

The background of the slide is a dark, moody photograph of a film reel. A strip of film is visible, looping through the reel's frame. The lighting is dramatic, highlighting the metallic texture of the reel and the perforations on the film strip. The overall aesthetic is classic and cinematic.

Film Crew Positions

Hierarchy and Descriptions

Production

Above the Line

- Producer
- Director
- First Assistant Director (1st AD)
- Second Assistant Director (2nd AD)
- Production Assistant
- Script Supervisor

Producer

- The producer initiates, coordinates, supervises and controls matters such as raising funding, hiring key personnel, and arranging for distributors. The producer is involved throughout all phases of the filmmaking process from development to completion of a project.

Director

- The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though the director wields a great deal of power, he or she is ultimately subordinate to the film's producer or producers. Some directors, especially more established ones, take on many of the roles of a producer, and the distinction between the two roles is sometimes blurred.

First Assistant Director

- The first assistant director (1st AD) assists the producer and director. The ultimate aim of any 1st AD is to ensure the film comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focussed on their work. He or she is in charge of overseeing the day-to-day management of the cast and crew scheduling, equipment, script, and set.

Second Assistant Director

- The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, etc. The 2nd AD is responsible for creating Call Sheets that let the crew know the schedule and important details about the shooting day.

Production Assistant (PA)

- A production assistant assists the first assistant director with set operations. Production assistants, almost always referred to as PAs, also assist in the production office with general tasks. Sometimes referred to as “Gofers,” i.e. “Go for this, go for that.”

Script Supervisor

- Also known as the "continuity person," the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. He or she makes notes on every shot, also keeping track of props, blocking, and other details to ensure that continuity is maintained from shot to shot, and from scene to scene. The Script Supervisor's notes are given to the Editor to expedite the editing process. The script supervisor works very closely with the director on set.

Camera

Below the Line

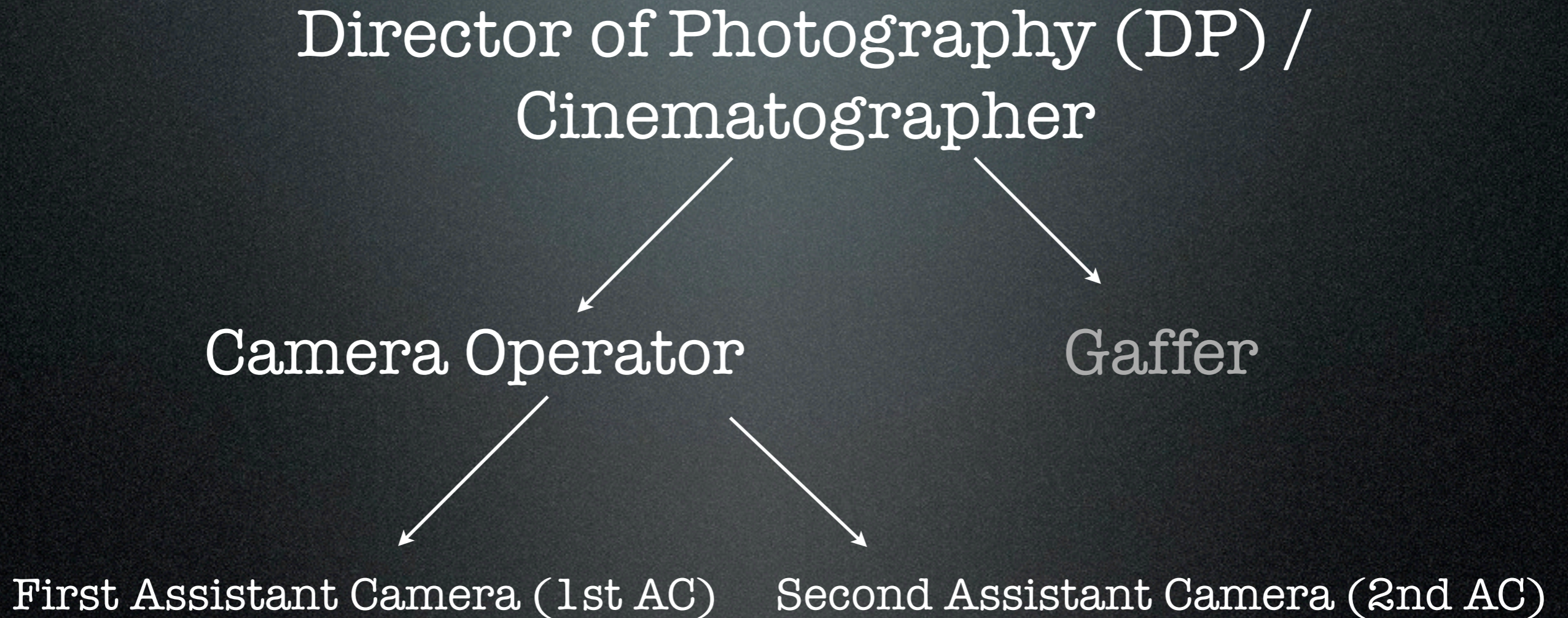
Director of Photography (DP) /
Cinematographer

