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ABSTRACT

The Central Florida Film Production Technology Training program provided training to prepare 134 persons for employment in the motion picture industry. Students were trained in stagecraft, sound, set construction, camera/editing, and post production. The project also developed a curriculum model that could be used for establishing an Associate in Science degree in film production technology, unique in the country. The project was conducted by a partnership of Universal Studios Florida and Valencia Community College. The course combined hands-on classroom instruction with participation in the production of a feature-length film. Curriculum development involved seminars with working professionals in the five subject areas, using the Developing a Curriculum (DACUM) process. This curriculum guide for the 15-week course outlines the course and provides information on film production careers. It is organized in three parts. Part 1 includes brief job summaries of many technical positions within the film industry. Part 2 details specific skills and broad competencies that every employee new to the film industry should have. Part 3 is divided into six sections, one for each of six crafts or disciplines (camera, sound, editing, set construction, gripping, electric). Each section begins with a chart showing the lines of responsibility within each discipline. Following the charts, sections include a list of competencies and skills for each major position within that department. (KC)

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CENTRAL FLORIDA FILM PRODUCTION TECHNOLOGY TRAINING PROGRAM

V199A90113

CURRICULUM

OFFICE OF VOCATIONAL AND ADULT EDUCATION,

U.S. DEPARTMENT OF EDUCATION

COOPERATIVE DEMONSTRATION PROGRAM

U.S. DEPARTMENT OF EDUCATION
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Valencia Community College and Universal Studios Florida

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HOW TO USE THIS BOOK

IF YOU'RE A STUDENT

The bulk of this book - the section with sets of Competencies and Skills for various job classifications - is set up with both the teacher and student in mind. Your instructor will probably use this section as a curriculum guide. Most likely he/she will build classroom and hands-on lessons around this material, adding details to sections that sum up or simplify material, and providing additional information when needed. The instructor will probably skip around the book. Find out what section the instructor is using. Preview the competencies and skills in that section. Be aware when your training is aimed at acquiring one of those competencies or skills. Review those lists often, and test yourself to see if you have, indeed learned a teachable skill. Be aware of what necessary skills you have yet to learn, and take every opportunity - both during your course and afterwards - to learn those skills.

This book is not, and could not be, complete. Consider it an outline, and add information to it.

IF YOU'RE AN INSTRUCTOR

If you are teaching film theory, this book could serve to show your students who does what within six craft areas - camera, sound, editing, gripping, lighting, and set construction. Your students will learn how these departments function and interact during a film production. With this knowledge, students will, when analyzing or criticizing a film, be able to determine which department (and often, what individual) was responsible for specific artistic or technical aspects of the film. Also, your students should reach a better understanding of the interconnectedness of the production process.

If you are teaching film technology, use the bulk of this book - the section with sets of Competencies and Skills for various job classifications - as a curriculum guide. You might build classroom and hands-on lessons around this material, adding details to sections that sum up or simplify material, and providing additional information when needed. The book is organized so that you can skip around from skill area to skill area.

IF YOU'RE CONSIDERING A CAREER IN THE FILM INDUSTRY

Perhaps you've always wanted to work in the industry, and you think you might have aptitude, but you don't really know what working in the technical side of the business entails. You know you need training, but you haven't been hired for a job that would provide on-the-job training.



F

You've considered enrolling in a film technology program, but first you want to learn, specifically, what you'd be training for. Reading this book should give you a good idea.

Review the lists of Competencies and Skills for entry level positions. Evaluate the skills listed, and determine, possibly with the help of someone working in the industry already, which skills can only be taught on-the-job or in a specialized training program such as Valencia Community College's. Identify those skills (such as knot tying, cable wrapping, matching of equipment with the proper accessories and expendibles) which you might be able to start learning on your own. As you continue learning and practicing skills, add to the book information that you learn, such as informal names of equipment.

IF YOU'RE A WORKING PROFESSIONAL

If you are currently working in the film industry or a related field, you know that your training will never be complete. Use this material as a series of "checklists." First, go through the lists of Competencies and Skills listed for the job you hold. Compare your own abilities to those listed. Perhaps you are weak or under-trained in some area included on one of the lists. If so, you can undertake to correct that. Next, review the sections for positions to which you aspire. Use the lists of Competencies and Skills as a set of goals. Last, study the sections for other departments; a thorough understanding of the competencies of coworkers can help the crew work together more efficiently and harmoniously.

This book has attempted to present the work of industry professionals in a realistic, "on-the-job" manner, rather than approaching the material in a theoretical or "textbook" manner. However, as no two film productions are conducted in the same way, and as the duties of any professional will vary from job to job and even from region to region, creating one document that would present any job description as definitive would be impossible. The author was forced to generalize in many instances. If you intend to distribute portions of this book to those you hire or work with, you might want to note in the text your preferred way of organizing materials or performing procedures. Also, you might want to add detail to sections that sum up or simplify material.

TO ALL READERS:

Again, this book is not, and cannot be, complete. If you have suggestions or comments for future editions, please send them to:

Rick Rietveld m.p. 3-2 Valencia Community College P.O. Box 3028



How the Curriculum Materials are Organized

The curriculum materials that make up the bulk of this book are divided into three parts:

PART ONE: THE INDUSTRY STRUCTURE

who does what

PART TWO: WHAT EVERYONE HAS TO DO

competencies and skills of a freelance

businessperson working in the film industry

PART THREE: COMPETENCIES AND SKILLS OF SIX CRAFT AREAS

camera; sound; editing; set construction;

gripping; electric

Part One includes brief job summaries of many, although not all, technical positions within the film industry.

Part Two details specific skills and broad competencies that every employee new to the film industry should have.

Part Three is divided into six sections, one for each of six crafts or disciplines studied in detail by students enrolled in Valencia Community College's Film Technology A.S. degree program. Those six craft areas are: camera, sound, editing, set construction, gripping, and electric.

Each section begins with a chart showing the lines of responsibility within each discipline. In some cases there is more than one chart, with separate charts depicting how a discipline's department might be organized in a large feature film production and on a low-budget shoot.



Following the line-of-responsibility chart, each section includes a list of competencies and skills for each major position within that department. Generally, these lists will not include those competencies and skills which, being common to all persons working in the motion picture industry, were covered in Part Two. Sometimes, though, there is repetition, such as when a position's competency includes both general skills and skills that are specific to a position.

The lists of competencies and skills for each major position within that department are organized similarly to those in Part Two. Instead of outlining what every film industry employee should be able to do, though, these competencies outline what the person filling a particular position should be able to do. These "job descriptions," as it were, are presented in this manner for several reasons.

- 1. Although the Valencia Community College's Film Technology A.S. degree program is training students to take "entry-level" positions within the industry, what constitutes an entry-level position varies from company to company, from production to production, and even from region to region. Also, it is not always obvious from a job title what competencies are required to be able to successfully fulfill terms of employment. For example, a Carpenter might perform many tasks involving an assortment of tools and materials. Or, while he might be called a Carpenter, he might in fact be working as a Sawman, spending all his working time using power saws to cut materials. And so, this document lists many (although certainly not all) of the competencies and skills a person being hired to fill a particular position might be expected to possess.
- 2. While the Valencia Community College's Film Technology A.S. degree program's graduates will most likely be hired to



fill "entry-level" positions, they (as are most employees) will be expected to have knowledge of the primary duties of co-workers higher up on their department's organizational chart. Also, they might at times be called upon to perform some of the tasks normally performed by those employees. fact, it is fair to assume that our graduates, just as all other new industry employees, will occasionally be called upon to perform several levels higher than their actual placement. And so, this document lists competencies and skills for positions that are not entry-level. Valencia Community College's program will not train to these higher levels (and, indeed, it is unreasonable to expect the industry to accept inexperienced employees into any but the lowest-level positions), we feel that by exposing VCC students to the general and specific job requirements of higher-level positions, our students will be well-prepared to both work effectively and cooperatively as members of teams and to perform as employees who know how and why their own contributions affect the entire production process.



Gwen Thomas

Author

Gwen Thomas, an adjunct instructor at Valencia Community College in Orlando, Florida, has ten years' experience as a professional writer and editor and is a highly-involved member of Florida's literary community.

A founder and Editorial Director of Pencil Press Quarterly magazine and the editor of two corporatelysponsored volumes of poetry, Thomas has published short nonfiction and humor pieces in such magazines as TV Guide, Florida Magazine, Walking, Golden Years, and Metro Orlando Home.

Past President of the Florida State Poets Association, Thomas has lectured at many writers' conferences and workshops. Thomas served three years on the Authors in the Park literary festival's Board of Directors, where her duties included two years as Director of the Writer's How-to Center and one year as Speaker Coordinator.

Thomas originated for V.C.C. its annual Valentine's Day "How to Write Your Love a Love Letter" writer's workshop. And, in 1989, she created "Obligations to a Place: the Ethics of Florida Fiction," a conference for which the Florida Endowmen for the Humanities awarded V.C.C. a grant.

Thomas is currently at work on a novel centered on Florida's entertainment industry.



Rick Rietveld

Editor

Rick Rietveld created the A.S. degree program in Film Technology for Valencia Community College. Skilled as a both a teacher and an academic administrator, he couples those skills with technical expertise and the ability to deal effectively with the film, entertainment, and theatre communities and with government and corporate grant-giving bodies.

In addition to his duties with V.C.C.'s film program, Rietveld currently serves as the Director of Florida's first A.S. degree in Theatre/Entertainment Technology, a program he developed for Valencia Community College in Orlando, Florida. He teaches and oversees the staff, productions, and facilities and has overseen a major renovation of the sound and lighting systems in Valencia's Performing Arts Center as well as personally designing scenery, lighting, and serving as technical director for numerous V.C.C. theater productions.

During the 1970's Rietveld was Assistant Director of the Alabama School of Fine Arts, was Technical Director for Bright Hope, Alabama's first outdoor drama, served as Technical and Artistic Director of the Birmingham Children's Theater, and was General Manager of the Skylight Comic Opera, Ltd., in Milwaukee.

During this same time he was Chairman of the Drama Department of the Alabama School of the Fine Arts and occasionally taught at the University of Montevallo, served as a communication consultant and on-camera instructor for South Central Bell, and taught in-service classes for the Birmingham Voard of Education.

Rietveld has served on the advisory councils and directory boards for many state-wide and regional arts and educational organizations.

Rietveld is a Doctoral Candidate in Theater at Florida State University and has degrees from Colorado State University and Hope College.



Saul Taffet

Project Consultant

Saul Taffet, president of Telemated Motion Pictures, has been an independent film producer/director since 1947, creating films for TV programming, commercials, corporate image, sales promotion, training, and educational films. A client sampling includes Sesame Street; 3-2-1 Contact; Nat'l. Endowment for the Humanities; General Electric; Sealtest; Eastman Kodak Co.; IBM; Longines-Wittnauer; McGraw-Hill; J.C. Penney Co.; Holt, Rinehart and Winston; Bulova Watch Co.

Taffet is also well known as a film educator. He created and served as Director (1962-1988) of the New York University, School of Continuing Education, Programs in Filmmaking, Video and Broadcasting Technology, an internationally recognized certificate program of professional, hands-on film and video production studies.

Taffet served as a Film Consultant and Panelist for the National Endowment for the Humanities and as a Blue Ribbon Panelist for the National Academy of Television Arts and Sciences, Emmy Awards.

He received an N.E.H. Grant Award; a Silver Medal at the Venice Film Festival; a Cine Golden Eagle; EFLA Honors, American Film Festival; Chris Awards, Columbus Film Festival.



The Consultants

Writer Gwen Thomas and Program Consultant Saul Taffet met with dozens of film technicians during the fall of 1989 in Orlando, Florida. Included were six to twelve technicians from each of the six technological areas covered in this book. All those interviewed for this book were working professionals. Some had many years' experience and were currently working at the high end of their departments' hierarchies, while some were technicians with just a few years' experience in their fields. Most were freelancers, and many worked not just in film, but also in television, and related fields.

