



Motion Picture Studio Production Technicians Local 849 of the IATSE

JOB DESCRIPTIONS

The following is a brief overview of the job descriptions for each department covered by Local 849. This list should not be viewed in whole or part as a definitive description of the departments or positions.

ANIMAL WRANGLER DEPARTMENT

Key Animal Wrangler

The duties of the Key Animal Wrangler include attending production meetings, script breakdown, budgeting, hiring of personnel, scheduling, assigning of duties, and determining the needs of the production for the department.

Wrangler Captain

The Wrangler Captain provides daily care and maintenance of all animals used on a shoot.

Wrangler

The main duty of the Animal Wrangler is the daily care and maintenance of the animals.

COSTUMES DEPARTMENT

Costume Designer

The Costume Designer determines the costume needs of the production. His/her duties include script breakdown, costume plots, sketches, costume renderings, budgeting, selection of material, selection of costumes and accessories, hiring of personnel, scheduling and assigning of duties within the department. The Costume Designer attends production meetings and determines the visual look / concept of the costumes in conjunction with Producer, Director, Production Designer, Art Director and/or Director of Photography.

Assistant Costume Designer / Coordinator - Key

The Assistant Costume Designer assists the Costume Designer and is also responsible for organizing work and storage areas, managing costume inventory, shop supplies and equipment, supervising set up and wrap, scheduling fittings, arranging rentals, shopping and arranging transportation of costumes and supplies to and from the set.

Costume Set Supervisor - Key

The Set Supervisor represents the Costume Designer's wishes on the set regarding costumes and supervises the on-set personnel. The Set Supervisor is also responsible for documenting and assuring continuity of wardrobe on set.

Performer's Costumer

The Performer's Costumer is responsible for the continuity and the maintenance of a specific performer's costumes and performs other duties as delegated by the Set Supervisor.

Set Costumer – 2nd

The Set Costumer maintains the “truck” in an orderly fashion and ensures that costumes are camera ready. S/he may dress extras and assists the Set Supervisor when required.

Prep Costumer

Cutter – 2nd

The Cutter is responsible for fabricating patterns, cutting, fitting and constructing costumes from specific designs or sketches provided by the Costume Designer.

Special Skills Costumer

Items designed by the Costume Designer such as hats, jewelry, footwear, armour, foam structures, mechanical costumes, puppets, masks, belts, fans and purses are produced by the Special Skills Costumer.

Extras Costume Supervisor – 2nd

Dresser/Wardrobe Assistant – 3rd

Costume maintenance, basic shopping, returns, laundry, ironing and phoning are duties of the Dresser/Wardrobe Assistant. S/he may also assist with fittings and lacerations and may assist with dressing extras under the direction of the Costume Designer.

Seamster/Seamstress

The Seamster/Seamstress assists in fittings, alterations and construction of costumes as assigned by the Costume Designer or Cutter.

Possible additional positions:

Dyer / Painter / Breakdown Artist

The Dyer / Painter / Breakdown Artist dyes, paints and distresses fabric and costume garments as designed by the Costume Designer.

NOTE: It is not unusual for two or more of these categories to be blended into one position.

CRAFT SERVICE

The Craft Service Department shall set up and maintain, near the shooting site, a Craft Service Station. From this station, the technician will provide the production with coffee, tea, ice water, fresh fruits, pastries and other sundry snack foods and beverages. The Craft Service Department should possess a level three first aid certificate and a certificate of completion from a recognized food handler and preparation course.

Key Craft Service

1st Assistant Craft Service

2nd Assistant Craft Service

DIVING

Diving Coordinator

The Diving Coordinator is responsible for the safety of the entire diving operation and the divers working under his or her direction. The duties of the Diving Coordinator include planning the dive; briefing the crew, including emergency procedures and termination of dive criteria; ensuring that all equipment is present and in good working order; ensuring that all relevant regulations are understood and adhered to by all divers; and keeping records of every dive operation.

Diving Supervisor – 1st

Diver – 2nd

Under the direction of the Dive Supervisor, the diver performs work underwater.

Diver Tender – 3rd

Under the direction of the Diving Supervisor, the diver tender assists the diver at the dive site by monitoring the diver's equipment, communicating with the diver and other monitoring the diver's health and safety.

GREENS

Head Greens

Responsible to the Production Designer / Art Director, the Head Greensperson researches and provides all exteriors. His/her duties include site preparation and safety, terraforming, scaling, falling of trees, drainage, operation of heavy equipment, spreading of all ground covers (natural or man-made) and the striking of same. The Head Greensperson organizes and delegates work within the Greens Department.

