effects combining multiple digital sources (animation, digitized film, graphics, etc.) to produce a new sequence which is then edited into the final film

COLOURIST plans and oversees the transfer of original footage to video, adjusting images for consistency and desired effect

LAB TECHNICIAN technicians who insure film processing quality, including Timers who create the proper settings for a given print or roll.