



IATSE | LOCAL
891

JOB DESCRIPTIONS

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IATSE LOCAL 891

International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada • British Columbia and the Yukon

JOB DESCRIPTIONS

* Each of the descriptions below have been generated with input from professionals within IATSE Local 891 who actually perform the work that is described in each classification. However, as with all descriptions of the ever-changing and ever-shifting motion picture production process, these guidelines are not exhaustive, and do not capture all the tasks that any individual may perform in any role.

ACCOUNTING

The Accounting department is the conduit between Studio/Producers and production Employees, supporting and ensuring adherence to all financial-related Union, Studio, and Government policies, laws, and regulations. Accounting is responsible for managing all financial transactions on behalf of the Production while recording all activities for efficient financial reporting.

Assistant Production Accountant

An Assistant Production Accountant possesses advanced communications, management and training skills while maintaining current technical and practical knowledge and experience in accounting practices. Assistant Production Accountants are proficient in the performance and knowledge of all the duties of Assistant Accountants (AP, PC/PCARD or PR) under their supervision.

Typical duties performed by an Assistant Production Accountant may include:

- Supporting the Production Accountant with accounting office management (onboarding/offboarding, scheduling, delegation of tasks, office set up, office supervision, etc.),
- Training: effectively train new crew to perform in accordance with office/show structure, as well, knowledge sharing for growth and development of the department,
- Ensuring that hiring laws and regulations (ie: temporary work permits, etc.) are properly fulfilled,
- Working with the Production Accountant to comply with relevant financial regulations and policies, as well as reporting requirements,
- Ensuring accurate collection and reporting of all taxes (Federal and Provincial and may include Non-Resident taxes, etc.),
- Organizing and conducting tax or studio audits,
- Producing and analyzing financial reports including variance analyses, sustainability reports, insurance claims, etc., as required,
- Managing, maintaining, and reconciling trial balances, bank reconciliations, chart of accounts (COA), etc., under the direction of the Production Accountant,
- Managing any Accounts Receivable (AR) processes where necessary,
- Drafting Accounting communication memos for distribution to Production Crew,
- Managing Production requests and assigning tasks as needed.

Assistant Accountant AP / PR / PC

The Assistant Accountant role encompasses three separate functions: Accounts Payable, Payroll, and Petty Cash or Purchase Card, for both Cast and/or Crew. Each position requires similar skill sets, yet the specific tasks for each specialty differ. These functions are sometimes bundled together and performed by single Assistant Accountants but are more usually delegated to individual Assistant Accountants as requested by the Assistant Production Accountant or Production Accountant. Typical duties delegated to the Assistant Accountants include:

Accounts Payable:

- Analyzing and processing Accounts Payable purchase orders, invoices and rush requests,
- Managing workflow to meet soft close requirements,
- Obtaining Labour Letters for tax credit purposes,
- Requesting vendor accounts as needed (via credit applications),
- Communicating and maintaining vendor and/or crew relations,

- Maintaining and processing Journal Entries, AP reports, trial balances accounts (IE: deposits), and assisting in preparing for audits and reporting as needed/required by Studios and/or Governments.

Payroll:

- Process weekly start packs and timecards in a timely manner to meet all Union payroll deadlines,
- Work with the Production Accountant and/or Assistant Production Accountant to ensure tasks are completed in a timely manner for reporting purposes,
- Ensure compliance of Labour, Union and Guild regulations while processing Cast and Crew Payroll, and maintain an up-to-date working knowledge of all applicable contract,
- Assist with the collection of tax credit (residency documents) and payroll documents,
- Be able to import and implement necessary steps to accurately process payroll invoices to the accounting software upon the request of the Production Accountant,
- Work with clerk(s) to determine best course of action for processing Payroll documents (how the clerk can best support), timely distribution of Payroll cheques or paystubs (as per show setup), maintaining crew bible, creating/managing payment schedules (ATL payments),
- Be able to effectively communicate with other department crew for the timely collection of required payroll paperwork and distribution of payroll information,
- Maintain crew bible to recording purposes and manage cap on crew payroll specific rentals,
- Assist in preparing for audits and other reporting as required by Unions, Studios and/or Governments,
- Other duties as assigned by the Production Accountant.

Petty Cash/Purchase Card:

- Analyzing, processing and maintaining petty cash (PC) reimbursements and Purchase Card (PCARD) reconciliation, PC float, monthly PCARD payments, etc.,
 - Reconciling all PC and PCARD receipts on a schedule set by the Production Accountant and Producers, and in conjunction with all departments,
 - Recapturing and reconciling Petty Cash Advances upon show end,
 - Ensuring timely payment to purchase card vendor on a scheduled basis,
- Verifying crew information via payroll, and setting up PCARD and/or Petty Cash vendor accounts,
- Communicating with and maintaining crew relations,
- Maintaining Petty Cash Advance and clearing PCARD clearing accounts.

Accounting Clerk 1

Accounting Clerk 1 is an administrative support role. Assistance can be general administrative tasks to specific tasks such as verifying GST numbers, adding vendors into the accounting system or assisting with digital support.

An Accounting Clerk 1 may be tasked with:

- Data Entry,
- Printing, obtaining approvals and tracking, distributing and monitoring cheques,
- Preliminary processing of all incoming documents with date stamps and distributing as needed,
- Maintaining various accounting logs,
- Support with Assistant Accountants with specific tasks (as assigned/requested),

- Maintaining physical and/or digital filing on a regular basis,
- Photocopying and filing of payroll as directed,
- Maintaining department, supply stocks (cheques, office supplies, POs, etc.),
- Acting as the go-to person for crew members and departments in regards to documents and preliminary information and communication.

Accounting Clerk 2

Accounting Clerk 2 is a flexible supportive role. Responsibilities include and are not limited to supporting Accounting Clerk 1, Assistant Accountants, Assistant Production Accountant and Production Accountant. This is a learning role that allows for development and understanding of film industry specific accounting processes and procedures.

ART

The Art Department brings creative visions to life in filmed productions. Under the Production Designer's supervision and supported by the Art Director, the department collaborates closely with other departments in the final design, manufacture and decoration of camera-ready sets and locations. Some of the job titles in the department are, Graphic Designer, Storyboard Artist, Illustrator, Set Designer, Art director, Art Department Assistant, Art Department Coordinator, and Production Designer.

Production Designer

A Production Designer's duties may include:

- Preparing sketches, designs, drawings, plans or sketch plans for motion picture sets and/or background,
- Selecting locations for the approval of the Producer and Director, and for the guidance of the Art Director, regardless of whether productions are made in studios or on location,
- Formulating the budget in consultation with the Producer and Director.

Art Director (Head of Department)

The Art Director works closely with the Production Designer and takes on duties as delegated by the Production Designer. The duties of the Art Director may include:

- Making sketches and drawings for the amplification and clarification of the Production Designer's concept,
- Selecting locations subject to approval of the Production Designer and Director,
- The engagement, delegation, and coordination of all Art Department personnel preparing 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,
- The responsibility for disbursement of assigned budgets,
- Overseeing the dressing of interior and exterior sets and locations, including props and special effects,
- Assisting the Production Designer and the Producer in the formulation of the Art Department budget,
- Acting as the Head of the Department,
- Coordinating the execution of the creative vision with all departments to ensure continuity of design throughout the production.

Assistant Art Director

The Assistant Art Director takes on duties delegated by the Art Director and assists the Art Director in supervising the construction, painting and decoration of sets.

Set Designer

Set Designers work under the direct supervision of the Production Designer, and their duties may include:

- Developing visual design concepts for location and stage, including three-dimensional representational drawings and/or computer graphic rendering, and/or 3-D Models,
- Specifying technical elements relating to departments such as camera, lighting and grip,
- Preparing working and presentation drawings,
- Supervising the building of working models,
- Supervising and delegating additional drafting of elements to a draftsman,
- Coordinating concept and design elements as required by other departments such as Props, Set Decoration, Lighting and Special Effects.

Draftsman

Draftsmen are junior to Set Designers, and their duties may include:

- Preparing working drawings, scale models, and other drawings of a technical nature,
- Surveying or assisting in the surveying of location sites, including the measuring of existing buildings.

Graphics/Illustrator/Storyboard Artist

The Graphics/Illustrator/Storyboard Artists perform duties delegated by the Art Director which may include:

- Creating artwork, drawings, renderings, illustrations, and/or sketches required to amplify and clarify any concepts as required for construction, props, graphics, scenic and wardrobe,
- Preparing any renderings that may be required for the Producer or Production Designer's approval.

Art Department Coordinator

The duties of the Art Department Coordinator, under the direction of the Production Designer and Art Director may include:

- Setting up and wrapping of the Art Department office,
- Administration of the Art Department, including:
 - Tracking of budgets,
 - Sourcing of purchases, rentals, materials and service,
 - Organizing and assembling technical drawing packages,
 - Tracking, storing, and preserving all drawings, sketches and models for motion picture sets,
 - Sending and receiving graphics of drawing files,
 - Assisting in clearances, script graphics and picture vehicle breakdowns, as required.
- Researching visual assets for the amplification and clarification of the Production Designer's concepts,
- Assisting in the formulation of location plans and graphics as required by the Production.
- Assisting in inter-departmental communications.

Art Department Assistant

The Art Department Assistant may perform duties that include:

- Researching visual assets for the amplification and clarification of the Production Designers concepts,
- Assisting in the general administration of the Art Department, including filing and tracking expenditures,
- Any other related duties under the direction of the Head of Department.

CONSTRUCTION

Construction Department members turn art into reality. This often involves creating new structures from wood and steel or modifying existing facilities to achieve the production's vision.

Construction Coordinator

The Construction Coordinator works closely with the Production Designer and the Art Department to create the physical scenic elements necessary to realize the creative vision of the production. Typical duties of the Construction Coordinator may include:

- Creating, costing and managing plans for the creation of scenic elements,
- Managing, disbursing, and reporting on the Construction budget,
- Coordinating and liaising with other departments,
- Overseeing all work in conjunction with the manufacture and building of sets, parts of sets, cut-outs, risers, scenic frames, parallels, and platforms,
- Overseeing all carpentry work on stages and permanent building connected with the production, including buildings or other structures used as locations,
- Securing and maintaining materials and tools necessary for all carpentry and fabrication,
- Delegating any work required for the efficient operation of the Construction Department.

Construction Foreperson

Working under the Construction Coordinator's direction, the primary focus of the Construction Foreperson is the direct supervision of construction crew on any set or location. However, the Construction Coordinator may delegate any of their day-to-day duties to the Construction Foreperson as required.

Lead Carpenter

The duties of a Lead Carpenter typically include:

- Supervising Carpenters, Helpers and Labourers,
- Overseeing and maintaining construction standards and techniques as directed by the Coordinator and / or Supervisor, and
- Expediting work to accommodate scheduling.

CNC Programmer/Operator

Working under the direction of the Construction Coordinator, a CNC Programmer / Operator works from blueprints, sketches, work orders, charts and verbal instructions to program, set up and operate various machine tools, work cells and/or Computer Numerical Control work centers to fabricate a wide array of component parts (standard, special, sample) of above average to complex variety. The CNC Programmer/Operator also performs advanced setup operations, adjusts and checks out programming and operates numerically controlled machine tools to perform a complex series of progressive machining operations.

Scenic Carpenter

Working under the direction of the Construction Coordinator, and/or Foreperson, and/or Lead Carpenter, a Scenic Carpenter constructs and manufactures settings or parts of settings –

including interiors and exteriors in the studio or on location. Generally, Scenic Carpenters perform these tasks without direct supervision.

Scenic Helper

Typically, under the supervision of the Scenic Carpenter, the Scenic Helpers assist in constructing or manufacturing settings or parts of settings

Lead Metal Fabricator

The Lead Metal Fabricator supervises all scenic metal fabrication and maintains construction techniques and standards as deemed appropriate or necessary by the Construction Coordinator.

Scenic Metal Fabricator

Under Construction Coordinator or Lead Metal Fabricator's supervisor, the Scenic Metal Fabricator constructs and welds metal scenery.

Metal Fabricator Helper

A Metal Fabricator Helper may assist in the lay-out, weld preparation, and finishing of metal elements under the supervision of the Scenic Metal Fabricator and / or Lead Metal Fabricator.

Construction Buyer

Typically, Construction Buyers duties include sourcing and purchasing all materials as required for the Construction Department. Often the Construction Buyer will also take on administrative tasks as delegated by the Construction Coordinator including:

- Reconciling and maintaining purchase orders with invoices,
- Distributing, collecting, and remitting start packs,
- Collecting and recording timesheet information, reporting to the Construction Coordinator and the Accounting department,
- Tracking crew times and submitting Daily and Weekly Time Reports as required.