Lead Greens – 2nd

As per the Head Greensperson's instruction, the Lead Greensperson is responsible for the set up of all exteriors, on set continuity, the loading and unloading of green material and equipment and for its maintenance.

Greens Dresser – 3rd

The Greens Dresser performs duties as delegated by the Head Greensperson or the Leads Greensperson.

Greens Labourer

GRIP

Key Grip

The Key or Head Grip works in conjunction with the Director of Photography and the Gaffer and organizes the moving and striking of all camera mounts including dollies, cranes and the laying of tracks, manipulates various equipment stands and sets up light diffusing material in front of lamps. The Key Grip supervises the entire grip department. The Key Grip is usually expected to be aware of any safety related issues on the set.

Best Boy Grip

The Grip Best Boy is the assistant to the Key Grip. The best boy is usually responsible for maintaining time sheets, ordering equipment, pre-rigs and handling daily crew requirements when necessary and as directed by the key grip.

Truck Grip

3rd Grip

The 3rd Grip handles all equipment except the lights, such as scaffolding, tracks, silks, and flags.

The 3rd Grip works under the direction of the Key Grip and Best Boy Grip. S/he also acts as support for the Camera and Lighting departments.

Dolly Grip

The duties of the Dolly Grip include the moving on set of all camera dollies and cranes and maintaining them under the direction of the Key Grip, the Director of Photography and the Camera Operator.

Crane Grip

Key Rigging Grip

The Key Rigging Grip works under the direction of the Key Grip and is responsible for all over-head work. While in studio the rigging grip is responsible for the hanging of the grid and working on it. While on location the rigger is responsible for the building and striking of scaffolding towers and camera platforms. It is not unusual for the rigging grips to handle car-rigs.

2nd Rigging Grip

Rigging Grip

Key Aerial Rigger

2nd Aerial Rigger

3rd Aerial Rigger

HAIR

Key Hair Stylist

The Key Hairstylist ascertains the hair and wig requirements of the production and together with the Producer, Director and Production Designer makes decisions about performers' hair cuts and colour, hair pieces and the styling of wigs. S/he is responsible for continuity of hairstyling throughout the production and provides sketches, charts, notes and photographs to achieve this end. All hairstylists must be in possession of a current hair dressing license obtained from the province in which they are working and must present a copy of their license to the Union office prior to taking a position.

2nd Hair Stylist

The duties of the 2nd Hair Stylist are to assist the Key Hair Stylist in any/or all of their responsibilities.

3rd Hair Stylist

The 3rd Hair Stylist works under the direction of both the Key Hair Stylist and the 2nd Hairstylist.

Wig Maker

LIGHTING

Gaffer

The Gaffer is the chief lighting technician. S/he works directly with the Director of Photography to implement the lighting plan and to help achieve the photographic look of the film. On set the Gaffer is responsible for the execution of the lighting scheme, the organization and operation of the lighting crew. The Gaffer works with the Director of Photography to decide upon lighting equipment purchases for the production and is responsible for providing the intensities and lighting rations designed by the Director of Photography. S/he assigns responsibilities to the lighting department personnel and provides electrical power to other production departments as required.

Best Boy Lighting

As the chief assistant to the Gaffer, the Best Boy helps order equipment, organizes the loading of equipment into vehicles and organizes equipment and personnel on set. The best boy is also responsible for the planning of routing the feeder cable and supervises the distribution of electrical power to the lights. In addition to the equipment inventory the best boy keeps track of gels and expendables; coordinates equipment orders, returns, sub rentals and special orders. The best boy is also responsible for the time sheets and the hiring and laying off of daily electricians.

Generator Operator (Genny Op)

The Generator Operator runs and maintains the generators of power plants used in the production and is responsible for correctly balancing all loads and seeing to the safe hook-up of feeder cables.

3rd Lighting Technician

The 3rd lighting technician's primary responsibility is the placing and focusing of lights according to the wishes of the gaffer. The electricians are responsible to load and unload the truck at locations and also run cabling and run the distribution of electrical power for the lights both on set and to other departments when needed.

MAKE-UP

Key Make-up Artist

In consultation with the Director and Producer, the Key Make-up Artist designs all make-up and facial / body make-up and hair, is responsible for its application and its removal. S/he controls and records the continuity of the make-ups using sketches, notes, photographs and charts. Any out of kit effects such as cuts, blisters, birthmarks, bites and bruises are also the Key Make-up Artist's responsibility. In addition, the Key Make-up Artist is also responsible for the department budget.