Some of the feature film and television productions worked on by these consultants are:

Amen American Flyer Angel City BBC Michael Jackson Documentary Before God Best Defense Big Trouble Little China Body Heat Caddyshack II Cat Chaser Cease Fire Cocoon II Continental Divide D.A.R.Y.L. Diamonds Are Forever Dreamers Dreamtrap Dukes of Hazzard Ernest Saves Christmas Eva and Gabriel The Explorers Flight of the Navigator Hooper Jaws II Jean Shepard's America Karate Girl Kung Fu Let it Ride Live Aid Lord of the Flies

Maid in America M*A*S*H Mass Appeal The Mean Season Miami Blues Miami Vice Mickey Mouse Club Midnight Crossing Mighty Quinn Mommy Dearest Moonwalker MTV Tom Petty Special Next of Kin Nightshift One Life to Live Parenthood Personal Best Police Academy 5 Pretty Baby The River Ryan's Hope Shallow Grave Sharkey's Machine Star Chamber Superboy Sweet Heart Dance Stiffs Twighlight Zone The Victims Villare of the Damned



The Consultants

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Ricardo Alvarez Michael Banner Robert Beverlin Jim Birnie Carl Carden Brian L. Casey Matthew Cokee Michael Corbett James M. Crisp Terry A. Crisp Art David Peter Devlin Phil Dunkle Michael J. Edling. Peter D. Eisner John Elias Jacel M. Evans Charles Faist Debe Fisher Howard S. Genser Robert H. Goble Stephen Greear Steven J. Heller Rob Hill Carolyn J. Horton Dennis W. Hus Thomas Jarvis Jim Kelly F. Joseph Kelman Larry Kingston Todd Kramer Ben Kupfer Richard Lacy

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John Lindsey-Moulds Michael McGowan Grace Machado-Arnold Joseph Mast Alfred L. Meyers Ted Morris David D. Mouery Mike Palma Dominick R. Palmer Jr. Mike Palug Bill Papp Oliver Peters Nik Petrik Gary A. Rankin E. Curt Rector Gaston Santiso Bob Schmidt Richard Schmidt Michael Schugg Tim Shank Robert Stuart Scott Tim Shank Gene Siegmund George W. Skelly James Scott Smith Alan Solomon Stephen Thompson Robert Van Dorn Charles W. Weaver Donald E. White Paul A. Williams, II John Winner

10 miles 10



LESSON PLANS

I. How to Create Lesson Plans using this Book

To create a lesson plan, first decide the desired outcome for each lesson. This outcome will include one or more technical skills that the student will have mastered. It will probably also include familiarity by the student with information about the film industry or the working conditions of someone performing those tasks during the production of a film; knowledge of physical theories and perhaps even formulas; and familiarity with technical information and nomenclature.

Decide how much time is available for each lesson. Each lesson would probably include at least four activities: (1) lectures on theory; (2) hands-on lessons on technical aspects, including nomenclature and capabilities of equipment; (3) hands-on assignment using equipment; and (4) evaluation (using competencies and skills from book). You might want to add other activities to the lesson. Determine how much time from the total allotted to each lesson will be spent on each of the four activities, and from this, determine how much material you will be able to include in each activity.

Go back to your desired outcomes. Determine which Competencies and Skills from this book the student will have mastered when these outcomes have been met: Determine what equipment will be needed and what techniques and procedures must be taught for the student to master these skills. Sometimes you will be able to use the lists of skills nearly as they are printed to create the technical part of your lesson. Other times you might need to draw from several lists.

Create an assignment using the skills the students have



learned. Decide how best to evaluate the assignment and whether the desired outcomes for this lesson have been met.

Decide whether this lesson will include technical or film industry background information (such as nomenclature, interpreting printed materials, lines of communication). Assess whether you will need special materials (catelogs, samples of reports, charts) to effectively present this material. Decide whether you will present this information before the technical procedures or whether both will be taught concurrently.

Determine what terms and nomenclature the student should learn during this lesson. Elsewhere in this book are lists of lighting and film- and camera-related terms (including equipment names, shots and procedures, concepts, etc.) that can be used as starting points for your lists.



Determine what theoretical topics will need to be either taught or reviewed for the student to be able to discuss how those technical tasks contribute to a film production and how they impact the creative aspects of the production. Determine whether your students will use text materials for these topics or whether you will present the material during lectures. Decide whether you will present this theoretical information before the lesson's other material or whether everything will be taught concurrently.

Last, review the lesson plan. Determine that you will be able to include all aspects of the plan during the time alloted. Confirm that the desired outcomes for this lesson will be met through the combination of lectures, practice, and assignments you have planned. Create a list of materials and supplies you will need for your lesson, and note the location in this book (and, perhaps, in other texts) of the information you will use when presenting the lesson.



II. Sample Lesson Plans

Following are sample Lesson Plans designed by Saul Taffet and Gwen Thomas. Each lesson plan has four parts: (1) lectures on theory; (2) hands-on lessons on technical aspects, including nomenclature and capabilities of equipment; (3) hands-on assignment using equipment; and (4) evaluation (using competencies and skills from book).

The lesson plans can be used one of two ways. first scenario, the students have already studied, in the classroom, theoretical information on physics, such as theories of light, sound production and recording, acoustics, and have also studied theoretical and "creative" film subjects, such as composition, screen ratios, and film genres. In this scenario, students will be reviewing their theoretical knowledge and adding to it technical information until they are able to not only perform tasks but also discuss how those technical tasks contribute to a film production and how they impact the creative aspects of the production. In this scenario, each lesson might be accomplished in a relatively short period of time, with the theory review taking just minutes or perhaps an hour or two. The technical part of the lesson, a hands-on approach geared toward becoming familiar with the nomenclature and capabilities of a piece of equipment, will take much longer. The third part of the lesson will be an assignment that could be completed by each student individually or by a group of students. The fourth part of the lesson, the evaluation, should include the instructor's evaluation of students' success in completing the assignment. also include evaluation by both the instructor and the students of each student's progress toward gaining skills from the lists of Competencies and Skills elsewhere in this book.

In the second scenario, the students will not have already studied theoretical information on physics, such as



theories of light, sound production and recording, acoustics. Likewise, they will not yet have been exposed to theoretical or "creative" film subjects. In this scenario, students will be learning this theoretical knowledge and then adding to it technical information. Again, the desired outcome will be their ability to both perform tasks and also discuss how those technical tasks contribute to a film production and impact the creative aspects of the production. In this scenario, each lesson will take a relatively long period of time to complete. The theory might be taught, or begun to be taught, before equipment is introduced to the student and the technical part of the lesson is begun. Or, the equipment might be introduced immediately and might remain present, for inspection and to be used to demonstrate theories, during presentation of theoretical information. In this case, the technical part of the lesson will be taught concurrently with the theory. The third part of the lesson, just as with the first scenario, will be an assignment that could be completed by each student individually or by a group of students. And, the fourth part of the lesson, the evaluation, should again include the instructor's evaluation of students' success in completing the assignment and should also include evaluation by both the instructor and the students of each student's progress toward gaining skills from the lists of Competencies and Skills elsewhere in this book.



Lesson: basic photography

theory:

film types

still camera photography

exposing the image

technology:

gauges

film handling

film transport system film sprocket holes

viewing and focusing systems

hands on assignment with equipment:

bring out 35 mm camera;

shoot a variety of photos

under a variety of

conditions;

develop photos, demonstrating proper film

handling techniques



Lesson: motion picture camera viewing and focusing systems

theory:

theory of moving pictures

types of motion picture cameras

frame rate

technology:

nomenclature

parts of a motion picture camera

hands on assignment with equipment:

assemble and dissassemble a motion picture camera, performing standard daily maintenance and prep

procedures



Lesson: camera support equipment

theory: lenses

technology: power supplies

motion picture lenses: prime, zoom

magazines (introduce, do not yet work with) their advantages are you can use larger amount of film and can change film stock

during production

hands on assignment with equipment:

match and connect power

supplies; attach and manipulate lenses



Lesson: sound characteristics and sound recording

theory: wavelength

frequency

amplitude (volume)

range of human hearing

acoustics

technology: observe differences between sounds of

identical wavelength, frequency, and amplitudes when produced under various

acoustical situations

hands on assignment with equipment:

without yet having

learned about microphones and recording systems, record a variety of tones and sounds, then compare the recording to "live"

sounds



Lesson: systems for recording and reproducing sound

theory: optical sound

magnetic sound
disk recording

how microphones operate

how speakers operate

problems: over and under modulated sounds

technology: introduce sound recording system and

microphones

hands on assignment with equipment:

record, using microphones and sound recording machine, a variety of sound recording subjects under various conditions, identifying full modulation and over-and

under-modulation



Lesson: sound for motion pictures

theory: wild sound

ambiance sync sound

MOS

room tone

concept of reference tone

technology: demonstrate above sounds, demonstrate

techniques for recording each of above sounds

hands on assignment with equipment:

record each of above types of sound on magnetic tape, then transfer sounds to sprocketed magnetic medium (which could be 16mm, 35 mm, magnetic stripe, full coat)



THE CURRICULUM MATERIALS:

PART ONE:

THE INDUSTRY STRUCTURE

job summaries in six craft areas.



HIERARCHY OF THE CAMERA DEPARTMENT

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Camera Operator

1st Camera Assistant

2nd Camera Assistant

Film Loader (sometimes)

CAMERA OPERATOR

A Camera Operator operates the camera heads, with assistance from the 1st Camera Assistant and 2nd Camera Assistant, to capture images on film. The Camera Operator works both artistically and technically, working as part of artistic team headed by the Director and also as the head of the camera department's technical team.

The Camera Operator takes direction from the DP, working with the DP to set shots and translating the DP's artistic decisions to camera shots.

The Camera Operator must possess excellent verbal skills, with the ability to communicate framing considerations to the DP, Director, and (sometimes) Talent; verbally relate matters of composition; communicate eyeline considerations; and indicate acceptability of take to Director.

A Camera Operator must possess knowledge of sensitometry, how emulsion works, chemistry of film developing, lab process, lens theory and practice, artistic composition, and duties of DP and Director.

1ST CAMERA ASSISTANT

1st Camera Assistant directs the camera department so as to make best use of its personnel and resources, assigning duties to 2nd Assistant and other personnel within camera department and choosing equipment and supplies for the department.

The 1st Camera Assistant will perform transactions with suppliers, perform prep procedures at rental house and throughout shoot to verify the working condition of camera equipment, organize the camera truck and contents, and oversee the packing and transport of equipment to the shooting site.

The 1st Camera Assistant must maintain constant communications with Camera Operator, 2nd Camera Assistant, and Dolly Grip. During staging, pre-rigging, final rigging, and filming, the 1st Camera Assistant will assemble camera



equipment and then help the Camera Operator manipulate the camera.

2ND CAMERA ASSISTANT

The 2nd Camera Assistant assists the 1st Camera Assistant, performing his duties so that 1st never has to leave camera. He helps organize, move, set up, and manipulate camera equipment. He generates the camera report as per 1st's instructions, loads magazines, sets marks for actors as per the A.D., and conducts slating. He must maintain constant communications with the Camera Operator, 1st Camera Assistant, and the Dolly Grip.

FILM LOADER

A film loader's duties are simple: he must quickly and properly load a magazine with a loading bag or without a loading bag.



HIERARCHY OF THE SOUND DEPARTMENT

Mixer

Boom Operater

Cableman (or Utility)

MIXER

The Mixer directs the Sound Department so as to make best use of its personnel and resources, overseeing equipment on the set, organizing equipment and expendibles, assembling the sound cart, checking out equipment at rental houses, and assembling and supervising the Boom Operator and Utility.

He participates in location scouting, inspects shot sites for sound consideration, plans audio strategy, determines equipment needs for individual shots, then operates the mixer effectively and efficiently to record sound. He communicates the acceptability of each sound take to the Assistant Director, generates sound reports, and maintains personnel records for the department's employees.

BOOM OPERATOR

The Boom Operator chooses microphones, coordinates with other departments in the placing of equipment, and then manipulates them around on the set to record various sounds. He must maintain constant communications with the Mixer and work closely with the Utilities. He maintains the resonnel records for department's employees.