Maintenance Person

A Maintenance Person's responsibilities generally include caring for, safekeeping, and repairing, all construction tools and equipment. The Maintenance Person may also have additional duties delegated to them by the Construction Coordinator.

Sculptor

A Sculptor works closely with the Art Department, under the Construction Coordinator and / or Foreperson's direct supervision, to sculpt or fabricate objects and scenic elements as required. These tasks are based on drawings, photos, models and/or verbal references from a broad range of materials and involve a wide range of hand tools.

Sculptor's Helper

A Sculptor's Helper works under the Sculptor's supervision to assist in the sculpting or fabrication of objects and scenic elements.

Model Maker

A Model Maker typically produces and reproduces technically accurate models at scale, working closely with the Art Department and the Construction Coordinator's supervision.

Labour Foreperson

Under the Construction Coordinator and /or the Construction Supervisor's direction, the Labour Foreperson coordinates and oversees groups of Labourers working on various construction projects.

Lead Labourer

Under the supervision of the Labour Foreperson, the Lead Labourer typically supervises crews of labourers working on specific projects.

Labourer

Typically, Labourers duties may include:

- Shifting and/or storing all construction materials,
- Assisting in the shifting of scenic elements,
- Maintaining clear, clean and safe, critical paths and general shop space.

Additionally, a Labourer may be assigned tasks under the direction of the Construction Supervisor, Labour Foreperson, Lead Labourer, and / or Lead Carpenter.

COSTUMES

The Costume Department realizes the Costume Designer's vision on camera. The department designs, creates or acquires, maintains, and catalogues all costumes worn by performers.

Costume Designer

The Costume Designer is an integral part of a film or television production's creative team. In pre-production, they work closely with the Director(s), Producers, Production Designer and Art Director to develop the looks for the characters that best serve the story. The Costume Designer seeks inspiration from many sources, including discussions with the actors about their character and extensive historical and visual research. A Designer often works with sketch artists to put together mood boards using all manner of sourced research materials to help put their vision forward and communicate that vision to Producers and Directors. The Costume Designer styles outfits from clothing that has been purchased, rented, or constructed - including all accessories and auxiliary pieces - for fittings with performers. The Designer is responsible for presenting the fitting photos to Director and Producers for feedback and incorporates any needed adjustments into the design.

Working closely with the Costume Supervisor, the Costume Designer creates breakdowns and budgets and assigns duties to the Costume Department including script breakdown, research, purchasing, and rentals as well as securing materials, depending on the scope of the project.

Once filming begins, the Costume Designer maintains the visual image of the production while establishing new costumes and designing costume looks for new characters. The Costume Designer is the head of the Costume Department and is responsible for the operation of the department.

The CD attends to set when a new look for a character is established to assure the proper fit, style and appearance is going on camera as intended and to oversee any adjustments and changes that have to be made "on the day".

Costume Supervisor

Under the direction of the Costume Designer, a Costume Supervisor is responsible for the day-to-day operations of the department and may be tasked with:

- Engaging costume crew for all parts of the production process including prep, shoot and wrap,
- Liaising with other departments and vendors to acquire equipment, manage work scheduling and ensure that the show deliverables are on time and on budget,
- Breaking down the script, determining the number of changes for performers and where multiple costumes are required,
- Assessing the scale of costume items to be made, purchased or rented,
- Assessing the crew requirements,
- Assessing transportation requirements,
- Assessing physical shop and storage requirements,
- Preparing budgets for the department,
- Ensuring accurate financial records for the department,
- Regularly reporting financial records of the department,
- Engaging crew, vendors and contractors as needed,
- Tracking labour budget and schedule for the run of show,
- Creates and maintains a schedule for builds and multiples.
- Making first contact with cast for sizing and fitting times,
- Scheduling all cast fittings with the Assistant Costume Designer,
- Working with the Background Coordinator to schedule and manage Background Performer's fittings,
- Attending production meetings with Designer or in their absence,
- Overseeing daily management and personnel management of the department,
- Overseeing on-the-job training,
- Maintaining a positive working environment,
- Working with satellite teams (in LA or elsewhere) on daily tasks, scheduling and shipping,
- Liaising with various departments regarding costume dept needs (locations, stunts, props, etc.),
- Traveling to set to ensure resources are available to the Set Team (correct truck locations, tents set up for crew when needed for processing, and ensures communication is running smoothly),
- Creating weekly cost reports for Costume Designer, Producers and Accounting,
- Creating weekly labour reports for Costume Designer, Producers and Accounting.
- Overseeing 2nd unit or splinter unit, budget and crew.
- Creating wrap plans and schedules that follow studio guidelines.

Assistant Costume Designer

The Assistant Costume Designer works closely with the Costume Designer to achieve the visual look of the project. They may carry out initial research for the Designer regarding the costume styles, design and construction methods which are appropriate for the production's time period, using a number of resources including libraries, museums and the internet. An Assistant Costume Designer may be required to create inspiration and presentation boards for meetings with the Director, Producers and Production Designer. The Assistant Costume Designer may attend cast fittings and take photographs and notes in order to create fitting presentations (hard copy and digital) for approval.

An Assistant Designer may also convey information from the Designer to members of the Costume Department and the production team in order to create, purchase or rent costumes and may be involved in the sourcing and buying of costumes and accessories, swatching fabrics for the Designer, and liaising with costumers about renting costumes. Often, an Assistant Costume Designer may pre-select costumes for the Designer to view, ensuring that there are several options for each outfit.

The Assistant Costume Designer may oversee background fittings may be given responsibility for specific Actors. They take measurements, personally supervise the renting, purchase or manufacture of costumes, and carry out any fittings or shopping that may be required. They should be familiar with period costumes and have a general knowledge of both costume history and contemporary fashion.

The Assistant Costume Designer could be expected to:

- Support the Costume in the creative decision-making within the department,
- Act as the principal or key Buyer, when necessary,
- Be the point of contact with other departments regarding story elements affecting costumes including Stunts for harnessing needs, Special Effects for squibs, Special Makeup Effects for actor comfort and dressing protocol,
- Delegate purchases to Prep Costumers and convey the essential needs of each look,
- Ensure that deadlines are reached by the Costume Department including shoppers, work room, and breakdown,
- Contact performers to schedule fittings or get preliminary measurements,
- Oversee any needed purchasing and notes regarding background performers when there is no Background Coordinator,
- Ensure the on-set crew has everything needed for the “Line Up” or next day’s work,
- Liaise with the Truck Costumer to track the movement of costume pieces to and from set as needed,
- Maintain the MTO (Made To Order) book as well as catalogue fabric and material samples on a build show,
- Know how to dress performers in a range of styles and price points, and estimate sizing based on measurement,
- Know how to dress to particular faces or physiques to create characters,
- Ensure the wishes of the Costume Designer are carried out.

Costume Coordinator

The Costume Coordinator is responsible for the Costume department’s day-to-day operations and works closely with the Assistant Costume Designer and the Costume Supervisor, under the direction of the Costume Designer. Typical duties of the Costume Coordinator may include:

- Organizing the Costume Office and Shop set up, purchasing and / or renting equipment and furniture,
- Assisting Costume Supervisor in managing the fitting schedule, while interfacing with other departments regarding attendance,
- Interfacing with Construction and Lighting departments to create temporary shelving, working bulletin boards and lighting for various workspaces,
- Working with Costume crew to resolve departmental conflicts or issues,
- Maintaining supplies for the department,
- Working with the Transportation department to manage logistics of costume transportation between Office or Costume Shop and set, as well as pick-ups and returns to and from vendors,

- Overseeing the set-up of purchasing cards and company credit cards, managing reconciling, and reporting petty cash for department, Production and Accounting,
- Coding all costs and entering them into departmental budget tracking programs,
- Generating all purchase orders, cheque requisitions and wire transfers for the department,
- Overseeing the shipping and receiving for the department and maintaining documentation where a full time Costume Shipper is not engaged,
- Working with Accounting to identify and catalogue assets for the production,
- Managing logistics of wrap, creating commercial invoices, box inventories and labels.

Set Supervisor

The Set Supervisor is the key representative and Team Leader of the Costume Department on set. The Supervisor is responsible for maintaining the look of the costumes as the Costume Designer has stipulated. Duties of the Set Supervisor may include:

- Maintaining the Costume Designer's costume and character designs on-set in relation to filming requirements,
- Communicating with the Costume Designer and Assistant Costume Designer on how items will be worn when changes are established,
- Break down scripts, assessing the actions in the script to identify costume-related needs, and maintaining continuity with costume plots,
- Using analogue and digital continuity programs,
- Conveying Director and Producer costume requests or changes to the Costume Designer or Assistant Costume Designer as they arise during filming,
- Supervising on-set costume crew, assigning duties and work-load as per the needs for the shoot day,
- Liaising with Costume Supervisor and Costume Coordinator about the set labour needs based on the one-line shooting schedule in order to assist in Department set labour budgeting,
- Reviewing the costumes with the Truck Costumer when they arrive to ensure correlation with continuity and daily call sheet requirements,
- Supervising the orderly show wrap-out of costumes at the end of shooting,
- Working with the Truck Costumer and Set Costumers to ensure the Cast is comfortable through environmental conditions as much as possible,
- Working with performers to ensure costume design, performer's comfort and story elements are coordinated on set,
- Communicating and informing costume office regarding unplanned on-set story or script changes that affect pre-planned costume development/processing,
- Communicating with the necessary departments regarding story elements affecting costumes,
- Addressing safety concerns when they are raised.

Lead Breakdown / FX Costumer

Working closely with the Costume Designer and the Assistant Costume Designer, the Lead Breakdown/FX Costumer leads a team of Breakdown Artists to convert a brand-new piece of clothing and/or fabric into a convincing costume that portrays the supposed era, history, and/or character development. The Lead Breakdown/FX Costumer's duties may include:

- Evaluating the requirements for and overseeing the set-up of the breakdown workshop,
- Determining labour requirements and engaging breakdown artists,

- Maintaining current knowledge on a variety of techniques related to dying, breakdown and other textile arts,
- Managing logistics and supplies for the breakdown artists,
- Delegating projects to breakdown artists and managing complex project schedules,
- Working closely with the Cutters on specific processes for costumes,
- Maintaining a schedule of projects to align with the production schedule.

Cutter

Under the direction of the Costume Designer, the Cutter is responsible for drafting and/or draping custom patterns for both period and contemporary costumes. Through illustrations, sketches or tear sheets, the Cutter works with the Costume Designer to establish the best way to get the look, fit and shape of a garment. The Cutter addresses every aspect of the garment including the fabrics, findings, time constraints and deadlines, while considering the performer's requests, or the suitability of the style to their figure type. Typically, duties assigned to the Cutter include:

- Evaluating the requirements and set-up of the work room in conjunction with the Costume Supervisor or Costume Coordinator.
- Analyzing of fabrics and their unique properties, suitability and restrictions for each job,
- Maintaining knowledge about all sewing techniques and communicating them clearly to Stitchers,
- Maintaining extensive drafting and draping experience including production of working mock-ups,
- Maintaining knowledge of all different types of garment construction and how the fabric choices affect the outcome,
- Working with all types of fabrics and techniques including chiffon, leather, tailoring, various hand stitches, finishes, etc.,
- Managing the labour in the sewing room including sewing crew and possibly other cutters,
- Managing the flow of work, fabrics and findings throughout the run of the show,
- Delegate projects amongst the team, recognizing individual strengths and weaknesses, while simultaneously keeping everyone in line with an ever-changing schedule,
- Maintaining a working knowledge of all machinery, including regular maintenance,
- Consulting with the Costume Designer and the Performers during fittings to respond appropriately when required,
- Adapting to the shooting schedule and adjusting processes to get the finished garments to camera on time.

Truck Costumer

The Truck Costumer maintains costumes in a camera-ready condition on a daily basis on the costume truck. The "Truck" is the hub of all incoming/outgoing performer costumes and comfort needs for shooting on-set. The Truck Costumer and Set Supervisor are a team that support each other in performing their respective tasks. They should have the ability to multi-task with universally understood systems of organization pertaining to performer costume closets, daily line-ups, space management, continuity tracking and schedules. They also coordinate clothing care knowledge such as dry cleaning, washing and stain removal. As well, they should have a working knowledge of sewing and breakdown techniques.

