

## PRODUCTION ALPHABET



# 1

## 1<sup>ST</sup> AD

The Director's right-hand; liaison between Director and UPM; keeps the production moving; supervises the Extras; maintains the call time; maintains order and discipline on the set; tells the Camera Operator to roll the film and the Sound Mixer to roll the sound; breaks down the script in terms of its elements (sets, props, stunts, etc.) in order to prepare for film scheduling; prepares the film schedule with input from the Director; determines the number of extras and bits needed for each scene and, with Director's and UPM's approval, hires them.

## 1ST AC (FOCUS PULLER)

Duties include changing lenses; keeping the camera in working order; maintaining focus and zooms during shooting; sets up camera at the start of each day; loads and unloads film magazines into the camera; resets the footage counter after each re-load; sets lens T-stops prior to each take at the direction of the DP; measures distances to subjects during rehearsals; checks to make sure no lights are bouncing or glaring into the lens.

# 2

## 2<sup>ND</sup> AD

Often called the Key 2nd; supervises other 2nd Assistant Directors; coordinates their tasks and reports to the 1st AD and to the UPM.

## 2ND AC

The second assistant camera works directly with the 1<sup>st</sup> AC. The 2<sup>nd</sup> AC operates the clapperboard at the beginning of each take. They also load film stock into camera magazines if there is no film loader on set. The 2<sup>nd</sup> AC also oversees the transportation of camera equipment from one location to another.

The second assistant camera will also tape down camera marks, the points where actors will perform. They update camera reports with camera settings, like aperture and focal length. This is recorded for any future pick-up shots or reshoots.

# A

## ART DIRECTOR

Responsible for and supervises every aspect of the film's design, construction, look and feel, including the number and type of props (furniture, windows, floors, ceilings dressings, and all other set materials) and their placement; knowledgeable in architecture, design, construction etc.; reports to the Production Designer.

## **ASSISTANT DIRECTOR**

There are usually two assistant directors who work with the director on each production. The First A.D. is responsible for scheduling and keeping things moving on the set. The Second A.D. manages the actors and production assistants and keeps the records associated with filming. An additional A.D. is called a Second Second.

## **ASSISTANT LOCATION MANAGER**

Assists the Location Manager, mostly with paperwork, but occasionally by finding locations.

## **ASSISTANT PRODUCTION OFFICE COORDINATOR (APOC)**

The POC's right hand; supervises the Office Production Assistants.

## **ASSISTANT TO THE DIRECTOR**

Personal assistant to the Director, handling everything from personal tasks (scheduling meetings, making phone calls, getting lunch, etc.) to film research and story notes.

## **ASSISTANT TO THE PRODUCER**

Assists the producer with personal and clerical responsibilities.

## **ASSOCIATE PRODUCER**

Title varies from film to film. It can be given to the Line Producer's 2nd in command, the Creative Producer's 2nd in command, a Unit Production Manager when a Line Producer credit is not available, the Financiers, an Agent, and sometimes a Personal Manager; most often given to someone who performs the role of the Post-Production Supervisor.

# **B**

## **BASE CAMP**

Refers to the area where the trucks and trailers will be set up.

## **BEST BOY**

The term for any technical assistant, apprentice or aide for the gaffer or the key grip on a set, responsible for the routing and coiling of power cables necessary to run the lights for a shot.

## **BEST BOY GAFFER**

2nd in command of department; supervises other electricians and the electrical equipment.

## **BEST BOY GRIP**

2nd in command of department; supervises other grips and the grip equipment.

## **BOOM OPERATOR**

Handles the microphone boom and assists with clip-on, radio cordless and other types of microphones.

## **B-ROLL**

A series of shots used in the edit to illustrate spoken words.

# **C**

## **CAMERA CAR**

Used for driving shots. A specialized vehicle that has the ability to attach to a “picture vehicle” in various fashions and is ready to be equipped with camera gear. At times it will tow a picture vehicle, other times it follows or works alongside a picture vehicle. Grips work with the Camera department to properly rig a Camera Car.

## **CAMERA DEPARTMENT**

Responsible for the camera equipment and film, and for the actual photography on a film. Members of this department include the Director of Photography, Camera Operator and Camera Assistants.

## **CAMERA OPERATOR**

Maintains composition as instructed by the Director or DP; watches to make sure the proper eye-line and scene directions are maintained; approves or disapproves each camera take after it is shot; works closely with the 1st Assistant Cameraman (1st AC) during rehearsals and camera takes to assure proper focus, zoom and dolly moves; works closely with the sound department to insure proper placement of microphones; works with the 2nd Assistant Cameraman (2nd AC) regarding the proper size and placement of actors’ marks indicating their position in front of the camera.

