

**AUSTRALIAN SCREEN
INDUSTRY ROLES**

**PHYSICAL
& POST
PRODUCTION**



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SECTION 1/ INTRODUCTION

DOCUMENT STRUCTURE

This resource has five sections:

Section 1 outlines the rationale and aims for this publication, and how to navigate the document.

Section 2 contains sample crew hierarchy maps for each department.

Section 3 provides industry role descriptions and are categorised by departments.

Section 4 contains links to Australian Industry Guilds and other industry career resources.

Section 5 contains an index of industry roles in physical + post production.

HOW TO USE THIS DOCUMENT

This resource lays out department structures and job descriptions of hundreds of roles in Australia's film and television industry (physical + post production). It aims to build awareness of screen careers and demystify the department structures to help individuals navigate career paths. A separate document titled *Australian Screen Industry Roles: Visual Effects (VFX), Animation & Virtual Production (VP)* outlines roles, and department structures in these departments.

Screen credits are an essential requirement for crew, but knowing where to start can be difficult. Entry-level roles are more often available on large budget and/or international productions as these have the budget to allocate to assistant roles. Each production will organically form its departments differently depending on the needs associated with the story and production. **Therefore, sample crew hierarchy maps have been included in this resource as a guide only, to assist in illustrating career pathways and potential team structures.**

You can use the sample hierarchy maps to identify the role (or roles) that are of interest. The Index of Industry Roles contains the page number where you can read about the role description, as well as the description of roles that have close working relationships with that role. Further information about the department that the role works within is available in the Links to Industry Guilds and Career Resources section (p.93) of this document.

AUSTRALIA'S SCREEN SECTOR WORKFORCE

The screen sector workforce comprises hundreds of roles. Most of these roles are "Below-the-Line" (BTL) crew roles, which make up the sector's workforce. This document lists 227 roles, of which 213 roles (almost 94%) are BTL crew roles. In addition to the physical + post production crew, there are hundreds of additional VFX, Animation, and Virtual Production BTL crew roles. BTL crew roles consist of just about every type of worker ranging from electricians and traffic management to hair and make-up artists, costume designers, accountants, and nurses.

Pathways to screen careers involve on-the-job training to gain hands-on experience, screen credits, and networks. Formal qualifications also provide strong grounding in core skillsets required to work in the industry. Working in the screen industry requires deep collaboration and communication to facilitate the flow of information and collectively problem-solve situations as they arise.

The screen sector employed 37,600 people in Motion Picture and Sound Recording Activities in 2021,¹ injecting \$2.29 billion into the economy via production spend in 2021-22² on domestic and international production in Australia. The rapid growth of the sector, coupled with a continuous pipeline of work in the industry, is providing a once-in-a-generation opportunity to scale up the screen workforce through critical on-the-job training opportunities.

The Australian screen sector workforce is supported by industry guilds and networks, government screen agencies, and production-based training institutions, many of whom have contributed to this resource.

Thank you to the contributors to this document who have generously provided insights and suggestions.

¹ National Industry Insights website. <https://nationalindustryinsights.aisc.net.au/industries/arts-culture-entertainment-and-design/screen-and-media>. Accessed 17/11/2022.

² Screen Australia website. The Drama Report 2021/22. <https://www.screenaustralia.gov.au/fact-finders/reports-and-key-issues/reports-and-discussion-papers/drama-report>. Accessed 17/11/2022.

SECTION 2/ DEPARTMENT HIERARCHY MAPS

The following crew hierarchy maps are **examples only** and are designed to illustrate potential career pathways, team structures, and the flow of information within teams. To illustrate all the possible roles of a given department, the example hierarchy maps reflect department structures for large-scale productions, as these types of productions will hire the largest range and number of crew.

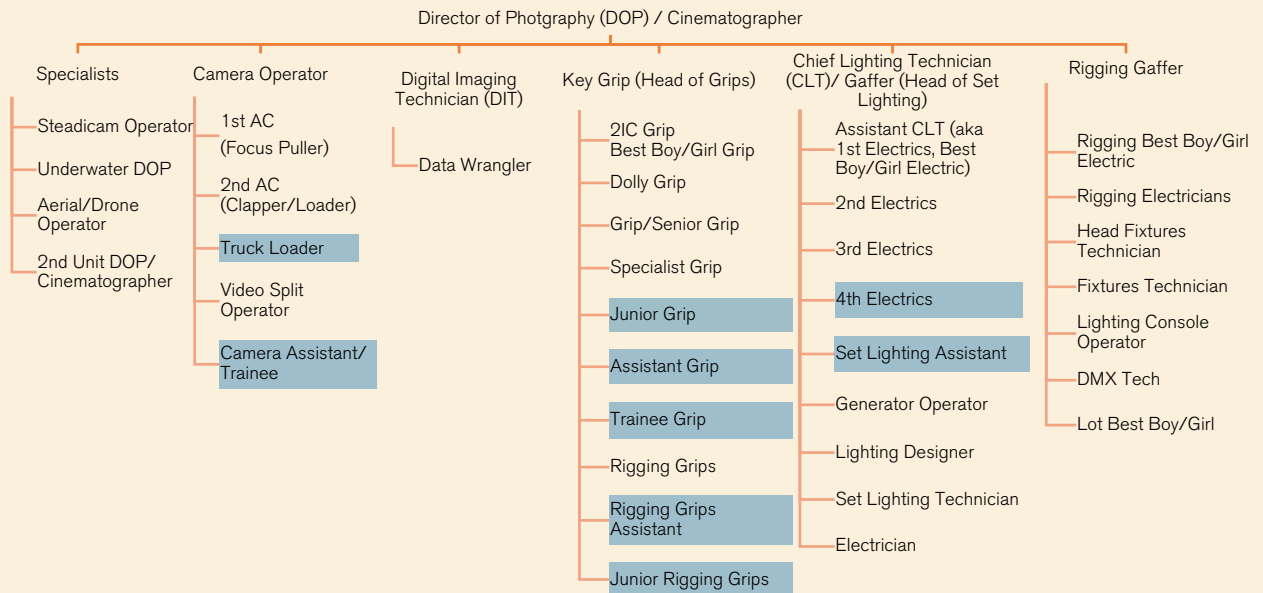
Note that *Assistant* or *Trainee* roles have been highlighted in BLUE. Check with your local state or territory screen agency for attachment opportunities, many of which are made possible through generous rebates and incentives administered by the Australian Government and state/territory agencies.

No individual crew member on production operates in a silo. Crew members are constantly engaging in fluid conversations with others as there is a high level of interdependency between roles and across different departments on every production.

PHYSICAL + POST PRODUCTION DEPARTMENTS

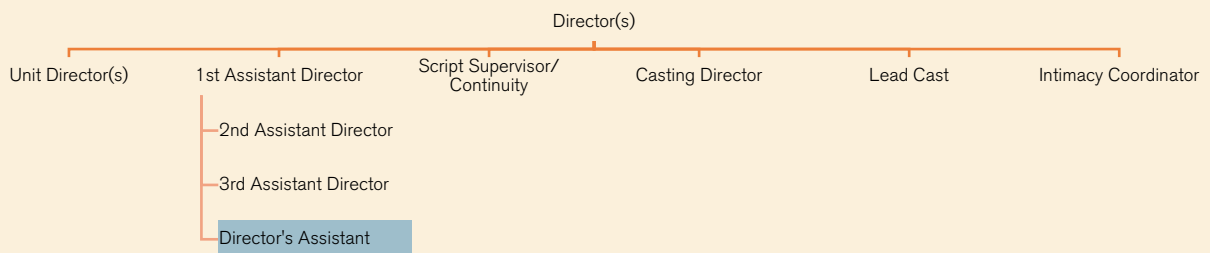
CAMERA, GRIPS & SET LIGHTING DEPARTMENT

The image below illustrates an example of key reporting relationships on a feature film and is intended to be a guide only. Department hierarchies vary greatly depending on the type of production (short form, long form, series, serials, documentary, etc.) and storytelling needs.



DIRECTING & ASSISTANT DIRECTOR DEPARTMENT

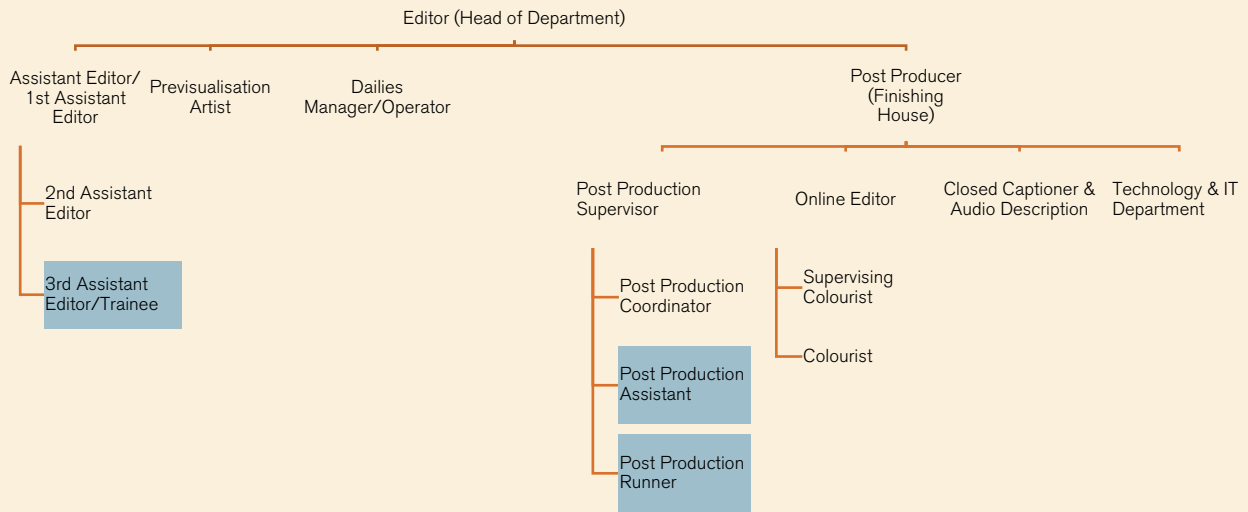
The image below illustrates an example of key reporting relationships on a low-budget short/feature film's directing department and is intended to be a guide only. Department hierarchies vary greatly depending on the type of production (short form, long form, series, serials, documentary, etc.) and storytelling needs.



EDITING DEPARTMENT

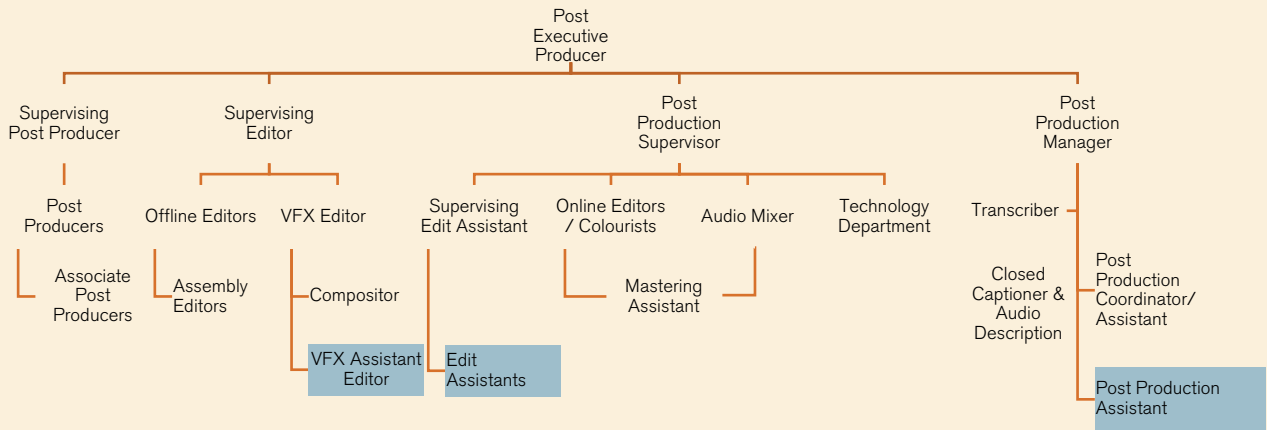
As a key creative in narrative films, the editor works closely with the producer, director, cinematographer, and other Heads of Department to shape the creative vision of the production. The department roughly looks like the hierarchy below but varies from project to project, depending on creative and technical requirements. It is intended as a guide only.

DRAMA/DOCUMENTARY PRODUCTION EXAMPLE



REALITY/FACTUAL PRODUCTION EXAMPLE

On TV/series/serials/reality shows, the post producer oversees the editorial department and is the conduit between the producer(s), director(s), and the editorial department. An example hierarchy is illustrated below but will vary from project to project, depending on the creative and material needs of the production. It is intended as a guide only.



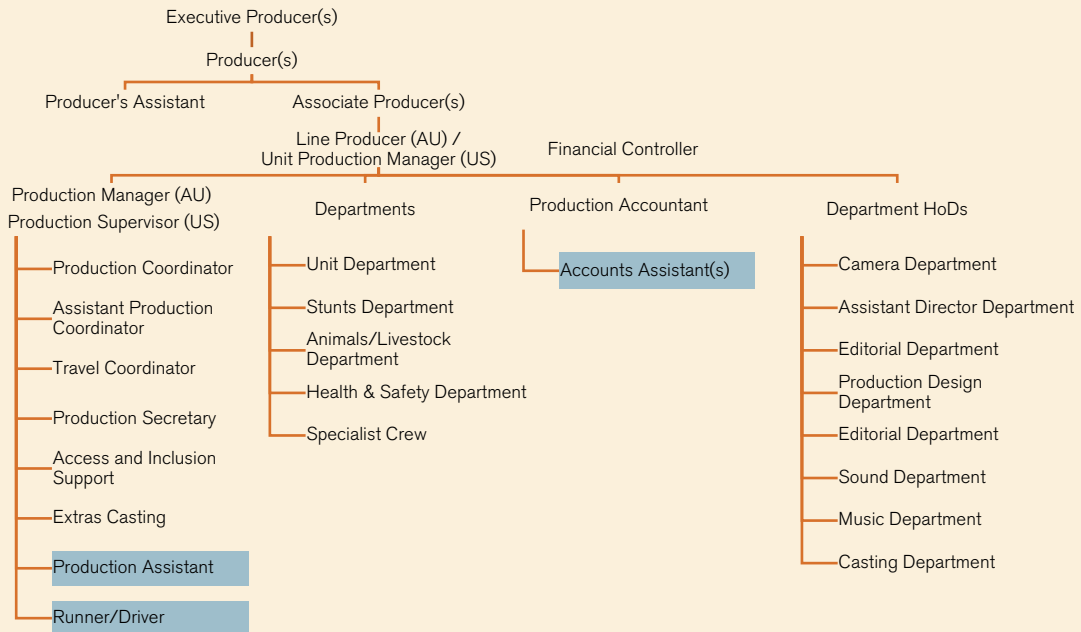
MUSIC DEPARTMENT

This example hierarchy reflects the Australian screen industry. Different models exist in different territories. Additionally, department hierarchies will vary greatly depending on the type of production, the creative and collaborative requirements of the production, and other factors.

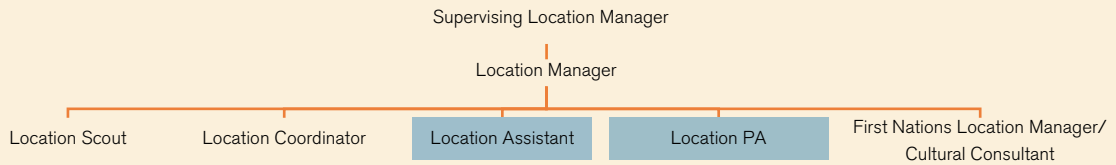


PRODUCTION DEPARTMENT

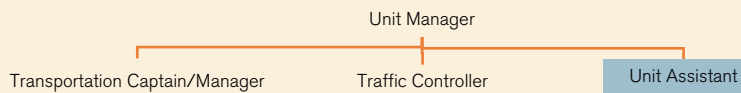
The image below illustrates an example of key reporting relationships on a feature film and is intended to be a guide only. Department hierarchies vary greatly depending on the type of production (short form, long form, series, serials, documentary, etc.) and storytelling needs.



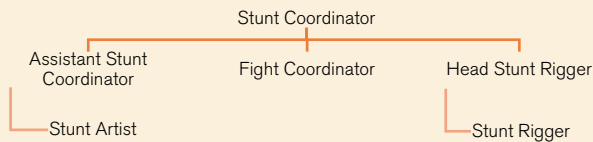
PRODUCTION DEPARTMENT: LOCATIONS DEPARTMENT



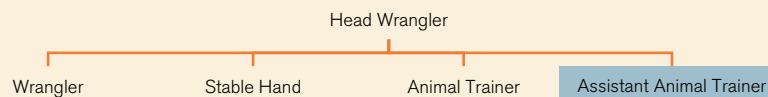
PRODUCTION DEPARTMENT: UNIT DEPARTMENT



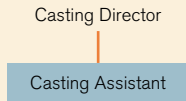
PRODUCTION DEPARTMENT: STUNT DEPARTMENT



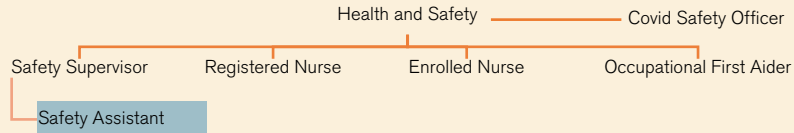
PRODUCTION DEPARTMENT: ANIMALS/LIVESTOCK



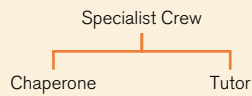
PRODUCTION DEPARTMENT: CASTING DEPARTMENT



PRODUCTION DEPARTMENT: HEALTH & SAFETY DEPARTMENT

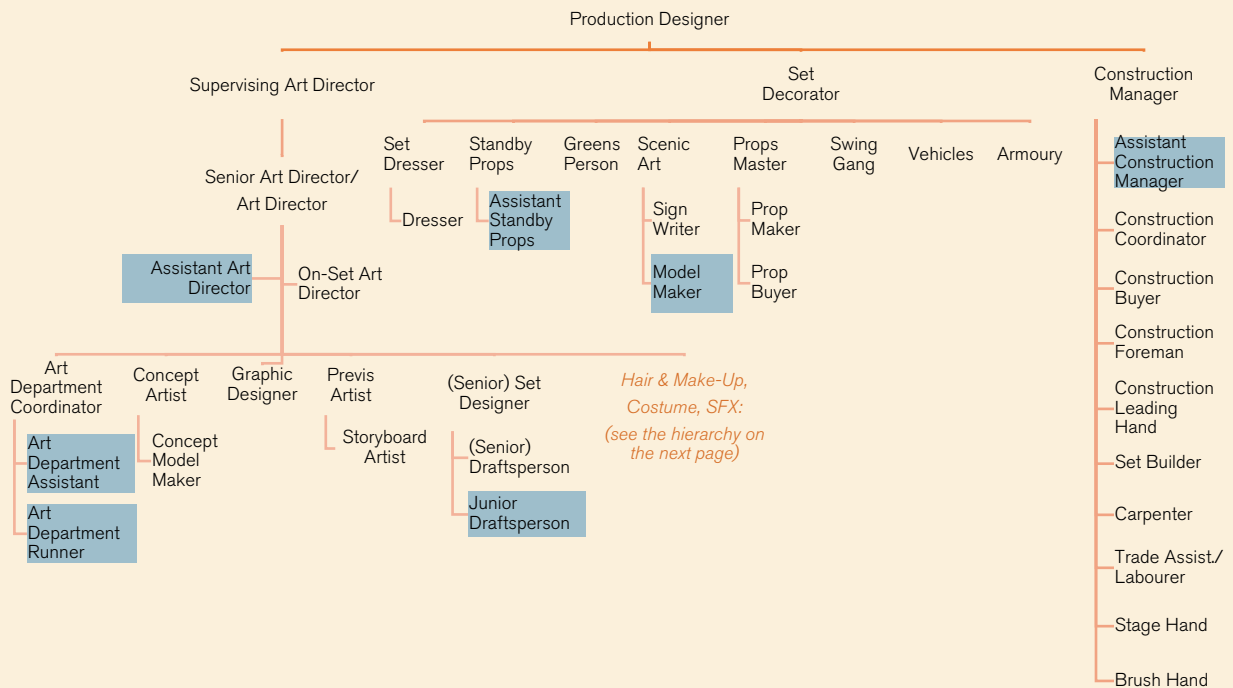


PRODUCTION DEPARTMENT: OTHER DEPARTMENTS



PRODUCTION DESIGN: ART DEPARTMENT & CONSTRUCTION

Production design department roles have been sourced from the Australian Production Design Guild's "Manual for Screen Design Practices 2017/2018." An example hierarchy is illustrated below and will vary from project to project. It is intended as a guide only to illustrate career pathways and information dissemination flows.



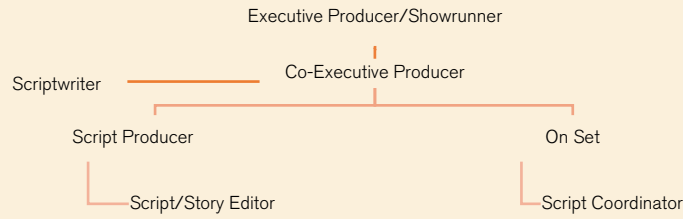
PRODUCTION DESIGN: MAKE-UP & HAIR, COSTUME, SFX DEPARTMENTS

Production design department roles have been sourced from the Australian Production Design Guild's "Manual for Screen Design Practices 2017/2018." An example hierarchy is illustrated below and will vary from project to project. It is intended as a guide only to illustrate career pathways and information dissemination flows.



SCREENWRITING DEPARTMENT

This example hierarchy illustrates key reporting relationships in Australian television/series writers' rooms (scriptwriting department) and is intended as a guide only. Department hierarchies will vary greatly depending on the type of production (short form, long form, series, serials, documentary, etc) and storytelling needs.