Often duties assigned to the Truck Costumer include:

- Overseeing the loading and unloading of the Costume Truck at the beginning and end of Production,

- Organizing supplies and maintaining the Costume Truck in a universally accessible manner,
- Ensuring that all truck supplies are fully stocked, and coordinating needed purchases and distributions on-set, if necessary,
- Communicating with the Costume Designer and Assistant Costume Designer on how items will be worn when changes are “established.”
- Acting as the main point of contact between the costume office and set,
- Pulling and preparing costumes and comfort gear prior to the working day (steaming/pressing costumes, pulling cozy coats/thermal layers),
- Assessing any items that need breakdown touch-up/repairs, and should be capable of doing minor touch-ups and repairs on the Truck,
- Ensuring that costumes, under-layers, and comfort gear is clean and sanitary for any performer wearing them,
- Assisting performers in preparing for conditions on set (warm-up gear, under-layers, waterproof layers, wet suits, layers for warmth, etc.),
- Assisting with Cast when dressing, if necessary,
- Setting up and wrapping (or clearing) Cast rooms,
- Ensuring that all parts of the costume are on-set, either traveling with the Cast or with the Set Supervisor/Set Costumers,
- Troubleshooting with the Set Supervisor any possible issues that may arise on-set in advance and attempts to preparing the on-set team for them,
- Maintaining a working knowledge of script breakdown and continuity systems,
- Maintaining and keeping the continuity paperwork up-to-date with the Set Supervisor,
- Taking detailed notes of all clothing items worn by the performer and recording them on change tags and in a continuity book/software,
- Maintains current one-line schedules, etc. in order to forward a plan for the work ahead,
- Tracking movement of established costumes and closets to and from Costume Truck and costume pieces that might need repair, alterations, or breakdown,
- Liaising with Transportation Department regarding office pick-ups and drop-offs, dry cleaning, costume truck maintenance, and possibly star wagon maintenance,
- Providing colour cover options to Stand-ins as needed,
- Performing hot stock established changes per Production norm which may be slightly different from show-to-show, but should be universally understood,
- Assisting with wrapping the show into storage.

Performer’s Costumer

The Performer’s Costumer, as determined by the Costume Designer, is responsible for the maintenance and continuity of the costumes for a specific performer/cast member. Specific duties of the Performer’s Costumer may include:

- Communicating with the Costume Designer and Assistant Costume Designer on how items will be worn when changes are “established.”
- Breaking down scripts, assessing the actions in the script to identify costume-related needs, and maintaining continuity with costume plots for the specific cast member,
- Pulling and preparing costumes and comfort gear prior to the working day (steaming/pressing costumes, pulling cozy coats/thermal layers),
- Taking detailed notes of all clothing items worn by the performer and recording them on change tags and in a continuity book/software,
- Performing hot stock established changes per Production norm which may be slightly different from show-to-show, but should be universally understood,

Cast Buyer

Working under the supervision of the Costume Designer and Assistant Costume Designer, the Cast Buyer helps establish the tone of the Costumes for the show. Usually responsible for buying most of the Cast closets/fabrics/accessories for use on camera, the typical duties of a Cast Buyer include:

- Interpreting the Designer's source materials with the current availability of items,
- Finding brands consistent with the show tone,
- Working with colour pallets established,
- Working with textures or patterns that are appropriate for the production,
- Facilitating visual character development,
- Maintaining receipts in an organized fashion, reconciling them according to Accounting procedures,
- Tracking and managing returns and pulls,
- Finding lower cost options where necessary,
- Managing and prioritizing their buying sourcing tasks and timelines,
- Assessing availability of local stock,
- Working remotely and on-the-road,
- Sourcing appropriate retailers,
- Assessing fit of in-store items related to performer's sizes,
- Assessing fit of different brands,
- Maintaining knowledge of store return policies,
- Sourcing unique or specialty items locally and online,
- Leveraging personal retail and supplier connections.

Costume Breakdown/FX

Under the direction of the Lead Breakdown/FX Costumer, the Costume Breakdown artist distresses and ages the costume pieces. Duties of the Costume Breakdown/FX Costumer may include:

- Maintaining schedule responsibilities with regards to specific costume breakdown projects,
- Maintaining regular safety essentials including respirators, work gloves, appropriate footwear, aprons, and eye protection,
- Maintaining knowledge and skill in a variety of techniques regarding dyeing, breakdown, and other textile arts while expanding their knowledge base and experimenting with new products and techniques,
- Maintaining knowledge of a variety of supplies and suppliers, including but not limited to: acrylic paints, specialty paints, glues, dyes, air brushing, leather working, jewelry fixings, textile art techniques, bleaches, laundry detergents, waterproofing, temporary and washable paints and products, film specific blood and breakdown effects, stain removal, repair techniques, shoe maintenance, etc.,
- Working with different types of fabrics while predicting how fabrics will respond (or not respond) to different techniques including dyeing fabrics safely, washing, shrinking or not shrinking, painting, adhering, etc.,
- Working with machinery such as belt sanders, air brushes, washing machines, spinner machines, dryers, dye pots and burners, irons, heat presses, printers, looms, fans, etc..

Stitcher

The Stitcher possesses advanced machine and hand sewing skills and techniques and a broad knowledge of pattern pieces and assembly techniques and can work efficiently with minimal supervision. Stitchers work with difficult and varied materials, and work under the supervision of the Cutter.

Set Costumer

A Set Costumer applies a variety of skills and knowledge to assist with any costume needs on set as directed by the Set Supervisor and/or Truck Costumer. Typical duties assigned to a Set Costumer include:

- Following direction of the Set Supervisor to accomplish Costume Department tasks
- Assisting the Set Supervisor with maintaining continuity of performers on camera,
- Assisting in keeping performers warm and dry (holding umbrellas, help with taking on/off off-camera cozy coats/blankets),
- Under the direction of the Background Designer or Coordinator, choosing costume looks for background performers appropriate to the day's work,
- Assisting in the set-up and wrap of performers' costumes,
- Maintaining costumes for performers (for Cast, in conjunction with the Truck costumer and for background performers, keeping them clean and camera ready).

Prep Costumer

Under the supervision of the Costume Designer, Assistant Costume Designer, Costume Coordinator, Costume Supervisor or Background Coordinator, Prep Costumers aid with acquiring information, purchasing and returning costumes, supplies and materials, fittings and alterations, costume aging and breakdown, costume maintenance, dressing background performers and transporting costumes to and from set. Sub-classifications include Buyer, Office Prep, BG Costumer, Shipping Costumer, and Costume Clerk. Typical duties of these roles include:

- Reading the scripts,
- Purchasing anything from supplies to rental house pick-ups to groceries, including performer's shopping from specialty suppliers,
- Managing returns, tracking return dates and policies at various retailers and rental houses to anticipate restocking fees,
- Maintaining petty cash and P-card (purchasing card) reconciliation as per the Accounting procedure on each production,
- Maintaining knowledge of local suppliers, freelancers and rental houses,
- Preparing Line Ups for background performers and sometimes Cast, when appropriate or instructed,
- Participate in background fittings,
- Dealing with laundry by separating what can be done in the office versus what should be sent to the dry cleaner (with supervisor's approval),
- Restocking including maintaining the cleanliness and organization of the stock room,
- Handling costumes appropriately,
- Restocking the office caddies from the prep table to the fitting room,
- Keeping the costume office tidy,
- Attending to Set as directed on large or busy days to help out at the top of the "on set" day dressing background performers, for example.

Dresser

Taking direction from the Set Costumer, the dresser performs support services with the dressing and wrapping of background performers' costumes.

EDITORS

The Editing department oversees the post-production process of filmmaking. Dailies are cut together into sequences that create finished products. The department works with sound, music, and visual effects to create a polished finished piece for broadcast or distribution.

Supervising Editor

The Supervising Editor is the head of the Editing department responsible for supervising and approving the work of other editors on a production in addition to the usual duties of a picture editor. The supervising editor may also be responsible for:

- Ensuring finals meet distribution and/or broadcast requirements,
- Supervising final mix and colour correction,
- Delivery under the direction of the director and/or producer(s).

As the department head, the Supervising Editor is responsible for ensuring a proper technical workflow, liaising with both on-set crew and post-production vendors for technical and paperwork needs, as well as ensuring correct delivery of the final product.

The Supervising Editor is also responsible for selecting, engaging and/or training other editing department crew members.

Supervising Sound Editor

Supervision Sound Editor could be expected to manage all final sound post-production, such as:

- Ensuring finals meet distribution and/or broadcast requirements,
- Assembling sound recordings in preparation for the final sound mixing or mastering of a production (or for audience screening purposes),
- Directing and coordinating the creative contributions of the post-production sound staff,
- Handling related administrative duties like scheduling mixes,
- Under the Director and/or Producer's delegation, the duties of a Music, Sound Effects or Dialogue Editor.

Post Sound Re-recording Mixer

The Post Sound Re-recording Mixer is responsible for mixing recorded dialogue, sound effects and music for the final and temporary (when necessary, e.g. for audience screening) soundtrack for the film.

Editor

The Editor is a visual storyteller who works creatively with the raw footage (dailies), visual effects, story, pacing, dialogue and actors' performances to craft the cuts of the show. The Editor also enhances the cut with temp music, mocked-up visual effects, temp titles and sound effects while working through post-production stages, working with the director, producers, studio and/or network to achieve a "locked cut" on a specified schedule.

Sound Effects Editor

The Sound Effects Editor can be primarily responsible for the balancing, mixing and editing the production's final (or for audience screening purposes) background sound effects, hard sound effects and foley sound effects, under the direction and delegation of the supervising sound editor, director, and/or producer.

Music Editor

The Music Editor can be expected to be responsible for the balancing, mixing and editing of the production's final musical score or soundtrack (or temporary musical score or soundtrack for screening purposes), under the direction of the supervising sound editor, director, and/or editor.

Visual Effects Editor

The Visual Effects Editor is responsible for the editing, creation, tracking, and in some cases final approval of both temporary and final visual effect shots under the direction of the editor and/or director, as their primary role. They are also the direct liaison between the production's Visual Effects department or third-party visual effects vendor(s).

In the absence of a third party such as a lab or visual effects vendor, the Visual Effects Editor may also be responsible for the direct transcoding (aka "pulling") and delivery of visual effects plates from the original camera files or conform masters.

Dialogue Editor

The Dialogue Editor is primarily responsible for the balancing, mixing and editing of the production's final (or for audience screening purposes) on-set dialog and A.D.R., under the direction of the Supervising Sound Editor or Director.

First Assistant Editor

The First Assistant Editor takes direction from the Editor(s) and is primarily responsible for the smooth operation of the editing room, including but not limited to:

- The creation, testing and management of workflows (dailies, visual effects, etc.),
- Ensuring that the Editor receives dailies, temp music & sound effects, and any other necessary elements in a timely manner,
- The supervision of and delegation of duties to other Assistant Editors,
- The operation and maintenance of the editing systems,
- The assembly of dailies footage as a non-primary role under the direction of the Editor,
- The editing of temporary music, sound effects and visual effects into the edits, under the direction of the Editor,
- The creation of temporary visual effects as a *non-primary* role under the direction of the Editor,
- The tracking of show lengths and scene timings as necessary and their distribution to the necessary parties and/or departments,
- The turnover and tracking of visual effects as a *non-primary* role,
- Liaising with dailies, sound and visual effects vendors, as well as other departments,
- The creation, delivery and supervision of materials to final sound, picture and other vendors for conform purposes once lock has been achieved, or for producer or audience screening purposes during the editing process,
- Any duties covered by the Second Assistant Editor, if necessary.

On a production with multiple Editors, an Assistant Editor responsible for assisting a single picture Editor as their primary responsibility (i.e. taking direct delegation from that Editor while the other Assistant(s) are responsible for their own Editor(s)), may be classified as a First Assistant Editor.

Assistant Dialogue Editor

The Assistant Dialogue Editor may be expected to be responsible for the balancing, mixing and editing of the production's final (or for audience screening purposes) on-set dialog and A.D.R., under the direction of the Supervising Sound Editor, Director, or Dialog Editor.

Assistant Sound Effects Editor

The Assistant Sound Effects Editor takes direction from the Supervising Sound Editor and/or Sound Effects Editor and may be responsible for the smooth operation of the sound effects editing room:

- Ensuring that the Sound Editor receives foley, sound effects and other necessary elements in a timely manner,
- The operation and maintenance of the editing systems,
- The preparation and delivery of final tracks to the mixing stage under the direction of the Sound Effects Editor,
- Any duties delegated to them by the Supervising Sound Editor and/or Sound Effects Editor.