## **CAPACITY BUILDING**

The process for developing lasting skills and competencies within an organization or community, which will enable it to successfully achieve long-term growth and sustainability. Examples of organizational and/or administrative capacity building initiatives include: 1) marketing; 2) fundraising; 3) communications; and 4) human resources development plans.

## **CARPENTER**

Often called a Hammer or Prop maker; constructs the sets according to the blueprints.

## **CAST**

Principal actors in the film.

## CASTING DIRECTOR

Interviews actors, recommends them to the director, then hires them and negotiates their contracts; works under supervision of the Director and Producer.

## CATERER

Organizes and prepares meals on location for cast and crew.

## CHIEF LIGHTING TECHNICIAN (GAFFER)

Responsible for lighting on the set according to the instructions of the DP; supervises placement of the lights before and during filming.

## CINEMATOGRAPHER

Responsible for all technical aspects of the photography. This can include, among other things, lighting and the placement of the cameras.

## CO-PRODUCTION

A project financed/produced by 2 or more countries who share an operating agreement for such an arrangement.

## COMPOSER

Writes the music for a film score, augmenting and enhancing the visual elements of a film.

## CONSTRUCTION COORDINATOR

Supervises the construction crew insuring that the sets are constructed according to the blueprints drawn by the Set Designer.

## CONSTRUCTION FOREMAN

The construction coordinator's right hand; supervises the construction of the sets and the construction crew.

## COSTUME DESIGNER

Conceives and draws designs for the wardrobe worn by the cast, contributing to the overall look of the film and the interpretation of the characters in the film.

## CRAFT SERVICE

Responsible for maintaining coffee, beverages and snacks on the set; sweeping up, and doing small chores.

# D

## DAILIES

Can refer to raw, unedited footage shot during the making of a motion picture or TV commercial. They are so called because usually at the end of each day, that day's footage is developed, synced to sound, and printed on film in a batch (and/or telecined onto video tape or disk) for viewing the next day by the director and some members of the film crew. More and more common these days, Dailies are digital and while the process is completely different, the activity of watching the previous day's footage with the principals on the film remains the same.

## DIGITAL IMAGING TECHNICIAN (DIT)

This is a new job position that was created in response to the popular use of high-end digital video formats. The DIT uses various image manipulation methods to achieve the highest possible image quality during the production. This person usually manages the transferring and storage of the image data as well.

## DIRECT IMPACT

An activity that has an immediate effect. This is the first round of spending in an economy. As this money is spent, this will initiate subsequent rounds of income creation, spending and re-spending.

## DIRECTOR

Ultimately responsible for all the creative aspects of the film.

## DIRECTOR OF PHOTOGRAPHY

(DP, DOP, or Cinematographer) responsible for establishing how the script is translated into visual images based on the Director's requests; decides which camera lenses and film stocks will be used on the production; maintains the continuity of lighting from scene to scene; works with camera operator to set the composition from shot to shot; sets the camera positions based on the Director's request.

## DOLLY

A small sturdy truck built to carry a camera and operator to facilitate the movement of the camera.

## DOLLY GRIP

Provides labor for moving the camera dolly according to the directions of the DP and Camera Operator; assists in laying the dolly track.

## E

### ECONOMIC IMPACT ANALYSIS

The level of economic activity in a city/region caused by an activity or action – either positive or negative.

### EDITOR

Assembles the film in a defined order (to tell a story) for display on a screen in a movie theater; often entails as much creative input as the Director.

### ELECTRICIAN

Person who sets and adjusts the lights.

### EXTRAS

Actors without lines and without significant action in the scene, whose job it is to fill the background of a scene lending a sense of realism to the action.

## F

### FILM LOADER

Loads & unloads film magazines without scratching the film stock; fills out camera reports; keeps the loading room and camera truck in order.

### FIRST AID/NURSE

Provides competent medical services to cast and crew on location and on stage.

### FOCUS PULLER

A focus puller, or 1st assistant camera, is a member of a film crew's camera department whose primary responsibility is to maintain image sharpness on whatever subject or action is being filmed.

## G

### GAFFER

The chief electrician on the set. Responsible for setting up lighting.

### GRIP

Crew members who work with the Camera and Electrical Department of the film, setting up and moving the equipment necessary to shoot the scene as well as rigging.

# H

## HONEYWAGON

Large mobile unit with dressing rooms and toilet facilities

# I

## ILLUSTRATOR

Aids the Production Designer with drawings of the Designer's ideas should the Designer not draw; works closely with the Set Designer.

## INDIRECT IMPACTS

Production or employment income in other businesses that supply inputs (i.e. services such as crew, catering, and building materials).