2nd Make-up Artist

The 2nd Make-up Artist works under the direction of the Key Make-up Artist and in the absence of the Key Make-up Artist assumes their full responsibilities. The 2nd Make-up Artist is, at times, prepared with a fully equipped make-up kit.

3rd Make-up Artist

The 3rd Assistant Make-up Artist works under the direction of the Key Make-up Artist and the 2nd Make-up Artist and is responsible for the cleaning, dressing and applying of beard / moustaches to stunt doubles as well as the application of body make-up, corrective make-up and glamour make-up.

Special Effects Make-up Artist

The Special Effects Make-up Artist designs and builds facial and body prosthetics such as duplicate heads, body parts, artificial teeth and articulated 'puppets' and any other special effect not normally the responsibility of the Key Make-up Artist. The Special Effects Make-up Artist is also responsible for the on-set application of these prosthetics.

MARINE

Marine Coordinator

The duties of the Marine Coordinator include the sourcing, acquisition of and contract negotiation of all vessels on production. On set responsibilities involve the coordination of all marine activities, including placement and movement of all vessels and construction on ships with regard to marine accuracy and continuity. S/he is also responsible for all financial activities of the marine department and the management of all marine related personnel.

Assistant Marine Coordinator

Under the direction of the Marine Coordinator the Assistant Marine Coordinator performs such duties as office related tasks, acquisition of vessels and site preparation.

Boat Wrangler

Under the direction of the Marine Coordinator or Assistant Marine Coordinator, the Boat Wrangler operates and facilitates all requests with regard to vessel movement and/or any other operations that are required.

PROPS

Property Master

The Props Master is responsible for researching the historical period of hand props, producing, preparing and/or acquiring the props, repairing and/or restoring the props to original condition and consulting with Script Supervisor on the continuity of hand props. S/he arranges for all necessary permits to convey restricted weapons and works with the Wardrobe Department on required accessories. The Props Master delegates the work and disburses the assigned budget.

Assistant Property Master – 2nd

In addition to assisting the Property Master, the Assistant Property Master oversees the supplying and loading of the truck, oversees that the set and props are in camera ready condition, and operates in an unsupervised role. This person must hold a valid Firearms Acquisition Certificate, carry the Motion Picture Firearms Safety Course card and hold the same responsibilities as the Property Master for the safety of the artists and shooting crew when it comes to the firing of blanks.

Gun Wrangler

The Gun Wrangler has the necessary license as required by law for the transporting, storage, acquisition and renting out of weapons. He/she is responsible for safety of weapons on set.

Property Buyer – 2nd

The Props Buyer performs the duties delegated by the Property Master.

Props Person – 3rd**Props Builder – 3rd****Props Labourer – 4th****SCENIC PAINT****Key Scenic**

The Key Scenic Artist is responsible to the Production Designer and/or Art Director. S/he supervises and organizes the painting of sets, parts of sets, props, backdrops, cutouts, etc. as well as the painting of permanent buildings and stages including scenic painting mattes, illustrations, signs and graphic cards. The Key Scenic Artist is responsible for purchasing materials and equipment and while s/he may delegate the work, s/he must be able to perform all painting functions except those of sign painting.

Head Scenic Paint – 2nd

The Head Scenic Paint works in coordination with the Key Scenic Artist in producing specialty finishes such as marble, wood grain, aging, breakdown and other faux finishes. S/he must be able to execute painting of a pictorial nature on any scale including backdrops and cutouts as well as perform the duties of the Key Scenic Artist.

Lead Scenic Painter – 3rd

The Lead Scenic Painter's duties are assigned by the Head Scenic Paint. S/he must be able to perform all functions of the Head Scenic Paint and the Key Scenic Artist with the exception of sign painting.

Scenic Painter – 4th

The Painter is responsible to the Paint Coordinator but works without direct supervision performing the tasks of 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.

Labourer

The Labourer helps in prepping and cleaning of equipment, mixing of paints, masking and taping and performs general duties as assigned.

Possible additional positions:**Scenic Painter**

The Scenic Painter must be able to perform all the duties of a painter as well as be responsible for specialty finishes such as wood grain, marble, age, breakdown, and other faux finishes under the direction of the Paint Coordinator.

Sign Painter

The Sign Painter's duties include the preparation, layout and painting of all signs under the direction of the Paint Coordinator.

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 the 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 set-ups, picture time, scenes and pages shot and cumulative time.