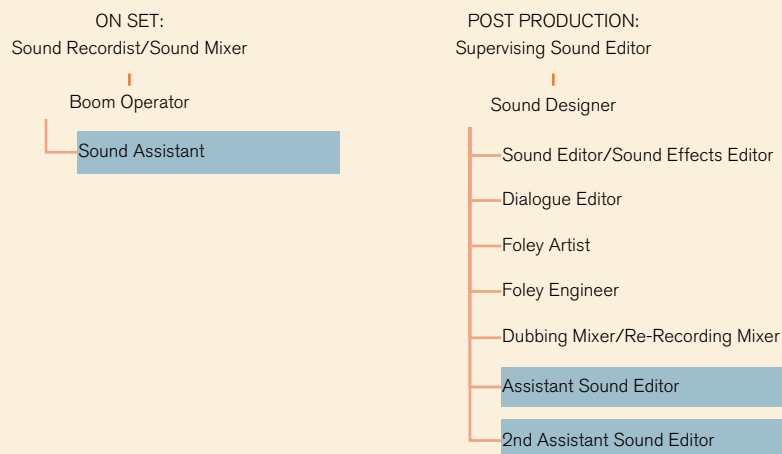


This example hierarchy illustrates key reporting relationships on international high-end series writers' rooms (scriptwriting department) and is intended as a guide only. Department hierarchies will vary greatly depending on the type of production (short form, long form, series, serials, documentary, etc) and storytelling needs.

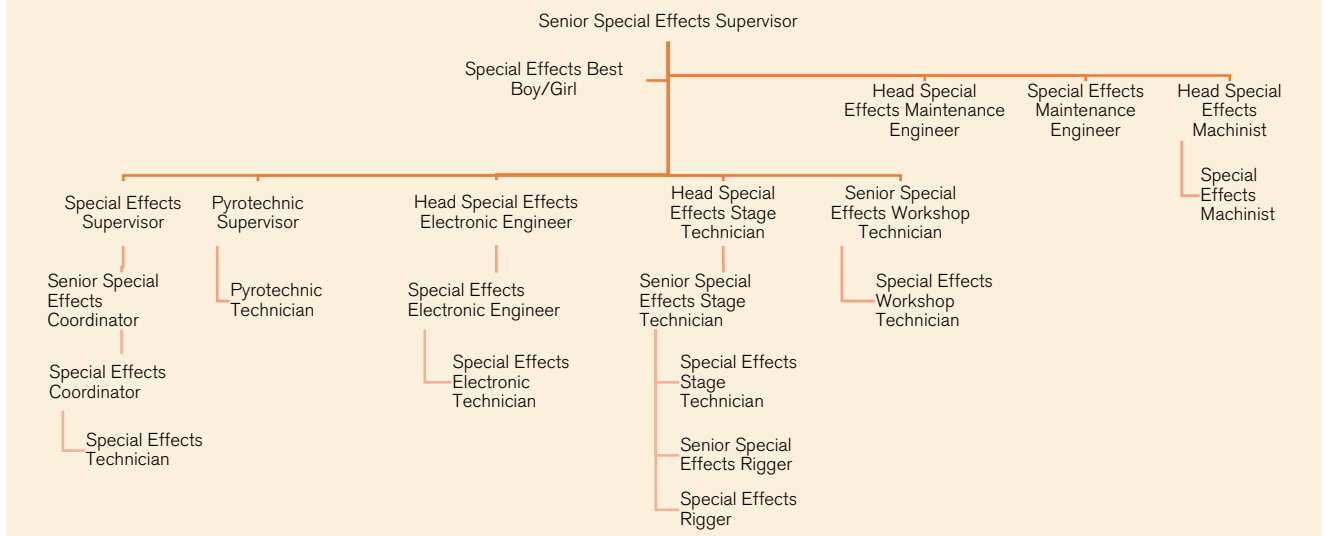


SOUND DEPARTMENT

Department hierarchies will vary greatly depending on the type of production (short form, long form, series, serials, documentary, etc.), the creative and collaborative requirements of the production, and other factors.



SPECIAL EFFECTS UNIT EXAMPLE



SECTION 3/ ROLE DESCRIPTIONS

DISCLAIMER

The information in this document has been compiled from a range of sources and has been reviewed by industry professionals. However, the scope of work for the listed roles may vary depending on the type of production format (e.g., commercials, documentaries, episodic, or features) and production/studio. Employment arrangements in the industry may range from freelance work to longer-term contracts.

CAMERA DEPARTMENT ROLES

Director of Photography (DOP); Cinematographer

The Director of Photography (DOP) is the head of the camera department, managing a range of sub-departments including camera operations (physical camera and data), Lighting (electrical and cabling), and Grips (rigging, heavy equipment, and machinery). DOPs also manage camera teams in other production units within the production (e.g., 2nd Unit, 3rd Unit), which take place away from the main production unit where the core production team is situated. DOPs are key creative partners in a production who work closely with other key creatives (director, production designer, producer) to craft and capture the visual language of the film, setting the mood and tone through cinematic storytelling techniques including lighting, colour, movement, composition, and choice of lenses. The DOP's role is highly creative, artistic, technical, and collaborative. This is a very demanding role that requires strong leadership and communication skills.

The Australian Cinematographers Society (ACS) defines the Director of Photography (DOP), or Cinematographer, as "the author of the moving image, using technical and artistic expertise to create moving images that tell the story through light, shadow, and composition."³ For ease of reference, this role will be referred to as DOP from this point onwards. The ACS [A Wider Lens Report](#)⁴ states that the DOP "works very closely with other key creatives in establishing a mood and feel of the picture to help tell the story. Whether as a sole storyteller or as leader of a crew, the cinematographer directs departments including camera, lighting, and grip teams during production in the creation of art."

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- methodological thinking
- enjoys physical activity
- attention to detail
- storyteller
- leadership

Camera Operator

The Camera Operator works for the DOP and works with them to achieve the DOPs vision, who in turn, is working to achieve the Director's vision. The Camera Operator "is responsible for controlling the movements of the camera, both directly and through communication with the dolly grip, focus puller, and others on the crew. The camera operator is expected to support the DOP to conceive, build, and execute the shots desired for the production. They work closely with all departments on set to achieve this, from the cast to the production assistants. Their work has a large impact on a production, in diverse ways: from framing choices and subtleties of camera movement to the effective use of the crew, equipment and time, to helping set the tone on set for the cast when they arrive."⁵

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- builds relationships
- enjoys physical activity
- attention to detail
- visual/creative thinker

³ The Australian Cinematographers Society website <https://cinematographer.org.au/about/>. Accessed 14 October 2022.

⁴ Australian Cinematographers Society, A WIDER LENS: Australian Camera Workforce Development and Diversity report. Coles, A., Ferrer, J., Zemaityte, J., Banks, M. July 2022. <https://cinematographer.org.au/a-wider-lens-australian-camera-workforce-development-and-diversity-report/> Retrieved 21/10/2022

⁵ ACS A WIDER LENS: Australian Camera Workforce Development and Diversity report. July 2022.

Second (2nd) Unit Director of Photography

“A second unit is a crew tasked with filming shots or sequences of a production, separate from the main unit. The 2nd unit will often shoot simultaneously with the other main unit allowing the filming stage of production to be completed faster. The 2nd Unit DOP/Cinematographer leads the second unit camera crew to shoot additional scenes, action sequences, or visual effects scenes to seamlessly cut into main unit footage. The 2nd Unit DOP works independently with the 2nd unit director once briefed by the main unit DOP and director.”⁶

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- methodological thinking
- enjoys physical activity
- attention to detail
- visual/creative thinker

1st Assistant Camera (aka 1st AC, Focus Puller)

The 1st AC (aka the Focus Puller) is responsible for keeping the picture in focus. “With a tape measure and/or cinetape, a keen eye, very good timing, and reflexes, the 1st AC must keep every frame in focus by relying on distance judgment, anticipation, confidence, and skills. The 1st AC is also responsible for building and maintaining the digital or film camera and lenses. In the case of celluloid film, they must thread the motion picture camera with the unexposed film negative. As the primary technical lead in the structure of the camera department, the 1st AC must maintain excellent communication with other departments and production to resolve any difficulties should they arise.”⁷

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- attention to detail
- visual/creative thinker

2nd Assistant Camera (aka 2nd AC, Clapper/Loader)

The 2nd AC (aka clapper loader) has traditionally loaded unexposed negative film into the camera magazines. They also control “the film inventory and camera reports, and performs the slating on set using the clapperboard. In the case of digital production, it is their job to manage all data cards that are loaded and unloaded from camera/s. The 2nd AC works very closely with and supports the 1st assistant camera. Additional tasks include liaising between the camera department and other departments, including the production office, transportation, script supervisor, post-production, as well as camera rental houses.”⁸ They may also be responsible for marking actors’ positions during rehearsals and keep records, camera logs, and other paperwork ready for the edit.

Personal attributes that are needed to succeed in this role include:

- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- attention to detail
- fast-learner

⁶ Ibid

⁷ Ibid

⁸ Ibid

3rd Assistant Camera (aka 3rd AC, Truck Loader)

The truck loader is usually off-set or running between the camera truck and set to bring equipment back and forth. In film productions, the truck loader would spend the bulk of their time loading/unloading film magazines in the darkroom in the truck, delivering fresh mags to set, managing the levels of raw filmstock and preparing rushes to be delivered to the lab. In the digital world the truck loader will manage the equipment and consumables kept in the truck and perhaps manage a relationship with the rental house for additional equipment, repairs, returns and exchanges. As well as any support work required to the on-set AC's.⁹

Personal attributes that are needed to succeed in this role include:

- strong interpersonal & communication skills
- adaptability & versatility
- enjoys physical activity
- attention to detail

Camera Assistant (aka Camera Trainee, Camera Attachment)

"The camera attachment is an entry-level position into a film and television career for those who aspire to be camera assistants and ultimately, after years of experience, cinematographers. The camera attachment is on set to learn by working most closely with the 2nd AC. They frequently help prepare the kit at the beginning of the job and may be involved with camera and lens tests."¹⁰

Personal attributes that are needed to succeed in this role include:

- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- attention to detail
- fast-learner

Steadicam Operator

"The Steadicam operator, like the camera operator, manoeuvres the camera to establish the continuity of composition, but uses a special rig that enables special fluid and stable moving camera shots for specific scenes. The camera is rigged to a stabilised arm and attached to a vest worn by the operator allowing fluid movements. This allows the camera to follow the action in tight spots (i.e., an actor running through a forest, up the stairs, etc.) Steadicam is used for scene-specific requirements and may be hired on an as-needed basis."¹¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- builds relationships
- creativity
- physical strength and coordination
- attention to detail
- visual/creative thinker

⁹ From the Australian Cinematographers Society (ACS).

¹⁰ ACS A WIDER LENS: Australian Camera Workforce Development and Diversity report. July 2022.

¹¹ Ibid

Underwater Director of Photography (Underwater DOP)

“The underwater director of photography uses a range of skill sets that demand knowledge of different camera operating, lighting, and grip skills to move the camera through the water with efficiency. The role requires not only a knowledge of composition, exposure, and lighting but also the physical demands of swimming and scuba diving.”¹²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- builds relationships
- physical strength and coordination
- adventurous
- attention to detail
- visual/creative thinker

Aerial/Drone Operator

“The aerial operator is qualified and equipped to film aboard aerial devices, such as small airplanes and helicopters. The drone operator is the person responsible for operating a remote aircraft camera professionally and safely. They oversee the flight operation and have the final decision on what shot can be achieved based on weather and physical limitations. Film and television production drone operators exercise precision flying to repeat camera moves for multiple takes. Aerial and drone operators work directly with the DOP and director to maintain the frame during a take as well as manage any camera settings and configurations as per the DOP or DIT.”¹³

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- builds relationships
- enjoys physical activity
- comfortable with open water
- attention to detail
- visual/creative thinker

Video Split Operator (Video Assist Operator)

The Video Split Operator is responsible for setting up and operating the video monitor that directors and other crew members use to view what is being shot, and to view the playback of footage to be reviewed after each take. They can also edit on-set to check continuity and ensure that there are no missing shots.¹⁴

Personal attributes that are needed to succeed in this role include:

- a collaborative mindset
- innovative
- detail-oriented
- technically oriented
- ability to focus for long periods

¹² Ibid

¹³ Ibid

¹⁴ Screen Skills website. <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/technical/video-assist-operator/>. Accessed 24/10/2022.

Digital Imaging Technician (DIT)

“The digital imaging technician (DIT) is responsible for all monitoring, colour correction, and management systems that will be used on set and in how it relates to post-production. This work may also be used for final colouring directly or as a reference. The position includes quality control of the monitoring systems and all other live viewing systems used by the director and the DOP, during shooting. A detailed understanding of all colorimetry systems and technical standards, is required, including how live viewing is affected by software and hardware and the environment to ensure the accuracy of the on-set viewing by the DOP. DITs directly serve the DOP as a technical reference providing a link between the set and post-production. It is their responsibility to make certain that the vision of the DOP on set is accurately conveyed in the post-production workflow.”¹⁵

Personal attributes that are needed to succeed in this role include:

- detail-oriented
- technically oriented
- organised
- meticulous with detail

Data Wrangler

“On a shoot using digital cameras, data wranglers transfer raw audio-visual files and back up data onto memory drives. Data wranglers are responsible for ensuring data integrity and security, and for transferring the data to the post-production department keeping a log of who has received what footage and what copies of the data exist.”¹⁶

Personal attributes that are needed to succeed in this role include:

- detail-oriented
- technically oriented
- organised
- meticulous with detail

¹⁵ Australian Cinematographers Society, A WIDER LENS: Australian Camera Workforce Development and Diversity report. Coles, A., Ferrer, J., Zemaityte, J., Banks, M. July 2022. <https://cinematographer.org.au/a-wider-lens-australian-camera-workforce-development-and-diversity-report/> Retrieved 21/10/2022

¹⁶ Ibid

CAMERA: GRIP DEPARTMENT ROLES

Key Grip (HOD)

The Key Grip is the Head of the Grip Department and has responsibilities from preproduction to production. They work closely with the DOP and are required to read a script and scout locations to determine their suitability for filming, discuss lighting and camera requirements with cinematographers and ensure they are met, set up production cameras, watch the first run-through of a scene to determine how to frame it, cut and shape lights set up by the lighting department, monitor the set and ensure filming runs smoothly, keep the cast and crew safe, and review production equipment orders,¹⁷ [and] they are responsible for hiring and managing their department crew. Safety is a major concern of the Key Grip.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- innovative
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Grip

The Grip is described as the “hands”¹⁸ of the department. They work with the non-electrical components of light and camera setups.¹⁹ They set up equipment to support the cameras during production and may use equipment such as dollies, cranes, or tripods. Grips may also design systems to enable a camera to move, or locate the camera in a difficult position, and keep the camera stable. Grips work closely with the DOP and camera crew. Grips can specialise as Dolly Grips (setting up the tracks and moving the dolly), and crane operators.²⁰

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- innovative
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

¹⁷ Nashville Film Institute: Key Grip; Everything you need to know. <https://www.nfi.edu/key-grip/>. Accessed 24/10/2022

¹⁸ The Crew [DVD], Australian Film and Television School. Open Program Resources. Publication Date: 1976

¹⁹ Premium Beat website. Grips, Gaffers, and Best Boys: The Grip and Electric Departments. MICHAEL MAHER AUGUST 19, 2015. <https://www.premiumbeat.com/blog/grips-gaffer-best-boys-grip-electric-departments/>. Accessed 24/10/2022

²⁰ <https://www.careersinscreen.ie/live-action-tv-drama/#sec51>

Dolly Grip

The Dolly Grip specialises in the construction and maintenance of all equipment that the motion picture camera is mounted on. They hold and move the dolly on tracks. The Dolly Grip “work under the direction and instructions of the key grip and camera operator, [and has] responsibility for all of the rigging (i.e. building) of such equipment including the tracks. They are responsible for the management of equipment to service multiple cameras. They must discuss and plan movement, angle, and positioning of cameras with the director, DOP, and camera operator before filming.”²¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- innovative
- detail-oriented and organised
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Chief Assistant to the Grip (aka Best Boy/Girl Grip; 2IC Grip)

The Chief Assistant to the Grip supports the Key Grip on a production, running the day-to-day operations of the department, acting as the foreperson for the grip department on set, assigning tasks to crew members, and managing their tasks and schedules. The Chief Assistant to the Grip is “responsible for equipment and expendables, keeping detailed records of when the equipment leaves and is returned to the grip truck, ensuring that it is ordered as required and that it is in the right place at the right time.”²² The Chief Assistant to the Grip also maintains the status reports on the department and the work-in-progress, communicating estimates of timelines and job completion.

Personal attributes that are needed to succeed in this role include:

- ability to anticipate needs
- ability to follow instructions
- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- fast-learner

Assistant Grip (aka Grip Trainee)

The Assistant Grip is a hands-on role that operates and maintains the technical and lighting department equipment that is used to mount cameras during the shoot. The Assistant Grip needs to have the ability to understand cameras, take direction, and multi-task and is “often tasked with working unsociable hours and carrying out a variety of different tasks according to the requirements of the department and production.”²³ They are on set throughout the shoot to set up and pack up Grips’ equipment including cranes, jibs, and dollies. On larger productions, Grip Trainees or Junior Grips may be recruited.

Personal attributes that are needed to succeed in this role include:

- ability to anticipate needs and follow instructions
- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- fast-learner

²¹ Careers In Screen website. <https://www.careersinscreen.ie/role/best-boy-grip/>. Accessed 24/10/2022

²² Careers In Screen website. <https://www.careersinscreen.ie/role/best-boy-grip/>. Accessed 24/10/2022

²³ Careers in Screen website. Trainee Grip. <https://www.careersinscreen.ie/role/trainee-grip/>. Accessed 24/10/2022

Rigging Grips

On larger projects, Rigging Grips will be engaged to work closely with the Grips department to set up the rigs before the shooting crew arrives on set.²⁴ They run the Rigging Grips department including the Rigging Best Boy/Girl Grip and Rigging Grip(s). On larger productions Rigging Grips Assistants and/or Trainee Rigging Grips may be employed.

²⁴ Bolt Lighting Rentals webpage. Crew Positions in the Set Lighting and Grip Departments. <https://boltlightingrental.com/crew-positions-in-the-set-lighting-and-grip-departments/>. Accessed 19/1/2023

CAMERA: SET LIGHTING DEPARTMENT ROLES

Gaffer (aka Chief Lighting Technician or CLT)

The Gaffer, aka Chief Lighting Technician (CLT) is the Head of the Set Lighting Department. They have responsibilities from preproduction to production. They are required to read a script and work with key creative teams (producers, directors, DOP) to understand and translate the vision of the production to lighting solutions within budget, equipment, and schedule. The HOD is responsible for putting their team together including Assistant Chief Lighting Technician (ACLT), lighting technicians, and electricians.²⁵ They observe the lighting on set and remain on set with the DOP, while the ACLT executes and manages all other lighting duties.²⁶

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity
- leadership

Best Boy/Girl (aka Assistant Chief Lighting Technician or ACLT)

The Assistant Chief Lighting Technician (ACLT) also known as Best Boy/Girl, is the Gaffer's 2nd in command (2IC). They are responsible for "watching over the electric truck and rentals while managing and scheduling the rest of the electricians and lighting technicians. Where the Gaffer remains on set with the Director of Photography, the Best Boy/Girl carries out and manages all other jobs in the Electrical Department."²⁷

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Lighting Designer

Working closely with electrical technicians, the Lighting Designers work with production and creative teams to "devise a lighting plan and implement lighting effects for a given set or space."²⁸ They also oversee rig construction and lighting fixtures to light a scene. Lighting Designers are often qualified electrical engineers.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- fastidious with occupational health and safety rules
- visual/creative thinker
- enjoys physical activity

²⁵ Nashville Film Institute Gaffer: Everything You Need to Know <https://www.nfi.edu/gaffer/>. Accessed 24/10/2022

²⁶ Grips, Gaffers, and Best Boys: The Grip and Electric Departments Michael Maher BY MICHAEL MAHER AUGUST 19, 2015 <https://www.premiumbeat.com/blog/grips-gaffer-best-boys-grip-electric-departments/>. Accessed 20/10/2022

²⁷ Premium Beat Website. Grips, Gaffers, and Best Boys: The Grip and Electric Departments. Michael Maher. AUGUST 19, 2015. <https://www.premiumbeat.com/blog/grips-gaffer-best-boys-grip-electric-departments/>. Accessed 24/10/2022

²⁸ Masterclass Website. Lighting Designer: How to Become a Lighting Designer. Dec 21, 2021. <https://www.masterclass.com/articles/lighting-designer>. Accessed 24/10/2022

Lighting Technician

Lighting Technicians execute lighting effects based on the lighting designer's plans for film & television productions. Responsibilities include: establishing lighting requirements; setting up lighting equipment and generators; testing all equipment; organising scaffolding and cranes; conducting risk assessments for health and safety purposes; programming consoles and loading automated colour change systems before a show; taking prompts from producers, sound technicians, and stage or floor managers; using both manual and computerised lighting systems during the production; taking down lighting, rigs, and cabling post-production; and on films, reviewing footage shots with the director.²⁹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- visual/creative thinker
- enjoys physical activity

Lighting Assistant

This is an entry-level role that assists the Lighting Designer to set up the electrical systems and effects. They may be involved in the rigging of the lights, loading and unloading lighting gear, and ensuring the full functionality of the equipment.

