

FILM FRIENDLY
WESTERN AUSTRALIA

WHO'S WHO ON A FILM CREW

screenwest

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The key relationship for filming is between the screen production's location manager and the local council's Film Liaison Officer. These two people should negotiate and confirm the details of filming in a council area.

However, many departments in production will have specific requests before and during filming. It's useful to understand why the requests are being made, and what the responsibilities of key production personnel are. The location manager, however, will remain the key channel of communication.

All crew and cast have a duty of care in respect of Work health and safety issues, and public safety issues.

PRODUCER	Person/people in charge of the production. Selects the script, raises the finance, appoints key personnel and cast and has oversight of the production's creative and administrative aspects. It is the producer/s responsibility to ensure all insurances and work health and safety measures are in place.
DIRECTOR	Responsible for the artistic and dramatic feel of the final product. Selects the locations and manages camera positions and use of lighting. Has a key role in choosing the cast and production design.
1ST ASSISTANT DIRECTOR (1ST AD)	Runs the set and helps ensure filming stays on time and on budget. Schedules filming and oversees the day-to-day management of onset cast and crew. If weather or other factors delay filming, the 1st AD will reschedule production.
2ND ASSISTANT DIRECTOR (2ND AD)	Works under the 1st Assistant Director and is the production office's representative on set. Runs 'backstage' to ensure cast appear on set on time. Records hours worked by crew and cast and develops daily call sheets (call sheets provide the schedule and important details about the next shooting day).
3RD ASSISTANT DIRECTOR (3RD AD)	Supports the 1st AD on set and works with the 2nd AD behind the scenes. May also direct background action and extras at the request of the 1st AD.
SCRIPT SUPERVISOR (OR CONTINUITY)	Monitors the script during the shoot to prevent errors in continuity. Errors in continuity can make it hard to cut the film together in the editing room. On set they are the Editor's and Writer's representative and the right-hand to the Director and Director of Photography.

LINE PRODUCER	Manages the production budget and oversees the business aspects of the production. Oversees pre-production activities including hiring the production team, setting up the production office and sourcing equipment and suppliers. During production, they delegate the day-to-day operation of the production office to the Production Manager and Production Coordinator.
PRODUCTION MANAGER	Supervises the day-to-day operations of the production (excluding the creative aspects). Approves schedules and call sheets, purchase orders and timecards. Makes sure all departments do their jobs within the parameters of the production budget. Directly supervises the Production Coordinator. The Production Manager often works under the supervision of a Line Producer.
PRODUCTION COORDINATOR	Runs the production office and organises all the logistics. Helps the 2nd AD produce the daily call sheet.
ASSISTANT PRODUCTION COORDINATOR	Assists with booking additional crew and equipment. Usually, books travel and accommodation for cast and crew, some bigger productions may have a dedicated Travel Coordinator that does this.
PRODUCTION SECRETARY	Responsible for distributing all film production documents e.g. shooting schedules, script amendments, call sheets etc.
PRODUCTION ACCOUNTANT	Manages the financials and works with the Line Producer and Production Manager to ensure the production is on budget and everyone gets paid. Often assisted by Assistant Accountants who are responsible for accounts receivable, accounts payable and on larger productions a specialist Payroll Accountant.
CASTING DIRECTOR	Responsible for hiring the actors and, in some cases, extras for the film.
UNIT PUBLICIST	Manages the film's public relations and press relations. Collects the creative assets that will be used to promote the film. Organises set visits and handles media and public relations.
LOCATION MANAGER	Finds and secures locations that fit the creative, budget and schedule needs of the production. Manages locations during the shoot. Acts as the production company's representative, negotiating with property owners, council and relevant authorities on location details, permits and approvals, if necessary, price.



LOCATION ASSISTANT	Carries out several tasks including protecting and cleaning locations, letting set dressers into the set for preparation, making sure the location is kept clean and tidy during filming and fielding complaints from neighbours.
UNIT MANAGER	Works closely with the Location Manager to ensure unit base runs smoothly on location. Responsible for the positioning and parking of location vehicles including facilities trucks, hair, makeup and wardrobe vehicles. Organises power, water and lighting. At the end of each day's filming, ensures rubbish is cleared away and ensure that locations are left in good order. If the Location Manager or Location Assistant is not on site on the filming day, then the Unit Manager is the main contact for location issues.
CATERER	Provides full breakfast, lunch and afternoon tea for the cast and crew.
SAFETY SUPERVISOR	Works with the Producer to oversee the safety of the cast, crew and any other individual who may encounter the film crew or filming activities. Establishes a Production Safety Report and/or Plan and implements the recommendations to ensure filming activities comply with workplace health and safety standards and regulations.
UNIT NURSE (SET MEDIC)	Provides for the medical needs and emergency medical logistics of the cast and crew. They may be an emergency medical technician, paramedic, nurse, or physician.
STUNT COORDINATOR	A qualified position that works closely with the Director. Responsible for the planning, execution, and safety of stunts. Arranges the casting of stunt players and stunt doubles. Provides a risk assessment of stunt action sequences.
DIRECTOR OF PHOTOGRAPHY (DOP)	Head of the Camera Department. Responsible for the look and feel of the production. Works closely with the Director and controls everything that affects what the camera can capture e.g. lighting, filters, camera movements. Selects the cameras, lenses, and filters to be used on a shoot.
1ST ASSISTANT CAMERA (1ST AC, FIRST ASSISTANT CAMERA, FOCUS PULLER)	Keeps the camera in focus as it is shooting. Builds the camera at the start of the day and taking it apart at the end.