CABLEMAN (UTILITY)

The Utility converts the sound truck set up to working set up, assists the Mixer and Boom Operator in setting up equipment at the prep site, and assists the Boom Operator during filming, placing and moving cables.



HIERARCHY OF THE EDITING DEPARTMENT

EDITING--FILM

Supervising Editor

Editor

First Assistant Editor

Assistant Editor

Apprentice Editor

Vault Person

EDITING--VIDEO

Senior Editor

Editor (either On-line Editor or Off-line Editor)

Associate Editor

Tape Operator

SUPERVISING EDITOR

A Supervising Editor must have strong basic editing skills, although the ability to perform specialized editing procedures is not always necessary. The Supervising Editor must, however, be familiar enough with specialized editing procedures to effectively give direction to the entire editing staff. He assembles a team of Editors, pre-plans editing strategy, estimates equipment needs, creates a budget, and engages in budget negotiations. He supervises the editing process throughout the entire pre-production, production, and post-production process while maintaining consistent levels of quality. He exercises creative control over the staff's work as per the Director's direction, and provides edited versions of the film.

FILM EDITOR

A Film Editor anticipates the Supervising Editor's needs, builds the story as per the script, recognizes editing and artistic problems, suggests solutions to the Supervising Editor, performs creative film cutting, and supervises the staff.



1ST ASSISTANT EDITOR

The 1st Assistant Editor implements the Editor's editing style and preferences, makes changes from the first rough cut, cuts easy-to-edit scenes, maintains communications with the Production Coordinator, reports problems to the Senior Editor, supervises assistants, performs transactions with labs, video houses, and suppliers, and supervises storage of film for long-range retrieval using established, documented system. He might work for several editors at the same time.

ASSISTANT EDITOR

The Assistant Editor performs transactions with suppliers, furnishing equipment and supplies for the editing room. He must anticipate the Editor's needs, set up the editing room, prep for the Editor, sync up dailies and code dailies, organize footage and room, and maintain a system for shipment tracking. He evaluates the quality of the film and production process, generate a screening book system as per the Editor, supervises Apprentice Editors, and maintains communications with other departments.

APPRENTICE FILM EDITOR

The Apprentice Film Editor takes direction from the Editors. He picks up processed dailies, verifies that the lab's accounting of film corresponds to the film picked up, verifies the working condition of equipment, sets up the editing equipment, the room, and the editing table. He labels film and supplies as per his supervisor's instructions, rewinds film, performs splices, achieves synchronization, and maintains The Code Book.

VAULT PERSON OR TAPE LIBRARIAN

A Vault Person or a Tape Librarian might be on either a technical or an administrative career path. Required skills for these positions include computer and word-processing skills, organizing and labeling abilities, and basic library skills. Besides keeping track of film or tape and checking these in and out of the library or vault, duties might also include making dubs. A Vault Person or Tape Librarian must be familiar with regional names for jobs and equipment, must be able to recognize by sight VHS, Beta, 3/4", and 1" formats, and must be able to set up video and sound tapes for editing.



HIERARCHY OF THE SET CONSTRUCTION DEPARTMENT

On-site:

Construction Coordinator

Lead Man

Carpenter

Shop (some or all of the below):

Management

Layout (sometimes known as Mechanic)

Foreman

Carpenter

Helper or Apprentice

some specialty positions:

Sawman (or Sawboy)

Nailer

Welder

Miniature Construction (Model Department)

Prop Carpenter

Woodworking Specialist

Metalworking Specialist

Plastics Specialist

The Construction Coordinator is an equivalent position to Layout. Duties performed on site by the Construction Coordinator might be performed in the shop by management, which is often the shop owner or manager, acting as Layout. In small shops, the Layout Man and the Foreman might be the same person. The Lead Man and Foreman are usually Carpenters with additional supervision duties.

SET DESIGN HIERARCHY

Designer

Assistant Designer (or Designer's Draftsman)

Draftsman



LAYOUT MAN

The Layout Man collaborates with the draftsman to create working drawings from the Designer's drawings. He estimates materials and labor costs from design drawings, specifies materials amd construction strategies, orders materials and supplies, and delegates the day-to-day construction to Foreman.

SHOP FOREMAN (JOB FOREMAN OR PROJECT MANAGER)

The Shop Foreman serves as an administrative assistant to the Layout, completes paperwork and legal forms, and serves as a production manager.

CARPENTER OR HELPER

The Carpenter receives instructions from the Shop Foreman. His primary duty is to use tools safely, effectively, and efficiently under various conditions to construct sets.



HIERARCHY OF THE GRIP DEPARTMENT

Key Grip

Best Boy

#1 Grip (might not be formally identified)

Grips (Company Grips, Second Hammers)

specialties and special duties:

Dolly Grip operates dolly

Rigging Grip builds rigging

Crane Operator operates cranes

Swing Grip fills in for grip or electric

Audio Grip (video term)
assists sound department

Utility Grip (Disney term) generally for video

KEY GRIP

The Key Grip directs the Grip Department so as to make best use of personnel and resources. Before the shoot, he assembles a team, consults with the Gaffer and Director of Photography to anticipate shooting difficulties, inspects shot sites, develops an equipment package, and sets up the grip truck. During filming, he maintains constant communications with the Assistant Director and remains with and consults with the Gaffer and the Director of Photography, assessing how the Grip Department can best contribute to production, and communicating directions to the Best Boy to administer. He either maintains a master notebook and rental house paperwork or delegates this to the Best Boy.

BEST BOY, GRIP

The Best Boy, Grip, administers the commands of the Key Grip, maintaining constant communications with the Key and supervising the work of the Company Grips. The Best Boy assembles an equipment package from the Key's list, organizes the department's equipment and truck, and checks



out and preps equipment. He also maintains a contact list of personnel, contacts day players as per Key's instructions, performs transactions with suppliers, maintains a master notebook (if delegated by Key), maintains rental house paperwork, and maintains personnel records for department's employees.

COMPANY GRIP

The Company Grip serves under the direction of the Best Boy, Grip. The Company Grip's function is to assist several departments by moving, setting up, and manipulating pieces of equipment on the set. The Grips are charged with maintaining safe conditions on the set.

TRUCK GRIP

Truck Grip is a specialized position that generally only occurs in large productions, where it's necessary to have a Grip stationed at the grip truck at all times. Generally a Truck Grip has all the skills of a Company Grip. His primary duty, though, is to organize the equipment and supplies in the grip truck and to provide equipment, accessories, and expendibles to other Grips upon request. He works closely with the Best Boy, Grip to assure smooth and unbroken supply of equipment and supplies.

RIGGING GRIP

Advanced rigging is a specialty. Rigging Grips must not have fear of heights and must stress safety at all times. They assess the requirements of a shot, translate those shot requirements to rigging requirements, and then quickly and effectively build safe rigging.



HIERARCHY OF ELECTRICAL DEPARTMENT

Gaffer

Best Boy, Electric

Electricians

sometimes

Rigging Gaffer

Generator Operator

GAFFER

The Gaffer is in charge of the Lighting Department, reporting to the Director or D.P. During production, the Gaffer remains by the camera at all times, receiving instructions from the D.P. and others. He evaluates lighting situations, determines equipment needs and special requirements, and generates solutions to lighting problems. He translates the D.P.'s artistic requirements into technical procedures and setups. These he communicates to the Best Boy, Electric, who directs the Electricians to perform needed tasks. While the Gaffer puts together a rough equipment list, it is his Best Boy who generally procures equipment and supplies. Likewise, the Gaffer generally delegates the daily administration of the Electrical Department's personnel and material resources to the Best Boy.

BEST BOY, ELECTRIC

The Best Boy reports to and executes the commands of the Gaffer. The Best Boy is in charge of the Lighting Department's men and equipment. Working with the Production Department, he determines the need for personnel and contacts Electricians, both those used on an ongoing basis and day players, and then maintains records for those employees. Again operating under constraints placed by the Production Department and bowing to the guidance of the Gaffer, he determines the need for equipment and materials, then deals with rental houses and other suppliers to assemble a package. During production, he is in charge of power distribution and load balancing, usually doing all tie-ins.

ELECTRICIAN

The Electrician reports to the Best Boy Electric. He must demonstrate thorough knowledge of power supplies and



the ability to work with AC and DC current. He lays out service to where it will be needed, sets up lights, puts them into operating order, focuses and "tweaks" them, and uses diffusion materials, reflection materials, and color correction materials to modify the light.

GENERATOR OPERATOR

Generator Operator is a specialized position that may be held by one Electrician or might be incorporated into the general duties of an experienced Electrician. The Generator Operator' primary duties are to maintain the power generator so that it is never overloaded and power never stops, and to ensure that the power load is always balanced.



COMPETENCIES AND SKILLS OF A FREELANCE BUSINESSPERSON WORKING IN THE FILM INDUSTRY

COMPETENCIES:

- O1. DEMONSTRATE SKILLS REQUIRED TO OPERATE AS AN INDEPENDENT BUSINESSPERSON
- O2. DEMONSTRATE ABILITY TO ORGANIZE TIME, EQUIPMENT, AND SUPPLIES
- O3. DEMONSTRATE HUMAN RELATION SKILLS REQUIRED TO WORK WITHIN THE FILM INDUSTRY
- 04. DEMONSTRATE KNOWLEDGE OF FILM INDUSTRY PERSONNEL HIERARCHY
- 05. DEMONSTRATE KNOWLEDGE OF INDUSTRY HIRING PRACTICES AND WORKING PROTOCOL AND ETIQUETTE
- O6. DEMONSTRATE KNOWLEDGE OF SPECIAL INDUSTRY MATERIALS, SUPPLIES, EQUIPMENT, AND PUBLICATIONS
- 07. DEMONSTRATE KNOWLEDGE OF SPECIAL INDUSTRY NOMENCLATURE
- 08. INTERPRET FRINTED MATERIALS
- 09. IDENTIFY BEHAVIORS THAT WILL HARM YOUR CAREER



01.	DEMONSTRATE SKILLS REQUIRED TO OPERATE AS AN INDEPENDENT BUSINESSPERSON
01.1	treat your occupation as a career rather than a job maintain professional attitude
01.12	operate as a business
01.13	create personal financial goals
01.14	establish realistic employment goals
01.14	create ultimate professional goals
01.15	acquire credits (recognizing levels or
	experience in terms of hiring preference)
	professional credits
	related experience
	PA-type experience
	none
01.16	determine career-advancement benefits of
	volunteer work or working as unpaid intern
01.2	create a deal memo indicating:
	payment for box rentals
	amount of payment for services
	dates and terms of payment for services
	person or corporation responsible for payment of
	salary
	description of duties
	dates of employment
	starting times hold dates
	specific job location
	immediate supervisor in shop or on site
01.3	demonstrate networking skills
01.31	establish personal system for collecting film
	contacts
	collect call sheets
	"hang out" at rental houses
	get to know personnel at film commissions
	get to know personnel at labs
	introduce self to production company
	employees
	introduce self to Production Coordinators
	get to know personnel at student
	productions
	establish relationship with rental house
01.32	employees
01.32	establish personal system for keeping track of film contacts
	Rolodex
	master notebook
01.33	pocket address book
01.33	develop networking strategy
01.22	demonstrate working knowledge of national and
01 24	local professional organizations
01.34	demonstrate working knowledge of benefits of
	union membership



01.4	demonstrate marketing skills
01.41	demonstrate knowledge of value of service
	offered
01.42	maintain current resume'
01.43	demonstrate ability to clearly and concisely
	summarize employment history
01.44	maintain demo reel of work
	The state of the s
01.45	send periodic "remember me" letters
01.46	periodically telephone contacts
01.47	carry current business cards
01.5	demonstrate ability to identify employment
	opportunities
01.51	identify job openings
01.51	
	word of mouth
	telephoning contacts
	ads in trade publications
	articles in trade publications
	Film Commission hotline
	local agency
•	union
	trade or professional organizations
01.52	evaluate company offering job
01.52	production qualities
	safety
	conformance to industry standards
	payment policies
	payment history
	rate of employee burnout
01.6	perform job search activities
	return telephone calls as soon as possible
	recarn terephone carrs as soon as possible
01.7	demonstrate chility to effectively emply for and
01.7	demonstrate ability to effectively apply for and
	interview for jobs
01.71	wear appropriate (casual clothing)
01.72	have tools with you
01.73	apply for specific position
01.74	know who to apply to
01.75	have recommendation from past work
01.76	don't inflate your knowledge
01.77	determine company's payment system
01.77	
	when employees are paid
	whether payment service is used
	whether employees should invoice
	whether payment is in installments or at
	the end of the job
	whether payment will be handed out or
	mailed
	whether payment is net 10, net 15, or net
01 5-	30
01.78	determine whether your time is booked or on hold
01.79	determine company's policy in case of rain or
	other complication
	-