# K

## KEY GRIP

Responsible for the movement of set pieces on location or on the soundstage; supervises the grip crew with the movement of set pieces, some construction pieces, some camera dolly equipment, and occasionally some lighting equipment; works directly with the Gaffer and DP providing necessary assistance and labor.

## KEY HAIRSTYLIST

Supervises the cutting, coloring, and styling of the hair of the actors and wigs for actors; often performs the styling for the lead actors.

## KEY MAKEUP ARTIST

Supervises the application of makeup on the actors; often applies the makeup for the lead actors.

# L

## LEADMAN

2nd in command to the Set Decorator; supervises the swing gang.

## LINE PRODUCER

Often given a "Co-Producer" or "Executive Producer" credit on a film. The line producer functions more like a Chief Operating Officer, managing the day-to-day operation of the film company. He supervises both ATL and BTL personnel during production, working side-by-side and in partnership with the creative producer. The line producer is the nuts-and-bolts person who must supervise and approve the scheduling, budgeting, and cost reporting of the entire production. Generally, the Line Producer's employment ends with the completion of photography. However,

if he or she possesses experience and skill in the area of post-production, a Line Producer can often be employed until the theatrical release of the film in order to supervise the post-production process.

### LOCATION MANAGER

Scouts for locations for the film, evaluates their suitability, then takes panoramic photographs of the location which are shown to the Director and Production Designer; arranges for permission and negotiates the terms for using the location; organizes all details that relate to that location (permits, parking, catering, water, electricity, facilities police, firemen, first aid, etc.).

### LOCATION SCOUT

Searches out locations and photographs them to show the director, designer and producer.

## O

### ON SET COSTUMER

Maintains the costumes on the set or on location.

## P

### PACK SHOT

A pack shot is a still or moving image of a product, usually including its packaging and labeling, used to portray the product's reputation in advertising or other media. Pack shots are often part of a commercial shoot.

### PAINTER

Paints the sets that need painting under the direction of the Art Director.

### POST PRODUCTION

The process of completing a film. Involves editing, adding music and sound effects, and preparing the film for release into theatres.

### PRINCIPAL PHOTOGRAPHY

The filming of all the speaking parts of a film.

### PRODUCER

The first person involved on a film project and the last person off the completed project. Producers are often given a variety of titles which can help indicate just what their role on the film will truly be. The creative producer, often given the sole "Produced By" credit on a film, traditionally finds and develops a script; he arranges for the film's financing, and then hires the writers, director and actors. His involvement often continues through the theatrical release of

the film. The creative producer can be equated to the Chief Executive Officer of a company - the buck stops with him.

### **PRODUCTION ACCOUNTANT**

Responsible for keeping an account of all the money spent while shooting the film; maintains up-to-date accurate financial records of daily costs; reports to the UPM and Line Producer.

### **PRODUCTION ASSISTANT (PA)**

P.A.'s basically do anything they are asked to do, from running errands to managing extras to getting coffee. There are PA's in different departments. An OFFICE PA assists the POC and APOC and runs errands for the production office. A SET PA runs errands around the set and reports directly to the 2nd AD. The Location Manager can also have PA's to help with location errands.

### **PRODUCTION DESIGNER**

Responsible for the physical look of the film; designs all sets and supervises all set decoration; knowledgeable in architecture, design, and construction, etc.

### **PRODUCTION OFFICE COORDINATOR (POC)**

A clerical member of production staff who reports to the UPM as his or her right-hand; liaison between the production office and all other groups during production; supervises the production office staff. A good POC is worth his (or her) weight in gold!

### **PRODUCTION SOUND MIXER**

Responsible for recording the voices of the actors on each take of film.

### **PROP MASTER**

Is the department head in charge of Props. In many countries, a Prop Master who handles weapons and fake weapons must have a federal fire arms permit. Responsible for the maintenance, availability and placement of all hand props on the set.

### **PROPS**

Objects used by an actor and/or are featured in a given scene. For instance, an actor's watch, briefcase, cell phone. Other objects on a set that are for creating the setting are considered Set Dressing, not Props. Props will also include weaponry.

### **PROSTHETIC MAKEUP DESIGNER**

Designs and supervises the application of latex rubber pieces on an actor's face and head to alter the look of the character; can often include colored contact lenses and false teeth.

### **PUBLICIST**

The person responsible for handling all media requests during filming. Also responsible for setting up interviews, managing press conferences, and arranging set visits.

# R

## RUNNER

A runner literally runs errands for the production office. From doing groceries to delivering documents, or picking up orders etc.