Second Assistant Editor

Under the direction of the First Assistant Editor, the Second Assistant Editor may be responsible for:

- Daily management of the dailies workflows (e.g. sound syncing, editor's bin set up, etc.),
- Assembly of dailies footage as a non-primary role,
- Editing of temporary music, sound effects and visual effects into the production, under the direction of the Editor, Visual Effects Editor or First Assistant Editor,
- Management of craft service and office supplies (if another department or a Production Assistant does not cover these duties),
- Any duties delegated to them by the Editor or First Assistant Editor.

FIRST AID/CRAFT SERVICE

Primarily responsible for attending to First Aid on and off set, First Aid/Craft Services members maintain first aid facilities and record and file first aid reports and complete required WorkSafeBC documentation where required. Secondly the FA/CS department holds an equally valuable role by ensuring the crew is well hydrated and maintains nourishment and energy throughout the workday.

First Aid/ Craft Service

The First Aid / Craft Service Head of Department (HOD)'s duties include, primarily providing first aid to the workers on the unit they are attending to. Additional responsibilities may include:

- The purchase, rental, preparation and maintenance of First Aid Equipment,
- Maintaining standards as required by WorkSafe BC and other regulatory bodies,
- Setting up craft service tables and supplying coffee, tea, ice water, fresh fruit, pastries and sundry snack foods as determined by the budget supplied by the production and based on numbers of workers on their unit.
- Overseeing a team of assistants based on numbers of workers on their unit,
- Processing WorkSafe BC First Aid Forms 7A's as required in the WorkSafeBC regulations,
- As per WorkSafe BC regulations, remaining with the film production unit and maintaining accurate First Aid records, recording all reported and treated incidents, as per WorkSafe BC regulations.

The FA/CS Department Head may also be expected to:

- Provide the purchase or rental of all FA/CS goods and equipment required by the production,
- Track and reconcile all receipts and invoices for purchases and rentals as required in the format requested by the Accounting department,

- Prepare, maintain, keep clean and manage storage of all FA/CS goods and equipment required by the production,
- Possess a current Unrestricted Occupational First Aid Level 3 Certificate issued by the WorkSafe BC.

Interfacing with the Locations and Transport departments, the FA/CS Department Head works to ensure the dedicated FA/CS vehicle is parked as close to the film crew to follow WCB regulations regarding access and response time frame to potential First Aid incidents.

The FACS department head will work 30 min pre and post set times to ensure the day is prepared for and sanitized properly for service the following day.

Assistant First Aid/Craft Service

An Assistant First Aid/Craft Service technician works closely with the FA/CS Department Head and can be expected to take on primary first aid or craft service responsibilities as delegated and as the management of the day dictates. The presence of an Assistant FA/CS is essential to the production as they ensure that there is a continuity of first aid and care for the crew at all times. The Assistant FA/CS will help with the many administration duties, ordering and paperwork as required for the day.

First Aid

The duties of a First Aid attendant include supplying First Aid to the unit to which they are assigned. The FA may be assigned to provide first aid coverage to stunts units, splinter units, pre- and post- rigging units as required. A First Aid attendant must possess a current Unrestricted Occupational First Aid Level 3 certificate issued by WorkSafe BC. The attendant remains with the unit at all times, maintaining an accurate First Aid report book and recording all reported and treated injuries, processing WorkSafe BC Form 7As when required.

Craft Service

The Craft Service technician's duties may include assisting the FA/CS Department Head and the Assistant FA/CS in the above outlined duties. Typically, the Craft Service assistant may be tasked with serving all snacks and beverages to the crew, cast etc. The Craft Service assistant also may act as runners for service as needed. Craft Service assistants are also another trained set of hands in an emergency situation.

GREENS

Greenspersons are responsible for obtaining and taking care of anything "green" or natural used in production including plants, grass, trees, flowers, and other various landscaping materials like rocks, gravel, sand, etc. This includes artificial forms of these materials such as simulated rocks and items representing greens, such as camouflage netting.

Head Greensperson

Responsible to the Production Designer/Art Director, the Head Greensperson can be expected to lead the team responsible for both the plants, trees and natural and human-made natural worlds appearance. This can include the running of heavy machinery to alter landscape or reset the landscape from damage created for filming. This role is ultimately responsible for meeting the creative, plant and natural (whether natural or human-made) needs of the production.

Best Person / Lead Hand

Working under the Head Greensperson the Best Person/Lead Hand's duties may include:

- Maintaining and securing inventory of crew equipment,

- Acquiring, loading and unloading greens material,
- Supervising greensperson's,
- Pre-building greens for exterior and studio interior and exterior sets as delegated by the Head Greensperson,
- Securing greens materials and their storage, maintenance, landscaping,
- Restoration of production locations.

Greensperson

Greens work under the delegation and direction of the Head Greensperson or the Best Person/Lead Hand. When working on production an On-Set Greensperson's duties may include:

- Modifying greens on set to camera,
- Maintaining on-set continuity of greens,
- Managing organization and storage of standby greens materials and tools,
- Representing the Head Greens on-set and liaising with the Director, 1st Assistant Director and Director of Photography,
- Advising Head Greens regarding on-set production requirements,
- Advising the Locations Department and work with them to minimize the impact of the production on plants, terrain, and habitat,
- Notifying the 1st Assistant Director of any perceived hazards and working with the production crew to ensure safe working conditions.

Greens Helper

The Greens Helper assist with any tasks assigned by the Greensperson, Head Greensperson or Best Person / Lead Hand.

GRIPS

The Grip department is integral to achieving the Director of Photography's vision on set, moving the camera via dollies, jibs or cranes, rigging and hanging lighting instruments, as well as shaping and controlling the light output. Working closely with the Lighting Department, Grips attend and service many facets of production.

Key Grip

The Key Grip, in conjunction with the Director of Photography, may be responsible for:

- Deciding on the Grip equipment, rentals and purchases necessary for the production requirements,
- 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,
- Delegating the operation and movement of reflector boards, reflective material, colour corrective gels and diffusion equipment,
- The operation of camera dollies, cranes, mounts, and any other camera or sound mobile equipment,
- Delegation of tasks to others in the Grip Department.

Second Grip

The duties of Second Grip may include maintenance, servicing and inventory control of all Grip equipment as well as the loading and unloading of vehicles used in the movement of Grip equipment. The Second Grip is also responsible for logistics for the department, managing the Grip Crew, booking and supervising the company Grips, taking on administrative functions such

as completing timesheets and daily paperwork and liaising with the Production Office, Assistant Directors, other departments and Vendors, ensuring that the Grip Department meets production requirements.

Lead Grip / Setup

Under the direction of the Key Grip, the Lead Grip / Setup takes a leading role in Camera and Lighting set-ups in providing Camera and Lighting support. The Lead Grip may also stand in for the Key Grip when the Key Grip is required to be off set for any reason.

A-Camera Dolly Operator

The A-Camera Dolly Operator has primary responsibility for the main camera platform and executing complex camera movement of both Cranes and Dollies. The A-Camera Dolly Operator oversees all camera dollies and cranes on set and maintains the dolly equipment and other tasks as delegated by the Key Grip.

Dolly Operator

The Dolly Operator oversees camera dollies and cranes on set other than the A-Camera and assists in maintaining the dolly equipment and other tasks as delegated to by the Key Grip.

Rigging Grip

Rigging Grips work under the direction of the Key Rigging Grips installing rigging points and pullies as well as suspending materials overhead. Rigging Grips also build temporary platforms and perform advance placement of materials and equipment for the Grip Department. Often working at heights, Rigging Grips possess a high level of rigging safety training.

Grip Technician

A Grip Technician maintains a thorough working knowledge of all grip equipment, operation and movement and performs tasks under the direction of the Key Grip or Second Grip. The Grip Technician may be expected to assist in moving equipment, setting flags and specialized equipment, as well as assisting Dolly Operators with laying temporary flooring and dolly track.

HAIR

The design and maintenance of all hairstyles for production is the responsibility of the Hair Department. The Hair Department Head articulates the Director's vision through cutting, styling and colouring actors and background performers hair, creating wigs and hair pieces, and ensuring continuity from shot to shot.

Hair Department Head

The Hair Department Head's duties may include:

- Supervising and being responsible for all work relating to the Hair Department,
- Creating and designing the look of all the characters through collaboration and discussion with individual Cast and relevant production crew including but not limited to the Director, the Makeup Department Head, the Costume Designer and the Production Designer,
- Supervising and scheduling the work of all assistants,
- Maintaining the Hair Department budget and all required show-related documentation,
- Maintaining Hair continuity by means of photos, notes, charts or any other methods necessary and approved by Production,
- Breaking down the script, researching and prepping for the execution of all looks,
- Procuring wigs, products accessories or tools,

- Organizing and scheduling any additional on or off-set services that may be needed,
- Maintaining proficiency and knowledge of cutting, dressing, styling and maintaining hair, wigs and pieces.

Assistant Hairstylist Department Head

The Assistant Hairstylist Department Head's duties may include the same duties as the Hair Department Head and may be charged to assume the same responsibilities in the absence of the Hair Department Head.

Hairstylist

The Hairstylist may be assigned cutting, styling and dress-work by the Assistant Hairstylist Department Head or the Hair Department Head in accordance with their experience and capabilities. Often the Hairstylist works with background performers but may be assigned other tasks at the discretion of the Hair Department Head.

**Note: All Hairstylists and their Assistants shall hold and maintain a Hairdresser's license and be a practicing Hairdresser.

LIGHTING/ELECTRICS

The Lighting/Electrics department works under the Director of Photography providing lighting needs for the photography of film and television projects. The Lighting/Electrics department also supplies all the temporary power and task lighting for the production and crew.

Head Lighting Technician

The Head Lighting Technician is the head of the lighting department and works alongside the camera and grip department under the Director of Photography to help shape the show's cinematography. Their duties may include:

- Overseeing all set lighting and workers in the Lighting/Electrics department,
- Implementing and delegating lighting fixture placement and focus,
- Responding to electrical and technical safety concerns from the lighting department as well as other departments with accurate and immediate responses,
- Breaking down a script to recognize practical location scenes, studio scenes, night work, day work, interactive lighting cues and effects as well as scripted creative lighting looks,
- Estimating resource requirement for lighting setups,
- Budgeting labour and equipment requirements within the scope of the project,
- Interfacing with other departments to assist in temporary power and task lighting requirements.

A Head Lighting Technician often possesses:

- A knowledge of film-specific lighting equipment past and present,
- A good knowledge of theatrical lighting equipment and how it can lend itself to motion pictures both on and off camera,
- An understanding of residential and commercial/industrial lighting can affect the camera as well as be an asset to photography,
- Up to date knowledge of aerial work platforms and how they can assist in a lighting setup including relevant safety practices,
- Good understanding of electrical theory and practice,
- Knowledge of worker's rights and responsibilities,

- Knowledge of supervisor's safety responsibilities,
- Knowledge of the relevant collective agreement,
- An understanding of how to break down a script, one line schedule and preliminary call sheet,
- Familiarity with production procedures and expectations.
- The ability to survey a potential film set interpret and record the D.O.P. and production's needs from the Lighting/Electrics department,
- Knowledge accounting procedures and interdepartmental clerical standards, and
- Understanding of how other departments and the Lighting/Electrics department interact.

Rigging Head Lighting Technician

The Rigging Head Lighting Technician shares most of the same skill sets and duties of the Head Lighting Technician. The main difference is the Rigging Head Lighting Technician works in pre-production and not normally with the shooting crew. The Rigging Head Lighting Technician deals more closely with the intricacies of technically designing a set or a lighting plot. They also liaise between the Production, Art Department, Construction Department, Rigging Grips and the shooting crew.