01.8	create and maintain proper records
01.81	financial records
01.82	tax records
01.83	insurance records
01.84	invoices
01.9	own and maintain necessary equipment
01.91	own and maintain tools of trade
01.92	maintain dependable transportation
01.70	maindain depondable clambolodecion
02.	DEMONSTRATE ABILITY TO ORGANIZE TIME, EQUIPMENT, AND SUPPLIES
02.1	
02.11	organize tasks according to order in which they should be completed
02.12	
02.12	classify tasks according to person performing
02.13	them
02.14	plan day's work to best accomplish tasks
02.2	organize equipment and supplies
02.21	determine organizational system for equipment
02.22	organize equipment
	personal tools and equipment
	equipment truck and contents
02.3	organize accessories and expendibles
02.4	quickly locate equipment, accessories, and expendibles
02.5	maintain a running inventory of equipment, accessories, and expendibles
02.6	label equipment and supplies .
02.0	Tabel edgibment and ambhiles
02.7	track equipment and supplies through workday
02.8	track equipment and supplies throughout shoot
03.	DEMONSTRATE HUMAN RELATION SKILLS REQUIRED TO WORK WITHIN THE FILM INDUSTRY
03.1	demonstrate proper attitude toward craft
03.11	demonstrate enthusiasm
03.12	demonstrate nonthreatening ambition
03.13	demonstrate drive and determination
03.14	demonstrate willingness to learn
03.15	demonstrate eagerness tempered by discipline
03.2	demonstrate proper attitude toward industry working conditions



03.21	work safely and efficiently under inclement weather conditions
03.22	exhibit punctuality
	exhibit punctuality
03.23	expect to work shifts that might be twelve or
	more hours long
03.24	expect to work many days in a row without a break
03.25	exhibit professional behavior
03.26	maintain professional behavior under stressful conditions
03.3	demonstrate proper attitude toward co-workers within discipline
03.31	work as part of team
03.32	ask questions in a courteous and respectful
	manner
03.33	be flexible
03.34	demonstrate willingness to learn new ways of accomplishing tasks
03.4	demonstrate proper attitude toward supervisors
03.41	respect
03.42	willingness to take direction
03.43	willingness to support supervisor
03.44	 work in a way that reflects well on supervisor
03.45	don't bypass chain of command
03.46	anticipate decisions, but don't overstep
03.46	anticipate decisions, but don't overstep
	authority in making decisions
03.47	refrain from value judgements about project
03.5	demonstrate proper attitude toward co-workers in other technological areas
03.51	know names of workers in other departments
03.6	demonstrate proper attitude toward employer
03.61	<pre>don't try to impose own artistic opinions about project</pre>
03.62	perform in accordance with organization's goals
	and objectives
03.7	demonstrate proper attitude toward talent
03.8	demonstrate proper attitude toward management
03.9	demonstrate proper attitude toward clients
	don't seem unione opposed adjusts and
03.91	don't speak unless necessary when clients are
	present
03.92	never belittle client's project or judgement
03.93	never question co-workers' performance or
	judgement in front of client

04. DEMONSTRATE KNOWLEDGE OF FILM INDUSTRY PERSONNEL HIERARCHY

04.1 identify and describe major job duties of all above-



the-line	industry	positions
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- 04.2 identify and describe major job duties of all belowthe-line industry positions
- 04.3 identify and describe official and practical reporting hierarchies within own industry technological area
- 04.4 identify and describe in detail job duties (:ach position within six industry technological areas
- 04.5 identify and describe in detail interaction, communication, and cooperation lines between six industry technological areas
- 05. DEMONSTRATE KNOWLEDGE OF INDUSTRY RIRING PRACTICES AND WORKING PROTOCOL AND ETIQUETTE
- 05.1 demonstrate working knowledge of industry hiring procedures and practices
- 05.2 demonstrate working knowledge of local hiring procedures and practices
- 05.3 demonstrate working knowledge of national and local union policies
- 05.4 demonstrate working knowledge of industry conventions
- 05.5 demonstrate working knowledge of industry etiquette
- 05.6 demonstrate working knowledge of craft conventions
- 05.7 demonstrate working knowledge of craft etiquette
- 05.8 demonstrate working knowledge of set protocol
- 05.81 avoid eye contact with talent
- 05.82 work without being in talent's line of sight
- 05.83 avoid unnecessary speaking
- o5.84 speak clearly and confidently when necessary to speak
- 05.85 avoid shouting across set
- 05.86 stop working when such is requested
- 05.87 walk quickly rather than running on the set
- 05.88 never panic
- O6. DEMONSTRATE KNOWLEDGE OF SPECIAL INDUSTRY MATERIALS, SUPPLIES, EQUIPMENT, AND PUBLICATIONS
- O6.1 demonstrate familiarity with regional sources of industry materials, equipment, and supplies building supplies stores transportation companies



shipping companies labs rental companies edit houses post production houses supply companies retail stores

- 06.2 demonstrate familiarity with national sources of
 industry materials, equipment, and supplies
 transportation companies
 shipping companies
 labs
 rental companies
 edit houses
 post production houses
 supply companies
 retail stores
- 06.3 demonstrate familiarity with regional trade publications
- 06.4 demonstrate familiarity with national trade publications
- 06.5 demonstrate familiarity with regional industry catalogs
- 06.6 demonstrate familiarity with national industry catalogs
- 06.7 demonstrate familiarity with regional industry source books
- 06.8 demonstrate familiarity with national industry source books

07. DEMONSTRATE KNOWLEDGE OF SPECIAL INDUSTRY NOMENCLATURE

- 07.1 demonstrate ability to use formal terminology and nomenclature equipment procedures personnel
- 07.2 demonstrate ability to use informal terminology and nomenclature equipment procedures personnel

08. INTERPRET PRINTED MATERIALS



line scripts call sheets shooting schedules blue prints lighting plots camera reports production report invoices requisition forms receipts petty cash forms check requisition forms Federal Express forms postal forms laboratory work orders way bills purchase order street maps directories telephone yellow pages product information brochures instruction manuals

scripts

09. IDENTIFY BEHAVIORS THAT WILL HARM YOUR CAREER

thievery failing a commitment lateness misrepresenting abilities shirking duties at wrap time failing to ask for help when faced with a task you don't know how to perform spending an inappropriate amount of time on personal PR too much "schmoozing" talking too much "telling on" other employees failure to show respect for craft, production, or coworkers inappropriate comedy sluggishness at work moving too fast through set breaking things posing a threat to equipment or personnel



CAMERA DEPARTMENT HIERARCHY

Director of Photography Camera Operator First Camera Assistant Second Camera Assistant (occasionally) Loader

Dolly Grip is technically part of the Grip department but often functions as part of the camera department, working as part of team with Camera Operator and 1st Assistant



44

COMPETENCIES OF A CAMERA OPERATOR

necessary background information:

knowledge of sensitometry

knowledge of how emulsion works

knowledge of chemistry of film developing

knowledge of lab process

knowledge of lens theory and practice

knowledge of artistic composition

knowledge of duties of DP and Director

A Camera Operator operates the camera heads, with assistance from the 1st Camera Assistant and 2nd Camera Assistant, to capture images on film. The Camera Operator works both artistically and technically, working as part of artistic team headed by the Director and also as the head of the camera department's technical team.

The Camera Operator takes direction from the DP, working with the DP to set shots and translating the DP's artistic decisions to camera shots.

The Camera Operator must possess excellent verbal skills, with the ability to communicate framing considerations to the DP, Director, and (sometimes) Talent; verbally relate matters of composition; communicate eyeline considerations; and indicate acceptability of take to Director.



01.	DII	RECT CAMERA	DEI	PARTMENT	80	AS	TO	MAKE	BEST	USE
	OF	PERSONNEL .	AND	RESOURCE	25					

01.1	assign duties to personnel within camera department assign duties to 2nd Assistant, other crew so that tasks are completed in timely manner
01.12	classify tasks according to level of difficulty and/or traditional position of person to perform them
01.13	identify tasks that have potential to cost production time and/or money
01.14	assign tasks to crew according to crew members' abilities
01.15	arrange for lesser-qualified crew members to observe and practice new techniques and procedures
01.2	oversee completion of tasks
01.3	organize equipment organize personal tools and equipment label equipment and supplies
01.32	organize camera truck and contents quickly locate equipment, accessories, and expendibles maintain a running inventory of equipment, accessories, and expendibles label equipment and supplies
01.33	oversee packing and transport of equipment to shooting site
01.34	unpack and unload equipment at shooting site
01.35	organize camera equipment at shooting site
01.36	track equipment and supplies throughout shoot

02. INTERPRET AND MAINTAIN RECORDS AS REQUIRED

02.1 interpret printed materials as required:

scripts line scripts call sheets shooting schedules lighting plots production report invoices requisition forms receipts Federal Express forms postal forms laboratory work orders way bills purchase order street maps directories



03. MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY

observe industry protocol 03.1 use official chain of command 03.11 demonstrate respect for authority 03.12 demonstrate enthusiasm 03.13 demonstrate nonthreatening ambition 03.14 demonstrate drive and determination 03.15 demonstrate willingness to learn 03.16 accurately interpret and properly respond to verbal 03.2 cues and instructions listen effectively 03.21 be able to distinguish individual voices from a 03.22 crowd: Director Director of Photography Assistant Director Production Coordinator Camera Operator 2nd Camera Assistant Dolly Grip

- 03.3 accurately interpret and properly respond to nonverbal cues and instructions from:

 Director of Photography
 Assistant Director
 Camera Operator
 2nd Camera Assistant
 Dolly Grip
 others
- 03.4 ask questions at appropriate time of appropriate person(s)
- o3.5 accurately and effectively use verbal and nonverbal methods to impart information to Camera Operator, 2nd Camera Assistant, and other co-workers
- use formal or informal reporting procedures, as appropriate
- 03.52 communicate possible solutions to problems to appropriate person(s):

 Camera Operator

 2nd Camera Assistant



	Dolly Grip others
03.53	communicate status of specific tasks to Assistant Director, Camera Operator, and other
	appropriate person(s)
03.54	communicate safety concerns to appropriate person(s)
03.55	use technical terminology and nomenclature as appropriate
03.56	use informal terminology and nomenclature as appropriate
03.6	maintain constant communications with Camera Operator, 2nd Camera Assistant, and Dolly Grip during shooting
03.7	develop courteous, efficient working relationship with Production Coordinator
03.8	communicate clearly and effectively using written methods
03.81	assist 2nd Camera Assistant in filling out camera report as required
04.	PERFORM TRANSACTIONS WITH SUPPLIERS
04.1	demonstrate familiarity with regional sources of industry materials, equipment, and supplies
04.11	transportation companies
04.12	
04.13	labs
04.14	rental companies
04.15	edit houses
04.16	
04.17	
04.18	retail stores
04.2	create schedule for needed supplies and equipment
04.21	equipment needed for entire shoot
04.22	equipment needed for less than entire shoot
04.3	inquire about availability and prices of needed supplies and equipment
04.4	negotiate prices and terms
04.5	reserve supplies and equipment
04.6	purchase items as needed
04.7 04.71	rent items as needed pick up and check out equipment (verify working condition of equipment)
04.8	reorder equipment, accessories, and



expendibles as needed

04.9 return faulty	equipment
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05.	PERFORM PRE-PRODUCTION ROUTINES
05.1	assemble a team
05.11	determine number of camera department employees required to complete shoot
05.12	determine number of employees Production Department will hire
05.13	contact potential 2nd Camera Assistant (and/or other employees) to determine their availability, qualifications, and willingness to accept employment
05.14	recommend to Production Department personnel best suited to specific work to be done recommend 2nd assistant recommend other camera crew
05.2	read script and call sheet
05.3	pre-plan location shooting strategy
05.31	inspect shot sites for camera considerations
05.32	identify special visual considerations of shooting sites
05.33	anticipate shooting difficulties
05.34	identify possible causes of difficulties
05.35	postulate solutions to shooting difficulties
05.36	estimate equipment needs
05.37	assess personnel needs
05.38	estimate expendibles
05.39	assess personnel needs
05.4	fill equipment list (see 04.)
05.5	order expendibles and equipment (see 04.)
05.6	check out equipment at rental house (see 04.)
05.7	organize camera truck
06.	ASSIST PRODUCTION DEPARTMENT AS REQUIRED SUCH ACTIVITIES MIGHT INCLUDE, BUT WOULD NOT BE LIMITED TO:
06.1	maintain personnel records for department's employees
06.11	time clock
06.12 06.13	overtime/ meal penalties hiring information on day players
	perform set courtesies