Script Assistant – 2nd

Working under the direct supervision of the Script Supervisor, the Script Assistant helps in performing the job duties of a Script Supervisor but does not supervise any filming.

SET CONSTRUCTION

Construction Coordinator

The duties of the Construction Coordinator include the coordination 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 material and tools necessary for the building of same. S/he is also responsible for disbursement of the assigned budget and the delegation of work required for the efficient operation of the Construction Departments.

Construction Foreman / Lead Carpenter

The Construction Foreman must be able to perform the duties of the Construction Coordinator and must be able to assume all responsibilities in the event of the absence of the Construction Coordinator.

Assistant Lead Carpenter

The Assistant Lead Carpenter must oversee and maintain construction techniques and standards as deemed appropriate by the coordinator / foreman, and expedite work to accommodate scheduling.

Scenic Carpenter

The duties of the Scenic Carpenter are the construction and manufacture of settings or parts of settings including interiors and exteriors in the studio or on location, as assigned by the Construction Coordinator or Construction Foreman. The Scenic Carpenter must be able to perform these tasks without direct supervision.

Construction Buyer/Clerk

The Construction Buyer/Clerk sources and purchases all materials as required and performs any administrative tasks assigned by the Construction Coordinator.

Carpenter's Assistant

Duties of the Carpenters Assistant include shifting and storing all construction material and assisting in the shifting of scenic elements as well as any task deemed appropriate by the Foreman / Lead Hand. It is also his/her responsibility to keep clear, clean and safe all critical paths and general shop space.

Labourer

SET DECORATION

Key Set Decorator

The Key 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. Duties also include research, purchase, rental, leasing or acquisition of items used as set decor, the maintenance of inventory and the dispersal of the Set Decorating budget. The Key Set Decorator ensures sets are camera ready prior to the requirements of the production schedule.

Assistant Set Decorator – 2nd

The Assistant Set Decorator is responsible to the Key Set Decorator and may, in the absence of the Key Set Decorator, assume all responsibilities of that position.

Lead Person – 2nd

The Lead Person oversees and maintains the standards of the Department in dressing and wrapping of sets and carries out any duties assigned by the Decorator, Assistant Decorator or Buyer. S/he ensures that the proper tools and materials are available to the dressing crew.

Set Buyer – 2nd

Under the supervision of the Key Set Decorator, the Set Buyer purchases, leases or otherwise acquires items to be used as decor for all studio and location sets.

On-Set Dresser – 2nd

The On-Set Dresser is responsible to the Decorator and the Props Master for on-set continuity of Set Dressing. Duties include placement and replacement of dressing for camera, care and safety of dressing pieces, anticipation of camera shots, and care and watering of all plants and floral arrangements. The On-Set Dresser is also responsible for a full tool and hardware package.

Set Dresser – 3rd

The Set Dresser works with the items and materials used as set decor. S/he assists in safely picking up and returning items, moving and placing items, and preparing all dressings within all studio and/or location sets. The Set Dresser is responsible to the Set Decorator but performs these duties without direct supervision.

Set Dress Labourer – 4th

The Set Dress Labourer works with the shooting crew.

SOUND

Production Sound Mixer

The duties of the Sound Mixer include the 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 re-shooting; 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 rerecording.

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.

Utility Sound Technician

Under the direction of the Production Sound Mixer, in conjunction with the Costume Department, to place radio microphones and transmitters on Artists when required; to assist the boom operator; to be familiar with the shooting script; and to liaise with the Driver Captain for the movement of related equipment.

Playback Operator

SPECIAL EFFECTS

Special Effects Coordinator

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.

1st Special Effects

2nd Special Effects

3rd Special Effects

TRANSPORTATION

Transport Coordinator

The Transport Coordinator determines the vehicle needs of the production. His/her duties include attending production meetings, script breakdown, budgeting, hiring of personnel, scheduling and assigning of duties within the department.

Driver Captain

The Driver Captain fulfills the orders from Transport Coordinator.

Head Driver

Working under the direction of the Transport Coordinator and Driver Captain, the Head Driver looks after all equipment, keeps trailers fueled and water emptied. The Head Driver supervises the drivers and fulfills orders from the Driver Captain.

Base Camp Generator Operator

Picture Vehicle Captain

The Picture Vehicle Captain takes care of vehicles which appear on camera.

Picture Vehicle Assistant

Unit / Heavy Equipment Driver

Production Driver

Working under the direction of the Transport Coordinator, Production Drivers consist of Class 4 drivers, and Cast Drivers.