Personal attributes that are needed to succeed in this role include:

- ability to anticipate needs
- ability to follow instructions
- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- fast-learner

Electrician

The electrician's work often commences during preproduction, wiring up sets, tech checks, and rehearsals before the commencement of the shoot. Once shooting commences, the electrician is responsible to ensure that there is a steady flow of power for lights and equipment.³⁰ Electricians can be categorised as either Rigging Electric or On-Set Electric. "The Electric Department works hand-in-hand with the Grip Department because the Grips shape and cut the light that the Electricians set up."³¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

²⁹ Career HQ website. TRADES & SERVICES Lighting Technician - Film & TV. https://careerhq.com.au/careers-database/job_details/773/lighting-technician-film-tv Accessed 20/9/2022

³⁰ Ultimate Guide to Film Crew Positions (Jobs & Duties Explained). SAM KENCH ON DECEMBER 20, 2020, <https://www.studiobinder.com/blog/film-crew-positions/>. Accessed 20/10/2022

³¹ Careers in Film website. <https://www.careersinfilm.com/film-electrician/> . Accessed 24/10/2022

3rd / 4th / 5th Electrics

The 3rd Electrics role supports the Assistant Chief Lighting Technician (ACLT). The next role down from them is the 4th Electrics, who is not as experienced but supports the 3rd Electrics and the ACLT. If there is a large Electrics department, there may be a 5th Electrics who supports everyone else.³²

Personal attributes that are needed to succeed in this role include:

- ability to anticipate needs
- ability to follow instructions
- strong interpersonal & communication skills
- adaptability & versatility
- technically oriented
- enjoys physical activity
- fast-learner

Generator Operator (Genny Operator)

The Generator Operator (or Genny Operator) reports to the Gaffer and is "responsible for the safe and proper operation of all electricity generators that supply power to on-set equipment and location trucks and trailers [...] Typically you are either using Stage Power, House Power, a Tie-In, or a Generator."³³ Formal qualifications and/or training in generator operation, maintenance, and repair is a requirement for this role to ensure compliance with local electrical and fire safety codes.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- innovative
- detail-oriented
- technically oriented
- fastidious with occupational health and safety rules
- enjoys physical activity

³² How To Film School website. Working as a Grip or Electric. <http://howtofilmschool.com/working-as-a-grip-or-electric/> Accessed 24/10/2022

³³ WHAT IS A GENNY OPERATOR AND WHAT ARE THEIR RESPONSIBILITIES ON SET? <https://beverlyboy.com/film-crew-positions/what-is-a-genny-operator/> . Accessed 21/10/2022

CAMERA: RIGGING GAFFER DEPARTMENT ROLES

Rigging Gaffer

On larger projects, Rig Gaffers will be engaged on projects to work closely with the Gaffer to identify how to run power to light the set(s) and develop a plan for the rigging crew.³⁴

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity
- leadership

Rigging Best Boy/Girl/Girl Electric

The Rigging Best Boy/Girl/Girl Electric are the 2IC to the Rigging Gaffer. They carry out the plans and notes from the Rigging Gaffer and direct the crew on “where to run the cable, where to land generators, where to place units, etc. [...]”. They will also be in charge of hiring the necessary crew for the upcoming work.³⁵

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity
- leadership

Rigging Electricians

Rigging Electricians lay the cables and install the rigs at the direction of the Rigging Grip and BB Rigging Grip. This can involve heavy lifting work.³⁶

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

³⁴ Bolt Lighting Rentals webpage. Crew Positions in the Set Lighting and Grip Departments. <https://boltlightingrental.com/crew-positions-in-the-set-lighting-and-grip-departments/>. Accessed 19/1/2023.

³⁵ Bolt Lighting Rentals webpage. Crew Positions in the Set Lighting and Grip Departments. <https://boltlightingrental.com/crew-positions-in-the-set-lighting-and-grip-departments/>. Accessed 19/1/2023

³⁶ Ibid.

Head Fixtures Technician

The Head Fixtures Technician is responsible for all lighting fixtures on set. They are the point-person on set for the fixtures department.³⁷

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Fixtures Technician

The Fixtures Technician reports to the Head Fixtures Technician. They work with the Set Decoration Department to wire up the practical fixtures and ensure that all the lighting and electrical needs are met for the shoot.³⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Lighting Console Programmer (Lighting Operator)

Lighting Console Operators implement the Lighting Director's plans for lighting. They "cue and control the lighting on a TV programme."³⁹ They are generally hired on large studio projects for television that use a lighting rig. "They also cue any special lighting effects and might be responsible for controlling extra lighting equipment such as LED screens or haze machines to create smoke effects."⁴⁰

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

³⁷ Ibid.

³⁸ Ibid.

³⁹ Screen Skills website. What does a lighting console operator do? <https://www.screenskills.com/job-profiles/browse/unscripted-tv/technical/lighting-console-operator/>. Accessed 19/1/2023.

⁴⁰ Ibid.

DMX Tech

On complex rigs, the DMX Technician may be engaged with the Rigging Crew to problem-solve DMX Lighting Controls issues to ensure that the rig is functioning correctly.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Lot Best Boy/Girl

This role is often attached to the shooting studio and is responsible for turning the power to the shooting stage on and off. They are also known as “Parallel Best Boy/Girls.”⁴¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

⁴¹ Ibid.

DIRECTING DEPARTMENT ROLES

Director

The Director is responsible for realising “the creative vision throughout the whole process, from pre-production through to the final edit.”⁴² As such, Directors are responsible for a large and varied team from preproduction through to postproduction and delivery. Directors are engaged by the Producer or Executive Producer and are responsible for hiring key Head of Departments including the Line Producer, Director of Photography (DOP), and Production Designer. Directors work directly with the casting director to select their cast, often with the DOP to fine-tune their film language and performance and work with writers to make any adjustments for the creative team. The Director controls all aspects of the realisation of the production, from make-up to lighting, and editing to sound design, working collaboratively with a very broad and diverse range of people. Rate cards for Directors can be accessed by members of the Australian Director’s Guild.⁴³

Personal attributes that are needed to succeed in this role include:

- cultural competency and leadership
- artistry and creativity
- strong communicator and collaborator
- curiosity
- attention to detail
- storyteller

Director’s Assistant

The Director’s Assistant supports the Director’s tasks from preproduction through to postproduction and delivery. These tasks may include drafting letters, writing coverage notes on scripts, managing diaries and making phone calls, and other general duties to support the Director.⁴⁴ This gives the Director’s Assistant invaluable access to creative decision-making processes and networks to support their career.

Personal attributes that are needed to succeed in this role include:

- ability to take instruction
- flexibility
- organisation
- curiosity
- attention to detail
- storyteller

⁴² Screen Skills website. Film and TV Drama. Director. <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/development-film-and-tv-drama-job-profiles/director-film-and-tv-drama/>. Accessed 26.10.2022.

⁴³ Australian Directors Guild Resource.

<https://www.adg.org.au/resources/Documents/ADG%20Recommended%20Feature%20Film%20Rates%202020.pdf>. Accessed 26/10/2022.

⁴⁴ Media Match.com website. What do Director’s Assistants Do? <https://www.media-match.com/usa/jobtypes/directors-assistant-jobs-402663.php>. Accessed 26.10.2022

First Assistant Director (1st AD)

Not to be confused with the Director's Assistant, the 1st Assistant Director oversees the head of departments to keep the production on schedule, working closely with the Production Manager. This is a senior and busy role that holds the responsibility for safety, conduct, and interpreting the scripts and storyboards to the shooting schedule. The shooting schedule needs to be approved by all relevant department heads, which requires strong communication, planning, and collaboration skills. 1st ADs are responsible for planning the daily schedules and longer-term production timelines. They are the conduit between the director and all other cast and crew. They need extensive knowledge of each department and role as they are responsible for communicating and delegating tasks for each department and liaising with the cast.⁴⁵

Personal attributes that are needed to succeed in this role include:

- leadership
- organisation
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

Second Assistant Director (2nd AD)

The 2nd AD supports the 1st AD by taking on responsibilities that facilitate the execution of the 1st AD's tasks. This includes preparing call sheets for the following day, coordinating logistics with other departments on-set to ensure that the production remains on schedule, managing and directing extras, and any other requirements for the shoot, as well as secondary tasks such as taking care of security and coordinating meals and breaks. They also read the script to understand the shooting requirements and adhere to the shooting script and overall schedule.⁴⁶

Personal attributes that are needed to succeed in this role include:

- organisation
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

Third Assistant Director (3rd AD)

The 3rd AD supports both the 1st and 2nd AD. They put together daily reports and flag any issues that may arise. The 3rd AD manages the communication on-set and coordinates extras and background action.⁴⁷ This role manages people and logistics, requiring high levels of communication and organisation to track and report on activities on set.

Personal attributes that are needed to succeed in this role include:

- organisation
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

⁴⁵ Masterclass website. What is a First Assistant Director? <https://www.masterclass.com/articles/what-is-a-first-assistant-director-job-description-and-responsibilities-of-the-1st-ad-on-a-film-set>. Accessed 26/10/2022.

⁴⁶ Careers in screen Website. <https://www.careersinscreen.ie/role/second-assistant-director/>. Accessed 26/10/2022.

⁴⁷ Careers In Film website. Third Assistant Director. <https://www.careersinscreen.ie/role/third-assistant-director/>. Accessed 26/10/2022.

Floor Manager

The Floor Manager role is specific to the television or broadcast industry. They manage all activities on the shooting set or studio and are responsible for its operation as well as the on-set crew. The Floor Manager is a “demanding role that requires a level head, self-confidence, and strong communication to ensure the production is delivered successfully. They are responsible for the operation of the shooting set/television studio. Their objective is to provide the director with everything they need to realise their vision.”⁴⁸ They organise the schedules, prepare the program, supervise equipment set up and sound checks, give cues to presenters and technicians, manage the audience, oversee rehearsals, liaise with the control room staff, and OH&S.⁴⁹

Personal attributes that are needed to succeed in this role include:

- leadership
- organisation
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

Assistant Floor Manager

The Assistant Floor Manager supports the Floor Manager to ensure that the studio production and recording run smoothly and on schedule. They may be delegated tasks by the Floor Manager including checking that presenters/talent have arrived, liaising with wardrobe and make-up for the presenters/talent, checking props, and ensuring everything has been prepared for the recording.⁵⁰

Personal attributes that are needed to succeed in this role include:

- leadership
- organisation
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

⁴⁸ National Film and Television School website. Assistant Directing and Floor Managing Diploma. <https://nfts.co.uk/assistant-directing-and-floor-managing>. Accessed 26/10/2022.

⁴⁹ Plan it plus Website. Floor Manager – Television. <https://www.planitplus.net/JobProfiles/View/182/38#:~:text=A%20floor%20manager%20makes%20sure,working%20on%20the%20studio%20floor>. Accessed 26/10/2022.

⁵⁰ ScreenSkills website. What does a floor assistant do? <https://www.screenskills.com/job-profiles/browse/unscripted-tv/floor-or-location/floor-assistant/>. Accessed 26/10/2022.

Script Supervisor

The Script Supervisor is in charge of continuity on the set and reports to the Director. Their work commences in preproduction where they break down the script for continuity. The continuity breakdown is an analysis of different elements of each scene “including cast, actions, wardrobe, and props in scenes.”⁵¹ Script supervisors are described as the “eyes and ears of the editor on set.”⁵² On set, the Script Supervisor pays meticulous attention to the material being shot to ensure that the footage will be able to be edited into the cut seamlessly. During production, the Script Supervisor will check details such as actors’ eye-lines, and “records of dialogue, action, costumes and props.” They also track camera and lens information with the slate and scene number. They may also manage additional Continuity staff.

Personal attributes that are needed to succeed in this role include:

- extremely high attention to detail
- organised
- strong interpersonal & communication skills
- ability to focus for long periods
- technically oriented

Continuity Person

On larger productions, additional continuity staff will be employed to work under the direction of the Script Supervisor or Continuity department.

Personal attributes that are needed to succeed in this role include:

- extremely high attention to detail
- organised
- strong interpersonal & communication skills
- ability to focus for long periods
- technically oriented

Technical Director

The Technical Director is the senior technical role. In the broadcast/TV industry, they manage and operate the technical aspects of the production including lights, sound, and rigging equipment, working closely with the camera and art departments.⁵³

Personal attributes that are needed to succeed in this role include:

- attention to detail
- organised
- strategic
- creative
- strong interpersonal & communication skills
- ability to focus for long periods
- technically oriented

⁵¹ ScreenSkills website. What does a script supervisor do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/technical/script-supervisor-film-and-tv-drama/>. Accessed 26/10/2022.

⁵² Script Supervisor (Part 1) - What is a Script Supervisor? Filmmaker Den. <https://www.youtube.com/watch?v=jRdZuPkdhU>. Accessed 26/10/2022.

⁵³ Media Match website. What do Technical Directors Do? <https://www.media-match.com/usa/jobtypes/technical-director-jobs-402798.php>. Accessed 25/10/2022.

Second Unit Director (aka 2nd Unit Director)

The “main unit” consists of the Director, cast members, and main crew. Productions with complex and expensive shoots can establish additional units to capture additional footage, stunts, and other set-ups away from the main unit, during the main unit shoot period. The Second Unit Director manages their own teams and reports to the Director. The Second Unit Director roles are reportedly in decline due to the adoption of new technologies in film production.⁵⁴

Personal attributes that are needed to succeed in this role include:

- leadership
- artistry and creativity
- strong communicator and collaborator
- curiosity
- attention to detail
- storyteller

Intimacy Coordinator

The Intimacy Coordinator is a relatively new role on productions, but they play an important part in keeping sets safe for cast and crew. They advocate, liaise and collaborate with different departments to ensure that intimate scenes are shot in an environment that is physically and psychologically safe.⁵⁵ On larger productions, there may be a department for Intimacy Coordination.

Personal attributes that are needed to succeed in this role include:

- leadership
- artistry and creativity
- strong communicator and collaborator
- emotional intelligence
- attention to detail

⁵⁴ Stephen Follows: Film Data and Education. What is happening to second unit directors? <https://stephenfollows.com/what-is-happening-to-second-unit-directors/>. Accessed 26/10/2022.

⁵⁵ Intimacy for Stage and Screen website. Guidelines for Engaging an Intimacy Coordinator for TV/Film. https://www.intimacyforstageandscreen.com/uploads/1/3/1/5/131581092/guidelines_for_engaging_an_intimacy_coordinator_v8.pdf. Accessed 25/01/2023.

EDITING & POST PRODUCTION ROLES

Editor (Head of Department)

The Editor is “The creative head of the post production process.”⁵⁶ They work closely with the Director and the key creative team from preproduction, production and post production, to implement the creative vision and narrative within the cut. They often consult and collaborate during the shooting process to provide feedback on which shots will work in the edit, so that adjustments can be made during the shoot. This is a creative storytelling role that requires strong management skills.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- methodological thinking
- attention to detail
- enjoys long periods of solitary work
- storyteller

Picture Editor

The Picture Editor is employed on factual and entertainment programmes as the principal editor. They manage a team of off-line editors and are “responsible for ordering and constructing the material created by the Director, and delivering a coherent, visual story that captures the Director’s vision and is to the required length. While the Off-Line Editor must have the necessary technical skills to deal with all media, post production platforms and other digital assets, this in essence is a creative, visual storytelling role.”⁵⁷ The editor views “dailies,” (assessing footage from the day’s shoot) with the director and other key creatives and makes notes to begin the shot selection process for the assembly edit. They then suggest approaches and possibilities within the material and shape all elements on the timeline, iterating the cut to completion in collaboration with the Director. Editors are creative problem-solvers and they shape the film through their expert understanding of the language of editing and its effect on an audience.⁵⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- methodological thinking
- attention to detail
- enjoys long periods of solitary work
- storyteller

Assistant Editor (aka 1st Assistant Editor)

The Assistant Editor is the 2IC for the Editor and manages the department and tasks to ensure that the Editor is able to focus on the creative process. The Assistant Editor is not an entry-level role as they manage the team and liaise with other collaborators and stakeholders including the camera department and sound department, as well as technical, operational, and workflow matters.⁵⁹

Personal attributes that are needed to succeed in this role include:

- high attention to detail
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- organised and ability to focus for long periods
- a collaborative and problem-solving mindset
- technically oriented

⁵⁶ Masterclass website. Who’s Who on the Film Crew? <https://www.masterclass.com/articles/whos-who-on-the-film-crew>. Accessed 27/10/2022.

⁵⁷ Careers In Film website. <https://www.careersinscreen.ie/role/offline-editor>. Accessed 28/10/2022.

⁵⁸ American Cinema Editors has published the resource Best Practices Guide for Post Production⁵⁸ which also includes a work-from-home guide.

⁵⁹ Careers in Screen. First Assistant Editor. <https://www.careersinscreen.ie/role/first-assistant-editor/> . Accessed 28/10/2022.

2nd Assistant Editor

The Second Assistant Editor provides support to the 1st Assistant Editor on a range of tasks including conforming pictures, syncing, organisation, etc,⁶⁰ to ensure that the 1st Assistant Editor can focus on management and communication. Second Assistant Editors can be engaged from the second week of the shoot to start to organise footage and notes for the edit process.⁶¹

Personal attributes that are needed to succeed in this role include:

- a proactive mindset
- reliability and time-keeping skills
- a willingness to ask questions when unsure
- high attention to detail and organised
- ability to follow instructions
- a collaborative and problem-solving mindset
- technically oriented

3rd Assistant Editor; Trainee

The Third Assistant Editor is a trainee role supporting the Editor's team in organisational, administrative, and other duties to support the editorial team.

Personal attributes that are needed to succeed in this role include:

- a proactive mindset
- reliability and time-keeping skills
- a willingness to ask questions when unsure
- high attention to detail and organised
- ability to follow instructions
- a collaborative and problem-solving mindset
- technically oriented

Online Editor

Depending on the post production workflow, the Online Editor may be engaged to "finish" the edit for broadcast. This is largely a technical role and involves relinking hi-res files to match the low-res files used on the 'Offline' Cut. The Online Editor ensures that the technical delivery specifications are met and may also be required to insert final graphics or VFX shots and manage the colour grading process. Due to last-minute issues related to delivery requirements, the Online Editor can work long hours to meet strict deadlines.

Personal attributes that are needed to succeed in this role include:

- a proactive mindset and high attention to detail
- organised and methodical
- a collaborative and problem-solving mindset
- technically oriented
- strong interpersonal & communication skills
- able to manage stressful situations

⁶⁰ EDITORIAL - Job Title: Second Assistant Editor - Sacks, Production, Editing, and Steve - StateUniversity.com <https://careers.stateuniversity.com/pages/100000205/EDITORIAL-JOB-TITLE-SECOND-ASSISTANT-EDITOR.html#ixzz7ixuSXwu8>. Accessed 28/10/2022

⁶¹ Jonny Elwyn Film Editor website. What does a 2nd Assistant Editor Do? <https://jonnyelwyn.co.uk/film-and-video-editing/how-to-be-a-2nd-assistant-film-editor/>. Accessed 28/10/2022.

Mastering Assistant

The Mastering Assistant is an entry path towards Online Editing or Audio Engineering. The role is responsible for working with complex graphical elements and different camera and media formats to assist with workflow, conforming media and delivering master sequences. They work with the online and audio teams.

Personal attributes that are needed to succeed in this role include:

- high attention to detail and organised
- reliability and time-keeping skills
- a willingness to ask questions when unsure
- ability to follow instructions
- a collaborative and problem-solving mindset
- technically oriented

Assembly Editor

The Assembly Editor does an initial pass of the narrative before handing over to the Picture Editor.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- methodological thinking
- attention to detail
- enjoys long periods of solitary work
- storyteller

Executive Post Producer

The Executive Post Producer works within a finishing house. They are responsible for the bidding process, liaising with clients from bidding to delivery.

Personal attributes that are needed to succeed in this role include:

- strong negotiation skills
- leadership
- strong interpersonal & communication skills
- business orientation

Post Producer

The Post Producer manages the budgets, schedules, contracts, operations, and clients. Both the Post Production Supervisor and Post Producer need excellent people and time management skills to ensure that the process remains smooth and on schedule. As with all roles at the tail end of any production, time constraints and last-minute changes require an agile and adaptive approach to management. They may need to juggle several films or episodes at any given time while working long hours and tight deadlines.⁶²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- ability to remain calm in stressful situations
- attention to detail
- strong interpersonal & communication skills
- strong negotiation skills
- people-oriented

⁶² Media Match website. What do Post Producers Do? [https://www.media-match.com/usa/jobtypes/post-production-supervisor-jobs-402753.php#:~:text=Post%20Production%20Supervisors%20are%20responsible,negative%20cutters\)%20and%20the%20production.](https://www.media-match.com/usa/jobtypes/post-production-supervisor-jobs-402753.php#:~:text=Post%20Production%20Supervisors%20are%20responsible,negative%20cutters)%20and%20the%20production.) Accessed 28/10/2022.

Post Production Supervisor

Reporting to the Producer, the Post Production Supervisor manages the post-production schedule, processes, and budget in an episodic television environment.⁶³ Depending on the production, the Post Production Supervisor may also work with the Post Producer, whereas the Post Production Supervisor manages the creative team and technical execution. As with all roles at the tail end of any production, time constraints and last-minute changes require an agile and adaptive approach to management. They may need to juggle several films or episodes at any given time while working long hours and tight deadlines.⁶⁴

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- ability to remain calm in stressful situations
- attention to detail
- strong interpersonal & communication skills
- strong negotiation skills
- people-oriented

Post Production Coordinator

The Post Production Coordinator works with the Post Production Supervisor to ensure the smooth workflow of the post production department and a smooth flow of communication to meet deadlines within budget. They are responsible for sending “dailies” to the director, producer, and crew.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- ability to remain calm in stressful situations
- attention to detail
- strong interpersonal & communication skills
- strong negotiation skills
- people-oriented

Post Production Assistant

The Post Production Assistant supports the Post Production Supervisor in the busy work environment to ensure that the process and team are running on time and within budget. They may assist in technical roles such as updating databases and equipment, as well as logistical and workflow tasks such as meeting notetaking and follow-ups.⁶⁵

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- ability to remain calm in stressful situations
- attention to detail
- strong interpersonal & communication skills
- ability to follow instructions
- technically oriented

⁶³ ScreenSkills website. What does a post-production supervisor do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/post-production/post-production-supervisor/>. Accessed 31/10/2022.

⁶⁴ Media Match website. What do Post Producers Do? [https://www.media-match.com/usa/jobtypes/post-production-supervisor-jobs-402753.php#:~:text=Post%20Production%20Supervisors%20are%20responsible,negative%20cutters\)%20and%20the%20production](https://www.media-match.com/usa/jobtypes/post-production-supervisor-jobs-402753.php#:~:text=Post%20Production%20Supervisors%20are%20responsible,negative%20cutters)%20and%20the%20production.). Accessed 28/10/2022.

⁶⁵ Careers In Film. <https://www.careersinscreen.ie/role/post-production-assistant/>. Accessed 28/10/2022.

Dailies Manager/Operator

On larger projects, the Dailies Manager/Operator works closely with the editorial and production team to manage and run dailies sessions. This role requires technical knowledge of shooting formats, media and generating editorial media, providing production notes, and uploading media for each session.

Personal attributes that are needed to succeed in this role include:

- attention to detail
- ability to remain focused for extended periods on detail-oriented tasks
- a collaborative and problem-solving mindset
- strong interpersonal & communication skills
- technically oriented

Post Production Runner (aka Post Production Trainee)

Post Production Runner is an entry-level role that supports the post production facility and team. Their duties can range from reception work, administration, labelling, file organisation, and running errands.