06.3 perform safety procedures

06.4	perform training routines
06.5	order expendibles
07.	WORK AS PRODUCTIVE MEMBER OF A TEAM
07.1	stay mentally focussed
07.2	work closely with Camera Operator, Dolly Grip, and 2nd Camera Assistant to successfully film scenes
07.3	cooperate with all coworkers
07.4	demonstrate willingness to learn new ways of accomplishing tasks
07.5	work so that Camera Operator can successfully capture images
08.	EVALUATE SPECIFIC SITUATIONS TO CHOOSE EQUIPMENT, TOOLS, AND SUPPLIES APPROPRIATE FOR EACH SHOT
08.1	read script
08.2	consult with Director of Photography and Camera Operator to determine shot requirements
08.3 08.31	observe all rehearsals evaluate when changes in other departments predicate camera changes
08.4	assess shooting site to determine special shooting considerations
08.5	demonstrate working knowledge of equipment and supplies to be used
08.51	demonstrate working knowledge of applications of all motion picture cameras
08.52	identify conditions in which specific pieces of equipment should be used
08.53	identify and describe uses of accessories
08.54	identify and describe uses of expendibles
08.55	identify and describe types of film winding: daylight loading B wound film double perf
08.56	identify location of ground glass markings on viewfinder, including limits of projector aperture corresponding to aperture plate fitted to camera and type of presentation for which film is intended



08.57

all motion picture lenses

demonstrate working knowledge of applications of

- 8.58 demonstrate working knowledge of current methods and tools
- 08.6 evaluate various combinations of equipment for their ability to achieve consistent visual quality under variety of conditions
- 08.7 develop strategy to rig and prep for shot
- 08.8 determine that all equipment needed is available
- O9. PERFORM PREP PROCEDURES AT RENTAL HOUSE AND THROUGHOUT SHOOT TOVERIFY WORKING CONDITION OF EQUIPMENT
- test camera flange focal depth with dial gauge use collimator to check distance from face of lens mount to film plane check stationary film check running film check gate for dirt or obstructions remove aperture plate to check apertures for dirt or obstructions check film channels for dirt or obstructions check that film lies flat in gate
- 09.2 unpack and unload equipment at shooting site
- 09.3 assemble equipment at shooting site

10. PERFORM DAILY START-UP ROUTINES

- 10.2 consult with Director of Photography and Camera Operator to determine day's shooting requirements
- 10.3 assess shooting site to determine special shooting considerations
- 10.4 develop strategy to rig and prep for each of day's shots
- 10.5 determine that all equipment needed is available
- 10.6 communicate day's shooting strategy to 2nd Camera Assistant



10.7	view dailies, if possible
10.8	with 2nd Camera Assistant, unload equipment and supplies from camera truck and move to shooting site
11.	GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
11.1	translate artistic objectives into mechanical tasks
11.2	create new tools, pieces of equipment, and applications as required
11.3	classify camera problems
11.4	 evaluate commonplace technological problems fall off in sound recording scratches on film images on film not corresponding to those indicated on notes and/or reports
	4. image unsteadiness on the screen
11.5	identify possible solutions to camera problems for troubleshooting list, see pp. 166-168 Motion Picture Camera Data
12.	MANIPULATE EQUIPMENT, ACCESSORIES, AND TOOLS SAFELY, EFFECTIVELY, AND EFFICIENTLY TO ACCOMPLISH PRE-FILMING TASKS (1st Camera Assistant should be able to manipulate various types of cameras and their accessories)
12.1	possess physical ability to manipulate equipment and accessories
12.11	demonstrate strength ability to lift heavy objects
12.12	demonstrate manual dexterity
12.12	work safely
12.13	manipulate equipment without straining self lift without dropping, harming objects lift safely recognize when more than one person should do lifting
12.14	possess physical stamina
12.15	posess ability to tolerate cramped or
	confined working spaces
12.16	possess ability to hear verbal commands
12.2	demonstrate ability to use standard tools to accomplish required tasks
12.3	change ground glass focusing screens position ground surface toward camera lens position fiber optic screens with engraved



reticle towards lens check that ground glass is seated properly by observing image from a wide angle or zoom lens when focused by scale on a known distance

- 12.4 load magazine see step-by-step instructions on page 20, Motion Picture Camera Data
- 12.5 unload magazine see step-by-step instructions on page 20, Motion Picture Camera Data

13. CONDUCT STAGING, PRE-RIGGING, FINAL RIGGING, AND FILMING

conduct staging:

13.1 13.11 13.12 13.13	
13.2	clean camera and perform routine maintenance and emergency repairs
13.21	wipe exterior of camera clean and dry
13.22	blow or brush away from all crevices sand,
	dust, and any other foreign materials
	(do not promote corrosion of steel surfaces
	by blowing on them)
13.23	use cleaning solution and soft tissue to
	remove marks from optical surfaces
	(do not clean already-clean surfaces)
13.24	use sable hair brush to remove dust
	(do not remove small amounts of dust on
	mirror shutter, inside a lens, or
	inside viewfinder optics)
13.25	use aerosol to blow dirt away from inside
	camera
13.26	lubricate according to manufacturers'
	instructions
13.27	check recording heads for dirt and emulsion
	build-up
13.28	check tightness of camera drive belt and of
	magazine take-up belt
13.29	perform minor or emergency repairs as needed



13.3	perform partial rigging:
13.31	visually inspect camera box
13.32	take off eyepiece; clean if necessary
13.33	take movement out of camera, clean
13.34	verify that gate is clean
13.35	verify that mechanism is oiled
13.36	verify that flange is clean
13.37	fit accessories to the camera:
13.37	
	(order varies)
	affix motor
	affix timing device
	affix matte
	affix cables for focus
	affix rods
	put new chamois eyepiece on camera
	either put proper head on dolly or
	determine that Dolly Grip has done so
	accommend that board trap has done to
13.4	perform final rigging:
13.41	wheel camera to set
-	
13.42	attach battery from cart prepared by
	2nd Camera Assistant
13.43	inspect all cables and accessories
13.44	mount magazine
13.45	properly thread film
13.46	run camera for short time with door open
13.47	set camera speed, if required
13.48	say to 1st Assistant Director, "Camera is
	rigged."
13.5	adjust camera so as to be ready to film:
13.51	when camera is on dolly, affix lenses and
13.31	filters as per D.P.'s or Camera Operator's
	instructions
12 52	
13.52	position camera
13.53	make note of dolly move
13.54	focus camera according to dolly marks set by
	Dolly Grip as per Camera Operator, keeping in
	mind camera movement
13.55	flag as necessary, or instruct Key Grip to flag
13.56	estimate T Stops if they haven't been set by
	D.P.
13.57	participate in camera rehearsal conducted by
	Director and D.P.
	maintain sharp focus
	perform or delegate zooming if applicable
	perform or delegate stop changes if
	applicable
13.58	adjust camera after rehearsal
	make final adjustments as needed
	set final T Stop as per Camera Operator or
	D.P.
	be aware of any special pre-roll activities
	or conditions

13.6 perform filming



13.61	work closely with camera operator
13.62	roll camera
13.63	shoot chip shot (or gray scale) and roll number
	at beginning of each roll
13.64	shoot slating (conducted by 2nd) film shot:
13.65	maintain sharp focus
	perform or delegate zooming if applicable
	perform of delegate stop changes
	if applicable
13.7	perform after-shot routine
13.71	mention any difficulties to Camera Operator
13.72	check gate (after each take, print, or change
	of magazine)
13.73 13.74	check film; reload as necessary notify 1st A.D. that "Camera is Ready" again
13.74	repeat staging and filming as necessary until
13.75	end of day
13.8	protect equipment during meal break, shooting
	break, or production move
13.81	put camera into "walk away" condition:
	cover camera
	lock head .
	lock dolly (or) partially or totally break down and pack
	away
	uwug
13.9	conduct end-of-day routine
13.91	give special record-keeping instructions to 2nd
13.92	communicate with lab if necessary
13.93	conduct inventory
13.94	perform visual inspection of all equipment
13.95	clean equipment
13.96	disassemble equipment
13.97	pack and store equipment pack in proper box
13.98	return equipment to rental house
13.30	receri. equapment of action with
14.	PERFORM END-OF-SHOOT ROUTINES
14.1	pack all equipment
14.2	load equipment
14.3	return equipment to rental house
14.4	check in equipment
14.5	negotiate final financial agreement with rental house
14.6	inventory own equipment



01.	ORGANIZE EQUIPMENT
01.1	organize personal tools and equipment
01.2	label equipment and supplies
01.3 1.31 01.32	organize camera truck and contents quickly locate equipment, accessories, and expendibles maintain a running inventory of equipment,
01.33 01.34 01.35	track equipment and supplies throughout shoot
01.36 01.37	
02.	INTERPRET AND MAINTAIN RECORDS AS REQUIRED
02.1	generate camera report as per 1st's instructions to include: (recopy report as needed if it becomes sloppy) film stock numbers batch numbers roll numbers cut numbers
02.2 02.21	maintain correct shot list include filters film numbers exposures if applicable
02.22	obtain shot list from Script Supervisor; determine that it matches your shot list
02.23	compare shot lists with Mixer's adjust shot list if necessary
02.2	generate inventory report rentals rental returns inventory of expendibles purchase orders
02.3	generate log of exposures
02.4	<pre>interpret printed materials as required: scripts line scripts</pre>



call sheets
shooting schedules
production report
invoices
requisition forms
receipts
Federal Express forms
postal forms
laboratory work orders
way bills
purchase order
street maps
directories

02.5 interpret and complete records as required

requisition forms
invoices
receipts
Federal Express forms
postal forms
laboratory work orders

O3. MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY

03.1 observe industry protocol 03.11 use official chain of command 03.12 demonstrate respect for authority 03.13 demonstrate enthusiasm 03.14 demonstrate nonthreatening ambition 03.15 demonstrate drive and determination 03.16 demonstrate willingness to learn 03.2 accurately interpret and properly respond to verbal cues and instructions 03.21 listen effectively 03.22 be able to distinguish individual voices from a crowd:

Director
Director of Photography
Assistant Director
Production Coordinator
Camera Operator
1st Camera Assistant
Dolly Grip

03.3 accurately interpret and properly respond to nonverbal cues and instructions from:

Director of Photography
Assistant Director
Camera Operator
1st Camera Assistant
Dolly Grip



others

03.4	ask questions at appropriate time of appropriate person(s) Script Supervisor Mixer other
03.5	accurately and effectively use verbal and nonverbal methods to impart information to Camera Operator, 1st Camera Assistant, and other co-workers
03.51	use formal or informal reporting procedures, as appropriate
03.52	communicate possible solutions to problems to appropriate person(s): 1st Camera Assistant Camera Operator Dolly Grip others
03.53	communicate status of specific tasks to 1st Camera Assistant, Assistant Director, Camera Operator, and other appropriate person(s)
03.54	communicate safety concerns to appropriate person(s)
03.55	use technical terminology and nomenclature as appropriate
03.56	use informal terminology and nomenclature as appropriate
03.6	maintain constant communications with Camera Operator, 1st Camera Assistant, and Dolly Grip
03.7	communicate clearly and effectively using written methods as required
03.71	generate camera reports
04.	PERFORM TRANSACTIONS WITH SUPPLIERS (most transactions will probably be performed by 1st Camera Assistant)
04.1	demonstrate familiarity with regional sources of industry materials, equipment, and supplies
04 17	transportation companies
04.11	
04.12	shipping companies
04.13	labs
04.14	rental companies
04.15	
04.16	
04.17	
04.18	retail stores
04.2	inquire about availability and prices of needed supplies and equipment
04 3	pick up and check out equipment as required



(verify working condition of equipment)

- 04.4 reorder equipment, accessories, and expendibles as needed as per 1st Camera Assistant
- 05. EVALUATE SPECIFIC SITUATIONS TO DETERMINE DAY'S SHOOTING REQUIREMENTS
- 05.1 read script
- 05.2 consult with Director or 1st Camera Assistant and Camera Operator to determine shot requirements
- 05.3 observe all rehearsals
- evaluate when changes in other departments predicate camera changes
- 05.4 assess shooting site to determine special shooting considerations
- 05.7 develop strategy to rig and prep for shot
- 05.8 determine that all equipment needed is available
- O6. DEMONSTRATE WORKING KNOWLEDGE OF EQUIPMENT AND SUPPLIES TO BE USED
- 06.1 demonstrate working knowledge of applications of all motion picture cameras
- 06.2 identify conditions in which specific pieces of equipment should be used
- 06.3 identify and describe uses of accessories
- 06.31 match cables and accessories to proper camera by sight and by name
- 06.4 identify and describe uses of expendibles
- 06.5 identify and describe types of film winding daylight loading

 B wound film double perf
- on viewfinder, including limits of projector aperture corresponding to aperture plate fitted to camera and type of presentation for which film is intended
- 06.7 demonstrate working knowledge of current methods and tools
- 06.8 distinguish between tasks performed by entry-level



technicians and those performed by more experienced Camera Assistants

06.9 evaluate various combinations of equipment for their ability to achieve consistent visual quality under variety of conditions

07. PERFORM DAILY START-UP AND PREP ROUTINES

07.1 read provided materials, perhaps including, but not limited to:

lab reports
script
shooting schedule
call sheet

- 07.2 assess shooting site to determine special shooting considerations
- 07.3 determine day's shooting strategy from 1st Camera Assistant
- 07.4 charge batteries as required
- 07.5 with 1st Camera Assistant, unload equipment and supplies from camera truck and move it to shooting site
- 07.6 load camera cart for 1st Camera Assistant (cart might include, but would not be limited to)

battery spare battery camera legs ditty bag

- 07.7 prep equipment with 1st Camera Assistant to verify working condition of equipment if required
- 07.8 safely, effectively, and efficiently set up equipment 07.81 bring camera cart to shooting site
- 07.9 perform cleaning and maintenance of equipment

O8. POSSESS PHYSICAL ABILITY TO MANIPULATE EQUIPMENT AND ACCESSORIES

- 08.1 demonstrate strength
- 08.12 demonstrate ability to lift heavy objects
- 08.2 demonstrate manual dexterity
- 08.3 work safely
- 08.31 manipulate equipment without straining self



08.32	lift without dropping, harming objects
08.33	lift safely
08.34	recognize when more than one person should do lifting

- 08.4 possess physical stamina
- 08.5 posess ability to tolerate cramped or confined working spaces
- 08.6 possess ability to hear verbal commands
- 08.7 demonstrate ability to use standard tools to accomplish required tasks
- 08.8 identify the number of people required to safely and efficiently perform tasks

09. MANIPULATE FILM SAFELY, EFFECTIVELY, AND EFFICIENTLY

- 09.1 load magazine
 load so that emulsion numbers are in
 sequential order
 see step-by-step instructions on page
 20, Motion Picture Camera Data
 see also duties of Loader
- 09.2 unload magazine
 see step-by-step instructions on page
 20, Motion Picture Camera Data
- 09.3 demonstrate film handling abilities:
 09.31 handle film without marking mark
 09.32 handle film without bending it
 09.33 never open sealed film can
 09.34 never expose undeveloped film to light
 09.35 never expose film to heat
 09.36 never expose film to magnetism
- 10. ASSIST 1ST CAMERA ASSISTANT AS REQUIRED DURING STAGING, PRE-RIGGING, FINAL RIGGING, AND FILMING
- 10.1 determine 1st's preferred working process
- 10.2 work so that 1st never has to leave camera (be "on floor" at all times possible)
- 10.3 apprise 1st of amount of film left in magazine
- 10.4 monitor 1st's camera manipulations for potential error
- 10.5 demonstrate tact in making suggestions



11.	MANIPULATE EQ	UIPMENT,	ACCESSORIE	S, AND	TOOLS	SAFELY,
	EFFECTIVELY,	AND EFF	CIENTLY TO	ACCOM	PLISH :	FILMING
	TASKS					

11.1	set	marks	for	actors	as	per	A.D.

- 11.11 color code marks
 - maintain tact while marking constantly update marks
- 11.2 conduct slating
- 11.21 carry slate at all times
- 11.22 determine where to hold slate
 - determine camera's angle of acceptance
- 11.23 copy onto slate scene numbers date
 - camera roll number
- 11.24 manipulate slate

12. GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS

- 12.1 translate artistic objectives into mechanical tasks
- 12.2 create new tools, pieces of equipment, and applications as required
- 12.3 classify camera problems
- 12.4 identify possible solutions to problems
- 12.5 implement solutions

13. ASSIST PRODUCTION DEPARTMENT AS REQUIRED SUCH ACTIVITIES MIGHT INCLUDE, BUT WOULD NOT BE LIMITED TO:

- 13.1 quickly and effectively perform off-site errands in a timely manner
- 13.11 ascertain pertinent information: where to go
 - who to report to at site of errand
 - who to deal with at site of errand in case of complications
 - who has authorized the errand
 - who to inform of any problems in completing
 - errand
 - who to notify upon successful completion of errand
 - what to pick up or deliver
 - what special handling techniques or procedures are required



what financial transactions should take place
payment of cash
signing of financial form
other
what paperwork to take to errand site
what paperwork to bring back from errand site
what signatures or receipts are required during
course of errand
what routes should be used
when errand deadlines are

- 13.2 perform set courtesies
- 13.3 perform safety procedures:

never put feet into hydraulics of dolly
never sit or stand on cases
never put food or drink on cases
never lean on lights or equipment
report frayed cable or unsafe equipment to
appropriate person
never step on wet cable
always latch cases
never stand beneath hanging equipment
identify flammable or potentially dangerous
materials
use and store flammable or potentially dangerous
materials in a safe manner
set up and maintain camera equipment so that
it is safe and stable

- 13.4 perform training routines
- 14. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 14.1 stay mentally focussed
- 14.2 work closely with Camera Operator, Dolly Grip, and 1st Camera Assistant to successfully film scenes
- 14.3 evaluate co-workers' need of assistance
- 14.4 at all times perform duties so that 1st Assistant Cameraman can remain at camera
- 14.41 get equipment and supplies needed by 1st Assistant Cameraman
- 14.42 take messages to various people and departments
- 14.5 cooperate with all coworkers
- 14.6 demonstrate willingness to learn new ways of accomplishing tasks
- 14.7 take direction from 1st Camera Assistant



15. PROTECT EQUIPMENT AT ALL TIMES

- 15.1 never leave camera equipment unattended
- 15.2 never turn back on camera
- 15.3 cover or otherwise protect equipment during meal break, shooting break, or production move
- 15.4 put camera into "walk away" condition
 cover camera
 lock head
 lock dolly
 (or) partially or totally break down and pack away

16. CONDUCT END-OF-DAY ROUTINE

- 16.1 receive special record-keeping instructions from 1st
- 16.2 communicate with lab if necessary
- 16.3 conduct inventory
- 16.4 perform visual inspection of all equipment
- 16.5 clean equipment
- 16.6 disassemble equipment
- 16.7 pack and store equipment pack in proper box

17. PERFORM END-OF-SHOOT ROUTINES

- 17.1 pack all equipment
- 17.2 load equipment



SKILLS OF A FILM LOADER

For a more complete step-by-step instructions, see page 20, Motion Picture Camera Data

- 01. DEMONSTRATE PROPER MAGAZINE LOADING TECHNIQUE
- 01.1 quickly and properly load a magazine with a loading bag

determine that magazine is clean check loading bag for holes, dirt load film so that emulsion numbers are in sequential order check footage counter tape off magazine mark magazine to show contents copy same information onto camera report perform slop test

01.2 quickly and properly load a magazine without a loading bag

determine that magazine is clean load film so that emulsion numbers are in sequential order check footage counter tape off magazine mark magazine to show contents copy same information onto camera report perform slop test



The student will define the following film- and/or camerarelated terms, distinguishing between equipment names, shots and procedures, concepts, processes, and other.

> Academy aperture aspect ratio accelerated motion action action still action track aerial shot air-to-air shot anamorphic lens anti-halation aperture aperture plate apochromatic lens ASA numbers aspect ratio astigmatism of a lens A-wind B-wind baby legs baby tripod banana body brace body frame boom shot buckle calibration camera angle camera car camera jam camera mount camera report camera tracks can cassette cel side celluloid changing bag check the gate chinese dolly clapperboard clapsticks close up continuity 'copter mount core CS CU cue diaphragm DIN numbers diopter lens ditty bag dope sheet dynalens



ELS emulsion emulsion speed establishing shot exposure exposure meter EXT. extension tube extra long shot fast-motion favoring field of view film loader film stock fisheye lens flash pan focal length focal settings focus puller follow focus follow shot footage footage counter **FPS** frame frame counter frames per secondfriction head front car mount FS F-stop gate gauge geared head generator generator operator gyro head hair in the gate hand crank head head shot head on shot helicopter mount high angle shot high hat hi hat image in camera insert INT. integral tripack intermittent movement iris ISO numbers jenny jump cut lateral flicker latitude

ECU



leader lens lens aberration lens adapter lens barrel lens cover lens coating lens hood lens speed lens turret level load loader loading room long focus lens long shot loop low-angle shot LS magazine master shot matte shot MCU medium close up MLS medium long shot minimount mirror shutter mitchell MLS medium long shot montage MS medium shot multicamera multiple-image shot narrow gauge film off camera on camera off screen one shot open up OS out of frame overcrank overhead shot overshoot over-the-shoulder shot pan panaclear panaglide pan and tilt panavision panchromatic Panaglide pan glass parallax parallel action



passing shot perforations persistence of vision pilot pins pincushion distortion pitch point of view shot POV pressure plate prime lenses process shot pullback pull focus rack rack focus raw stock reaction shot reel reflex camera register pins registration pins report sheets resolution resoving power reveal show reverse action reverse motion reverse angle shot roll rostrum run-by shot runners running shot running speed safety base sandbag sequence shoot shooting ratio short end shorty shot shrinkage shutter side car mount silent speed silhouette singles slate slow motion soft focus special portable camera speed spider split focus split reel split screen sprocket hole



sprockets squeeze lens standard aspect ratio standard stock static marks Steadficam still stock stock footage stop stop down stop frame subjective camera swish pan tachometer tag tail take telephoto lens tight shot tilt t-number top hat track tracking shot traveling shot triangle trip gear tripod t-stop turret two-shot tyler mount undercrank variable focus lens variable shutter variable speed motor velocilator viewfinder WA warning bell weave wide angle lens wide screen ratio wide screen process wild motor wind XLS zip pan ZOOM zoom lens



HIERARCHY OF THE SOUND DEPARTMENT

Mixer

Boom Operater

Cableman (or Utility)