Assistant Head Lighting Technician

The Assistant Head Lighting Technician works directly under the supervision of the Head Lighting Technician. They help with the day-to-day operations of the Lighting/Electrics Department and may be expected to:

- Communicate with Production, Assistant Directors and the Union hall concerning daily staffing needs of the Lighting/Electrics department,
- Delegate tasks best suited to the ability of each individual Lamp Operator,
- Accurately fill out and complete daily time reports, weekly timesheets, and loss and damage forms,
- Maintain lighting equipment in good working order and ensure its availability near set for the department's Lighting needs,
- Maintain the housekeeping of the department's trucks and equipment stashes,
- Manage the safe and timely loading and unloading of trucks,
- Understand and communicating tailgate safety,
- Deal with the daily logistics of management for the Lighting/Electrics department,
- Maintain a healthy working relationship with Transportation, Accounting and all other departments,
- Liase with Rigging crews to pre-light sets,
- Work with Locations and Production to ensure that shooting locations are left in a positive manner

Often the position of the Assistant Head Lighting Technician requires:

- Working knowledge of set lighting and terms,
- Understanding of their role as a supervisor regarding employee safety,
- The ability to read oneline schedules and preliminary call sheets,
- Current knowledge of lighting equipment past and present,
- An understanding of the basic maintenance of equipment,
- Good understanding of electrical theories and practice,
- Strong understanding of vendor procedures and practices (lift drop-off and emergency repair, lighting rental house policies and contracts,
- An ability to navigate the relevant collective agreement,

- The ability to give accurate time estimates for the Assistant Directors pertaining to wrap times needed to end the shooting day.

Lighting Console Operator

Reporting to the Assistant Head Lighting Technician, and under the Head Lighting Technician's immediate direction, the Lighting Console Operator controls lighting consoles in use on the motion picture set. A Lighting Console Operator may be expected to:

- Respond quickly and efficiently to the Head Lighting Technician's requests regarding console-controllable lights,
- Make prompt and safe adjustments to levels, colors, etc.,
- Prepare, program and execute any cues, level adjustments, effects, etc. required by the shot (Primarily under the direction of the Head Lighting Technician but occasionally on direct instruction from the Director of Photography or Director),
- Work with the Lamp Operators regarding relevant addressing and settings of intelligent, DMX or otherwise console-controllable lighting instruments and dimmers,
- Troubleshoot any DMX or show control issues that happen on set, (eg: signal failures, misaddressed lighting instruments, etc.),
- Maintain a clean and intuitive system of logging lighting looks as used in specific shots of the production,
- Maintain an accessible catalog of colors, effects and other resources commonly used by the production,
- Maintain up-to-date knowledge of current and new equipment and software in use, including fixtures, profiles, console software updates.

Generator Operator

The Generator Operator is the on-set electrical safety representative for the entire production. They are responsible for providing and maintaining power to the Lighting/Electrics department as well as the off camera needs of the production and crew. The duties of the Generator Operator may include:

- Designing and implementing safe and tidy temporary electrical installations,
- Working with the Head Lighting Technician on any surprise or emergency electrical needs as they arise,
- Delegating tasks and supervising Lighting Technicians/Lamp Operators in the safe distribution of temporary power,
- Estimating time for troubleshooting equipment failures, powering of circus, wrapping out etc.
- Carrying the electrical permit for a production company,
- Working with municipal electrical inspectors during spot site inspections.

The Generator Operator is required to hold a current FSR and FE electrical certification or greater. Often the Generator Operator may possess:

- The ability to find and recognize the electrical certification approval stickers on all electrical devices including work trucks, custom made devices, and components imported from outside Canada,
- A good working knowledge of film distribution equipment,
- A working knowledge of operation and basic management of film style generators,
- A working knowledge of film terminology and film set basics,
- A good understanding of set lighting terms and lighting equipment,
- A knowledge of the safe operation of a cable trucks drum.

- The ability to work cohesively with both the Transportation and Locations departments,
- A basic knowledge of the relevant collective agreement,
- The ability to work unsupervised.

Lighting Technician/Lamp Operator

A Lighting Technician/Lamp Operator is an entry-level position into the Lighting/Electrics department. The Lamp Operator works under the Head Lighting Technician and Assistant Head Lighting Technician and provides skilled labour, specialized in film lighting. A Lighting Technician/Lamp Operator may be expected to possess:

- An understanding of the call sheet and all of its attachments,
- The importance of providing residency documentation ready for the first day of work on any new film set,
- An understanding of workers' rights and responsibilities,
- The ability to be mobile and able to arrive at distant locations on time, or be prepared to self-travel to multiple worksites in a day,
- An industry recognized aerial platform and fall protection certificate,
- The ability to take instruction from the Head Lighting Technician or Assistant Head Lighting Technician and apply it to the task at hand,
- A good knowledge of lighting equipment and their application,
- The ability to load and unload trucks filled with lighting equipment,
- The ability to safely run cable to power set lighting fixtures and to support the electrical needs of other departments,
- The ability to coil cable and organize accordingly,
- The ability to prepare lighting equipment and bring it to set to be placed under the direction of the Head Lighting Technician or the Director of Photography,
- The ability to operate aerial work platforms with or without lighting equipment rigged to them,
- A basic understanding of electrical theories and practices,
- An understanding of all the different positions in the lighting department,
- The ability to work respectfully in public environments when representing the Union and industry,
- The tools specified by the department every day,
- A desire to arrive at set ready to work in any environment be it a hot studio, wet rainy exterior or spending a shift in an aerial work platform,
- The ability to maintain good housekeeping on set, keeping equipment stashes tidy, running cables neatly and safely,
- The ability to communicate with your supervisor when you are available for your next task,
- A knowledge of common safety practices within the craft of lighting ie: overhead rigging, tailgate safety, proper ladder procedures.

Set Wire Technician

The Set Wire Technician may be expected to perform electrical wiring tasks as assigned by the Lighting Department or in conjunction with the Set Decoration Department. Often a Set Wire Technician may be expected to possess:

- Above average knowledge of the Canadian Electrical Code and the ability to practically apply it,
- A basic knowledge of set lighting,

- The ability to work alongside the Set Decoration department, the Art department and the Construction department
- A skill set in soldering,
- The ability to self-supervise and time manage efficiently,
- A current knowledge of commercial lighting components that are relevant to the Lighting/Electrics and Camera departments,
- A working knowledge of the DMX protocol and how to apply it,
- A basic understanding of the relevant collective agreement, and
- An understanding of workers' rights and responsibilities

MAKE-UP

The Make-Up Department designs all facial and body makeup and hair, articulating the Director's vision through the creation, application, maintenance and removal of standard makeup and prosthetic appliances used to enhance or distort the reality of standard makeup.

Makeup Department Head

The Makeup Department Head's primary focus is to design the overall Makeup Look for the production, which includes but is not limited to makeup, makeup effects and facial hair appearance and needs. In consultation with performers and with relevant Creatives, typical duties of a Makeup Department Head may include:

- Designing makeup, makeup effects and facial hair appearances which includes all applicable research.
- Attending to all Camera Tests,
- The application of and/or the delegation of the application of all facial and body makeup, hair, and dental,
- Supervising the application of all makeups as well as maintaining specific performer's applications, continuity, and inventory of tools and supplies,
- Maintaining these makeups and their alterations throughout the shooting period,
- Removing all facial and body makeup, hair, and dental ensuring for the proper care for performers skin,
- Maintenance and sanitation of performer bags, makeup supplies, tools, and work areas including the makeup trailer, the set, and any area a Makeup Artist performs their duties,
- Attending and participating in relevant Production Meetings,
- Coordinating with casting, background casting, production management and all relevant departments,
- Scheduling, engaging and supervising the Make-up Department team and delegating duties,
- Sourcing and scheduling of grooming including, but not limited to skin care, waxing, nails, facial hair, and dental,
- Purchasing all necessary production specific materials and equipment and maintaining the department's inventory and budget,
- Working with Production and Accounting to satisfy all department related reporting,
- Maintaining an up-to-date knowledge of current versions of software related to office, accounting, art, script, and continuity,
- Exercising management skills including supervisory, conflict resolution, scheduling, departmental and inter-departmental communications,
- Maintaining knowledge of hazardous materials and safety regarding work environments,
- Maintaining knowledge of hazardous materials and products, including makeup, makeup effects and facial/body hair,

- Dissecting a script to create a full script and continuity breakdown pertinent to makeup, including the creation and recording of all relevant character breakdowns,
- Controlling and recording of all make-up continuity by the use of sketches, notes, photographs and charts, and software such as, but not limited to: DH or sync on set
- Supplying a fully equipped Kit.

Makeup Department Heads are proficient in the performance and knowledge of all the duties of the Make-up team under their supervision and may be called on to create of out-of-kit effects, including, but not limited to, cuts, wounds, blisters, scratches, bullet holes, scars, tattoos, bald heads, bites, birthmarks, bruises, blood application, and disfigurements.

The Makeup Department Head may accept the responsibility for the design and ordering of contact lenses, but delegates application, removal and maintenance to a licensed eye specialist.

Assistant Makeup Department Head

The Assistant Makeup Department Head works directly under the Makeup Department Head and may be tasked with:

- Assisting in the supervision and management of crew,
- Maintaining specific performers applications, continuity and inventory of tools and supplies,
- Supporting the Makeup Department Head in overseeing overall applications and inventory of tools and supplies including purchasing, researching and sourcing.

In the absence of the Makeup Department Head, the Assistant Makeup Department Head may be expected to assume the full responsibilities of the Makeup Department Head including the management of crew and the care and maintenance of all continuity notes and special makeups.

An Assistant Makeup Department Head provides and maintains a fully equipped makeup kit and maintains an up-to-date knowledge of current versions of software related to office, accounting, art, script, and continuity.

Makeup Artist

A Makeup Artist may be expected to execute all makeup related tasks delegated by the Makeup Department Head or the Assistant Makeup Department Head.

Makeup Artists are often tasked with applying corrective, character, glamour and period makeups for performers of all skin tones. They are also delegated tasks including the grooming of all facial/body hair, the cleaning and dressing of hairpieces under the purview of the makeup department and applying out of kit effects, including wounds, blood, and dirt, etc.. Makeup Artists provide and maintain fully equipped makeup kits.

Special Makeup Effects Artist

The duties typically undertaken by Special Makeup Effects Artists may include:

- Application, manipulation, and care of all facial and body prosthetics, duplicate heads, body parts, artificial teeth, facial or body hair, blood or other effect rigs,
- Liaising with the lab or shop supplying prosthetics and special makeup effects,
- Consulting, designing, and constructing prosthetics and makeup effects,
- Arranging pickups and deliveries of prosthetics and makeup effects,
- Removal of all prosthetics and special makeup effects rigs, ensuring the proper care for performers skin,

- Cleaning and sanitation of any and all reusable prosthetics and makeup effects,
- Sanitation of work area, tools and supplies,
- Maintaining continuity of prosthetics and makeup effects through the control and recording of all special makeups and rigs,
- Engaging in paperwork in accordance with the provisions of the relevant collective agreement,
- Providing and maintaining a fully equipped kit.

PAINTING

The Painting department is responsible for completing the physical production's visual look, often creating faux finishes creating depth and illusion to the images on screen. Working closely with the Construction department and the Production Designer, the painting department is integral to achieving the "look" of the production.

Paint Coordinator

The Paint Coordinator is the head of the Painting Department and generally possesses a thorough knowledge of Union, Government, WCB, and WHMIS requirements. Working under the direction of the Production Designer and the Art Director, the Paint Coordinators' responsibilities may include:

- Supervision and organization of the painting of sets, parts of sets, props, dressing, backdrops, cutouts, and any other object to go before camera,
- Supervising the painting of all forms of transportation vehicles,
- Supervising all painting of permanent buildings and stages,
- Supervising scenic painting, mattes, illustrations, signs, and graphic cards,
- The responsibility for the disbursement of the Painting Department's budget,
- Delegation of work required to ensure the efficient running of the Department.

Generally, the Paint Coordinator is capable of performing the functions of all subsequent categories, with the exceptions of Sign Painter, Sign Fabricator, Automotive Sprayer and Scenic Artist.

Paint Foreperson

The Paint Foreperson is the direct supervisor of the crew in the Painting department and works closely with the Paint Coordinator to manage logistics for the department, including:

- Ordering paint products and supplies,
- Managing departmental expenditures,
- Reconciling departmental invoices and POs,
- Interfacing with the Construction department to track paint specific budget items,
- Supervising multiple paint crews in different locations/shops,
- Managing sample paints and materials for tech surveys,
- Scheduling and orienting paint crews,
- Tracking crew members' times and reporting through Daily and Weekly Time reports to production,
- Coordinating the collection and remittance of Start Packs and Timesheets,
- Working with the Paint Coordinator to achieve the required faux finishes.

The Paint Foreperson may be expected to assume the duties of the Paint Coordinator in their absence.

Lead Painter

The Lead Painter works closely with the Paint Foreperson and the Paint Coordinator. The Lead Painter may be responsible for supervising of all categories of Painting Department work. They will be capable of performing the duties of all subsequent categories with the exception of Scenic Artist, Sign Painter, Sign Fabricator, and Automotive Sprayer. The Lead Painter may perform the functions delegated to them by the Paint Coordinator or the Paint Foreperson.