Personal attributes that are needed to succeed in this role include:

- high attention to detail
- organised
- ability to follow instructions
- a collaborative and problem-solving mindset
- technically oriented

Colourist (aka Colour Grader, Digital Colour Grader)

The Colour Grader liaises with the DOP, Director, Editor, VFX Vendors, and production departments about work relating to colour manipulation of the picture in post production. They use the science and psychology of colour to communicate the Director's and the DOP's vision. Colour graders need to have strong storytelling and technical skills. According to the Colorist Society (USA), Colourists "follow a film production usually for the whole period of production. They evaluate and work on the images in collaboration with the DOP to enable the highest possible quality for the final product, following creative decisions and the visual concept.⁶⁶ They may also supply LUTs for the editorial department for work-in-progress screenings, and consult on workflow where VFX might be integrated into the picture.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- attention to detail
- strong interpersonal & communication skills
- technically oriented

Supervising Colourist

Supervising Colourists manage teams on larger projects to oversee the QC process and liaise with clients, directors, and producers. They are senior colourists with strong negotiation and leadership skills to ensure that the team delivers on time and within budget to QC standards.

Personal attributes that are needed to succeed in this role include:

- strong negotiation skills
- leadership
- strong interpersonal & communication skills

⁶⁶ Colorist Society. Role of the Colorist. <https://coloristsociety.com/role-of-the-colorist>. Accessed 28/10/2022.

Composer

Compositors integrate different visual elements from different sources and integrate them into a believable final shot. For example, visual elements may include green-screen footage, background plates, animation/graphics, and other visual effects elements. These elements are seamlessly combined by the compositor and enhanced to bring the scene to life in a believable way that serves the story. More information is available in Ausfilm's *Australian Screen Industry Roles: Visual Effects (VFX), Animation & Virtual Production (VP)* document.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- attention to detail
- strong interpersonal & communication skills
- technically oriented

Visual Effects (VFX) Editor

VFX Editors are the liaison between the physical production team and the VFX team. They can work "client-side" or "in-house." "Client-side" VFX Editors will work on set during the shoot to ensure that shot footage is suitable for VFX work. They take notes from the director to keep the flow of information moving through the VFX pipeline, and provide the director updates on the VFX look and feel against the previsualisations. "In-house" VFX Editors manage the work being undertaken by the VFX facility to ensure that the director's vision is being fulfilled in the executed work. They are responsible for the workflow and feedback for client approvals. Once approved, the VFX Editor is responsible for the delivery of the final shots to the editing team, the most current cut (edit), and oversees the passing of work back to the team that is editing the film or TV program.⁶⁷

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- ability to remain calm in stressful situations
- attention to detail
- strong interpersonal & communication skills
- technically oriented

Previsualisation Artist

See the listing under "Production Design Department."

Closed Captioner

Closed Captions are expected to be included as part of the deliverables on a screen project. Closed Captioners assist audiences who have hearing impairment to read descriptions of the audio and dialogue. A Closed Captioner is a "highly-skilled, experienced, and certified typist," who can "do the captioning work accurately, especially in real-time."⁶⁸

Audio Describer

Audio descriptions are expected to be included as part of the deliverables on a screen project. Audio descriptions assist audiences who have visual impairment to hear descriptions of "the action between the dialogue. [...] Audio description includes additional commentary and narration that covers crucial visual details like setting, lighting effects, props, costumes, physical actions, sight gags, facial expressions, and body language. It fills in plot information but does not interfere with the dialogue or soundtrack. Audio description writers provide a meticulously timed script so it doesn't impact the filmmaker's work. This script is then recorded by the Audio Describer and synchronized to match the movie or TV show."⁶⁹ Audio Describers are often trained actors.

Personal attributes that are needed to succeed in this role include:

- passion for storytelling and performance
- able to translate cinematic language to verbal language
- attention to detail
- strong interpersonal & communication skills

⁶⁷ ScreenSkills website. What does a VFX editor do? <https://www.screenskills.com/job-profiles/browse/visual-effects-vfx/production-management/vfx-editor>. Accessed 17/01/2023.

⁶⁸ Vanan Online Services website. <https://vananservices.com/blog/how-do-you-become-the-best-closed-captioner-in-the-industry/>. Accessed 20/2/2023.

⁶⁹ Backstage website. How to Get Started in Audio Description for Film & TV. <https://www.backstage.com/magazine/article/what-is-audio-description-75484/>. Accessed 20/2/2023.

MUSIC DEPARTMENT ROLES

Composer

The Composer creates original music for screen production and requires high levels of musical and music composition skills and experience. They work closely with the Director and Producer, as well as the Editor and Sound Mixer. The Composer is often engaged during pre-production to be briefed on the creative vision and direction, which will be the basis of creative research for the Composer, through which “a detailed discussion of the program or series takes place, to explore the soundtrack possibilities and constraints of the genre, its themes, subject matter, and overall structure.”⁷⁰ The music composition mostly occurs in post-production after the project has a locked edit. The music is written and structured to the timings of the cut, taking into consideration dialogue, plot points and overall emotional rationale. The composer must also score the music with consideration of other sound elements.

Personal attributes that are needed to succeed in this role include:

- a passion for music and ability to write with an understanding of musical storytelling and dramaturgy
- being a good listener as well as communicator with an ability to translate a descriptive brief into a musical language
- being well versed in various musical styles and forms
- being resilient and happy to receive creative feedback and make changes
- strong organisational and leadership skills
- knowledge of copyright laws
- the ability to mock up and present work before any recordings are made with musicians

Conductor

The Conductor is responsible for interpreting the Composer’s vision and communicating this directly with the musicians. The Composer often sits in the control room of a recording studio and communicates directly with the Director, Producer/s and Orchestrator. The intent of the music will be communicated via talk back directly to the Conductor who passes this onto the musicians.⁷¹

Personal attributes that are needed to succeed in this role include:

- a passion for music and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creativity and artistry
- strong communicator
- resilient and happy to receive feedback
- a willingness to ask questions when unsure

⁷⁰ Careers in Film website. Composer. <https://www.careersinscreen.ie/role/composer/>. Accessed 11/11/2022.

⁷¹ From the Australian Guild of Screen Composers 2023.

Arranger/Orchestrator

In Australia, the Arranger and Orchestrator are usually considered the same role (unlike other territories where these may be separate roles). The Arranger adapts existing music compositions into a new arrangement, reworking it to reflect the aesthetic requirements for the production. They may achieve this by “changing instrumentation, adding orchestration, and changing harmony, tempo, and musical style or genre.”⁷² Although Arrangers/Orchestrators do not compose original music, they may write new elements into existing music, or write variations of existing music. The Arranger/Orchestrator works closely with the Composer to prepare and arrange the music for a live recording. They usually receive a MIDI score and reference synthesiser recording from the Composer or Arranger and translate it to an orchestrated score as per the Composer/Arranger’s creative vision and problem-solve any issues that arise, including instances when composed/arranged sections are difficult to play on a physical instrument, or sounds become distorted. The Orchestrator will generally “participate in recording sessions for the scores they orchestrate, performing vital roles such as session conductor or score reader [...] They may also make last-minute changes to the score in response to feedback from the director or composer, or help the composer operate electronic elements of the score.”⁷³

Personal attributes that are needed to succeed in this role include:

- a passion for music and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- leadership, creativity and artistry
- strong communicator
- resilient and happy to receive feedback

Musician

Film scoring musicians are highly trained professionals who are used to sight reading music and blending their performances with others. They generally work in 3-hour recording blocks where they can record around 15 minutes of music in a session.

Personal attributes that are needed to succeed in this role include:

- a passion for music and performing
- creativity and artistry
- resilient and happy to receive feedback

Music Supervisor

Music Supervisors are not employed by the Composer. They work alongside the Composer, often helping to find appropriate diegetic music or other music that is to be featured. Ideally The Music Supervisor has chosen and licensed musical tracks before original music composition has completed. Often this licensed music overlaps with original score, making it vital that licensed music is chosen in a timely fashion.⁷⁴

Personal attributes that are needed to succeed in this role include:

- a passion for music and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- excellent organizational, communication, and negotiation skills
- strong communicator
- resilient and happy to receive feedback
- leadership

⁷² Careers in Music website. Arranger. <https://www.careersinmusic.com/arranger/>. Accessed 11/11/2022.

⁷³ Berklee website. What does an Orchestrator (Film and TV) do? <https://www.berklee.edu/careers/roles/orchestrator-film-and-tv>. Accessed 11/11/2022.

⁷⁴ From the Australian Guild of Screen Composers 2023.

Music Editor

In Australia, a Music Editor will generally be employed to cut the music to different versions of a film or TV series. A Music Editor in Australia will also often clean up original score recordings, getting rid of extraneous noises or retiming musicians' performances.⁷⁵

Personal attributes that are needed to succeed in this role include:

- a passion for music and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- excellent organisational, communication, and negotiation skills
- strong communicator
- resilient and happy to receive feedback

Copyist

The Copyist is responsible for the preparation of written music for music recording sessions. They work with Orchestrators and Arrangers to "proofread the entire score and produce and transpose individual parts for each instrument. In the process, the copyist might make small adjustments to the score, such as adding in measure numbers.⁷⁶ The Copyist distributes and collects copies of the music parts to performers.

Personal attributes that are needed to succeed in this role include:

- a passion for musical notation
- a collaborative and problem-solving mindset
- resilient and happy to receive feedback
- excellent listener and observer
- attention to detail and technically oriented
- enjoys working with a range of people

Music/Score Recording Engineer

Music/Score Recording Engineers are responsible for capturing live recordings. Depending on the project and budget, they may be responsible for the recording, editing, and mixing of music scores. This involves high levels of technical knowledge of recording systems, equipment, and properties of sound.⁷⁷

Personal attributes that are needed to succeed in this role include:

- ability to focus for a long period
- a collaborative and problem-solving mindset
- attention to detail and ability to take instructions
- excellent listener and observer
- technically oriented
- excellent interpersonal and communication skills

⁷⁵ From the Australian Guild of Screen Composers 2023.

⁷⁶ Berklee website. What does an Assistant to the Composer do? <https://www.berklee.edu/careers/roles/assistant-composer>. Accessed 11/11/2022.

⁷⁷ MasterClass website. What Does a Recording Engineer Do? <https://www.masterclass.com/articles/recording-engineer>. Accessed 10/1/2023.

Music/Score Mixer

The Scoring Mixer is responsible for mixing the musical score and realising the composer's vision. They are the "interface between the Director, Composer, Orchestrator/Arranger, Music Editor, and the dub stage, helping to determine how best to make a Composer's intent fit the Director's musical vision."⁷⁸ This role may work in a high-pressure environment as it requires a high degree of technical skills as well as interpersonal and management skills, to ensure the live recording to minimise repeated takes and maximise sound and performance quality.

Personal attributes that are needed to succeed in this role include:

- ability to focus for long periods
- a collaborative and problem-solving mindset
- attention to detail and ability to take instructions
- excellent listener and observer
- technically oriented
- excellent interpersonal and communication skills

Assistant to the Composer (aka Composer's Assistant)

The majority of Composers working in Australia don't have the capacity to employ an Assistant. A Composer may engage an Assistant if working on a bigger budget feature film or TV series. The Assistant to the Composer supports the Composer by undertaking tasks that enable the smooth running of the studio, managing schedules and appointments, managing software and hardware, and being on standby for other tasks as needed. They may specialise in technical areas that complement the skills of the Composer including programming synthesisers, managing midi notation, resolving technical issues, and managing files and libraries. They may be called upon to support the composition processes including notating passages, proofreading notations, supporting the recording session (such as time keeping and documenting selected recordings),⁷⁹ as well as the post production process such as outputting audio files and assembling the cues in the timeline. Therefore, the Assistant to the Composer role requires high levels of skills and knowledge.

Personal attributes that are needed to succeed in this role include:

- willing to be a support for the Composer as needed
- a very strong technical grounding in computer software and hardware
- a passion for music and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creativity and artistry
- strong communicator
- resilient and happy to receive feedback
- a willingness to work long hours and ask questions when unsure
- a methodical attention to detail

⁷⁸ Cinemontage website. "Score Keepers: Mixers Who Capture Composers' Cues." <https://cinemontage.org/score-keepers-mixers-capture-composers-cues/>. Accessed 10/1/2023.

⁷⁹ Berklee website. What does an Assistant to the Composer do? <https://www.berklee.edu/careers/roles/assistant-composer>. Accessed 11/11/2022.

PRODUCTION DEPARTMENT ROLES

Executive Producer

Executive Producers are involved in the development and funding of a production. They oversee the project journey from script to screen. As with many key creative and business roles in the industry, the Executive Producer's role varies depending on the type of project and platform. They essentially represent the project and are responsible for financing and distribution deals. They ultimately have the final say on decisions, and often have a number of projects at different stages of development, production and distribution.⁸⁰

Personal attributes that are needed to succeed in this role include:

- leadership
- strong negotiators
- strategic
- trustworthy
- decision making
- business-oriented

Producer

Producers cover a range of creative, business, organisational and strategic responsibilities. They are often hired by a company or filmmaker, or initiate projects themselves, attaching Writers, Directors and Executive Producers to their project(s). Their work covers every stage of a production from development, pre-production, production, post production and distribution. "Producers are at the financial, practical and creative heart of a film or TV drama. They are often the first to get involved, spotting the creative opportunity and commercial viability of a production. They continue as the driving force right through to distribution. The Producer is the most senior role in a given production, after the Executive Producer(s). They have [...] ultimate legal responsibilities for the health and safety of the crew on set and delivery of a completed film at the end of the production process."⁸¹

Personal attributes that are needed to succeed in this role include:

- leadership
- strong communicator and negotiator
- strategic
- trustworthy
- decision making
- fastidious with occupational health and safety rules

Associate Producer

The Associate Producer assists the senior producers on a range of tasks depending on the production's creative and technical needs, format and budget. A cast or crew member may also be attributed with an Associate Producer title if they have contributed to securing financing/funding, attracting notable collaborators/cast, and or other contributions to the production.⁸²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator and negotiator
- strategic
- organised

⁸⁰ ScreenSkills website. What does an executive producer do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/development-film-and-tv-drama-job-profiles/executive-producer-film-and-tv-drama/>. Accessed 1/11/2022.

⁸¹ ScreenSkills website. What does a producer do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/development-film-and-tv-drama-job-profiles/producer-film-and-tv-drama/>. Accessed 1/11/2022.

⁸² Assemble Magazine. What Is an Associate Producer & What Do They Do? <https://blog.assemble.tv/what-does-an-associate-producer-do>. Accessed 1/11/2022.

Producer's Assistant

The Producer's Assistant (not to be confused with the Assistant Producer) is an administrative role that works closely with the Producer to attend to all their administrative needs. Their tasks can include diary management, drafting letters, making calls on behalf of the Producer, prepare publicity materials, writing coverage on scripts, liaising with other departments and HoDs, etc. They manage stakeholders, budgets, schedules and communication as needed. "A good Assistant to Producer can have a significant influence over the production and is sometimes given an Associate Producer credit."⁸³

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator and negotiator
- attention to detail
- remains calm in stressful situations
- good with people
- organised

Line Producer

The Line Producer is a critical role in physical production as they are responsible for the production budget, schedule crew hiring, safety, and ensuring that the vision of the production is being realised on time and on budget. After the Producer, the Line Producer is the most senior role in the production team. Line Producers work closely with Heads of Department to make decisions on budget allocation, crew, suppliers, locations, caterers, facilities, risk mitigation, and all other elements of physical production. There is enormous responsibility held by this role, which can be very stressful. Because of the large amount of responsibility, the hours are very long and physically demanding. Line Producers work both on-set and in the production office, and they "oversee the wrap, or winding down, of the production and hand over to the post production supervisor."⁸⁴ Line Producers need to know how to read and interpret a script to production. They require high levels of proficiency in excel, industry standard budgeting and scheduling programs, state and federal incentives, funding programs and legal requirements.

Personal attributes that are needed to succeed in this role include:

- remains calm in stressful situations
- good with managing people and resolving conflict
- strong communicator and negotiator
- a collaborative and problem-solving mindset
- attention to detail
- organised
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Unit Production Manager

On large international productions, the "Line Producer" role is called the "Unit Production Manager" or UPM. The UPM is an official title set by the Directors Guild of America for the most senior below-the-line role – the individual that manages all administrative matters relating to the execution of a production.

⁸³ Media Match website. What do Assistant to Producers do? <https://www.media-match.com/usa/jobtypes/assistant-to-producer-jobs-402678.php>. Accessed 1/11/2022.

⁸⁴ ScreenSkills website. What does a line producer do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/production-management/line-producer-film-and-tv-drama/>. Accessed 1/11/2022.

Production Manager

The Production Manager reports to the Line Producer. They are responsible for the day-to-day management of a production, including budgets, shooting schedules and below-the-line (BTL) crew. BTL crew are defined as people who work on a production in roles outside of the creative development/creative lead roles. The Production Manager is not a “creative” role, and instead focuses on managing elements relating to the practical realisation of a production. Their key relationships are with the Producer, Line Producer, First Assistant Director, and others to break down a script for purposes of scheduling and budgeting. They are responsible for managing teams for locations, shooting schedule, budget, hiring crew, engaging suppliers, releases and permits, and providing the daily production report to keep the production on track.⁸⁵

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator and negotiator
- attention to detail
- remains calm in stressful situations
- good with managing people and resolving conflict
- organised
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity

Production Supervisor

On large international productions, the “Producer Manager” role is called the “Production Supervisor.”

Production Coordinator

The Production Coordinator supports the Production Manager by providing administrative support. They run the production office by setting it up during preproduction, undertaking all delegated tasks from the Production Manager, including coordinating permits, visas, accommodation, travel and other paperwork required for the production. During the production period, they prepare and distribute crew lists, provide daily progress reports and distribute script changes to departments. They provide call sheets, liaise with the Transport Manager, caterers, and other operational departments.⁸⁶ This is a demanding role that often works long hours due to the constant scheduling and script changes throughout the production, and the essential requirement to communicate these changes to production teams before each shoot day.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator and negotiator
- attention to detail
- remains calm in stressful situations
- organised
- ability to focus for long periods

⁸⁵ Masterclass website. Film 101: What Is a Production Manager? Duties and Responsibilities of a Production Manager. <https://www.masterclass.com/articles/film-101-what-is-a-production-manager-duties-and-responsibilities-of-a-production-manager>

⁸⁶ ScreenSkills website. What does a production coordinator do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/production-management/production-coordinator-film-and-tv-drama/>. Accessed 1/11/2022.

Assistant Production Coordinator

Assistant Production Coordinator is an entry-level role that supports the Production Coordinator in administrative and operational tasks including the “day-to-day running of the production office, helping to organise flights, visas, travel, accommodation and other logistics. They must produce and collate schedules, call sheets and other information clearly and accurately, and communicate this to department heads.”⁸⁷

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- able to take instructions
- strong communicator and negotiator
- attention to detail
- remains calm in stressful situations
- organised
- ability to focus for long periods

Production Secretary

The Production Secretary works closely with the Production Coordinator and Production Manager to provide assistance on a range of tasks in the production office and on-set/location. They have responsibility over the production paperwork including crew contact information, notes outlining script changes, filing and other production documentation as needed including overflow work from the Production Coordinator or Production Manager including office maintenance.⁸⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator and negotiator
- attention to detail
- good at taking instructions
- remains calm in stressful situations
- organised

Production Assistant (aka Production Runner)

The Production Assistant (also known as a Production Runner, Set Assistant, Set Production Assistant), is an entry-level position with a diverse range of tasks interacting with most production departments. Their daily duties include providing copies of scripts, transporting crew/cast/equipment, helping catering, providing drinks or refreshments for cast and crew, and other general production errands.⁸⁹ It is a great way to get to know the crew, network, and gain invaluable hours on-set with screen credit. Runners are expected to hold a driver's licence.

Personal attributes that are needed to succeed in this role include:

- good listener
- good communicator
- good problem-solver
- punctual and keen to learn
- attention to detail
- good at taking instructions
- empathy and good at predicting needs
- enjoys physical activity

⁸⁷ Careers in Film website. Assistant Production Co-Ordinator <https://www.careersinscreen.ie/role/assistant-production-co-ordinator>. Accessed 17/1/2023.

⁸⁸ Production Base website. How To Become a Production Secretary. <https://www.productionbase.co.uk/blog/2018/10/08/become-production-secretary/>. Accessed 1/11/2022.

⁸⁹ Nashville Film Institute. Production Assistant: Everything You Need to Know. <https://www.nfi.edu/production-assistant/>, Accessed 1/11/2022.

Financial Controller

Financial Controllers work on large productions to ensure that the production is managed from a financial and legal perspective. On international projects being shot in Australia, Financial Controllers generally remain overseas in the head office and manage Australia-based Production Accountants.⁹⁰

Production Accountant

Production Accountants manage the Production Account team. On large productions, they may manage 10 Production Accounts Assistants as well as Payroll Accountant(s), so strong people management skills are required for this role, along with strong time management skills. Production Accountants apply accounting skills to productions from preproduction, production through to post production and delivery. They need to have a strong understanding of the filmmaking departments and the creative process as they need to produce cost forecasts and respond to changes in the budget or script. "They calculate finances, work out the cost of a production, talk to the completion guarantor (an insurance policy to make sure the film is delivered on time and on budget) and control the cash flow, or spending."⁹¹ Production Accountants produce daily and weekly cost reports, keeping the production on time and on budget. They can also manage payroll and payments, accounting for all costs and payments.

Personal attributes that are needed to succeed in this role include:

- good listener
- good communicator
- good problem-solver
- attention to detail
- curiosity

Payroll Accountant

The Payroll Accountant is responsible for onboarding all the crew and cast as well as collating time sheets on a weekly basis. They need to have a good understanding of the crew and cast agreements under which the production is operating.

Personal attributes that are needed to succeed in this role include:

- strong communicator
- deadline driven
- efficient/good time management
- attention to detail

Production Accounts Assistant

The Production Accounts Assistant (also known as a Key Assistant Accountant or First Assistant Accountant) provides day-to-day support to the Production Accountant including managing and journaling transactions, managing petty cash, auditing, and any other back-up duties required for production accounting. There can be a number of production accountants on a given production, including First and Second Assistant Accountants, and clerks.⁹²

Personal attributes that are needed to succeed in this role include:

- good listener
- good communicator
- good problem-solver
- attention to detail

⁹⁰ ScreenSkills website. What does a Financial Controller do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/production-management/finance-controller/>. Accessed 17/01/2023.

⁹¹ ScreenSkills website. What does a production accountant do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/production-management/production-accountant/>. Accessed 1/11/2022.