COMPETENCIES AND SKILLS OF A MIXER - page 1

necessary background:

recognize constraints under which Boom Operator will be working

demonstrate thorough knowledge of post-production procedures

- O1. DIRECT SOUND DEPARTMENT SO AS TO MAKE BEST USE OF PERSONNEL AND RESOURCES
- 01.1 oversee equipment on set
- 01.2 organize equipment and expendibles
- 01.3 assemble sound cart
- 01.4 check out out equipment at rental house
- 01.5 supervise sound crew

02. INTERPRET AND MAINTAIN RECORDS AS REQUIRED

02.1 interpret printed materials as required scripts line scripts call sheets shooting schedules production report invoices requisition forms receipts Federal Express forms postal forms laboratory work orders way bills purchase order street maps directories

- 02.2 interpret and complete records as required requisition forms invoices receipts
 Federal Express forms postal forms laboratory work orders
- 02.3 create sound reports
- 02.31 include:

set up used
equipment used, including model numbers and
 serial numbers
notes



02.32	type of shot sound qualities of subjects document all potential problems, attempts to work around problems
03.	MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY
03.1 03.11 03.12	observe industry protocol use official chain of command demonstrate respect for authority
03.2 03.21 03.22	accurately interpret and properly respond to verbal cues and instructions listen effectively be able to distinguish individual voices from a crowd: Director Director Director of Photography Producer Lighting Director Production Head Boom Operator
03.3	accurately interpret and properly respond to nonverbal cues and instructions
03.4	ask questions at appropriate time of appropriate person(s)
03.5 03.51 03.52	accurately and effectively use verbal and nonverbal methods to impart information to co-workers— use formal or informal reporting procedures, as appropriate communicate possible solutions to problems to appropriate person(s): Director Director of Photography Producer Lighting Director Production Head Boom Operator
03.53	communicate status of specific tasks communicate acceptability of sound take to Assistant Director inform Script Supervisor what sound roll wild effects can be found on
03.54	communicate safety concerns to appropriate person(s) Director Director of Photography Producer Lighting Director



Production Head Boom Operator

03.55	maintain communications with post-production sound crew
03.56	use technical terminology and nomenclature as appropriate
03.57	use informal terminology and nomenclature as appropriate
03.6 03.61	maintain constant communications with Boom Operator during free time, discuss next set up with Boom Operator
03.7	maintain communications with other coworkers Director
	Director of Photography Producer
	Lighting Director/Gaffer Production Head
03.8	maintain communications with post-production sound crew
03.9	communicate clearly and effectively using written methods
03.91	distribute sound reports keep one copy
	send one copy to script supervisor
	package one copy to accompany tape
• •	$\hat{\mu}_{ij}$
04.	PERFORM TRANSACTIONS WITH SUPPLIERS
04.1	demonstrate familiarity with regional sources of industry materials, equipment, and supplies
04.11	transportation companies
04.12	shipping companies
04.13	labs
04.14	rental companies
04.15	edit houses
04.16	post production houses
04.17	supply companies
04.18	retail stores
04.2	inquire about availability and prices of needed supplies and equipment
04.3	negotiate prices and terms
04.4	create schedule for needed supplies and equipment
04.41	equipment needed for entire shoot
04.42	equipment needed for less than entire shoot
04.5	reserve supplies and equipment



04.6	purchase items as needed
04.7 04.71	rent items as needed pick up and check out equipment (verify working condition of equipment)
04.8	reorder equipment, accessories, and expendibles as needed
04.9	return faulty equipment
05.	PERFORM PRE-PRODUCTION ROUTINES
05.1 05.11 05.12 05.13	assemble sound crew determine personnel requirements determine number of employees Production Department will hire contact potential employees to determine their availability, qualifications, and willingness to accept employment recommend to Production Department personnel
	best suited to specific work to be done recommend Boom Operator recommend Utility
05.2	read script and call sheet
05.3 05.31	pre-plan location audio strategy participate in location scouting with Director, Director of Photography, Producer, Lighting Director
05.32	with Boom Operator (if available), inspect shot sites for sound consideration
05.33 05.34	<pre>anticipate shooting difficulties identify special sound considerations of shooting sites</pre>
05.35 05.36 05.37 05.38	postulate solutions to shooting difficulties estimate equipment needs estimate expendibles assess personnel needs
05.4	fill equipment list
05.5	order expendibles and equipment
05.6	check out equipment at rental house
05.7	organize equipment truck
06.	EVALUATE SPECIFIC SITUATIONS TO CHOOSE EQUIPMENT, TOOLS, AND SUPPLIES APPROPRIATE FOR TASK

- 06.1 study script to determine cuing requirements



06.2	consult with Boom Operator
06.3	review storyboard
06.4 06.41	observe all rehearsals evaluate when changes in other departments predicate audio changes
06.5	determine special shooting considerations
06.6	determine that all equipment needed is available
06.71 06.72 06.73	approve Boom Operator's choice of microphones for each shot consider pick-up patterns consider electro-accoustic tonal qualities evaluate various combinations of different types and qualities of mikes for their ability to achieve consistent sound quality under variety of conditions
06.8 06.81	select studio boom assess differences between and advantages of different studio booms: Fischer Ambulator Mole-Richardson
06.82	observe lighting set up to anticipate boom placement problems that might arise during sound rehearsal
07.	PERFORM DAILY START-UP ROUTINES
07.1	determine day's schedule and requirements
07.2	read provided materials, perhaps including, but not limited to: lab reports script shooting schedule call sheet
07.3	consult with coworkers
07.4	unload equipment and supplies
07.5	move equipment and supplies
07.6 07.61 07.62 07.63	perform daily pre-rehearsal routine consult with script superviser and Assistant Director regarding 1st shot attend dailies interpret latest script breakdown and storyboard; assess audio requirements
07.64	classify sound requirements



07.65	consult with Boom Operator to select microphones for each shot consider pick-up patterns consider electro-accoustic tonal qualities
07.7	determine location of sound cart on set
07.8	set up mixer (or delegate to Boom Operator)
08.	PERFORM PREP PROCEDURES AT RENTAL HOUSE AND THROUGHOUT SHOOT TOVERIFY WORKING CONDITION OF EQUIPMENT
08.1	prep equipment to verify working condition of equipment
08.11 08.12 08.13 08.14 08.15 08.16	re-check equipment aurally evaluate performance of each piece or equipment by operating piece for a short time check that tape recorder is properly aligned check that imputs on mixer are operational use mixer to "ring out" all cables hook up all microphones for speech test
08.2	supervise loading, transport, unloading of equipment
08.3	assemble equipment at shooting site
08.4	re-order/replace equipment as needed
09.	OPERATE MIXER EFFECTIVELY AND EFFICIENTLY DURING SOUND REHEARSALS
09.1	estimate specific equipment and procedure requirements for shot
09.2	observe blocking of scene
09.3	evaluate when changes in other departments predicate audio changes
09.4	generate equipment plan that will serve entire scene
09.5	determine equipment needs for individual shots
09.6	set sound levels during rehearsal
09.7 09.71 09.72	maintain continuity of sound levels during scene use aural skills use meters
09.8	memorize or set levels to be maintained during take
09.9	locate extraneous noice sources



air conditioners road noises machinery noises other

10.	OPERATE	EQUIPMENT	EFFECTIVELY	AND	EFFICIENTLY	TO
	RECORD 1	PRODUCTION	SOUND:			

10.1	prepare tapes
10.11	mark tape at head of each roll
10.12	label roll
10.13	
	record reference tone at head of each roll
10.14	record reference come at meda or each form
10.2	prepare to record
10.21	set equalization for mikes
10.22	confirm to Assistant Director that
10.22	syncronization speed has been achieved
10.23	
10.24	check phasing
10.3	record all sounds that might be useful to
	postproduction, whether requested or not
	ambiance
	room tone
	dialogue
	wild track
	reference tones
	sound effects
	special sounds as needed
10.4	generate list of wild effects

- 10.5 maintain sound levels established during rehearsal
- 10.6 maintain consistency of audio quality level established during master shot
- 10.7 maintain awareness of tape, placement, and time left on roll
- 10.8 evaluate shot sound quality of shot acceptability of shot
- 10.9 document sound quality and acceptability in sound report
- 11. GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
- 11.1 translate artistic objectives into mechanical tasks
- 11.2 locate extraneous noice sources, possibly including, but not limited to:



railroad noises air conditioners road noises machinery noises other

11.3 classif	v s	ound p	robl	ems
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- 11.4 implement solutions to sound problems
- 12. PERFORM PHYSICAL REQUIREMENTS OF JOB
- 12.1 demonstrate manual dexterity
- 12.2 set levels on mixer
- 12.3 work safely
- 12.31 move and operate all equipment without straining

self

- 12.32 move and operate all equipment without dropping it
- 13. ASSIST PRODUCTION DEPARTMENT AS REQUIRED (such activities might include, but would not be limited to:)
- 13.1 maintain personnel records for department's employees
- 13.11 time clock
- 13.12 overtime/ meal penalties
- 13.13 hiring information on day players
- 13.2 order expendibles
- 13.3 perform set courtesies
- 13.4 perform safety procedures
- 13.5 perform training routines
- 14. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 14.1 stay mentally focussed
- 14.2 cooperate with all coworkers
- 14.3 work especially closely with Boom Operator
- 14.4 give direction to Boom Operator and Utility
- 14.5 assist other departments as required
- 14.6 demonstrate willingness to learn new ways of accomplishing tasks



15. PERFORM END-OF-SHOOT ROUTINES

- 15.1 pack all equipment
- 15.2 load equipment
- 15.3 return equipment to rental house
- 15.4 check in equipment
- 15.5 negotiate final financial agreement with rental house
- 15.6 inventory own equipment



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backgrou	nd s	ki	11	s:
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knowledge of allied audio fields working knowledge of mixer's duties

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•						_	-	_	-	-	_		_	-	

- 01.1 determine organizational system for equipment
- 01.2 organize sound equipment in camera truck
- 01.21 work with camera crew to determine space allotment
- 01.22 communicate system to Utility

02. INTERPRET AND MAINTAIN RECORDS AS REQUIRED

02.1 read and interpret:

script revisions

call sheets

shooting schedules

- 02.2 demonstrate ability to fill out sound report as required
- 02.21 include document set up used

equipment

model numbers

serial numbers

notes

type of shot

sound qualities of subjects

document all potential problems

document attempts to work around problems

03. MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY

- 03.1 observe industry protocol
- 03.11 use official chain of command
- 03.12 demonstrate respect for authority
- 03.2 accurately interpret and properly respond to verbal cues and instructions
- 03.21 listen effectively
- 03.22 be able to distinguish individual voices from a crowd

Director

Director of Photography

Producer

Lighting Director

Production Head

Mixer



Utilities

03.3	accurately interpret and properly respond to nonverbal cues and instructions .
03.4	ask questions at appropriate time of appropriate person(s)
03.5	accurately and effectively use verbal and nonverbal methods to impart information to co-workers
03.51	use formal or informal reporting procedures, as appropriate
03.52	communicate possible solutions to problems to appropriate person(s)
03.53	communicate status of specific tasks
03.54	communicate safety concerns to appropriate
	person(s)
03.55	use technical terminology and nomenclature as appropriate
03.56	use informal terminology and nomenclature as appropriate
03.6	maintain constant communications with Mixer
03.61	communicate problems during rehearsals
03.62	communicate acceptability of each take after
	each take
03.63	during free time, discuss next set up with Mixer
03.7	maintain constant communications with other coworkers
03.71	work closely with Utilities
	instruct Utilities how to assist, if needed
	communicate to Utility organizational system for
	equipment
03.72	instruct PA how to assist, if needed
03.73	work closely with Gaffer to ensure smooth
	setting up sequence
03.8	communicate clearly and effectively using written
	methods
03.81	distribute sound reports
	keep one copy
	send one copy to script supervisor
	package one copy to accompany tape
04.	PERFORM TRANSACTIONS WITH SUPPLIERS AS REQUIRED
	(most transactions will be completed by Mixer, but
	Boom Operator should be able to perform transactions)
04.1	demonstrate familiarity with regional sources of
	industry materials, equipment, and supplies
04.11	transportation companies
04.12	shipping companies
04.13	labs
04.14	rental companies
04.15	edit houses