Scenic Artist

The Scenic Artist may be expected to:

- Be responsible for the finished look of pictorial work using all mediums on any scale including backdrops, cut outs, and portraits,
- Create processes for finish samples,
- Apply graffiti, scenic plaster finishes, and perform other paint related duties,
- Perform the duties of the Set Painter and Scenic Painter (may involve wood graining, marbling and aging),
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Scenic Artist position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. It may also require the operation of power tools and may involve working at heights.

Sign Painter/Fabricator

The Sign Painter/Fabricator may be expected to:

- Create computer-generated vinyl signs, sandblast masking designs, stencils, and pounce patterns,
- Provide application of vinyl materials for signs, decals or graphics,
- Be capable of performing the duties of the Set Painter, as required,
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Sign Painter/Fabricator position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. This position may also require the operation of power tools and may involve working at heights. Generally, Sign Painters must be able to perform the work of a commercial sign writer.

Automotive Sprayer

The Automotive Sprayer may be expected to:

- Spray paint all vehicles where an automotive finish is required,
- Safely maintain and clean the spray equipment and WHMIS controlled products,
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Automotive Sprayer requires an extensive working knowledge of appropriate preparatory steps and material.

The Automotive Sprayer position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. It may also require the operation of power tools and may involve working at heights.

On-Set Painter

The On-Set Painter is attached to the physical shooting crew and are often called upon to perform functions of each of the classifications of the Painting Department. They are knowledgeable in color theory, mixing, paint products and techniques, plastering, graffiti and vinyl applications. The On-Set Painter must be able to perform all functions of the Key Scenic

Artist under the direction of the Director of Photography, Camera Operator, in coordination with the On-Set Carpenter and Dresser. Other duties may include the maintenance and integrity of all sets and set pieces as well as adjusting reflective surfaces in an expedient manner.

Paint Buyer

Typically, Paint Buyers duties include sourcing and purchasing all materials as required for the Paint Department. Often the Paint Buyer will also take on administrative tasks as delegated by the Paint Coordinator. The Paint Buyer maintains a wide knowledge of paint materials and ensures that MSDS sheets are up to date and available, protecting the Paint department from accidental exposure. Paint Buyers generally handle logistics of acquiring paint materials, distributing them, and disposing or recycling them in an environmentally safe and ethical manner.

Scenic Painter

The Scenic Painter may be expected to:

- Apply faux finishes, such as wood graining, marble and aging,
- Perform the duties of the Set Painter and the Labourer as delegated,
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Scenic Painter position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. This position may also require the operation of power tools and may involve working at heights.

Wallpaper Hanger

The Wallpaper Hanger may be expected to:

- Install wall coverings of all types; natural, synthetic, paper, vinyl, and fabric, or where similar material is required for installation, and the application of all adhesives for same,
- Perform the duties of the Set Painter, as required,
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Wallpaper Hanger position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. The position may also require the operation of power tools and may involve working at heights.

Plasterer

The Plasterer may be expected to:

- Prepare, mix, apply concrete, drywall mix or any other similar substance used to create a faux finish, and upon completion ensure all tools have been properly and thoroughly cleaned,
- Perform the duties of Set Painter and Labourer as required,
- Maintain air quality awareness
- Lift cement bags of up to 50 pounds.

The Plasterer position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. The position may also require the operation of power tools and may involve working at heights.

Set Painter

The Set Painter may be expected to:

- Sand, fill, prime, paint, and varnish sets, props, dressing, permanent buildings, interior and exterior – both in studio and on location,
- Assist Labourer as needed and/or other required paint-related duties,
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Set Painter position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. This position may also require the operation of power tools and may involve working at heights.

Paint Labourer

The Paint Labourer may be expected to:

- Safely move tools and materials required for the painting of a set or location,
- Prepare areas to be painted, (i.e. masking drop cloths and removal of any objects in the way of the paint crew),
- On completion of work by painters, the Labourers assist in cleaning and organizing tools, work areas and paint shops,
- Perform other painting related duties, as required, and maintain Painting Department work experience as they are called to paint from time to time,
- Work both outdoors and indoors, requiring adequate all-weather gear.

The Paint Labourer position is physically demanding and may involve standing for long periods of time, bending, pushing, pulling and lifting. This position may also require the operation of power tools and may involve working at heights.

PRODUCTION COORDINATORS

Production Coordinators are the administrative center of Films or TV productions. Production Coordinators report to the Producer(s) and Production Manager and set up a Production Office in the pre-production phase, which remains open through the post-production phase. A production office usually contains separate offices for most departments including Directors, Assistant Directors, Art Department, Accounting, Costumes, Locations, Set Decorating, Props, Stunts, etc. Many physical production offices aren't physically large enough to house all departments which sometimes creates satellite offices.

Production Coordinator

A Production Coordinator reports to the Unit Production Manager and they are primarily involved in all coordination and administrative activities related to the production. These duties may include:

- General office operations including the setup, maintenance, and wrap of the office facility – phones, furniture, office equipment & supplies, keys and access control,
- Overseeing the central reception of both telephone calls and physical visitors to production,
- The setup, maintenance, and wrap out of Off-Production facilities,
- The creation and maintenance of Production files whether paper and/or digital including:
 - Daily Production Reports,
 - Crew, Cast, and Vendor contact Lists
 - Daily Prep schedules,
 - Wrap documents ensuring assets are assembled and accessible including storage as required,
- Distribution of documents to crew, cast, studio, and producers,
- Shipping with and without Carnets - International Unit moves,

- Maintaining Studio and Producer compliance requirements,
- Overseeing production office accounting procedures, including:
 - Purchase orders,
 - Petty cash,
 - Purchasing cards,
- Managing production office food services including:
 - Maintaining an office kitchen(s),
 - Providing for office craft service,
 - Coordinating off-production lunches,
 - Fulfilling specialty requests,
- Managing budgets and tracking costs for food, office supplies, etc.,
- Administration of Studio security protocols for physical space and digital assets, including:
 - Non-disclosure agreements – obtaining signatures and logging,
 - Protecting the privacy of both the production and all employees,
- Asset management/administration both physical and digital,
- Administration of Environmental programs including tracking of carbon footprint and recycling.

In addition, the Production Coordinator may be expected to manage General Production Logistics in concert with UPM, Assistant Directors, Locations and Transport departments Including:

- Script revisions for all preproduction/test and shooting units,
- Acting as an intermediary between various crew and studio or outside clearance company while tracking the various script clearances and signed releases,
- Maintaining legal contracts as an intermediary between studio legal and vendors,
- Ordering, and tracking equipment and supplies for a variety of departments,
- Procuring and circulating insurance certificates and claim paperwork related to Insurance/Risk Management,
- The Administration of the JOHSC Safety Program including:
 - Taking minutes for JOHSC meetings and ensuring they are distributed in compliance with WorkSafeBC regulations,
 - Ensuring WorkSafeBC forms are completed and submitted in appropriate timelines,
 - Ensuring all departments are complying with company safety procedures,
- Tracking and maintaining cast contracts for both SAG and UBCP/ACTRA,
- Meeting Canadian and US Immigration requirements,
- Union communications (in concert with UPM) regarding permits and compliance paperwork,
- Managing travel requirements including:
 - Liaising with personnel and their management (where applicable),
 - Booking travel,
 - Completing travel authorizations, obtaining all necessary approvals,
 - Booking travel for all crew to distant locations,
 - Creation and maintenance of travel movement grids for international and local travel,
- Sourcing and maintaining housing for non-resident crew coming to British Columbia and for all crew when shooting at near distant (Courtesy) and distant locations,
- Creating housing grids for near distant and distant locations.

First Assistant Production Coordinator

The First Assistant Production Coordinator will take on production duties as delegated by the Production Coordinator, often they will be delegated some combination of the duties listed above according to their individual strengths including:

- Managing travel requirements including:
 - Liaising with personnel and their management (where applicable),
 - Booking travel,
 - Completing travel authorizations, obtaining all necessary approvals,
 - Booking travel for all crew to distant locations,
 - Creation and maintenance of travel movement grids for international and local travel,
- Sourcing and maintaining housing for non-resident crew coming to British Columbia and for all crew when shooting at near-distant (Courtesy) and distant locations,
- Creating housing grids for near distant and distant locations.
- Shipping with and without Carnets - International Unit move
- The Administration of the JOHSC Safety Program including:
 - Taking minutes for JOHSC meetings and ensuring they are distributed in compliance with WorkSafe regulations
 - Ensuring WorkSafe forms are completed and submitted in appropriate timelines
 - Ensuring all departments are complying with company Safety procedures
- Administration of Studio security protocols for physical space and digital assets, including:
 - Non-disclosure agreements – obtaining signatures, logging
 - Protecting the privacy of both the production and all employees
- Asset management/administration both physical and digital
- Administration of Environmental programs including tracking of carbon footprint and recycling.
- Maintaining Studio/Producer Compliance requirements

Assistant Production Coordinator

The Assistant Production Coordinator may take on production duties as delegated by the Production Coordinator and First Assistant Production Coordinator. This position assists the Production Coordinator with items from the above including:

- The creation and maintenance of Production files whether paper and/or digital including:
 - Daily Production Reports,
 - Crew, Cast, and Vendor contact Lists
 - Daily Prep schedules,
 - Wrap documents ensuring assets are assembled and accessible including storage as required,
- Distribution of documents to crew, cast, studio, and producers,
- Script revisions for all preproduction/test and shooting units,
- Maintaining Legal contracts as an intermediary between studio legal and vendors,
- Procuring and circulating insurance certificates and claim paperwork related to Insurance/Risk Management,
- Acting as an intermediary between various crew and studio or outside clearance company while tracking the various Script clearances and signed releases,
- Tracking and maintaining cast contracts for both SAG and UBCP/ACTRA,

Second Assistant Production Coordinator

The Second Assistant Production Coordinator works under the direction of the Production Coordinator and First Assistant Production Coordinator in duties suited to an entry-level position related to maintaining an organized Production Office.

Most often, the Second Assistant Production Coordinator's duties may include:

- Distribution of documents to crew, cast, studio, producers,
- Managing production office food services including:
 - Maintaining an office kitchen(s),
 - Providing for office craft service,
 - Coordinating off-production lunches,
 - Fulfilling specialty requests,
- Maintaining reception of both telephone calls and physical visitors to production.

PROPS

Anything that actors touch as part of their character is the responsibility of the Props department. Props members source, create or modify these objects as required for the production.

Property Master

The Property Master may be expected to:

- Prepare a breakdown of the props needs as contained in the script,
- Coordinate all research of props requirements,
- Consult and conceptualize with the Production Designer and Director,
- Coordinate with Costume Designer, Set Decorator and Special Effects Coordinator, where necessary,
- Prepare a props budget for the production,
- Engage the crew for the Props department in accordance with relevant collective agreements on behalf of the employer,
- Organize, maintain and oversee the Props Lock-up,
- Oversees the design and manufacturing of props fabrication,
- Attend to the shooting demands on set,
- Engage appropriate technical advisors and food stylists where necessary, and
- Coordinate the final wrap.

Assistant Property Master

The Assistant Property Master may be expected to:

- During Pre-Production:
 - Research specific props,
 - Build or fabricate props,
 - Create a scheduling breakdown,
 - Coordinate a crew of Props technicians,
 - Secure rentals of prop pieces,
 - Manage purchasing of props,
 - Coordinate logistics of shipping props,
 - Ensure safe and effective wrap procedures are in place for props.
- During Principal Photography:
 - Organizing the day-to-day props for the shooting schedule,
 - Maintain continuity photos of props in use,
 - Manage and be responsible for Firearms and Firearm Safety on set,
 - Wrestle with Director's Chairs,

- Maintain, repair, and rebuild props as necessary,
- Continually update the Property Master.

Props Truck Supervisor

The Props Truck Supervisor may be expected to:

- During Principal Photography:
 - Organizing the day-to-day props for the shooting schedule,
 - Be responsible for the inventory of all supplies on the truck,
 - Coordinate with Props Buyer for restocking
 - Coordinate with the Property Master on schedule or breakdown changes,
 - Manage and be responsible for Firearms and Firearm Safety on the truck,
 - Manage and coordinate props for Background Performers,
 - Coordinate a crew of daily Props technicians,
 - Maintain daily Production records including Daily Time Reports and Timesheets,
 - Coordinate with other departments as required for organizational purposes,
 - Maintain, repair, and rebuild props as necessary,
 - Continually update the Property Master.