⁹² ScreenSkills website. What does a finance controller do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/production-management/finance-controller/>. Accessed 1/11/2022.

Travel Coordinator

On large productions that involve travel of large numbers of crew, Travel Coordinators plan, coordinate and book flights, accommodations and transport for cast and crew. They are responsible for tracking travel expenses and provide clear directions about travel locations and itineraries, as well as manage travel budgets. They communicate requirements for travel documents, insurances, medical check/immunisations and work permits as well as identify local hospitals and medical emergency contacts.⁹³

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- attention to detail & organised
- good at taking instructions
- remains calm in stressful situations
- good at predicting needs

Unit Manager

The Unit Manager works with the Location Manager and the Locations team to manage unit bases while the crew are on location. The Unit Manager is “responsible for visiting locations in advance to access various departments’ requirements and managing the clean-up and clearance of a location once filming is completed.”⁹⁴ The Unit Manager liaises with a number of stakeholders including film crew, location, property owners/residents/landlords, managing any complaints or concerns. They are ultimately responsible for the smooth running of the Unit Base, trucks, vehicles for hair & makeup and wardrobes, and “honey wagons” (portable toilet unit). They can work long hours and the work may be physically demanding.⁹⁵ Unit Managers are expected to hold a truck licence.

Personal attributes that are needed to succeed in this role include:

- organisation
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

Unit Assistant

Entry-level position reporting to the Unit Manager, undertaking delegated duties as required including ensuring that the unit bases are clean, well maintained and safe, and any other tasks delegated by the Unit Manager. It is advisable to have a truck licence.

Personal attributes that are needed to succeed in this role include:

- good at taking instructions
- strong interpersonal & communication skills
- able to manage stressful situations and multi-task
- attention to detail
- fastidious with occupational health and safety rules
- enjoys physical activity

⁹³ Nevada Film Office website. <https://nevadafilm.com/production-notes-travel-coordinator/>. Accessed 17/1/2023.

⁹⁴ Careers In Screen website. Locations: Unit Manager. <https://www.careersinscreen.ie/role/unit-manager/>. Accessed 2/11/2022.

⁹⁵ SA FILM ACADEMY FILM INDUSTRY CAREER PATHS. South African Film Academy. <https://www.safilmacademy.org/wp-content/uploads/2018/05/SA-FILM-ACADEMY-FILM-INDUSTRY-CAREER-PATHS.pdf>. Accessed 2/11/2022.

Location Manager; Supervising Location Manager

Location Managers' responsibility is to "find the settings that best represent the visual concept of the Producer, Director and Production Designer."⁹⁶ The location is a critical aspect of filming as it is the setting for the look and feel of the story. Location Managers read the script and work with the Director, Production Designer, Producer and Cinematographer to start their research. Once a location has been identified, the Location Manager will negotiate contracts with the owners and manage the location when filming commences including organising parking, ensuring neighbours are notified and to minimise impact to the neighbourhood, and obtaining permits. They also oversee safety and clean-up of the location.⁹⁷ On larger productions, Supervising Location Managers will oversee Location Manager(s), who act as their 2ICs.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- creativity
- visual literacy
- enjoys meeting new people
- enjoys physical activity
- enjoys driving and travelling
- curiosity and comfortable with the unknown
- storyteller

Location Scout

The Location Scout reports into the Location Manager. They are responsible for scouting locations, taking photos and reporting on suitability and other aspects of the location. Location Scouts work closely with the Production Manager, Producer and Director to ensure that the location is a good match for the production's creative vision, logistics and budget. "Scouts should have a solid understanding of the film production process and should also have knowledge of both government laws as well as cultural awareness for international locations."⁹⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- creativity and visual literacy
- enjoys meeting new people, driving and travelling
- curiosity and comfortable with the unknown

Location Coordinator

The Location Coordinator's role is responsible for organising the crew and transport arrival to locations. They help to set up unit bases including providing directions and parking, signage for directions, help navigating people to the location, and safety on set. They report to the Location Manager, supporting them to lead the department and undertake risk assessments and ensuring that the crew is following safety guidelines on location.⁹⁹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- good at communication and customer service
- enjoys physical activity, driving and travelling
- able to manage stressful situations and multi-task

⁹⁶ Location Managers Guild International. About Us. <https://locationmanagers.org/who-we-are/>. Accessed 3/11/2022.

⁹⁷ ScreenSkills website. What does a locations manager do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/production-management/locations-manager/>. Accessed 1/11/2022.

⁹⁸ What is a Location Scout — Duties & Job Description Explained BY KYLE DEGUZMAN ON MAY 29, 2022 <https://www.studiobinder.com/blog/what-is-a-location-scout-job-description/> . Accessed 20/10/2022

⁹⁹ Scouty website. Locations Department Breakdown, Salary and Skills. <https://www.scouty.com/blog/locations-department-breakdown-salary-and-skills>. Accessed 2/11/2022

Location Assistant

The Location Assistant is an entry-level position in the Locations department. They are the first people on set during shoots, and the last people to leave. They maintain cleanliness of locations, manage local tenants/communities including fielding complaints, and tidy up at the end of the shoot day.¹⁰⁰ They can be engaged from preproduction to support the locations research process, organising visits and photographs, writing to residents and communities, and helping to keep the location safe and private. Additional crew such as Location Marshalls may be engaged on larger and more populated locations to keep the public safe and away from the production activity.¹⁰¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- good at communication and customer service
- enjoys physical activity, driving and travelling
- able to manage stressful situations and multi-task

Location PA

The Location PA is an entry-level role supporting the Locations Department. They ensure that plans are executed in a timely and orderly fashion, including permits, customer service with neighbours, and clean and efficient sets.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- good at communication and customer service
- enjoys physical activity, driving and travelling
- able to manage stressful situations and multi-task

First Nations Location Manager/Consultant

When shooting in Australia, it is important to establish communication with the traditional owners of the land to understand the protocols for engaging with work on the land. The First Nations Location Manager/Consultant is an important role that provides guidance on the appropriate protocols and connections.

Personal attributes that are needed to succeed in this role include:

- enjoys meeting new people
- strong communication and negotiation skills
- patience and curiosity
- connection to culture and community

¹⁰⁰ 4.8 Who's Who on A Film Crew – Screenwest. <https://www.screenwest.com.au/wp-content/uploads/2021/03/4.8-Whos-Who-On-a-Film-Crew.pdf>. Accessed 2/11/2022.

¹⁰¹ Scouty website. Locations Department Breakdown, Salary and Skills. <https://www.scouty.com/blog/locations-department-breakdown-salary-and-skills>. Accessed 2/11/2022

Transport Manager (aka Transportation Captain)

The Transport Manager is responsible for the management of large vehicles on a production, including makeup and costume vehicles, "honey wagons," and vehicles/orlorries for large equipment and sets/builds. They work closely with the Line Producer, 2nd Assistant Director, Location Manager, and on larger projects they report to the Transportation Coordinator. They are responsible for scheduling, planning and specialist knowledge, and heavy vehicle licence, to ensure that vehicles arrive safely on time at the right locations.¹⁰²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- a "can do" attitude
- enjoys driving, travel and navigation
- able to manage stressful situations and multi-task
- fastidious with occupational health and safety rules
- enjoys physical activity

Traffic Controller

Traffic Controllers work with the Traffic Manager and are responsible for setting up, managing and removing temporary traffic control schemes. This is a physically demanding role that requires 8-10 hours holding signs and directing traffic in all weather conditions. Traffic Controllers are required to hold a valid driver's licence and complete Traffic Control training.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- a "can do" attitude
- enjoys driving, travel and navigation
- able to manage stressful situations and multi-task
- fastidious with occupational health and safety rules
- enjoys physical activity

Stunt Coordinator (also Fight Coordinator)

The Stunt Coordinator is responsible for stunt staff, safety and compliance. They are required to be "qualified and skilled to arrange, set up and oversee the production of a stunt."¹⁰³ The Stunt Coordinator, Assistant Stunt Coordinator and/or Safety Supervisor grading procedures are outlined by the Media Entertainment & Arts Alliance (MEAA) National Stunt Committee, which outlines that Stunt Coordinators need "at least 10 years' experience in the film and television Industry including a minimum 300 days of mainline stunt work."¹⁰⁴ They may also manage Assistant Stunt Coordinator(s).

The Fight Coordinator works in a similar role as the Stunt Coordinator but only oversees fight scenes, which requires additional choreography. They are responsible for rehearsals, teaching timing and movement, and can also be in charge of training for cast to perform the movements safely and accurately.

Personal attributes that are needed to succeed in this role include:

- fastidious with occupational health and safety rules
- strong communicator
- a passion for stunts and safety
- attention to detail
- leadership and good at instructing

¹⁰² SA FILM ACADEMY FILM INDUSTRY CAREER PATHS. South African Film Academy. <https://www.safilmacademy.org/wp-content/uploads/2018/05/SA-FILM-ACADEMY-FILM-INDUSTRY-CAREER-PATHS.pdf>. Accessed 2/11/2022.

¹⁰³ Stunt books Australia website. Qualification Info: What requirements are needed to become a Stunt Person. <https://www.stuntbookaustralia.com.au/professionally-trained-qualification-info.php>. Accessed 2/11/2022.

¹⁰⁴ Ibid

Assistant Stunt Coordinator

The Assistant Stunt Coordinator has qualifications to support the Stunt Coordinator. Their tasks include administration and setup of stunts. According to Stunt Book Australia, the Assistant Stunt Coordinator “has a minimum of 6 years’ experience in the film and television Industry as a Stunt Actor.”¹⁰⁵

Personal attributes that are needed to succeed in this role include:

- fastidious with occupational health and safety rules
- strong communicator
- a passion for fight choreography and safety
- attention to detail
- leadership and good at instructing

Head Stunt Rigger; Stunt Rigger

The Head Stunt Rigger manages Stunt Riggers to build rigs, operate and secure devices for stunts, to ensure the stunts are conducted safely and securely.

Personal attributes that are needed to succeed in this role include:

- fastidious with occupational health and safety rules
- strong communicator
- attention to detail
- enjoys physical activity

Animal Trainer; Master Trainer

The Animal Trainer has responsibilities covering training, care, logistics and safety relating to the performing animal(s), cast and crew, and any parties interacting with the performing animals(s). This includes transport, feeding, cleaning, caring, managing stable and/or brush hands and managing budgets and contracts.¹⁰⁶ They work with the creative team to break down scripts to identify requirements for performing and background animals, and any required stunts, from which they can engage and manage Wranglers.

Personal attributes that are needed to succeed in this role include:

- love of animals and the outdoors
- patience, adaptability and empathetic
- good at instructing
- enjoys physical activity
- fastidious with occupational health and safety rules
- leadership & planning

Head Wrangler/Horse Wrangler

The Head/Horse Wrangler is responsible for the care and handling of horses. They work closely with the Animal Trainer to ensure the safety of all animals, people and property on set. Wranglers will break down scripts to identify requirements for their animals including behaviour, stunts and presentation.¹⁰⁷ They need to be quick on their feet in case of emergencies, and to prevent accidents or dangerous situations.¹⁰⁸

Personal attributes that are needed to succeed in this role include:

- horsemanship
- love of the outdoors
- patience, adaptability and empathetic
- fastidious with occupational health and safety rules
- leadership & planning
- enjoys physical activity

¹⁰⁵ Stunt Books Australia website. Qualifications Information. <https://www.stuntbookaustralia.com.au/professionally-trained-qualification-info.php>. Accessed 17/1/2023.

¹⁰⁶ Career Explorer website. What is an Animal Trainer for Film and Television? <https://www.careerexplorer.com/careers/animal-trainer-for-film-and-television/>. Accessed 2/11/2022.

¹⁰⁷ <https://www.performancelivestock.tv/about>. Accessed 1/11/2022.

¹⁰⁸ Climb website. What Does a Horse Wrangler Do? <https://climbtheladder.com/horse-wrangler/>. Accessed 2/11/2022.

Animal Wrangler

“Use of any animals requires a licensed Animal Wrangler on set, particularly in the case of native animals. The term “animal” includes all vertebrates, including birds and fish. They provide and supervise all animals – domestic, native and livestock to be used on screen and are responsible for their safety and wellbeing. The Animal Wrangler is also responsible for advice and supervision of the actors’ interaction with animals, for example facilitating horse riding lessons. They may be required to work with actors in other animal handling training prior to the shoot day. There is considerable paperwork to be completed and provided to bodies like the RSPCA regarding the intended use of the animals to get the necessary permits required. Some permits are site specific and take up to 10 days or more to process. This paperwork will be required to prove any claims in the end credits regarding the responsible handling and welfare of the animals used. The Animal Wrangler has the final word as to the welfare and use of animals on set. They are not permitted to and will not sedate animals for filming. Technically, Animal Handlers are not required for invertebrates such as crustaceans, insects and spiders, but should, in the course of responsible film making, be employed to handle these too. An Animal Wrangler is usually a contractor employed on a daily or weekly basis and their rate reflects the responsibilities, preparatory animal training and expenses that their job entails.”¹⁰⁹

Personal attributes that are needed to succeed in this role include:

- love of animals & the outdoors
- patience, adaptability and empathetic
- fastidious with occupational health and safety rules
- leadership & planning
- enjoys physical activity

Assistant Animal Trainer (aka Pick-up Rider)

The Assistant Animal Trainer reports to the Animal Trainer and assists in teaching animal behaviours and protect them. They often have other work at zoos, wildlife sanctuaries, marine parks or private animal shelters/boutiques. They work with the performing animals’ owners to train cued behaviours required for the production.¹¹⁰

Personal attributes that are needed to succeed in this role include:

- love of animals and the outdoors
- patience
- good communicators and collaborators
- good at instructing
- empathy
- enjoys physical activity
- fastidious with occupational health and safety rules

¹⁰⁹ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹¹⁰ Career FAQ website. How to be an animal trainer in Australia. <https://www.careerfaqs.com.au/careers/how-to-become-an-animal-trainer-in-australia-careers-in-animal-training>. Accessed 1/11/2022.

Wrangler

The Wrangler is responsible for “people or things that can't care for themselves, such as wild animals, small children, and inanimate (but expensive) objects.”¹¹¹ The job can be varied, and a Wrangler usually specialises in a particular area (e.g., Child Wrangler, Animal Wrangler, Vehicle Wrangler, etc).

Personal attributes that are needed to succeed in this role include:

- adaptability
- patience
- good communicators and collaborators
- good at instructing
- empathy
- enjoys physical activity
- fastidious with occupational health and safety rules

Stable Hand

The Stable Hand is an entry-level role that provides care for horses as they require specialised care and accommodation. Their responsibilities include “feeding, cleaning, grooming, training and exercising the horses.”¹¹² They also clean and maintain the horses' stables and equipment.

Personal attributes that are needed to succeed in this role include:

- love of horses and the outdoors
- patience
- adaptability
- empathy
- fast learner
- punctuality and ability to take instructions
- enjoys physical activity

Safety Supervisor

The Safety Supervisor is responsible for safety during production activities, including cast, crew and other visitors to the set. This is a role that is tasked with the Production Safety Report plan and compliance to relevant work, health and safety standards.¹¹³ For productions engaging in stunts and other dangerous activities, the Safety Supervisor must be “qualified and skilled to provide specialist knowledge, expertise and advice regarding the most appropriate measures to minimise risk associated with a film production. A Safety Supervisor has a minimum of 8 years' experience in the Film and Television Industry.”¹¹⁴ Safety Supervisors may also manage Safety Assistants.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator
- enjoys physical activity, driving and travelling
- able to manage stressful situations and multi-task
- fastidious with occupational health and safety rules

¹¹¹ Film Crew Who's Who: 10 Unusual Jobs on a Film Set <https://www.creativefuture.org/film-crew-whos-10-unusual-jobs-film-set/> . Accessed 21/10/2022

¹¹² Indeed website. Stable hand. <https://au.indeed.com/career-advice/finding-a-job/what-does-horse-groomer-do> . Accessed 1/11/2022.

¹¹³ 4.8-Whos-Who-On-a-Film-Crew. Screenwest. <https://www.screenwest.com.au/wp-content/uploads/2021/03/4.8-Whos-Who-On-a-Film-Crew.pdf>. Accessed 2/11/2022.

¹¹⁴ Stunt books Australia website. Qualification Info: What requirements are needed to become a Stunt Person. <https://www.stuntbookaustralia.com.au/professionally-trained-qualification-info.php>. Accessed 2/11/2022.

COVID Safety Supervisor

The COVID Safety Supervisor, or COVID Compliance Supervisor (US), are responsible for COVID safety protocols. They can oversee teams of COVID Safety Coordinators and Officers. They follow the legal guidelines relating to COVID safety and ensure workplace safety for production cast and crew.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- strong communicator
- able to manage stressful situations and multi-task

Safety Assistant

Safety Assistants report to the Safety Supervisor. They are generally required to have qualifications in Work, Health & Safety or related disciplines, and knowledge of WH&S guidelines and policies. Safety Assistants work closely with Stunt Coordinators, Security, COVID-Safety Officers, Transport Managers/Captains, Travel Coordinators, and other departments.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- enjoys physical activity, driving and travelling
- able to manage stressful situations and multi-task
- fastidious with occupational health and safety rules

Registered Nurse (also Enrolled Nurse)

The Registered Nurse has qualifications in Nursing (Bachelor of Nursing) and meets the national registration requirements and standards. They are responsible for providing first aid, attending to injuries on set, and attending to cast and crew if they become unwell during filming. The responsibility for a nurse on set is the same as those for a nurse in a hospital: they stabilise the patient and triage cases as needed. Registered Nurses should be on standby on sets.¹¹⁵

Enrolled Nurses have a Diploma in Nursing and meet the national registration requirements and standards. They assist in the provision of nursing care and are required to be supervised by a Registered Nurse.

Personal attributes that are needed to succeed in this role include:

- strong communicator and problem-solver
- attention to detail
- methodical, careful and good judgement
- able to work long shifts
- leadership

Occupational First Aider

The Occupational First Aider is a trained First Aider who “provides a set of skills to establish, maintain and facilitate the provision of appropriate first aid in a workplace environment, including the skills to provide an emergency first aid response in the event of an emergency.”¹¹⁶

Personal attributes that are needed to succeed in this role include:

- calm in stressful situations
- excellent communicator and problem-solver
- initiative and leadership
- methodical and careful
- good judgement
- positive and good with people

¹¹⁵ Zip recruiter website. What Is a Movie Set Nurse and How to Become One. <https://www.ziprecruiter.com/Career/Movie-Set-Nurse/What-Is-How-to-Become>. Accessed 2/11/2022.

¹¹⁶ Training.gov.au website. <https://training.gov.au/Training/Details/HLTSS00068>. Accessed 3/11/2022.

Chaperone

The Chaperone is responsible for the health and welfare of children while they are working on a production. They need to follow the requirements for working with children and involving them in the creative process as set out by federal, state and/or territory legislations. "Federal, State and Territory laws all impact how an artist works with children as part of the creative or artistic process."¹¹⁷

Personal attributes that are needed to succeed in this role include:

- calm in stressful situations
- excellent communicator and problem-solver
- patient
- empathetic
- good judgement
- positive with strong people skills

Tutor

Tutors are responsible for providing top-up education for children who are away from school for long blocks of time and are qualified teachers. They need to follow the requirements for working with children and involving them in the creative process as set out by federal, state and/or territory legislations. "Federal, State and Territory laws all impact on how an artist works with children as part of the creative or artistic process."¹¹⁸

Personal attributes that are needed to succeed in this role include:

- calm in stressful situations
- excellent communicator and problem-solver
- patient
- empathetic
- good judgement
- enjoys teaching

Specialist Crew

Specialist Crew on films can be engaged on films requiring skills beyond the industrial screen production industry such as underwater crew, dangerous equipment and/or chemical handling, etc. Companies/agencies that specialise in representing or locating Specialist Crew for such purposes can be found via state/local Screen Agencies.

Casting Director

The Casting Director works closely with the Production Company, Producer and Director to cast talent (actors, dancers, singers, performers) on a screen production. The Casting Director must meet the casting requirements as briefed in a way that helps bring the creative vision to life. "Today, what can give a production an edge, is a Casting Director that challenges the stereotypes of the past with casting and explores a wide range of avenues for a role."¹¹⁹

Personal attributes that are needed to succeed in this role include:

- enjoys reading and analysing scripts
- excellent interpersonal skills
- excellent negotiator
- excellent communication skills
- leadership

¹¹⁷ Arts Law website. <https://www.artslaw.com.au/information-sheet/children-in-the-creative-process-information-for-artists-and-arts-organisat/>. Accessed 3/11/2022.

¹¹⁸ Arts Law website. <https://www.artslaw.com.au/information-sheet/children-in-the-creative-process-information-for-artists-and-arts-organisat/>. Accessed 3/11/2022.

¹¹⁹ Australian Performing Arts Conservatory. What is a Casting Director & What Makes a Successful Casting Director? <https://apac.edu.au/blog/https-apac-edu-au-blog-what-is-a-casting-director-x-qualities-of-successful-casting-directors/>. Accessed 11/11/2022.

Extras Casting

The Extras Casting Director specialises in hiring background actors/extras. They ensure that the background actors are a good fit with the theme of the scene and are available at the appropriate times.¹²⁰ This role requires high levels of awareness of demographics, history and society, as they may need to populate the backdrops of ancient Greece to modern Paris. It is important to have a sophisticated understanding of demographics and representation to ensure that stereotypes are not perpetuated through the process of casting background actors through unconscious bias.

Personal attributes that are needed to succeed in this role include:

- a passion for history and society
- excellent interpersonal skills
- excellent negotiator
- excellent communication skills
- leadership

Casting Assistant

The Casting Assistant provides day-to-day support to the Casting Director(s) by assisting in general office duties, assisting with screen tests, operating cameras for screen tests, checking schedules and availability of actors, providing files to the producer(s)/client, liaising with stakeholders, and other general office duties.¹²¹

Personal attributes that are needed to succeed in this role include:

- enjoys reading and analysing scripts
- excellent interpersonal & communication skills
- a collaborative and problem-solving mindset
- enjoys meeting and working with a range of people
- reliability and time-keeping skills
- a willingness to ask questions when unsure

Access and Inclusion Support

Access and Inclusion Support roles on film and television include Accessibility or Access Coordinators, Production Accessibility Coordinators and other support to remove barriers to inclusion on a film and television production.