# S

## SCRIPT SUPERVISOR

Records detailed notes on every take, including dialogue, gestures, actions, lens used, costumes, makeup, etc. to ensure the continuity of the elements from shot to shot and scene to scene (for example, it would look awfully silly if, during a dramatic scene, the star is wearing glasses, then the camera cuts to a close-up and mysteriously the glasses have disappeared. It is the Script Supervisor's job to make sure that mismatches such as this do not occur); notes are submitted at the end of the day and are used by the Director and Editor when editing the film.

## SEAMSTRESS

A Seamstress is always on standby in the wardrobe department to sew wardrobe pieces or do repairs on costumes.

## SECOND UNIT

Crew that shoots scenes that don't involve principal actors, often at remote locations.

## SET DECORATOR

Responsible for dressing the set with furnishings relevant to the scene.

## SET DESIGNER

Plans the construction of the sets from the description and drawings of the Art Director and/or Production Designer; drafts the blueprints for the construction crew.

## SET DRESSERS

Finds and places movable items on the set, such as furniture, decorative pieces, or rugs.

## SPECIAL EFFECTS COORDINATOR (SPFX)

Designs, organizes and supervises any effect that is special, extraordinary and/or must be created, including rain, mud, fires, explosions, shattering glass, etc.

## SPFX

This refers to physical effects created to simulate a wide variety of events such as: a car blowing up, a person getting shot, smoke or steam effects, a house on fire. SPFX personnel are highly trained individuals who work with various explosive materials (and in many countries are

required to have a pyrotechnical license,) rig controllable fires, create the illusion of the “effects” of an actor or an accident. SPFX personnel also create rain, snow, hail, wind.

### **SQUIBS**

Small explosives that are planted (with protective materials) in an actor’s wardrobe and are set off on cue to simulate a bullet hit. The same can be done in a wall, the side of a car, etc. Only Special Effects professionals work with these materials and have to be properly licensed.

### **STEADICAM OPERATOR**

A Steadicam operator is someone who is skilled at operating a Steadicam (trademark for a camera stabilization rig). This person is usually one of the camera operators on the production.

### **STILL PHOTOGRAPHER**

Part of the camera unit. A photographer that takes still images throughout the filming of a feature or television show to be used later for publicity, posters, billboards, press packets.

### **STORYBOARD ARTIST**

Draws on paper or on a computer the action of the scenes in sequences under the supervision of the Director to get an idea of how the action sequence will play out; is usually hired during pre-production and laid-off during principal photography.

### **STUDIO TEACHER**

In charge of following and maintaining the strict rules governing the working conditions of minors (child actors). Studio Teachers function as schoolteachers, insuring that child actors continue their education even though they are outside of their normal school and classroom.

### **STUNT COORDINATOR**

Organizes and coordinates all stunts, insuring safety of the cast and crew that are involved in the stunts.

### **SWING GANG**

A swing gang is usually on a set before the crew gets there and after the crew leaves the set after shooting. Responsible for the placement of furnishings on a set, called “dressing the set”, and the removal of the furnishings when the set is no longer in use, called “striking the set.”

## **T**

### **TRANSPORTATION**

Responsible for everything involving the vehicles. This involves maintenance and parking for the semi-trucks, trailers, cars and vans.

## TRANSPORTATION COORDINATOR

Supervises the drivers and all transportation equipment and vehicles for the film; organizes and coordinates shipping of materials and equipment to and from location.

# U

## UNIT MANAGER

Coordinates and manages the shooting schedules and locations and assists with the day-to-day financial operation of the shoot.

## UNIT PRODUCTION MANAGER

Also referred to as production manager, the Producer's right-hand person on the film; coordinates and supervises all administrative, financial and technical details of the production; oversees the activities of the BTL, and often the ATL, for the line producer. After a UPM has worked extensively in this position, he or she can usually be employed as a Line Producer, taking on a more elevated role in the making of the film. Good UPM's are in high demand.

# V

## VIDEO PLAYBACK OPERATOR

Organizes and supervises the digital playback of on-camera scenes; maintains the "video assist" playback monitor and system for the Director. The video assist monitor is available to the Director so that he can watch the scene that was just photographed to make sure he is happy with the performance and camera movement.

## VISUAL EFFECTS (VFX)

Visual effects are often confused with Special Effects but where SPFX are physically rigged situations, VFX are created digitally.

## VISUAL EFFECTS SUPERVISOR

Coordinates and supervises the optical effects of the film (matte paintings, blue screen, opticals, creature designs, prosthetic designs, miniatures, etc.) and the visual effects crew.

# W

## WARDROBE

Responsible for the costumes while they are on the set.

## WRANGLER

Cares for any animals that appear on the set, and any equipment and vehicles used in association with animals.

**WRITER**

Hired to write the screenplay.