Props Buyer

The Props Buyer can be expected to:

- Complete research,
- Make required purchases,
- Organize rentals as required,
- Pick-ups and returns of rental items.

Props

Under the direction of the Assistant Property Master a Props technician may assist in any manner directed. These positions are generally hired on a daily basis, as additional labour is required.

Props Builder

The Props Builder can be expected to:

- Work with the Property Master on any Prop that requires fabrication or alteration,
- Organize materials and equipment for shop.

SCRIPT SUPERVISORS/ CONTINUITY COORDINATOR

With so many moving parts on set, Script Supervisors/Continuity Coordinators act as a hub of information ensuring continuity between scenes and adherence to the script. Working closely with the Director and interfacing with all departments on set, the Script Supervisor/Continuity Coordinator provides the requisite link between production and post production, while ensuring that the “look” of the show is maintained.

Script Supervisor/Continuity Coordinator

A Script Supervisor/Continuity Coordinator may be expected to perform multiple tasks during pre-production, production and post-production, including:

- PRE-PRODUCTION:
 - Pre-timing a script to provide Production with estimated running times,
 - Preparing a one-line Breakdown of the script for all departments summarizing the content of each scene and noting props, hair, makeup, costumes, Visual Effects, spfx requirements for each scene,

- Preparing a list of voice over lines,
 - Back-matching scripted props, scene by scene,
 - Tracking scripted wardrobe, hair, makeup changes scene by scene,
 - Providing Production/Assistant Directors with a Day/Night script breakdown,
 - Setting time of day for each scripted scene according to scripted times and/or Day/Night breakdown,
 - Reviewing script with a view to logic and story discrepancies and providing Production/Writers with logic questions regarding the script,
 - Traveling with production on Tech Surveys to see how locations may affect script timings, identify how physical locations may differ from scripted references etc.,
 - Attending meetings as requested/needed, eg: Concept meetings, tone meetings, visual effects meetings, production meetings.
- PRODUCTION:
 - Attending scene blockings and rehearsals prior to filming scenes,
 - Tracking all actor movement during a scene,
 - Tracking all dialogue adjustments actors make to dialogue and correct them as needed. Prompt actors when shooting if they forget dialogue,
 - Providing off-camera dialogue for actors as needed,
 - Taking continuity photos,
 - Assisting the following departments with Continuity as needed: Hair, Make-Up, Wardrobe, Props and Set-Decoration,
 - Assisting the Director and Director of Photography as needed with eyelines, shots and continuity,
 - Liaising with Editorial on behalf of the Director as requested,
 - Liaising with the Writer's Room/Show Runner as needed,
 - Liaising with VISUAL EFFECTS and camera departments as needed,
 - Maintaining daily documents for Production and sending to Post Production/Editorial,
 - Maintaining Facing Pages
 - Maintaining an Editor's Log
 - Maintaining an Editor's Lined Script
 - Compiling an Insert/Shots Owed list,
 - Maintaining a Timecode Log if required,
 - Compiling a Daily Production Report including:
 - Scene estimated running times,
 - Crew Call Time,
 - First Shot of the Day,
 - First Shot after Lunch,
 - Official Wrap,
 - Production Notes,
 - Scenes Scheduled but Not Shot,
 - Scenes Shot but Not Scheduled,
 - Owed inserts or Shots.
- REVISIONS:
 - Provide an updated One-liner to reflect each set of revisions issued by Production,
 - Updated timing,
 - Updated back-matching,
 - Updated logic issues that might arise,

- Updated Day/Night,
- Updated page count (1/8ths).
- POST PRODUCTION:
 - Provide Production and Editorial with a compiled episode/show,
 - Compiled Facing Pages,
 - Compiled Editor's Logs,
 - Compiled Lined Editor's Script,
 - Compiled Shots Owed List,
 - Compiled Timecode Logs (if maintained during shooting).

Assistant Script Supervisor/Continuity Coordinator:

Under the direction of the Script Supervisor/Continuity Coordinator, duties of the Assistant Script Supervisor/Continuity Coordinator may include:

- Taking and organizing continuity photos,
- Liaising with other departments regarding continuity matching when shooting,
- Typing up script notes,
- Collating script revisions,
- Updating breakdowns,
- Other duties as required.

SET DECORATING

Working closely with the Production Designer and the Construction Coordinator, the Set Decorator oversees the finishing of all sets and locations. This includes, moving and placing set dressings and décor, maintaining practical inventory in serviceable condition, sourcing materials and furniture used in set decoration and ensuring the Director's vision is achieved.

Set Decorator

The Set Decorator supports the story and characters in the script through visual representation, interpreting the script and works closely with the Production Designer, the Director, and the Producer(s) to make the Director's vision a reality. The Set Decorator's duties may include:

- Overseeing all work relating to the procurement, manufacture, alteration and installation of set dressing,
- Following safety regulations and professional protocols regarding all crew members, tools and equipment,
- Working closely with Production Designer to conceptualize, decorate and open camera-ready-sets on budget and on schedule,
- Creating and maintaining a Set Decorating Budget: both preliminary and final for dressing and labour costs,
- Working closely with Production Manager, Production Accountant and Producers to maintain budget and awareness of expenditures,
- Managing and overseeing their department's planning and scheduling including: Budget, Crew, Trucks & Sets, Shooting Schedule, Buying, Renting, Storing, Staging, Inventory, Set Up, and Wrap,
- Engaging sufficient crew to complete the project in a timely and efficient manner,
- Overseeing the maintenance, replacement, and listing of inventories,
- Creating script breakdown lists and delegating details and duties to crew,
- Attending Production Meetings and Location Scoutor Surveys,
- Communicating with other leads In Art Department & other departments,

- Recording and submitting receipts for all purchases, reconciling petty cash and credit card accounts,
- Communicating to Production regarding all overtime and labour requests,
- Approving all departmental timesheets, purchases, rentals, purchase orders, cheque requisitions, and departmental expenditures.

Assistant Set Decorator

The Assistant Set Decorator is responsible to the Set Decorator and their duties may include:

- In the absence of the Set Decorator, standing in as Head of Department,
- Working with the Set Decorator and Lead Dresser to engage the Set Decorating department team members with the required specializations for the project at hand,
- Following safety regulations and professional protocols while managing Set Decorating crew members, tools and equipment,
- Assisting with budgeting, attending meetings, facilitating information flow, liaising with other departments,
- Taking on tasks and projects related to script breakdown, buying, manufacturing, sourcing, planning, budgeting, photo archive/continuity/ clearances/product placement,
- Working closely with Safety Officer and Worksafe BC to make injury reports if needed,
- Recording and submitting receipts for all purchases, reconciling petty cash and credit card accounts,
- Supervising the work of Set Decorating crew,
- Overseeing Buyers and assisting with sourcing set dressing and materials required for Set Decorating and other departments,
- Communicating and providing support to Set Dressers, Coordinator, Lead Dressers and On-Set Dressers,
- Managing transportation and logistics.

Set Buyer

The Set Buyer is responsible to the Set Decorator and Assistant Set Decorator and may be tasked with:

- Following safety regulations and professional protocols regarding all crew members, tools and equipment,
- Maintaining awareness of the budget for each set and expectation of expenses set by the Set Decorator,
- Sourcing purchases, rentals and leases of dressing per direction,
- Providing info on sourcing details (including images) to Set Decorator maintaining a shared database
- Assisting in sourcing suppliers and services to department,
- Arranging for payment of dressing, using assigned payment (petty cash, cheque, Purchase Order, credit card) and providing receipts, invoices and record of assigned set to Set Decorating Coordinator,
- Maintaining positive working relationships with vendors and service providers via respectful business transactions,
- Recording and submitting receipts for all purchases, reconciling petty cash and credit card accounts,
- Working closely with Production Coordinator and Clearance Department on product placement and clearance of any art or copyrighted items,
- Arranging for the transportation and logistics of items via Coordinator,

- Ensuring safe and timely movement of dressing using transport forms and labels,
- Transporting small, special items or materials personally to staging area or Studio Shops for prep work (paint, Set Wire),
- Maintaining clear records of acquired dressing with photo documentation and labels to ensure correct wrap destination, usage and inventory,
- Providing photographs and paperwork to Coordinator for complete wrap packs for Dressing crew to wrap (disassemble the set post shoot),
- Working with Lead Dresser and Dressing Crew to place and install dressing per Decorator's vision,
- Maintaining knowledge of Design Principals and Historical Visual Cues to source appropriate dressing.

Set Decorating Coordinator

The Set Decorating Coordinator is responsible to the Set Decorator and the Assistant Set Decorator. The Set Decorating Coordinator's duties could include, but are not limited to:

- Serving as the central hub for communications for the Set Decorating crew, Drivers, and the Set Decorator,
- Organizing and setting up of the office and paper flow systems,
- Ordering and maintaining office and dressing supplies such as paper, packing, labels, and wrap materials,
- Answering the telephone and directing calls and/or information as required,
- Coordinating the paper flow and information between Set Decorating and other departments, such as Accounting (Cheques, Backups, etc.),
- Providing and tracking Purchase Order numbers for purchases and services and relaying information to the Accounting department in a timely manner,
- Managing crew information and accounting administration for the department (working closely with Accounting), including transaction paperwork for dressing, and keeping schedules up to date,
- Supporting the Set Decorator, Assistant Set Decorator and Buyers through processing receipts, tracking expenses, acquiring invoices, and making regular budget reports,
- Submitting departmental Daily Time Reports and Weekly Time Reports,
- Setting up vendor accounts at show start and maintaining proactive communications with vendors,
- Processing and delivering all vendor payments,
- Coordinating of all Product Placement, including delivery, paperwork and manifesting/packing for return,
- All forms of buying and research (printed and electronic), as needed,
- Coordinating of all shipping with the Production Office Coordinator,
- Coordinating deliveries to the Warehouse/Lockup,
- Maintaining a record of all expenses including Purchases, Rentals, Purchase Orders, Petty cash, and charge-backs,
- Coordinating of the Set Dec Driver's(s) pickups and deliveries, including schedule, notification of stores, and proper paperwork,
- Maintaining and distributing Wrap packs to the Set Dressers, as appropriate,
- Completing Asset Management and Recovery during wrap,
- Tracking, reporting and maintaining documents for any Lost and Damage invoicing to replace or repair items affected,
- Ensuring that all Department members with Petty cash floats are submitting regularly,

- Ensuring that all important information such as Schedule changes, new drawings, etc. are distributed correctly and in a timely fashion.

Set Decorating Foreperson

The Set Decorating Foreperson works closely with the Set Decorating Coordinator to manage the active logistics of multiple Set Decorating teams. Some of the duties of the Set Decorating Foreperson may include:

- Maintaining the day-to-day operations of the set and the crew,
- Scheduling and coordinating dressing projects with other crafts and trades in studio and on location,
- Organizing projects with a skilled fabrication team and managing specialty project builds for dressing sets,
- Attending all technical surveys to prepare crews for set dressing projects and to estimate and organize appropriate tools and supplies, including lifts, gators, etc.,
- Ensuring Set Decorating crews have the requisite skills and certificates relevant to the tasks at hand as well as orienting to the safety requirements of the locations and environments the work will occur in,
- Assessing needs from reading and reviewing technical drawings and renderings of sets,
- Assisting in maintaining labour budgets.

Lead Dresser

The Lead Dresser is responsible to the Set Decorator, Assistant Set Decorator, and the Set Decorating Foreperson and generally manages the set dressing of one setting at a time. The Lead Dresser's duties may include:

- Overseeing and maintaining the standards of the department in prepping, dressing and wrapping of a set,
- Ensuring that tasks assigned by the Set Decorator or the Assistant Set Decorator are completed on time and correctly,
- Supervising a Dressing Crew and expediting all work to accommodate scheduling,
- Ensuring that the proper tools and materials are available to the dressing crew to complete assigned tasks safely and expeditiously,
- Maintaining site and personnel safety,
- Assessing needs from reading and reviewing technical drawings and renderings of sets,
- Providing for or obtaining the departmental tools, supplies, and hardware
- Collaborating with other departments to ensure the set is ready and dressed appropriately.