Personal attributes that are needed to succeed in this role include:

- excellent interpersonal & communication skills
- a collaborative and problem-solving mindset
- enjoys meeting and working with a range of people
- reliability and time-keeping skills
- a willingness to ask questions when unsure

¹²⁰ CHRON (The Houston Chronicle). Casting Job Descriptions. <https://work.chron.com/casting-job-descriptions-16838.html>. Accessed 11/11/2022.

¹²¹ ScreenSkills website. Casting assistant. <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/development-film-and-tv-drama-job-profiles/casting-assistant/>. Accessed 11/11/2022.

PRODUCTION DESIGN: ART DEPARTMENT ROLES

Production Designer

As a Key Creative on a production, the Production Designer works closely with the Director, Producer, DOP and Location Manager to establish the design for the production from pre-production. Production Designers “should have a voice in the structure of the art department they will lead [...]”. The designer will prepare preliminary designs and/or reference materials either independently or with the help of illustrators, concept drafters and design assistants for discussions about the design of the production. At an early stage, in conjunction with the art director, they will decide on the priorities for allocation of expenditure within the department based on their ideas for the design. Sufficient time to work with the script and develop the design direction is the best way to solve creative problems within the budget. [...]”. Where visual effects are required, the production designer will work with the VFX department.”¹²²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- detail-oriented
- strong communicator
- enjoys physical activity
- storyteller
- leadership

Supervising Art Director

The Art Director is responsible for the art department and for executing “the visual concepts of the Production Designer and Director.”¹²³. On larger productions, a number of Art Directors may be engaged to work on different locations. The Supervising Art Director oversees the work of all Art Directors working on different aspects of the production. “The position could be split into artistic, financial or site-specific supervision responsibilities [...], liaise with the Production Designer, implement their directives, and solve logistical design problems.”¹²⁴

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- detail-oriented
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical activity
- team leadership

¹²² Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹²³ United Scenic Artists, Local USA 829 (IATSE). Art Department Best Practices Manual 2022. https://www.usa829.org/Portals/0/ADBP%20Manual%202022.pdf?ver=ypQTggaLPmo0J_6RpPrzw%3d%3d. Accessed 1/12/2022.

¹²⁴ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

Art Director

The responsibilities for an Art Director vary on the size and type of production. On smaller productions, the Art Director “will be the practical department head, directly beneath the Production Designer. Their role varies depending on the specific needs of the Designer, but generally they control the art department budget, manage workflows, and have responsibility for design documentation and construction supervision.”¹²⁵ On larger productions, different Art Directors will be responsible for different aspects of the production (e.g. the drawing office, location build(s), studio sets) and manage their art department teams, liaise with the Assistant Director(s) about props, set dressing times and art department requirements as per the call sheet.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- detail-oriented
- organised
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical activity
- team leadership

On-Set Art Director

The On-Set Art Director remains on set to ensure that the Production Designer's creative vision is being adhered to and manages the on-set art department. This is an additional role when required.¹²⁶

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- detail-oriented
- organised
- strong communicator
- enjoys physical activity
- team leadership

Assistant Art Director

The Assistant Art Director supports the Art Director with the “artistic and technical development of the design”¹²⁷ and other tasks as directed by the Art Director. There may be more than one Assistant Art Director on larger productions.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- detail-oriented
- organised
- adaptable and able to follow instructions
- fast learner and shows initiative
- enjoys physical activity

¹²⁵ Ibid

¹²⁶ Ibid

¹²⁷ Ibid

Art Department Coordinator

The Art Department Coordinator is an administrative support role to the Art Department (Production Designer, Art Director(s), and the broader team). "They monitor workflow and timesheets, keeping track of hours worked and projected hours required. [...] They work closely with the accounts department. They manage and book swing gang labour and additional vehicles. They can also be responsible for organising clearances required for products and artwork used on screen."¹²⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- adaptable and able to follow instructions
- fast learner and shows initiative
- good communicator

Art Department Assistant

Art Department Assistants support the Art Director and the broader department. Their responsibilities include preparing for the shoot, purchasing materials, checking and dressing the set, managing props, and styling. They may be the only Art Department personnel to be on-set. They may also design and make props, pitch ideas and help with transportation of items to and from set. On lower-budget productions, they may take up the position of both Art Department Assistant and Art Department Runner.¹²⁹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- organised and punctual
- creative and methodical
- adaptable and able to follow instructions
- fast learner and shows initiative
- good communicator
- enjoys physical activity

Art Department Runner

Reporting to the Art Department Coordinator, the Art Department Runner is an entry-level position that supports the art department team by undertaking time-critical tasks in picking up and dropping off between the art department and suppliers, whilst ensuring that there is no damage to the goods. Their work involves excellent communication and people skills, ability to develop and maintain professional relationships, heavy lifting and sometimes long hours.¹³⁰

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- organised and punctual
- creative and methodical
- adaptable and able to follow instructions
- fast learner and shows initiative
- good communicator
- enjoys physical activity

¹²⁸ Ibid

¹²⁹ The British Film Designers' Guild website. How To Get Into The Art Department. <https://britishfilmdesigners.com/how-to-get-into-the-art-department/>. Accessed 17/1/2023.

¹³⁰ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

Concept Artist (aka Concept Illustrator)

The Concept Artist works with the Production Designer to develop and conceptualise the design of the production. The Concept Artist uses a range of tools to visualise the Production Designer's vision including "conventional painting or drawing or in a range of ever-evolving digital programs such as 3D Max, Rhino, Photoshop, or a combination of all." The concept art produced by the artist acts as a brief to the broader production team as they contain detailed images of key scenes and sets. "The concept artist's work is used to discuss a range of visual elements including design of the set, lighting, lens sizes and camera positions."¹³¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- good with technology
- loves art, drawing, illustration and visual research

Concept Model Maker

Working closely with the Concept Artist, the Concept Model Maker is engaged to produce 3D models of design elements such as sets, props, vehicles, etc. The models help to communicate the requirement of the design elements to a broad range of production HODs and crew to speed up the process.¹³²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- good with technology
- enjoys working to a brief
- loves art, sculpting, and 3D design

Model Maker

Model Makers are responsible for physical items that are created specifically for the production. This could include replicas or scaled replicas of vehicles, ships, spaceships, buildings. Model Makers have skills in fabrication including "sculpting, 3D machining, 3D printing, welding, casting, fabricating, air brushing, painting, texturing, etc."¹³³ Model Makers work closely with the Art Director, SFX and/or props departments.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- good with technology
- attention to detail
- curious
- love of making replicas and scale models

¹³¹ Ibid

¹³² Ibid

¹³³ Ibid

Graphic Designer

The Graphic Designer creates all graphic elements that are seen in a production (e.g., logos, newspapers, signage, packaging, labelling etc). This is to avoid copyright issues by ensuring that all shot material has original designs and content, as well as to create a world with design styles and elements that suit the period of the story. "Due to copyright requirements most productions need to create fictitious brand names and signage to avoid conflict with existing brands."¹³⁴ The Graphic Designer works closely with the Art Department Coordinator and legal teams for clearances as needed.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- good with technology
- loves design and visual research

Previsualisation Artist

The Previsualisation (or Previs) Artist creates a moving visualisation of a scene before it is shot. Working closely with the key creative team (Director, DOP, Production Designer), the Previs Artist will "rough out" shots or scenes to help problem-solve timing, angles, lenses and story issues. The previs itself is designed from storyboards, concept art and the script, requiring editing, compositing and 3D CGI skills. Derived from the Animation & Visual Effects sector, the role of the Previs Artist is gaining prominence across drama production as it allows for digital "test runs" of complex scenes/shots prior to shoot, saving time and money.¹³⁵

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- good with technology
- attention to detail
- storyteller

Prop Master

The Prop Master manages the budget and sources all items (or props) that will be used by actors (e.g., "baggage, food, drink, cigarettes, newspapers, photographs, letters, keys, wallets, money, computer and technology interaction etc."¹³⁶). They work closely with the Standby Props person, providing them with props for each shoot day, and the Set Decorator for continuity. They also work with the Stunt Coordinator to "source or create items safe for use in stunt situations, e.g., rubber knives, breakaway bottles etc."¹³⁷ as well as the Graphic Designer and Prop Maker.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- strong communicator
- fastidious with occupational health and safety rules
- empathy
- enjoys physical activity
- team leadership

¹³⁴ Ibid

¹³⁵ Screen Skills website. What does a previs artist do? <https://www.screenskills.com/job-profiles/browse/visual-effects-vfx/pre-production/previsualisation-previs-artist/> Accessed 7/11/2022.

¹³⁶ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹³⁷ Ibid

Prop Buyer

The Prop Buyer reports to the Prop Master to source props and samples. They have decision-making responsibilities and often will have specialisation in a particular field such as military, medical, cultural items.¹³⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- strong communicator
- enjoys working to a brief
- enjoys physical activity
- curious

Prop Maker

The Prop Maker creates items used by actors and for the set that are specifically designed for the production (e.g., “dummy weapons (under control of a licenced armourer), console panels for space ships, alien or futuristic technology, replica antique pieces, doubles of one-off items, complete replica vehicles etc.”¹³⁹). They need to be versatile and sometimes inventive. They can work with Model Makers or fulfil both the Model Maker and Prop Maker roles simultaneously.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- good with technology
- attention to detail
- Curious and inventive

Set Designer (also Senior Set Designer)

The Set Designer creates the plans for the studio sets, location builds, and props based on the Production Designer's brief and concept drawings. They produce plans (or working drawings) including “sketches, scale plans, elevations, sections, 3D models and details”¹⁴⁰ to be costed and constructed. “They work closely with the Art Director(s) to help supervise construction on the sets they have drawn, ensuring the design objectives are realised. The Set Designer drafts by CAD or hand and provides timely updates to their drawings as the design develops and evolves.”¹⁴¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- meticulous attention to detail
- good communicator
- good with technology
- methodical

¹³⁸ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹³⁹ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁴⁰ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁴¹ Ibid

Draftsperson (also Senior Draftsperson)

The Draftsperson creates “additional detailed drawing documentation and helps to process the workload of the Assistant Art Directors and Set Designers. The draftsperson may draw by hand or use CAD. On larger productions, construction and set decoration may employ their own drafters to help document detailed aspects of complex set builds or dressing items that require manufacture.”¹⁴²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- meticulous attention to detail
- good communicator
- good with technology
- methodical

Junior Draftsperson (aka Junior Set Designer)

Junior Set Designers support the Set Designer/Draftsperson by creating technical drawings to brief, research, administration, liaising with other departments, sourcing materials and other duties as identified by the Draftsperson/Set Designer.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- meticulous attention to detail
- ability to work to a brief
- good communicator
- good with technology and methodical

Set Decorator

The Set Decorator manages the decorating team and works closely with the Production Designer to interpret their creative brief for set decoration. “They are responsible for everything added to a set after construction is complete on either a studio stage or location.”¹⁴³ They manage item removal/storage, and documentation/tracking of items, before the set-dressing commences on set. The Set Decorating team consists of “practical electricians, carpenters, carpet layers, paperhangers, greenspeople, buyer/dressers and swing gang members.”¹⁴⁴ The Set Decorator manages the workflow for their team and works closely with the Prop Master to ensure that required props/items for stunts/rigging/reproduction is managed and tracked.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical activity
- team leadership

¹⁴² Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁴³ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁴⁴ Ibid

Set Dresser (aka Buyer/Dresser)

The Buyer/Dresser reports to the Set Decorator and works to their briefs to source the required items and dress the set. They need a strong network of suppliers and “knowledge or ability to research the needs of specific interiors and historical periods.”¹⁴⁵ If the Buyer/Dresser role is split into a “Buyer” role and “Dresser” role, the Buyer is responsible for researching, sourcing and obtaining set dressings, whereas the Dresser is responsible for dressing the set, resetting the dressing in between takes, and removing dressing at the end of the shoot. In Australia, there is a requirement of a minimum of two Buyer/Dressers to dress a set for safety reasons.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- strong communicator
- artistry and creativity
- enjoys physical activity
- resourceful

Standby Props

Standby Props is an on-set role that acts as a critical conduit for the Art Department and Actors and is responsible for setting and resetting all Art Department items for each scene. They manage prop continuity and represent the art department on set, passing notes and requests from the Director to the Production Designer. They work closely with the Prop Master to “establish a system for the hand-over of new props required for each shoot day. General use ‘character props’ such as wallets, keys, phones, pens, etc. need to be packed in suitably labeled containers and loaded into the standby’s truck prior to shooting.”¹⁴⁶ They are resourceful and inventive, often fixing malfunctioning props. They should attend read throughs, rehearsals and final tech recce day(s) to be across all the props requirements for the shoot day.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- enjoys physical activity
- able to concentrate for long periods
- resourceful
- careful

Standby Props Assistant

The Standby Props Assistant supports the Standby Props by undertaking a range of tasks including “setting up computers, phones or playback, food props or background extras.”¹⁴⁷ They should be familiar with the props inventory and the props truck and establish a method of work with the Standby Props that is most appropriate for a given production.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- enjoys physical activity
- able to concentrate for long periods
- able to follow instructions
- careful

¹⁴⁵ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁴⁶ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁴⁷ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

Storyboard Artist

The Storyboard Artist works in preproduction with the Director, and uses details supplied by the Art Department, to visualise the script. Storyboard Artists “create a comprehensive visual reference document of shots and blocking that is of use to most departments. The value of accurate storyboards cannot be over emphasised as they streamline the shooting process of what are often difficult sequences. On some productions this role is part of the production department as opposed to the art department.”¹⁴⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- artistry and creativity
- good communicator
- enjoys illustration and visual storytelling
- passion for drawing and capturing movement
- enjoys interpreting a script to sequential images
- storyteller

Sign Writer

Specialist Sign Writers “design, fabricate and paint signs for displays, buildings, hoardings, boats and structures, conferring with clients and responding to proposals, sketches and written instructions to determine composition of signs.”¹⁴⁹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- detail-oriented
- organised
- enjoys physical activity
- enjoys working to a brief

Swing Gang

The Swing Gang is the term for a group of labourers who move the sets, scenery and dressing on a production. “The Swing Gang is a group of casual labourers engaged to move sets, scenery and dressings.”¹⁵⁰ They generally have their own vehicles and equipment and “assist with dressing and undressing locations under the supervision of the Set Decorator and Dressers.”¹⁵¹ Manual and heavy lifting qualifications are often required for these roles, and a Coordinator can lead these groups on larger productions.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- enjoys working in teams
- detail-oriented
- fastidious with occupational health and safety rules
- enjoys physical activity and travel
- good communicators

¹⁴⁸ Ibid

¹⁴⁹ Your Career Website. Signwriter.

<https://www.yourcareer.gov.au/careers/3996/signwriter#:~:text=Signwriters%20design%2C%20fabricate%20and%20paint,%2C%20hoardings%2C%20boats%20and%20structures>. Accessed 6/11/2022

¹⁵⁰ Ibid

¹⁵¹ Ibid

Greens Person

The Greens Person is responsible for “providing, installing and maintaining plants and other landscape or agricultural elements. They also provide ground covering materials like mulch, sand and gravel. They work closely with the Set Decorator. They may also be responsible, in conjunction with the construction department, for any earthworks.”¹⁵²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- enjoys working in teams
- detail-oriented
- fastidious with occupational health and safety rules
- enjoys physical activity and travel
- loves greenery and landscaping

Scenic Artist

The Scenic Artist works with the Construction Department that specialises in painting and finishing to complete the look of the set. They manage painters and brush hands. Scenic Artists “provide painted backdrops if required and finishes on sets such as texture, ageing, wallpaper, marbling or wood-graining. Scenic Artists may also provide original artworks as part of the set decoration.”¹⁵³

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- creative and innovative
- practical and detail-oriented
- patience
- strong communicator
- enjoys physically activity

¹⁵² Ibid

¹⁵³ Ibid

PRODUCTION DESIGN: CONSTRUCTION DEPARTMENT ROLES

Construction Manager

The Construction Manager is the Head of the Construction Department. They work closely with the Production Designer, Art Director and Set Designers to manage the team responsible for constructing production sets on time and on budget. They provide detailed costings for builds based on drawings and plans and may be required to attend location recces and production meetings. Their teams can include roles such as “Foremen or Leading Hands, Carpenters, Labourers, Trade Assistants, Runners, Steel Workers, Props Makers, Scenic Artists, Painters, Set Finishers and Plasterers.”¹⁵⁴ Depending on the needs and budget of the production, the Construction Manager may work out of their own workshop or set up a workshop specifically for the production.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- accurate and detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity
- leadership

Assistant Construction Manager

The Assistant Construction Manager supports the Construction Manager with “day-to-day functioning and management of the construction department team. The ‘2IC’ will analyse in detail the set drawings provided by the art department and divide up the workload amongst the set builders and carpenters.”¹⁵⁵ The Assistant Construction Manager ensures the version control of construction plans to ensure that crew have the correct, most up-to-date plans.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- accurate and detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity
- leadership

¹⁵⁴ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁵⁵ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

Construction Coordinator

The Construction Coordinator reports to the Construction Manager and Assistant Construction Manager, and generally has responsibility for the administrative management of the Construction Department office. Some of their tasks include collating "construction crew time sheets, process all purchase orders, liaise with the production accountants, produce cost reports, distribute call sheets to relevant personnel in the department, advise personnel on schedule changes and deadlines, manage the vehicle pool, place orders, hire equipment, contact crew in regard to start dates, place of work, roles involved etc."¹⁵⁶

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- accurate and detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys a fast-paced environment
- leadership

Construction Buyer

The Construction Buyer works with the Construction Manager and Coordinator on administrating and cost tracking of purchases on items that they have sourced and procured. They oversee the logistics and timely delivery of purchased items.¹⁵⁷

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- accurate and detail-oriented
- technically oriented
- strong communicator
- enjoys a fast-paced environment
- leadership

Construction Foreman

The Construction Foreman assists the Construction Manager and the Assistant Construction Manager on the day-to-day running of the Construction Department. On larger projects, multiple Construction Foreman will be assigned to specific sets/locations or construction departments (e.g., general building or specialist joinery, fiberglass, plaster, steel shops etc.), working closely with the Construction Manager to break down Art Department drawings and plans. "The Foreman usually takes responsibility for site safety, making sure that relevant crew are qualified and hold the correct licences or skills and experience to perform high-risk work."¹⁵⁸

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- accurate and detail-oriented
- technically oriented
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys a fast-paced environment
- leadership

¹⁵⁶ Ibid

¹⁵⁷ Ibid

¹⁵⁸ Ibid

Construction Leading Hand

The Construction Leading Hand works with the Construction Foreman, Set Designer and Art Director to manage the site for a specific build. They are responsible for hands-on construction work, as well as managing the team of construction workers. "The Leading Hand must attend to every detail making sure the set is built to a high standard and faithfully to the design. They will assign tasks to particular crew they are managing and attend to build timelines. They will also coordinate with other work groups such as plaster or fiberglass to unite all the elements of a set. Leading Hands often also manage stock levels of things like timber and hardware reporting to the Foremen for re-stocking. It is the Leading Hand's job to see their set through to a successful completion."¹⁵⁹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- practical and detail-oriented
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical labour
- leadership

Set Builder; Set Maker

The Set Builder works under the Construction Foreman and Leading Hand to fabricate sets. They often have training or background in carpentry, fiberglass, steel or plaster, and have specialised licences and equipment.¹⁶⁰

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- practical and detail-oriented
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical labour

Carpenter

The Carpenter role is a specialised role that works under the Construction Foreman, Leading Hand and Set Builders.¹⁶¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- practical and detail-oriented
- patience
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical labour

Labourer; Trade Assistant

The Labourer and Trade Assistant (TA) roles assist in the Construction Department workshop, studio or location to undertake unskilled tasks to support the set build.¹⁶²

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- practical
- enjoys physical labour
- enjoys having a variety of work

¹⁵⁹ Ibid

¹⁶⁰ Ibid

¹⁶¹ Ibid

¹⁶² Ibid

Stage Hand

The Stage Hand is responsible for moving items from the workshop to locations where they are needed (e.g., “paint shop, studio or location”¹⁶³). The Stage Hand is responsible for expertly and safely “packing, moving and transporting construction items such as large heavy finished set pieces, stacks of timber, pallets of paint, plaster etc.”¹⁶⁴ It is generally expected for Stage Hands to have a forklift licence, and some have a truck licence. An important responsibility of this role is to keep up general housekeeping including keeping spaces clean and clear of clutter/trip hazards, safe and secure storage of equipment and sets.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- practical and detail-oriented
- patience
- strong communicator
- fastidious with occupational health and safety rules
- enjoys physical labour

Brush Hand

Brush Hands have painting and decorating experience and undertake tasks related to the preparation and painting of sets.

Personal attributes that are needed to succeed in this role include:

- practical
- attention to detail
- enjoys working to a brief
- enjoys physical labour
- enjoys having a variety of work

¹⁶³ Ibid

¹⁶⁴ Ibid

PRODUCTION DESIGN: COSTUME DEPARTMENT ROLES

Costume Designer

The Costume Designer is the Head of the Costume Department and work closely with the Production Designer to research and design costumes for all characters and extras. They work with the Costume Supervisor to "research the production requirements, generate script breakdowns and begin the budget process."¹⁶⁵ They are responsible for producing a costume bible or visual guide including costume drawings, reference for look and feel, costume breakdowns. They also produce "costume plots" that communicate narrative elements aesthetically through costume. This will in turn inform the conceptual development of the characters for other key creatives. They will break down the costings and staffing requirements to realise the aesthetic vision including wages and department spends, and manage the realisation of the costumes, including discussions with the Director, Producers, Studios etc. to review fitting photos. They also attend sets to establish new costumes.