Camera Operator

Gaffer

First Assistant Camera (1st AC)

Second Assistant Camera (2nd AC)



Director of Photography (DP) / Cinematographer

- The director of photography is the chief of the camera and lighting crew of the film. The DP makes decisions on lighting and framing of scenes in conjunction with the film's director. Typically, the director tells the DP how he or she wants a shot to look, and the DP then chooses the correct aperture, filter, and lighting to achieve the desired effect.
- The term cinematographer is usually synonymous with "director of photography", though some professionals insist that it only applies when the director of photography and camera operator are the same person.

Camera Operator

- The camera operator uses the camera at the direction of the cinematographer, director of photography, or the film director to capture the scenes on film. Generally, a director of photography does not operate the camera, but sometimes these jobs may be combined.

First Assistant Camera (1st AC)

- The first assistant camera (1st AC) is responsible for keeping the camera in focus as it is shooting.

Second Assistant Camera (2nd AC)

- The second assistant camera (2nd AC) operates the clapboard at the beginning of each take and loads the raw stock into the camera, if there is no additional specifically designated film loader. Additionally, the 2nd AC oversees organization of camera equipment and transport of the equipment from one shooting location to another.

Grip & Electric

Lighting

DP

Gaffer

Key Grip

Best Boy (Electric)

Best Boy (Grip)

Lighting Technician

Dolly Grip

Gaffer

Electric

- The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as "Chief Lighting Technician"

Best Boy (Electric)

Electric

- The best boy electric is the chief assistant to the gaffer.

Lighting Technician

Electric

- Lighting technicians are involved with setting up and controlling lighting equipment. Also referred to as electricians.

Key Grip

Grip

- The key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography to help set up the set and to achieve the correct lighting and blocking.

Best Boy (Grip)

Grip

- The best boy grip is the chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day.

Dolly Grip

Grip

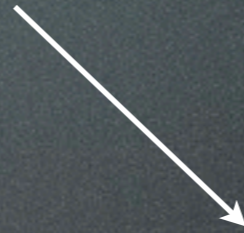
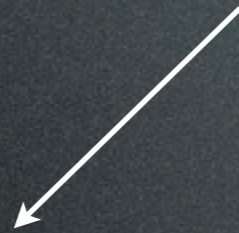


- The grip in charge of operating the camera dolly is called the dolly grip. He/she places, levels, and moves the dolly track, then pushes and pulls the dolly and usually a camera operator and camera assistant as riders.

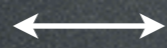
Production Sound

Audio

Production Sound Mixer



Boom Operator



Utility Sound Technician

Production Sound Mixer

Audio

- The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and frequently the mixing of audio signals in real time.

Boom Operator

Audio

- The boom operator is an assistant to the production sound mixer, responsible for microphone placement and movement during filming. The boom operator uses a boom pole, a long, special piece of equipment made from light aluminum or carbon fiber, that allows precise positioning of the microphone above or below the actors, just out of the camera's frame. As well as the Placement of Radio Mics and other Microphones 'Hidden' on set.

Utility Sound Technician

Audio

- The utility sound technician has a dynamic role in the sound department, most typically pulling cables, but often acting as an additional boom operator or mixer when required by complex filming circumstances. Not all films employ a utility sound technician, but the increasing complexities of location sound recording in modern film have made the job more prevalent. This role is sometimes credited as "cable man" or "python wrangler".