2ND ASSISTANT CAMERA (2ND AC, SECOND ASSISTANT CAMERA, CLAPPER LOADER)	Operates the clapperboard at the beginning of each take. Records every shot, including camera settings. Organise camera equipment and the transport of equipment from one location to another.
STEADICAM OPERATOR	Person skilled in using a Steadicam, Steadicam is a camera stabilizing system that allows for smooth, controlled shots while moving.
DIGITAL IMAGING TECHNICIAN (DIT OR DATA WRANGLER)	Works closely with the DPO and camera crew to make sure images captured are properly exposed, colour balanced, and free of technical issues. Manages and backs up the digital media captured on set, ensures it is properly stored and backed up.
SOUND RECORDIST	Head of the Sound Department on location. Responsible for capturing the required audio during the filming. Maintains logs of audio related issues for post-production.
BOOM OPERATOR	Holds or positions the boom mic and other equipment to capture audio. Relays information from the “floor” to the Sound Recordist regarding upcoming shots, potential troublesome noises and for mounting microphones on cast.
PRODUCTION DESIGNER	Head of the Art Department. Works with the Director to achieve the overall look of the production. Responsible for the sets, scenery, props and other items that appear in front of the camera. The Art Director and Construction Manager report to the Production Designer.
SET DESIGNER	Creates the scenery / artificial environment where filming takes place. Work involves measuring locations and collecting information for the Production Designer.
SET DECORATOR	Oversees the decorating of a film set, including the furnishings and other objects that will be seen in the film. The Set Dressers apply and remove the “dressing”, i.e., furniture, curtains, carpets, doorknobs etc.
ARMORER	A professional responsible for overseeing the use of any prop weapons on a film set. Ensures weapons are used safely and correctly. Works closely with the Director and cast to ensure weapon handling and use aligns with the script and is historically accurate.



GAFFER	Head of the Electrics Department. The electrician responsible for electric safety, on-site power and managing lighting and electrical equipment under the direction of the DOP.
BEST BOY ELECTRICS	A senior electrician on a film crew who assists the Gaffer.
KEY GRIP	Head of the Grips Department. Works closely with the camera department, are responsible for all equipment that supports the camera - from a simple tripod to cameras mounted to a dolly, crane, tracking vehicles etc.
BEST BOY GRIP	Assists the Grip.
DOLLY GRIP	Operates the camera dollies and camera cranes. Places, levels, and moves the dolly track, pushes and pulls the dolly.
COSTUME DESIGNER	Head of the Costume Department. Designs, creates and sources the clothing and accessories worn by characters on set. In pre-production they work closely with the Director, Production Designer and Producers to design a look for the characters that best serves the story. When shooting starts, the Costume Designer works to maintain the visual unity of the production.
COSTUME SUPERVISOR	Responsible for the day-to-day running of the Costume Department. Prepares the costume budget and manufacturing and purchasing schedules. Coordinates labour efforts for pre-production and the actual shoot.
STANDBY COSTUME	Takes care of the actors on set and makes sure the correct outfit is worn at the correct time in the proper manner. Watches during filming and adjusts costumes as needed, paying attention to things like: how many shirt buttons are buttoned, are the sleeves of the shirt rolled, is the shirt tucked in or hanging out?
HAIR AND MAKE UP DESIGNER (KEY HAIR AND MAKEUP)	A professional responsible for overseeing the use of any prop weapons on a film set. Ensures weapons are used safely and correctly. Works closely with the Director and cast to ensure weapon handling and use aligns with the script and is historically accurate.
STANDBY HAIR AND MAKE-UP	Standby Hair and Make-Up are on set during the filming of a scene. Responsible for the continuity of make-up and hair. Touch up make-up between takes and maintain continuity notes using photographs.

**VISUAL EFFECTS
(VFX) SUPERVISOR**

Oversees the VFX crew, working with the Director to achieve the desired in-camera optical effects of the film.

**VISUAL EFFECTS
(VFX) CREW**

Work on-set to prepare shots and plates for visual effects. Work may include adding tracking markers and requesting reference plates and helping the team understand VFX limitations.

2ND UNIT

A small crew separate from the main film crew responsible for filming supplementary scenes. The 2nd Unit often films specialist action shots such as underwater or marine work, where a large main unit crew is not needed.