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- innovative
- artistry and creativity
- curiosity
- attention to detail
- storyteller

Costume Supervisor

The Costume Supervisor supports the Costume Designer to manage workflow, administration, staff logistics and financials for the Costume Department. The Costume Supervisor is at the same level as the Art Director, and works together with the Production Accountant, Production Manager and Line Producer to manage and troubleshoot the costume department requirements and budget. During production, the Costume Supervisor will check requirements prior to each shoot day, which may involve long hours as they manage last-minute repairs and requirements for extras. At the end of the shoot, the Costume Supervisor manages the packing up of costumes and department.¹⁶⁶

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- organised
- strong communicator
- enjoys a busy and dynamic working environment
- able to concentrate for long periods
- leadership

¹⁶⁵ Ibid

¹⁶⁶ Ibid

Buyer (aka Costume Buyer)

The Costume Buyer works closely with the Costume Supervisor to source and obtain all the required elements for a costume including materials, accessories and special items according to the costume brief. They manage the petty cash float and tracks the budget, which is monitored by the Costume Supervisor.¹⁶⁷ They negotiate prices and manage returns. This role requires “a high degree of knowledge in costuming and materials.”¹⁶⁸

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- strong negotiation skills
- ability to interpret and work to a brief
- artistry and creativity

Assistant Costume Designer

The Assistant Costume Designer is generally hired on large productions, where “the volume and complexity of the costume requirements mean that the Costume Designer needs a creative assistant to achieve the brief. The Assistant Costume Designer assists the Designer with research and development, fittings, and briefing other members of the costume department on the continuing aesthetic.”¹⁶⁹

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- artistry and creativity
- ability to follow instructions
- enjoys physical activity

Costume Coordinator

The Costume Coordinator is generally hired on large productions. Their responsibilities include assisting and supporting the Costume Supervisor, managing logistics, admin and other tasks including "management of paperwork and data entry required for budget management, sourcing materials and managing staff requirements, timesheets etc.”¹⁷⁰

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- organised
- ability to follow instructions
- enjoys working in teams
- detail-oriented

¹⁶⁷ Ibid

¹⁶⁸ Production Base UK website. How to become a costume buyer. <https://www.productionbase.co.uk/blog/2018/11/04/become-costume-buyer/#:~:text=What%20is%20a%20Costume%20Buyer,brief%20of%20the%20Costume%20Designer>. Accessed 25/10/2022.

¹⁶⁹ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁷⁰ Ibid

Costume Illustrator

The Costume Illustrator is generally hired on large productions. Their responsibilities are to “draw and interpret the Costume Designer’s ideas to aid the communication process between departments. Depending on the production requirements, this role may be limited to pre-production however, on large scale productions it is a full-time position.”¹⁷¹

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a passion for illustration and drawing
- a collaborative and problem-solving mindset
- attention to detail
- artistry and creativity
- enjoys working to a brief

Costume Assistant (aka Wardrobe Assistant, Assistant Costume Coordinator)

The Costume Assistant is an entry-level role supporting the Costume Department in the office and on set. Their tasks may include “basic costume maintenance, picking up and dropping off costumes and materials to set or specialist makers/retailers, maintaining a tidy work environment, restocking costumes into stock, tidying the fitting rooms, identifying shortages in materials, junior buying tasks and assisting with art finishing. There is often considerable driving involved, particularly when there is no costume runner in the department.”¹⁷² They may also commence in pre-production, assisting the Costume Designer to research style, costume needs, fabrication methods and breaking down the script for costume needs.¹⁷³

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- artistry and creativity
- ability to follow instructions
- enjoys physical activity

Key Costume Standby

The Key Costume Standby is generally engaged on large productions that need a dedicated Costume Standby to focus on one or two specific cast members’ costumes that require extra attention and maintenance.¹⁷⁴

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- artistry and creativity
- ability to follow instructions
- ability to concentrate over long periods
- enjoys physical activity

¹⁷¹ Ibid

¹⁷² Ibid

¹⁷³ Production Base website. How to become a Costume Assistant. <https://www.productionbase.co.uk/blog/2017/11/14/become-costume-assistant/>. Accessed 25/10/2022

¹⁷⁴ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

Costume Standby (aka Standby Wardrobe)

The Costume Standby works on set to represent the Costume Department and ensure that the costume is functioning and maintained during the shoot. They are also responsible for costume continuity and liaise with SFX and stunt departments. They are the “conduit of information to the Costume Designer and Supervisor [...]. A standby requires a thorough understanding of all other crew jobs on set and how the technical and practical demands of filming will affect a costume.”¹⁷⁵ This role has significant time-sensitive tasks and needs to be able to troubleshoot/problem-solve on set.

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- calm under pressure
- attention to detail
- ability to multi-task
- ability to follow instructions
- ability to concentrate over long periods
- enjoys physical activity

Assistant Costume Standby

The Assistant Costume Standby supports the Costume Standby by checking costumes as per the Designer's instructions, checking cast costuming, assisting in dressing for complex costumes. “This role is also required to undertake costume maintenance such as cleaning, ironing, steaming, mending and alterations. Costume maintenance can be a huge job if there is a lot of rain, mud or blood involved. The Assistant Costume Standby will also go on set to assist the Costume Standby if their time permits and assistance is required.”¹⁷⁶

Personal attributes that are needed to succeed in this role include:

- a passion for period costume and fabrication
- a collaborative and problem-solving mindset
- calm under pressure
- attention to detail
- ability to multi-task
- ability to follow instructions
- ability to concentrate over long periods
- enjoys physical activity

Costume Art Finisher

The Costume Art Finisher has specialist skills to finalise the look of the costume. This includes skills in “dyeing fabric and specific color matching required for continuity purposes, ageing techniques that are subtle and realistic, textile skills such as screen printing and felting.”¹⁷⁷ These details result in a believable finish for on screen storytelling. These techniques can involve interaction with hazardous materials and work needs to be undertaken in properly ventilated areas with protective wear and equipment.

Personal attributes that are needed to succeed in this role include:

- a passion for costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- creative and inventive
- enjoys physical activity
- fastidious with occupational health and safety rules

¹⁷⁵ Ibid

¹⁷⁶ Ibid

¹⁷⁷ Ibid

Costume Art-Finishing Assistant

Costume Art-Finishing Assistants report to the Costume Art Finisher, and are engaged on large productions that require complex and/or higher volumes of costume finishing.

Personal attributes that are needed to succeed in this role include:

- a passion for costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- creative and inventive
- ability to follow instructions
- enjoys physical activity
- fastidious with occupational health and safety rules

Extras Costume Coordinator

The Extras Costume Coordinator is engaged on productions that require costumes and/or styling for extras. Their role supports the Supervisor on “all financial, logistical and practical aspects. They source costumes to be fitted and altered ahead of time and approved by the Costume Designer before they are due on set.” They also work on set to support the dressing process, and any last-minute tasks such as fixing costumes and responding to any last-minute briefs. “On large productions this role requires Assistant(s) and Extras Costume Standbys.”¹⁷⁸

Personal attributes that are needed to succeed in this role include:

- an interest in costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- ability to follow instructions
- remains calm in stressful situations
- enjoys physical activity
- good multitasker

Extras Costume Standby (aka Assistant Extras Costume Coordinator)

The Extras Costume Standby is generally engaged on large productions to assist the Extras Costume Coordinator.¹⁷⁹

Personal attributes that are needed to succeed in this role include:

- an interest in costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- ability to follow instructions
- remains calm in stressful situations
- enjoys physical activity
- good multitasker

¹⁷⁸ Ibid

¹⁷⁹ Ibid

Costume Runner

The Costume Runner role is an entry-level position in the Costume Department. They are not expected to have prior experience and are responsible for unskilled tasks to support the department crew, including pick-ups and drop-offs of costumes and accessories.¹⁸⁰

Personal attributes that are needed to succeed in this role include:

- an interest in costumes and fabrication
- a collaborative and problem-solving mindset
- enjoys a fast-paced and busy environment
- ability to follow instructions
- remains calm in stressful situations
- enjoys physical activity
- good multitasker

Pattern Cutter (aka Costume Cutter)

The Costume Cutter creates patterns for costumes for the production. They work closely with the Costume Designer to technically realise the costume, paying attention to “shape, fit, period techniques and material specifications to draft patterns.” They attend fittings to ensure that the costume is a proper fit with the cast member. They work closely with the Costume Sewer to create the pieces.¹⁸¹

Personal attributes that are needed to succeed in this role include:

- attention to detail
- highly organised
- a collaborative and problem-solving mindset
- ability to interpret and work to a brief
- artistry and creativity

Wardrobe Supervisor

The Wardrobe Supervisors commence work just prior to the shoot period and are responsible for the “day-to-day running and use of the wardrobe on set (the ‘running wardrobe’).”¹⁸² The Wardrobe Supervisor is a busy role that manages staff on-set as well as arrange transport, oversee continuity, and costume maintenance. This is both an operations-oriented role and requires skills in logistics, scheduling, budgeting and management.

Personal attributes that are needed to succeed in this role include:

- attention to detail
- strong communicator
- ability to focus for long periods
- fastidious with occupational health and safety rules
- enjoys physical activity
- leadership

¹⁸⁰ Ibid

¹⁸¹ Ibid

¹⁸² The Film Production website. Style Department. <https://thefilmproduction.wordpress.com/style-department/>. Accessed 25/10/2022

Workroom Supervisor

The Workroom Supervisor can be engaged on large productions that require costumes to be manufactured in-house. They manage the “workflow, schedules and material purchasing for all the various costume makers.”¹⁸³

Personal attributes that are needed to succeed in this role include:

- a passion for costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- methodical and organised
- enjoys physical activity
- fastidious with occupational health and safety rules
- leadership

Tailor

The Tailor on a production specialises in costume cutting for men's and women's suits.¹⁸⁴

Personal attributes that are needed to succeed in this role include:

- attention to detail
- highly organised
- a collaborative and problem-solving mindset
- ability to interpret and work to a brief
- artistry and creativity

Costume Sewer

The Costume Sewer works closely with a Costume Cutter or a Tailor to assemble a costume. There are various levels of Costume Sewers that are paid on a sliding scale defined by their experience and the complexity of the costumes to be made. This is usually a workroom position.¹⁸⁵

Costume Prop Maker

The Costume Prop Maker can be engaged on larger productions to create sculptural elements of costumes (e.g., amour, jewelry, etc.).¹⁸⁶

Personal attributes that are needed to succeed in this role include:

- a passion for sculpting, costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- ability to interpret and work to a brief
- artistry and creativity

¹⁸³ Australian Production Design Guild. APDG Manual for Screen Design Practices 2017/2018. https://apdg.org.au/wp-content/uploads/2018/04/APDG-Manual-for-Screen-Design-Practices_v14.pdf. Accessed 6/11/2022.

¹⁸⁴ Ibid

¹⁸⁵ Ibid

¹⁸⁶ Ibid

Headwear Department & Milliner

The Milliner and the Headwear Department team are specialist roles that can be engaged in larger productions to create "hats, headpieces, helmets and any other specialty items designed to be worn on an actor's head and are usually required on large scale and period productions." They work closely with the Costume Designer and Hair & Make-Up teams and attend headwear costume fittings to ensure that items are worn correctly. They may be required to be on standby on set to ensure that the headwear is correctly worn at all times, and to make any urgent repairs or maintenance.¹⁸⁷

Personal attributes that are needed to succeed in this role include:

- a passion for millinery, costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- ability to interpret and work to a brief
- artistry and creativity

Shoemaker

The Shoemaker is a specialist role that can be engaged in larger productions to create bespoke footwear or alter existing footwear for cast and ensure that the footwear is durable and safe. They work closely with the Costume Designer and attend fittings to "create specialty shoes to help with specific needs, such as building heel lifts for short actors or creating shoes to represent something like a clubfoot or a deformity."¹⁸⁸

Personal attributes that are needed to succeed in this role include:

- a passion for footwear, costumes and fabrication
- a collaborative and problem-solving mindset
- attention to detail
- ability to interpret and work to a brief
- artistry and creativity

¹⁸⁷ Ibid

¹⁸⁸ Ibid

PRODUCTION DESIGN: MAKE-UP & HAIR DEPARTMENT ROLES

Make-Up & Hair Designer

The Make-Up & Hair Designer is the Head of the Make-Up & Hair Department. They work to the briefs provided by Producers, Directors and studio representatives on larger projects, working closely with the Production Designer and Costume Designer to achieve the creative vision for the production. The Make-Up & Hair Designer will put together a team based on the needs and skillsets for the production, including “cosmetic make-up, body make-up, facial hair, hairstyling, wig work and basic special make-up effects. Where 3D prosthetics are required, the designer consults with a Special Effects (SFX) make-up artist or studio to create the look and pieces required. There is considerable crossover between the SFX department and the make-up and hair department. In addition to the design work, the Make-Up Designer also oversees the budget, accounts, purchasing of make-up and hair materials and equipment, scheduling and booking of crew.”¹⁸⁹ The Make-Up & Hair Designer will also collaborate with other key crew including stunts, SFX and VFX departments as required for the production to ensure that the hair and make-up work integrates seamlessly in all scenes. They also work closely with the Assistant Director department to prepare the daily and advanced schedules, identify any potential issues and manage their teams.

Personal attributes that are needed to succeed in this role include:

- a passion for period & contemporary costume and/or make-up
- a collaborative and problem-solving mindset
- artistry and creativity
- detail-oriented
- organised
- strong communicator
- team leadership

Make-Up & Hair Supervisor (aka Make-Up & Hair Coordinator)

The Make-Up & Hair Supervisor supports the Make-Up & Hair Designer. They act as the Make-Up Department 2IC and manage the department and administrative tasks including “monitoring financial aspects, communicating with the accounts department, sourcing and purchasing make-up and hair materials and equipment and tracking orders.”¹⁹⁰ Make-Up Supervisors can be engaged from pre-production to break down the script and understand the creative vision and direction for make-up and hair for the production, as they manage the budget and procurement of materials and sourcing appropriately skilled crew.

Personal attributes that are needed to succeed in this role include:

- a passion for period and contemporary make-up
- artistry and creativity
- enjoys physical activity
- attention to detail
- leadership

¹⁸⁹ Ibid

¹⁹⁰ Ibid

Key Make-Up Artist

Key Make-Up Artist is engaged on larger projects where the Make-Up and Hairstyling departments are separated and report to the Art Director.¹⁹¹ The Key Make-Up Artist is responsible for the daily make-up of lead cast members and generally have 10 years of experience. They work both on set and in the make-up bus and/or green room to ensure that the make-up is maintained throughout the day. They are responsible for make-up continuity notes and photos.¹³³

Personal attributes that are needed to succeed in this role include:

- a passion for period and contemporary make-up
- artistry and creativity
- enjoys physical activity
- attention to detail
- leadership

Make-Up Artist

The Make-Up Artist works under the supervision of the Key Make-Up Artist to execute make-up briefs for non-leading cast members and assisting the Key and Designer when required. They remain on standby on set for touch ups as required. Make-Up Artists are expected to have about 10 years of make-up experience.¹⁹²

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume make-up
- artistry and creativity
- attention to detail and the ability to follow instructions
- enjoys physical activity
- a collaborative and problem-solving mindset

Make-Up Assistant (aka Assistant Make-Up Artist)

The Assistant Make-Up Artist supports the Key Make-Up Artist or a member of their team. The Assistant Make-Up Artist may be responsible for minor cast and extras, and taking photos and notes for continuity, and maintenance of the trailer and equipment.¹⁹³

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume make-up
- artistry and creativity
- attention to detail and the ability to follow instructions
- enjoys physical activity
- a collaborative and problem-solving mindset

Special Effects (SFX) Make-Up Artist

Special Effects (SFX) Make-Up Artists “use make-up and prosthetics to give performers abrasions, wounds, deformities, animal features.”^[1] This is a highly creative and practical role that requires inventive and safe approaches to creating believable practical effects that supports and enhances performances, whilst being durable and practical to wear.

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair and beard styles
- artistry and creativity
- attention to detail
- a collaborative and problem-solving mindset

¹⁹¹ ScreenSkills. What does a hair and make-up designer do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/craft/hair-and-make-up-designer-film-and-tv-drama/>. Accessed 31/10/2022.

¹⁹² Ibid

¹⁹³ Ibid

[1] How To Become a Special Effects Makeup Artist. <https://www.format.com/magazine/resources/art/special-effects-makeup-artist>. Accessed 31/3/2023.

Key Hairdresser (aka Key Hairstylist)

Key Hairdressers are engaged on larger projects where the Make-Up and Hairstyling departments are separated and report to the Art Director¹⁹⁴ The Key Hairdresser is responsible for “daily continuity hairstyles and looks after the general condition of a performer’s hair. [...] Key Hair is also responsible for blocking, cleaning and resetting of wigs and hairpieces at the end of each day.”¹³²

Personal attributes that are needed to succeed in this role include:

- a passion for period and contemporary costume
- artistry and creativity
- enjoys physical activity
- attention to detail
- leadership

Hairstylist (aka Hairdresser)

A Hairstylist works under the supervision of the Key Hairstylist to execute hairstyling briefs for non-leading cast members and assisting the Key and Designer when required. They remain on standby on set for touch ups as required. Hairstylists are expected to have about 10 years of hairstyling experience.¹⁹⁵

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair styles
- a collaborative and problem-solving mindset
- artistry and creativity
- ability to follow instructions
- enjoys physical activity
- attention to detail

Assistant Hairdresser

The Assistant Hairdresser role supports the Key Hairstylist or a member of their team. The Assistant Hairdresser may be responsible for taking photos and notes for continuity, and maintenance of the trailer and equipment.

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair styles
- artistry and creativity
- ability to follow instructions
- enjoys physical activity
- attention to detail
- a collaborative and problem-solving mindset

Trainee Hair & Make-Up

Trainee Hair & Make-Up is an entry-level position in the Make-Up and Hair Department for make-up and/or hairdressing graduates with less than five years of professional experience. They are “fully supervised and trained on the job. They can also work as a personal assistant to the Designer who will act as their mentor. A Trainee can also come from a college on work experience.”¹⁹⁶

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair styles
- artistry and creativity
- ability to follow instructions
- enjoys physical activity
- attention to detail
- a collaborative and problem-solving mindset

¹⁹⁴ ScreenSkills. What does a hair and make-up designer do? <https://www.screenskills.com/job-profiles/browse/film-and-tv-drama/craft/hair-and-make-up-designer-film-and-tv-drama/>. Accessed 31/10/2022.

¹⁹⁵ Ibid

¹⁹⁶ Ibid

Wig Master/Mistress

The Wig Master/Mistress is usually engaged on larger productions that have a significant number of characters needing wigs, hairpieces and/or facial hair, working to the brief of the Make-Up and/or Hair Designer. They maintain the hair pieces including cleaning, dressing, repairs and preparation for collection. They usually work off set and can work overnight in-between shoots.¹⁹⁷

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair and beard styles
- artistry and creativity
- ability to follow instructions
- enjoys physical activity
- attention to detail
- a collaborative and problem-solving mindset

Wig Maker

The Wig Maker is a specialist that creates bespoke hair pieces to fit the cast member. "This requires a wig wrap, pattern, scan or life cast of the actor's head to make a foundation of very fine HD lace according to each individual's head shape."¹⁹⁸ The Wig Maker can take 3-4 weeks to produce wigs and hair pieces to hand over to the Make-Up and Hair Designer.

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair and beard styles
- artistry and creativity
- attention to detail
- a collaborative and problem-solving mindset

Colourist

The Colourist is a specialist that is engaged on a production to change, match or maintain hair colour for the cast as required.¹⁹⁹

Personal attributes that are needed to succeed in this role include:

- a passion for period and costume hair and beard styles
- artistry and creativity
- attention to detail
- a collaborative and problem-solving mindset

¹⁹⁷ Ibid

¹⁹⁸ Ibid

¹⁹⁹ Ibid

PRODUCTION DESIGN: ARMOURY & VEHICLES

Action Vehicle Supervisor

The Action Vehicle Supervisor manages the Action Vehicle Department. Production may engage these departments to supply and supervise the production with on screen vehicles, including cars, buses, trucks, motorcycles, etc. They may also be responsible for aircraft and watercraft. "The action vehicle supervisor is responsible for ensuring all vehicles are transported to and standing by on set in good time, that they are fit for purpose, safe, reliable and roadworthy."²⁰⁰ The Action Vehicle Supervisor is required to be on standby on set to dress, position and reset the vehicle, and ensure safety on set, and can work with the stunts and the SFX teams. The Action Vehicle Supervisor is responsible for paperwork and registration of their vehicles.

Personal attributes that are needed to succeed in this role include:

- an interest in period and contemporary vehicles and mechanics
- a collaborative and problem-solving mindset
- practical and detail-oriented
- strong communicator
- fastidious with occupational health and safety rules
- leadership

Mechanic

A production Mechanic is responsible for the maintenance and troubleshooting of production equipment and machinery, including emergency repairs and servicing.

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- fastidious with occupational health and safety rules
- enjoys physical activity
- technically oriented
- strong communicator

Armourer

The Armourer is a weapons expert who has a licence handle restricted weapons. The following description is from the Australian Production Design Guild: "The Armourer is a contractor often employed on a daily or weekly basis to supply and supervise firearms and other prohibited or restricted weapons such as certain types of knives, tasers, batons, replica guns, gun butts for holsters etc. Their responsibilities vary from state to state, for example in NSW they are also responsible for providing handcuffs. The Armourer must be licensed in the state they are working in or be working in conjunction with one who is. On set, they are responsible for the maintenance of the weapons and the safety of the actors who are using the weapons on screen. The Armourer will work with the safety officer to double check the safe state of the weapon before handing over to the actors. An Armourer is often required to train or familiarise actors in correct and safe handling prior to the shoot day. Whenever weapons are required, an Armourer must be employed. These items cannot be provided or supervised by anyone other than a registered Armourer."²⁰¹

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- fastidious with occupational health and safety rules
- attention to detail and good at risk analysis
- strong communicator
- understands people and behaviours
- technically oriented

²⁰⁰ Ibid

²⁰¹ Australian Production Design Guild website. FILM AND TV CREATIVE DEPARTMENT JOB DESCRIPTIONS. <https://apdg.org.au/resources/professionals/film-and-tv-job-descriptions>. Accessed 2/11/2022.

SCREENWRITING DEPARTMENT ROLES

Executive Producer

The Executive Producer is the most senior producer that "supervises other producers in the creation of a film, television show, web series or commercial. They may work independently or on behalf of the studio, financiers or the distributors. They will ensure the film is completed on time, within budget, and to artistic and technical standards. In TV, an Executive Producer may also be the Creator/Writer of the series. [...] An Executive Producer is usually a financier of the project. Typically, this person may assemble the core team, but will not physically produce the project."²⁰²

The Executive Producer in TV/series/serials can also be known as a Showrunner. They are in charge of the Writers' Room and "may have created the show or were a Co-Executive Producer who took over when the previous Showrunner stepped down."²⁰³ In the case where the Executive Producer is also the Showrunner, they will have final say in all creative elements including casting, story, and creative direction.

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- enjoys networking and influencing people
- creative and motivated
- enjoys taking on responsibility and can manage risk
- can spot talent and good stories
- leadership and teamwork

Supervising Producer

The Supervising Producer in TV/series/serials leads the Writing Staff through the development process. They are the Senior Writers. When the Showrunner/Executive Producer isn't available, the Supervising Producer manages the Writers' Room.²⁰⁴ They are hands-on Writers working with the Staff Writers, and not involved in the production process.²⁰⁵

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- leadership

²⁰² MasterClass website. What Does an Executive Producer Do? Defining it and Prepping for it. <https://www.studiobinder.com/blog/what-does-an-executive-producer-do/>. Accessed 14/11/2022.