On-Set Dresser

The On-Set Dresser is the key representative for the Set Decorating department on the shooting crew and liaises with the Director, the Director of Photography, and other departments of the shooting crew to maintain set dressing continuity. Reporting daily to the Set Decorator and the Set Decorating Foreperson, the On-Set Dresser's duties could include, but are not limited to:

- Protecting the integrity and aesthetics of the design as established by the Set Decorator and Production Designer,
- Placing and replacing all set dressing for camera, in conjunction with the Props Master (or his representative), Script Supervisor and Camera Operator,
- Maintaining an accurate pictorial record of the continuity of set dressing,
- Anticipating shots through a clear knowledge of camera lenses,
- Ensuring the care, safety and cleaning of all set dressing,

- Policing the set to prevent damage to all set dressing,
- Maintaining a diverse skill set, allowing them to perform a variety of tasks,
- Maintaining a variety of hand tools and equipment to repair, alter and amend various set dressings,
- Apprising the Set Decorating Department of any deficiencies, Directorial requests or damage to set dressing that has occurred during shooting.

Set Dresser

The Set Dresser is responsible to the Set Decorator, Assistant Set Decorator and Set Decorating Foreperson. A Set Dresser's duties may include:

- Assisting in the safe and efficient pickup and return of all items and materials used as set dressings,
- Fabricating, preparing, carrying, moving, placing, applying and removing set dressing within the studio and/or location sets as required by the Set Decorator, under the direction of the Lead Dresser,
- Maintaining, replacing and listing of all inventory,
- Working in a safe and efficient manner,
- Maintaining a sufficient personal tool package on all job sites, unless directed not to.

Draper / Fabricator

The Draper/Fabricator is responsible to the Set Decorator or in their absence, to the Assistant Set Decorator and the Set Decorating Foreperson. The Draper/Fabricator's duties shall include, but are not limited to:

- Crafting specialty set dressing, window coverings and upholstery,
- Researching, designing, sourcing materials, estimating, ordering and fabricating, altering and building of drapery, upholstery, soft goods unrelated to costumes, furniture, artifacts or replicas, electronics, decoration as required,
- The ability to hang and mount all styles of window treatment with a variety of drapery and blind hardware
- Aging, dyeing and breakdown of soft goods unrelated to costumes, furnishings and smalls,
- Maintaining functional knowledge and skill in sewing, upholstery, carpentry, leatherwork, tooling, sculpting, machining, colour theory, floral arranging, etc.,
- Maintaining a tool kit related to task, sewing and upholstery (excluding an Industrial Sewing machine).

Assistant Set Dresser

The Assistant Set Dresser is responsible to the Set Decorator, the Assistant Set Decorator and the Set Decorating Foreperson. The Assistant Set Dresser's duties may include:

- Assisting in the safe and efficient pickup and return of all items and materials used as set dressing,
- Assisting in the fabrication, preparation, carriage, movement, placement, application and removal of all set dressing within all studio and/or location sets,
- Accompanying the transportation team for vendor pickups and returns to ensure the item's condition is maintained,
- Assisting in maintaining the warehouse or Set Decorating Lockup,
- Maintaining a sufficient personal tool package on all job sites, unless directed not to.

SOUND

The Sound department is responsible for capturing audio and dialogue on a film set. In order to achieve clean sound, the department uses multiple devices such as boom microphones, wireless microphones and physical planted microphones.

Mixer (Production and Dubbing)

The duties of the Sound Mixer may include:

- Recording, re-recording, dubbing synchronizing and scoring of sound motion pictures on film, video tape, or any other substitute for film,
- 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,
- Maintenance of script notes sufficient to allow matching of sound quality in case of later reshooting,
- 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 Re-recording 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 positions,
- Responsibilities can 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,

Boom Operator

The duties of the Boom Operator may include:

- The placement of microphones in suitable positions to ensure proper sound quality in recording,
- Set-up and wrap of sound equipment at each location,
- Attending with the Production Sound Mixer all block rehearsals unless specifically banned by the Director,
- In conjunction with the Costumes Department, placing radio microphones and transmitters on Performers,
- Maintaining knowledge of the shooting script,
- Managing relationships with all Performers,
- Any other sound duties as delegated by the Production Sound Mixer.

Sound Assistant

Under the direction of the Production Sound Mixer, in conjunction with the Costume Department the Sound assistant can be expected to place radio microphones and transmitters on Performers and when required, assist the boom operator. The Sound Assistant is expected to

be familiar with the shooting script and to liaise with the Transportation department regarding the movement of sound-related equipment.

Cable Person

The duties of the Cable person may include the assisting of any member of the Sound Department when required, as well as maintaining sound cables during production.

SPECIAL EFFECTS

The Special Effects department designs and engineers complex optical and mechanical effects that are performed during live-action shooting. Common tasks include creating rain, explosions, fog, wind and fire effects.

Special Effects Coordinator

The duties of the Special Effects Coordinator may include the responsibility for the supervision, manufacturing, setting up, 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, spill tanks, storms of every nature, waves, cobwebs, mechanical effects, electrical effects and explosives. A Special Effects Coordinator must be qualified and experienced enough to oversee any requirements of the production assigned, including but not limited to:

- Budgeting and cost control for the SPFX department and reporting to management directly,
- Acts as liaison between all departments and personnel involved in design and implementation of any special effect including effect elements involved in stunt performance. Responsible for construction, manufacture placement and usage of pipe ramps, wheel ramps, automotive jump ramps of all kinds, fuel cells, roll cages, breakaway windows, frames and glass. A Special Effects Coordinator may, with the discretion of the Stunt Coordinator, be responsible for all rigging required for high falls, ratchet pulls, fly rigs, (with actor or stunt personnel) or other wire work where one end of the rig is attached to a person. Responsible for all wire work involving inanimate objects,
- Engaging all Special Effects personnel in the department according to contractual dispatch procedure,
- On any production where any use of explosives is necessary it is recommended that the Special Effects Coordinator should have the proper level explosives ticket, issued from Natural Resources Canada and valid at point of hire. Where that is not possible, the Special effects Coordinator will then hire, within the Special Effects department, a properly qualified and ticketed individual, who will be viewed as the Coordinator with all rights and responsibilities for the effect they were hired to oversee,
- Ensuring all requirements of the department are met in a safe and efficient manner,
- Working in conjunction with the First Assistant Director, the First Aid/Craft Services, Production Manager, Stunt Coordinator (if required), Shop Steward, Producer and any Authority Having Jurisdiction, to assure safe and proper procedures are followed on set, before, during, and after any stunt or effect,
- Working with the Production Manager and Producer to ensure all requirements of the relevant collective agreement are met.

First Assistant Special Effects

The duties of the First Assistant Special Effects may include tasks as designated by the Special Effects Coordinator. The First Assistant should be qualified in all aspects of the effects required for the production assigned.

Special Effects Assistant

The duties of the Special Effects Assistant can be expected to perform duties within the department as shall be delegated by the Special Effects Coordinator or the First Assistant Special Effects.

Special Effects Labourer

The duties of the Special Effects Labourer may include lifting, toting, cleaning, carrying, errand running, tool and equipment maintenance, and other tasks delegated by the Special Effects Coordinator or their First Assistant, as long as those tasks do not include the build or on-camera function of an effect.

VISUAL EFFECTS

The Visual Effects Department is the logistical and creative link between physical production and post-production whereby images captured on set can be more easily manipulated by Visual Effects artists. With the proliferation of computer-generated imagery, the Visual Effects departments role has become increasingly complex and necessary.

Visual Effects Supervisor

The Visual Effects Supervisor is the creative and technical lead of the Visual Effects Department, and may be tasked with:

- Planning and implementing visual effects work,
- Determining the look and scope of what is achievable in coordination with Directors, Producers, Directors of Photography, Production Designer and all Heads of Departments,
- Planning the "How" of visual effects shots and supervises the setup and shoot of each shot, ensuring all necessary elements are gathered in the manner planned,
- Liaising between production, post-production, visual effects facilities, and shooting crew to facilitate consistency between creative intent and technical limitations,
- Answering to and consulting on any unplanned problems/changes that come up on the day on set,
- Coordinating with the Visual Effects Producer in executing and maintaining the integrity of the budget,
- Ensuring, throughout the entire process, that all visual effects are creatively and technically on par with the creative intent.

Visual Effects Coordinator

The Visual Effects Coordinator is the logistical technician of the visual effects department, often performing their role in the office of the visual effects department. Their duties may include:

- Gathering information from the Visual Effects Supervisor and Visual Effects Producer regarding how all visual effects elements and shots will be created practically with the resources available and distributing the information to the affected shooting crew,
- Organizing and implementing pipeline for entire process from pre-production to production to post-production and to and from visual effects facilities,
- Setting up and organizing the physical requirements of the visual effects department including space requirements, computer requirements, internet requirements, communication requirements, etc.,
- Setting up and implementing shot and asset tracking system for all visual effects elements and shots,

- Planning and coordinating with Assistant Directors and other Heads of Department for additional vendor requirements not included in principle photography (set scans, cyberscans, photobooth, etc.),
- Planning and coordinating with Visual Effects Producer and Visual Effects Supervisor on visual effects requirements, budget constraints, and logistical constraints, as well as necessary equipment and manpower,
- Scheduling meetings, deadlines, and deliveries,
- Ingesting and organizing data from set into pipeline for post-production and visual effects facilities,
- Ordering and coordinating any needs from on-set and office visual effects crew,
- Tracking shots and elements, costs, turnovers, deliveries, and notes,
- Liaising with the visual effects department, post-production, and visual effects facilities,

Often the Visual Effects Coordinator is credited with titles including:

- VFX Associate Producer,
- VFX Production Manager,
- VFX Office Manager,
- VFX Coordinator, etc.

VFX Technician

The Visual Effects Technician is the physical technician of the Visual Effects department, often performing their role on-set or in conjunction with principle/additional photography. Their duties may include:

- Planning, organizing, implementing, and executing the necessary gear and methodology called for as laid out by the Visual Effects Supervisor, as well as for day-to-day operations,
- Gathering all camera information and measurements for visual effects shots (including camera body, lens used, heights, tilts, rolls, mounts, formats, resolutions, etc.),
- Taking reference photographs and additional shot specific images to help Visual Effects Artists recreate shots,
- Preparing and taking HDRI photographs for visual effects artists to recreate the lighting of the shots,
- Facilitating with Assistant Directors and Heads of Departments when reference passes are needed for any shots, and performing the required passes for visual effects artists to recreate the lighting of the shots,
- Creating set diagrams to help recreate shots for matching plates as well as for visual effects artists,
- Prepares and takes texture scans, photogrammetrical models, measurements, references for sets, set pieces, props, and actors to help visual effects artist recreate the object, environment, or character in digital form,
- Instituting placement of tracking markers on keying screens (e.g. blue-screen, green-screen) as well as sets, set objects, props, and actors to assist visual effects technicians and artists during post-production to track and match cameras, objects, characters, and environments,
- Setting up, operating, and maintaining witness and reference cameras as necessary to track and match camera, actor, and environment moves,
- Surveying and / or setting up Lidars scans of sets, props, and/or actors to recreate those elements and shots in digital form,
- Sourcing, configuring, operating, and maintaining all equipment used for visual effects tasks (e.g. camera equipment, tracking equipment, lidar equipment, lighting equipment, reference equipment, etc.),

- Tracking, recording, and generating reports for the DAVE Tax Credit,
- Updating and recording database with tracking information for all visual effects shots,
- Generating reports for the Visual Effects, Production Office, and Accounting departments,
- Coordinating with the Visual Effects department regarding daily requirements, upcoming requirements, and additional unplanned requirements that occur,
- Backing up, organizing, and transferring all relevant photos, footage and files from the set to the office to ingest,

Often the Visual Effects Technician is credited with titles including:

- VFX Data Wrangler,
- VFX On-Set Coordinator,
- VFX On-Set Match Mover,
- VFX Witness Camera Operator,
- VFX Surveyor, etc.

Visual Effects Artist

The Visual Effects Artist is the creative technician of the Visual Effects Department, often performing their role off-set on a digital work-station. Their duties relate to the creation of digitally augmented or completely digital shots.

Often the Visual Effects Artist is credited with titles including:

- VFX Artist,
- Matte Painter,
- Generalist,
- Composer,
- Rotoscope Artist,
- Match Mover,
- Modeler,
- Rigger,
- Animator,
- Pre-Vis Artist,
- Layout Artist,
- Shader, etc.

Visual Effects Assistant

The Visual Effects Assistant is a technician new to the Visual Effects Department (having less than a year and/or less than three productions experience with the visual effects department). Their duties are determined under the guidance and training of their supervisors (VFX Supervisor, VFX Producer, VFX Coordinator, VFX Technician). Their duties are limited to less critical tasks (e.g. purchase runs, moving equipment, putting up tracking markers), except for the purposes of training and upgrading their skills under supervision.