²⁰³ So Create website. All the Jobs in a Writers' Room. <https://www.socreate.it/en/blogs/screenwriting/all-the-jobs-in-a-writers-room> . Accessed 10/11/2022.

²⁰⁴ So Create website. All the Jobs in a Writers' Room. <https://www.socreate.it/en/blogs/screenwriting/all-the-jobs-in-a-writers-room> . Accessed 10/11/2022.

²⁰⁵ Studio Binder website. What is a Writers Room — Writers Room Jobs Explained. <https://www.studiobinder.com/blog/what-is-a-writers-room/>. Accessed 10/11/2022.

Producer

The Producer in TV/series/serials is the next in line after the Supervising Producer. Their tasks are broader than writing, extending to casting and creative direction (and sometime direction). They line-manage the Staff Writers.²⁰⁶

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- interest in performance and direction
- leadership

Executive Story Editor

The Story Editor(s) are the senior and more experienced Writers in the Writers' Room (in TV/series/serials). They pitch ideas to the room of Writers and write "at least one episode of the show."²⁰⁷

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- resilient and happy to receive feedback
- excellent listener and observer
- good with time management
- leadership

Script Editor (also Story Editor)

Script Editors work in the Writers' Room, (in TV/series/serials), requiring multiple Writers to work on complex plots and characters over multiple episodes. "The Writers' Room is where a television writing staff brainstorms every element of a television show, from story arcs to character development, and more."²⁰⁸ The Story Editor will "edit scripts, pitch story ideas, and report to the Producers above them who run the show. They also help to bring on staff by finding Writers. [...] Story editors give feedback to Writers based on their knowledge of what the Producers want. [...] Story Editors also make sure that Staff Writer's scripts adhere to the rules of the show and that things like continuity and run-time are followed."²⁰⁹

The role of the Story Editor is different in animated production, where they are usually the Head Writer, reporting directly to the Executive Producer.²¹⁰

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- leadership

²⁰⁶ Studio Binder website. What is a Writers Room — Writers Room Jobs Explained. <https://www.studiobinder.com/blog/what-is-a-writers-room/>. Accessed 10/11/2022.

²⁰⁷ So Create website. All the Jobs in a Writers' Room. <https://www.socreate.it/en/blogs/screenwriting/all-the-jobs-in-a-writers-room> . Accessed 10/11/2022.

²⁰⁸ MasterClass website. Television Writing: 5 Tips for Success in a Writers' Room. <https://www.masterclass.com/articles/writers-room-explained>. Accessed 11/11/2022.

²⁰⁹ Industrial Scripts website. What Does a Story Editor Do? The ESSENTIAL Breakdown. <https://industrialscripts.com/story-editor/>. Accessed 10/11/2022.

²¹⁰ Industrial Scripts website. What Does a Story Editor Do? The ESSENTIAL Breakdown. <https://industrialscripts.com/story-editor/>. Accessed 10/11/2022.

Screenwriter

Screenwriters are generally freelancers. They research, conceptualise, develop characters, plot, narrative structure in script form. Screenwriters have strong industry networks and often have “a Producer or Director they frequently work closely with.”²¹¹ Because the realisation of the script requires intense collaboration and teamwork, Screenwriters need excellent networking, communication and time management skills to deliver to brief and on schedule.²¹²

Personal attributes that are needed to succeed in this role include:

- love of writing and screenplays
- enjoys networking
- creative and motivated
- resilient and happy to receive feedback
- excellent listener and observer
- good with time management and solo work

Staff Writer

The Staff Writer is a mid-level position in the Writers' Room (in TV/series/serials). They contribute to brainstorming sessions and add to the depth and complexity of scripts. Staff Writers do not directly write final scripts as this is done by the Story Editor.²¹³ Staff Writer roles are generally not available on Australian series/television productions. However, Junior Screenwriters may be hired as Note-Takers, and may move up to a role equivalent to a Staff Writer in the Writers' Room.

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- resilient and happy to receive feedback
- excellent listener and observer

Writer's Assistant

The Writer's Assistant is a junior role that supports the writing staff by knowing the story inside-out to effectively take notes during brainstorming sessions, proof-read draft scripts, maintain the story bible and undertake research on behalf of the Writers.²¹⁴

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- can work to direction
- resilient and happy to receive feedback
- excellent listener and observer

²¹¹ Industrial Scripts website. The Evolution of a Script Development Career. <https://industrialscripts.com/script-development-careers/>. Accessed 10/11/2022.

²¹² Australian Writers' Guild (AWG) member resources. <https://awg.com.au/>

²¹³ So Create website. 'Stranger Things' SA Explains Alternative Jobs for Aspiring Screenwriters.

<https://www.socreate.it/en/blogs/screenwriting/stranger-things-sa-explains-alternative-jobs-for-aspiring-screenwriters> . Accessed 10/11/2022.

²¹⁴ So Create website. All the Jobs in a Writers' Room. <https://www.socreate.it/en/blogs/screenwriting/all-the-jobs-in-a-writers-room> . Accessed 10/11/2022.

Writer's Production Assistant (PA)

The Writer's Production Assistant in a Writer's Room (in TV/series/serials) is a non-writing entry-level role that acts as a "runner" for the writing team. They support the office function including answering phones, organising schedules, do lunch/coffee runs, and any other non-writing task for the team to facilitate writing. This is a stepping-stone to a Writer's Assistant role.²¹⁵

Personal attributes that are needed to succeed in this role include:

- love of verbal and written storytelling
- love of grammar and language
- a collaborative and problem-solving mindset
- creative and motivated
- can work to direction
- resilient and happy to receive feedback
- excellent listener and observer

Script Coordinator

The Script Coordinator is an on-set role which is the conduit between the scriptwriting department and other departments. They ensure that everything relating to the reading and execution of the script is in order including delivering the script to relevant departments, including cast and crew. The Script Coordinator has an "essential checking role, making sure that everything is in order within the script in terms of formatting. This ranges from spelling and punctuation to following industry-standard screenplay format. They also may be in charge of highlighting any potential legal issues raised in the script." The Script Coordinator is responsible for checking potential legal issues. They are responsible for tracking script changes, annotations and notes as the script passes through different teams and development stages. They also provide notes to the post production team.²¹⁶

Personal attributes that are needed to succeed in this role include:

- a collaborative and problem-solving mindset
- ability to concentrate for long periods
- attention to detail
- enjoys physical activity
- excellent listener and observer
- excellent communicator

²¹⁵ So Create website. All the Jobs in a Writers' Room. <https://www.socreate.it/en/blogs/screenwriting/all-the-jobs-in-a-writers-room> . Accessed 10/11/2022.

²¹⁶ Industrial Scripts website. What Does a Script Coordinator Do? The BEST & SIMPLEST Breakdown. <https://industrialscripts.com/script-coordinator/>. Accessed 10/11/2022.

SOUND DEPARTMENT ROLES

Supervising Sound Editor

The Supervising Sound Editor is the Head of the Post Production Sound Department and is responsible for all sound related elements in a screen production. They are a key creative authority on-par with the Editor and DOP, shaping the story with sound.²¹⁷

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- resilient and happy to receive feedback
- excellent listener and observer
- technically oriented
- attention to detail
- leadership

Sound Designer

On some productions the Sound Designer is an alternative credit for whoever would otherwise be called the Supervising Sound Editor. In other cases, the Sound Designer is a senior member of the sound editing team, responsible for the design of major post-production sound elements. They work closely with the Supervising Sound Editor and other members of the sound editing team.²¹⁸

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creative and motivated
- strong communicator
- resilient and happy to receive feedback
- excellent listener and observer
- technically oriented
- attention to detail
- leadership

Sound Editor

The Sound Editor has oversight of "assembling and editing all recorded or synthetic sound effects in the soundtrack. Sound Editors typically have access to large libraries of pre-recorded sound effects to draw from, but often create customized sound effects which they contribute to their own personal libraries throughout their career. In a large production the Sound Editor would only be concerned with sound effects, but in a small production they would be responsible for all audio including dialogue and music.²¹⁹

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creative and innovative
- playful
- strong communicator
- resilient and happy to receive feedback
- excellent listener and observer
- attention to detail
- technically oriented

²¹⁷ The Writers' Room website. University of Victoria (Writing 420). Breakdown of the Sound Department. <https://writersroom.ca/fearorffavour/2014/10/16/breakdown-of-the-sound-department/>. Accessed 10/11/2022.

²¹⁸ Stephen Murphy, President, Australian Screen Sound Guild. 16/2/2023

²¹⁹ The Writers' Room website. University of Victoria (Writing 420). Breakdown of the Sound Department. <https://writersroom.ca/fearorffavour/2014/10/16/breakdown-of-the-sound-department/>. Accessed 10/11/2022.

Sound Effects Artist (aka Sound Effects Editor)

The Sound Effects Editor creates or adapts sounds to create sound elements required by the story.²²⁰ Some of the best-loved and iconic films and characters have been created with memorable sound effects, such as light-sabres.

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creative and innovative
- playful
- strong communicator
- resilient and happy to receive feedback
- excellent listener and observer
- attention to detail
- technically oriented

Assistant Sound Editor

The Assistant Sound Editor supports the Sound Department with technical tasks such as overseeing the workflow of the post production sound team, maintaining version control and ensuring that the team is accessing the most current version of picture and guide track provided by the Editor(s), sending the most current versions to other sound teams including ADR, Foley and Mixing Engineers. They also prepare material for Sound Editors including for dialogue sessions and syncing.²²¹

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- a proactive mindset
- resilient and happy to receive feedback
- reliability and time-keeping skills
- a willingness to ask questions when unsure

2nd Assistant Sound Editor

The 2nd Assistant Editor is an entry-level position reporting to the Sound Editor, supporting the entire team on a range of tasks.

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- a proactive mindset
- resilient and happy to receive feedback
- reliability and time-keeping skills
- a willingness to ask questions when unsure

²²⁰ Target Careers website. Careers in filmmaking: sound design, production and post-production. <https://targetcareers.co.uk/career-sectors/arts-and-creative/1014335-careers-in-filmmaking-sound-design-production-and-post-production>. Accessed 10/11/2022.

²²¹ Motion Pictures Editors Guild website. What Our Members Do - Past Featured Members. <https://www.editorsguild.com/About/What-Do-Our-Members-Do/Past-Featured-Members/ArticleID/172/MONIQUE-SALVATO-ASSISTANT-SOUND-EDITOR>. Accessed 15/11/2022.

Sound Mixer (aka Sound Recordist)

The Sound Mixer or Sound Recordist is the Head of Production Sound and is responsible for all recorded sound during filming (dialogue, effects, atmosphere etc). They are engaged in pre-production to inform recording requirements and methods to complement the Director's vision and style. The Sound Mixer will visit locations to identify sound sources and elements prior to shooting. During shoots, the Sound Mixer will check the quality of recorded sound and check the recording levels.²²²

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- strong communicator
- excellent listener and observer
- technically oriented
- attention to detail
- leadership

Boom Operator

The Boom Operator works on-set and is responsible for the placement and movement of microphones during the shoot. This is a physical role requiring agility and ability to work with crew to keep the microphone in the proximity of the cast members whilst keeping the microphone, and the pole that it is attached to, out of the camera's line of sight, whilst keeping still and silent. The Boom Operator attaches microphones on casts' clothing and tracks the recording live via headphones to ensure the quality of recorded sound and to check that the placement of the microphone is capturing the highest quality of sound.²²³

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- a proactive mindset
- resilient and happy to receive feedback
- enjoys physical activity
- technically oriented

Sound Assistant/Cableperson

The Sound Assistant is an entry-level position in the Production Sound team and works on set. They support the Sound Recordist/Mixer and the Boom Operator by "checking stock, microphones and batteries to ensure all are in working condition and ensuring that the sound department is running as smoothly as possible."²²⁴ On large productions, the Sound Assistant may be the second Boom Operator to record sounds/dialogue off-camera. They work long hours and need to arrive earlier than call times to unpack and set up equipment, and to check and pack up at the end of the shoot day. They work closely with the Boom Operator to plan out positions and movement in difficult shots. This is often a trainee role and may cover basic administrative tasks as well as fetching meals and refreshments for the team.

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- a proactive mindset
- resilient and happy to receive feedback
- reliability and time-keeping skills
- enjoys physical activity
- technically oriented
- a willingness to ask questions when unsure

²²² The Writers' Room website. University of Victoria (Writing 420). Breakdown of the Sound Department. <https://writersroom.ca/fearorfavour/2014/10/16/breakdown-of-the-sound-department/>. Accessed 10/11/2022.

²²³ The Writers' Room website. University of Victoria (Writing 420). Breakdown of the Sound Department. <https://writersroom.ca/fearorfavour/2014/10/16/breakdown-of-the-sound-department/>. Accessed 10/11/2022.

²²⁴ Beverly Boy Productions website. WHAT IS A SOUND ASSISTANT AND WHAT IS THEIR ROLE ON SET? <https://beverlyboy.com/film-crew-positions/what-is-a-sound-assistant/>. Accessed 15/11/2022.

Foley Artist

The Foley Artist produces sound for a screen production to enhance the quality and believability of the screen narrative. They create sounds such as footsteps, fabric sounds, squeaking doors, and any other sound that needs to be heard, and is not captured during the shooting process. The Foley Artist uses “a variety of props to create specific sounds. Footsteps are created by the artist putting on a certain kind of shoe and walking on the appropriate surface (e.g., wood floors, asphalt, grass). Foley Artists also re-record poor quality sounds from the initial set recording, which ends up being most of the sounds you hear in a film. [...] Foley sound falls entirely under the spectrum of diegetic sound, or the sound within the world of a film. Non-diegetic sound, which is typically music and narration, is something entirely different.”²²⁵

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creative and innovative
- playful
- attention to detail
- resilient and happy to receive feedback
- excellent listener and observer
- technically oriented

Foley Engineer

The Foley Engineer records and sets up the microphones for the Foley Artists. The Foley Artist and Foley Engineer can sometimes be the same person or work as a team. The Foley Engineers will generate the list of sounds required for recording and work with the Foley Artist to record the sound and deliver the recording to the mixer as a Music and Effects (M+E) track.²²⁶

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- creative and innovative
- playful
- attention to detail
- resilient and happy to receive feedback
- excellent listener and observer
- technically oriented

Dialogue Editor

The Dialogue Editor specialises in the editing and design of dialogue attributes to ensure that the dialogue is “clean, matches the visual action, and fits with the aural world of the production.”²²⁷ They consult closely with the Supervising Sound Editor and Director to enhance dialogue in the cut. Tasks include audio manipulation, editing and syncing dialogue, dialogue clean-up/enhancement, and supervision of ADR recordings.

Personal attributes that are needed to succeed in this role include:

- a strong understanding of the contribution of sounds to story
- a collaborative and problem-solving mindset
- methodological thinking
- attention to detail
- strong interpersonal & communication skills
- technically oriented

²²⁵ Studio Binder website. What is a Foley artist? <https://www.studiobinder.com/blog/what-is-a-foley-artist/>. Accessed 15/11/2022.

²²⁶ Careers in Film website. How To Become a Foley Engineer. <https://www.careersinfilm.com/foley-engineer/>. Accessed 15/11/2022.

²²⁷ Berklee website. What does a Dialogue Editor (Film, TV, and Video Games) do? <https://www.berklee.edu/careers/roles/dialogue-editor>. Accessed 28/10/2022.

ADR (Additional Dialogue Replacement) Engineer

The ADR Engineer is responsible for the recording of dialogue in a studio setting after the film is shot. This is needed when the recorded dialogue is unclear or incorrect, or if there have been changes to the dialogue in the script after shooting. The ADR Engineer works with the cast members during the studio recording to match their dialogue performance to the recorded picture to give a seamless performance.²²⁸

Personal attributes that are needed to succeed in this role include:

- interest in directing voice acting
- a collaborative and problem-solving mindset
- attention to detail
- resilient and happy to receive feedback
- excellent listener and observer
- technically oriented
- enjoys working with a range of people

Re-recording Mixer (aka Dubbing Mixer)

The Re-recording Mixer works closely with the Director and is responsible for the “dubbing” process which occurs after the Editor has finished the picture edit (“picture lock”). They listen to all audio tracks individually to check for sound quality and distortion. They ensure that the combination of the audio elements result in a narratively clear audio track, and make sure that the elements do not sound muddy or illegible. Re-recording Mixers “bring together the dialogue, music, specially created sound effects and, if needed, the commentary or voiceover. Blending these elements together requires great skill and good ears: if the effects are too loud you might not be able to understand the dialogue; if they are too quiet the film may lose much of the excitement.”²²⁹ The Re-recording Mixer may produce different versions of the sound track for different viewing environments (e.g. theatre, home television, etc) and need a technical understanding of how sound plays back in different environments. This is a creative role requiring high levels of expertise and technical proficiency.

Personal attributes that are needed to succeed in this role include:

- a passion for sound and its contribution to screen storytelling
- a collaborative and problem-solving mindset
- a proactive mindset
- resilient and happy to receive feedback
- reliability and time-keeping skills
- enjoys physical activity
- a willingness to ask questions when unsure

²²⁸ <https://www.berklee.edu/careers/roles/adr-recordist>. Accessed 10/11/2022.

²²⁹ ScreenSkills website. What does a dubbing mixer do? <https://www.screenskills.com/job-profiles/browse/post-production/sound-studios/dubbing-mixer-post-production/>. Accessed 15/11/2022.

SPECIAL EFFECTS (SFX) ROLES

Special Effects Supervisor; Senior Special Effects Supervisor

The Special Effects (SFX) Supervisor oversees any practical effects on set (including physical effects such as fire, smoke, water, wind, explosions, pyrotechnics, bullet hits and rain). They manage the specialist SFX team and use their engineering knowledge and skills to build structures, gimbles, prepare vehicles for stunts and any other SFX set up. "The structure of the SFX department will be informed by the script requirements and the budget of the production. Those employed must have all necessary qualifications, licences and insurance."²³⁰ The Special Effects (SFX) Supervisor works closely with the Assistant Director department to ensure safety of cast and crew, making recommendations for safety including stipulation of safe clearance areas, and time needed for setup up resets. They also obtain permits as required.²³¹ The Senior Special Effects Supervisor manages teams on larger projects. These include:

- Special Effects Best Boy/Girl
- Senior Special Effects Coordinator
- Special Effects Coordinator
- Pyrotechnic Supervisor
- Pyrotechnic Technician
- Head Special Effects Electronic Engineer
- Head Special Effects Machinist
- Special Effects Machinist
- Senior Special Effects Rigger
- Special Effects Rigger
- Special Effects Maintenance Engineer
- Head Special Effects Stage Technician
- Senior Special Effects Stage Technician
- Special Effects Stage Technician
- Special Effects Electronic Engineer
- Head Special Effects Maintenance Engineer
- Special Effects Technician
- Senior Special Effects Workshop Technician
- Special Effects Workshop Technician
- Special Effects Electronic Technician

Personal attributes that are needed to succeed in this role include:

- an interest in engineering and mechanics
- a collaborative and problem-solving mindset
- fastidious with occupational health and safety rules

VISUAL EFFECTS (VFX) DEPARTMENT ROLES

VFX Supervisor

The Visual Effects (VFX) Supervisor works closely with the Production Designer and Concept Arts from pre-production to "help determine the boundaries between physical builds and any digital set modifications and extensions. They also consult with the Production Designer and SFX to achieve or augment any physical effects such as rain, smoke, atmosphere and explosions."²³² They are an important crew member to have on set to ensure smooth compositing and VFX process post-shoot. A comprehensive breakdown of the VFX department is available in Ausfilm's *Australian Screen Industry Roles: Visual Effects (VFX), Animation & Virtual Production (VP)* document.

Personal attributes that are needed to succeed in this role include:

- an interest in digital effects and cinematography
- a collaborative and problem-solving mindset
- practical and detail-oriented
- creative and innovative
- strong communicator
- technically oriented
- leadership

VFX Roles

See Ausfilm's *Australian Screen Industry Roles: Visual Effects (VFX), Animation & Virtual Production (VP)* document.

²³⁰ Ibid

²³¹ Ibid

²³² Ibid

SECTION 4/ LINKS TO INDUSTRY GUILDS AND CAREER RESOURCES

AUSTRALIAN SCREEN INDUSTRY GUILDS

Australian Directors' Guild	https://www.adg.org.au
Australian Cinematography Society	https://cinematographer.org.au
Australian Guild of Screen Composers	https://agsc.org.au
Australian Production Design Guild	https://apdg.org.au
Australian Screen Editors	https://www.screeneditors.com.au
Australian Screen Sound Guild	https://assg.org.au
Australian Writers' Guild	https://www.awg.com.au
Screen Producers Australia	https://www.screenproducers.org.au

AUSTRALIAN SCREEN AGENCIES

Screen Australia	https://www.screenaustralia.gov.au
Screen Canberra	https://screencanberra.com.au
Screen New South Wales	https://www.screen.nsw.gov.au
Screen Queensland	https://screenqueensland.com.au
Screen Tasmania	https://www.screen.tas.gov.au
Screen Territory	https://screenterritory.nt.gov.au
Screenwest	https://www.screenwest.com.au
South Australian Film Corporation	https://www.safilm.com.au
VicScreen	https://vicscreen.vic.gov.au

AUSTRALIAN NATIONAL TRAINING INSTITUTIONS

Australian Film Television & Radio School (AFTRS)	https://www.aftrs.edu.au
National Institute of Dramatic Art (NIDA)	https://www.nida.edu.au

OTHER INDUSTRY RESOURCES

AFI Australian Film Institute Australian Academy of Cinema and Television Arts AACTA	https://www.aacta.org/membership/aacta-professional/
Arts Law	https://www.artslaw.com.au
Ausfilm International Inc.	https://www.ausfilm.com.au/
Media Entertainment and Arts Alliance Motion Picture Production Agreement (MPPA)	https://www.meaa.org/
Fís Éireann (Screen Ireland): Competency Framework Crew 2022	https://www.screenireland.ie/skills/competency-framework-crew
ScreenSkills UK: Job Profiles	https://www.screenskills.com/job-profiles
Visual Effects Society: Industry Titles	https://www.vesglobal.org/ves-titles

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