04.16 04.17 04.18	
04.2	inquire about availability and prices of needed supplies and equipment
04.3	negotiate prices and terms
04.4 04.41 04.42	create schedule for needed supplies and equipment equipment needed for entire shoot equipment needed for less than entire shoot
04.5	reserve supplies and equipment
04.6	purchase items as needed
04.7 04.71	rent items as needed pick up and check out equipment (verify working condition of equipment)
04.8	reorder equipment, accessories, and expendibles as needed
04.9	return faulty equipment
05.	PERFORM PRE-PRODUCTION ROUTINES
05.1	recommend Utilities to Mixer as required
05.2	read script and call sheet
05.3 05.31	with Mixer, inspect shot sites for sound consideration anticipate shooting difficulties
05.32 05.33 05.34 05.35	identify possible causes of difficulties postulate solutions to shooting difficulties estimate equipment needs assess personnel needs
06.	ASSIST PRODUCTION DEPARTMENT AS REQUIRED (such activities might include, but would not limited to:)
06.1	maintain personnel records for department's employees
06.2 06.21 06.22 06.23	perform set courtesies avoid eye contact with talent work without being in talent's line of sight avoid unnecessary speaking
C5.3	perform safety procedures
06.4	perform training routines



07.	WORK AS PRODUCTIVE MEMBER OF A TEAM
07.1	stay mentally focussed
07.2	cooperate with all coworkers
07.3	work especially closely with Mixer and Utility
07.4	give direction to Utility
08.	EVALUATE SPECIFIC SITUATIONS TO CHOOSE EQUIPMENT, TOOLS, AND SUPPLIES APPROPRIATE FOR EACH SHOT
08.1	study script to determine cuing requirements
08.2	consult with Mixer
08.3	review storyboard
08.4 08.41	observe all rehearsals evaluate when changes in other departments predicate audio changes
08.5	determine special shooting considerations
08.6	determine that all equipment needed is available
08.71 08.71 08.72 08.73	select (with Mixer's approval) microphones for each shot consider pick-up patterns consider electro-accoustic tonal qualities evaluate various combinations of different types and qualities of mikes for their ability to achieve consistent sound quality under variety of conditions
08.8 08.81	assess differences between and advantages of different studio booms: Fischer Ambulator Mole-Richardson
08.82	observe lighting set up to anticipate boom placement problems that might arise during sound rehearsal
08.83	 communicate with Director of Photography to determine optimum boom placement



09.1 determine day's schedule and requirements



call sheet

- 09.3 consult with Mixer regarding first shot
- 09.4 unload equipment and supplies
- 09.5 move equipment and supplies

10. PERFORM DAILY PREP PROCEDURES

- 10.1 assist Mixer in prepping equipment
- 10.11 verify working condition of equipment
- 10.12 conduct listening test of all equipment
- 10.13 test all cables
- 10.2 unpack and unload equipment with Mixer
- 10.3 assemble equipment at prep site
- 11. GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
- 11.1 translate artistic objectives into mechanical tasks
- 11.2 locate extraneous noice sources such as:

railroad noises air conditioners road noises machinery noises other

- 11.3 classify sound problems
- 11.4 implement solutions to sound problems
- 12. SET UP EQUIPMENT
- 12.1 work closely with Gaffer to ensure smooth setting up sequence
- 12.2 coordinate with other departments in placing of equipment
- 12.21 communicate with Director of Photography to determine optimum boom placement
- 12.3 work with Grips i ser up equipment
- 12.4 work with Utility to set up equipment



12.5	during setup, either assist Mixer while Utility sets up, or supervise and work with other members of sound crew
12.6 12.61 12.62 12.63	place and connect equipment set up boom set up stands place mikes set up wind protection gear on mikes
12.64	connect and lay cables
12.7	load cart as per Mixer's instructions
12.8	label Mixer's channels
13.	MANIPULATE EQUIPMENT, ACCESSORIES AND TOOLS SAFELY, EFFECTIVELY, AND EFFICIENTLY TO ACCOMPLISH TASKS
13.1 13.11 13.12 13.13 13.14 13.15	rehearse boom movements cuing check for boom shadows during rehearsal communicate problems to mixer make adjustments as required memorize boom movements
13.2 13.21	properly operate boom for proper sound recording: replicate rehearsal moves use line-of-sight targeting maintain fluid motion
13.3	follow action even if it varies from rehearsal
13.4	demonstrate fluid and effective dialogue cuing technique
13.5 13.51 13.52 13.53	perform physical requirements of job demonstrate strength enough to hold boom steady for length of shot demonstrate dexterity work safely
13.33	operate boom without straining self operate boom without dropping equipment
13.6	work as team with Mixer
14.	PERFORM END-OF-SHOOT ROUTINES
14.1	pack and load all equipment



COMPETENCIES AND SKILLS OF A CABLEMAN OR UTILITY - page 1

background skills:

knowledge of allied audio fields working knowledge of duties of Boom Operator and Mixer be able to serve as second Boom Operator working knowledge of grip equipment

01. MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY

01.1 01.11 01.12	observe industry protocol use official chain of command demonstrate respect for authority
01.2	accurately interpret and properly respond to verbal cues and instructions
01.21	listen effectively
01.22	be able to distinguish individual voices of Boom Operator, Mixer, and others from a crowd
01.3	accurately interpret and properly respond to nonverbal cues and instructions
01.31	Boom Operator
01.32	Mixer
01.33	others
01.4	<pre>ask questions at appropriate time of appropriate person(s)</pre>
01.41	Boom Operator
01.42	Mixer
01.43	others
01.5	accurately and effectively use verbal and nonverbal methods to impart information to co-workers
01.51	use formal or informal reporting procedures, as appropriate
01.52	communicate possible solutions to problems to appropriate person(s)
01.53	communicate status of specific tasks
01.54	<pre>communicate safety concerns to appropriate person(s)</pre>
01.55	use technical terminology and nomenclature as appropriate
01.56	<pre>use informal terminology and nomenclature as appropriate</pre>
01.6	maintain constant communications with Boom Operator and Mixer
01.61	communicate problems during rehearsal and filming
01.62	communicate success in manipulating cables and other equipment
01.63	during free time, discuss next set of



COMPETENCIES AND SKILLS OF A CABLEMAN OR UTILITY - page 2

manipulations

- 01.7 maintain constant communications with other coworkers
- 01.8 communicate clearly and effectively using written methods
- O2. IDENTIFY STANDARD EQUIPMENT, ACCESSORIES, AND SUPPLIES, INCLUDING, BUT NOT LIKITED TO:

microphones
wireless microphones
mixers
recorders
microphone poles
video transmitters
power supplies
electronic slates
head sets
windscreens
shock mounts
kangaroo cases
walkie-talkies

03. INTERPRET AND MAINTAIN RECORDS AS REQUIRED

- 03.1 demonstrate ability to fill out sound report as required
- 03.11 include document set up used:

equipment

model numbers

serial numbers

03.12 include notes:

type of shot

sound qualities of subjects

document all potential problems

document attempts to work around problems

- 03.2 distribute sound reports
- 03.21 keep one copy
- 03.22 distribute one copy to script supervisor
- 03.23 package one copy to accompany tape

04. PERFORM DAILY START-UP ROUTINE

- 04.1 determine day's schedule and requirements
- 04.11 read script
- 04.12 assess shooting site
- 04.13 consult with Mixer and Boom Operator
- 04.2 transfer equipment and supplies from truck to cart
- 04.21 unload equipment and supplies



COMPETENCIES AND SKILLS OF A CABLEMAN OR UTILITY - DAGE 3

00000	
04.22	load sound cart as per Mixer's instructions
04.3	perform communication equipment start-of-day procedures
04.31	place new batteries in every piece of equipment that require them
04.32	distribute communication equipment to crew
04.4	collect day's expendibles
04.5 04.51 04.52	move equipment and supplies to prep site bring cart to set bring other equipment and supplies to set
05.	PERFORM DAILY PREP PROCEDURES
05.1	verify operational status of equipment
05.11	determine that communication equipment and accessories are in working order
05.12	determine that communication equipment and
05.13	accessories are charging determine that communication equipment and
05.14	accessories are organized assist Mixer and Boom Operator in re-check of
03114	equipment, if required
05.2	convert truck set up to working set up
05.21 05.23	take mikes from cases attach cables to mikes
05.24	visually inspect equipment
05.25	verify that equipment's settings have not been altered
05.3	assist Mixer and Boom Operator in setting up equipment at prep site
06.	MAINTAIN ORGANIZATION OF DEPARTMENT'S EQUIPMENT
06.1	convert bruck set up to working set up
06.2	load sound cart as per Mixer's instructions
06.3	maintain organization of equipment at shooting site
07.	ASSIST BOOM OPERATOR DURING FILMING
07.1	maintain control of cables for Boom Operator
07.2	push boom as required
07.3	operate Nagra as required
07.4	coorelate sound report with script notes



COMPETENCIES AND SKILLS OF A CABLEMAN OR UTILITY - page 4

07.5	fill out sound reports when required
08.	MANIPULATE EQUIPMENT SAFELY, EFFECTIVELY, AND EFFICIENTLY UNDER VARIOUS CONDITIONS TO ACCOMPLISH TASKS
08.1	determine technical capabilities of equipment
08.2 08.21 08.22 08.23	demonstrate strength be able to hold boom steady for length of shot
08.3 08.31 08.32	
08.4 08.41	place cables coordinate with other departments in placement of cables, taking direction from Boom Operator and Mixer
08.5	wire actors with wireless microphones
08.6	properly wrap cables over and under
09.	GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
09. 09.1	
09.1	locate extraneous noice sources such as: railroad noises air conditioners road noises machinery noises
09.1	locate extraneous noice sources such as: railroad noises air conditioners road noises machinery noises other
09.1	locate extraneous noice sources such as: railroad noises air conditioners road noises machinery noises other classify sound problems
09.1 09.2 09.3	locate extraneous noice sources such as: railroad noises air conditioners road noises machinery noises other classify sound problems implement solutions to sound problems PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING PRODUCTION (such activities might include, but would
09.1 09.2 09.3 10.	locate extraneous noice sources such as: railroad noises air conditioners road noises machinery noises other classify sound problems implement solutions to sound problems PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING PRODUCTION (such activities might include, but would not be limited to:) perform errands perform set courtesies avoid eye contact with talent



COMPETENCIES AND SKILLS OF A CABLEMAN OR UTILITY - page 5

- 10.4 perform training routines
- 10.5 clean equipment
- 10.6 perform minor repairs as required:
 solder
 fix connectors
- 10.7 maintain awareness of amount of tape left
- 10.8 reorder (on Mixer's original order) batteries and tape as needed
- 11. PERFORM AFTER-FILMING DUTIES
- 11.1 label and deliver production tapes
- 11.2 replace expendibles
- 11.3 secure equipment
- 11.4 recharge batteries
- 11.5 load truck
- 11.6 coorelate sound report with script notes
- 12. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 12.1 stay mentally focussed
- 12.2 cooperate with all coworkers
- 12.3 coordinate movements with other grips
- 12.4 take direction from Boom Operator and Mixer
- 12.5 assist other departments
- 12.6 demonstrate willingness to learn new ways of accomplishing tasks



SOME, BUT NOT ALL EQUIPMENT USED BY SOUND DEPARTMENT

microphones
wireless microphones
mixers
recorders
microphone poles
video transmitters
power supplies
electronic slates
head sets
windscreens
shock mounts
kangaroo cases
walkie-talkies



EDITING DEPARTMENT HIERARCHY

EDITING--FILM

Supervising Editor

Editor

First Assistant Editor

Assistant Editor

Apprentice Editor

Vault Person

EDITING--VIDEO

Senior Editor

Editor (either On-line Editor or Off-line Editor)

Associate Editor

Tape Operator

related entry-level positions and primary duties:

Film Lab Negative Prep Person splicing of film

Optical House employee cataloging, rewinding, taking numbers, running cleaning machine

Dubber in Post House make dubs from master

Quality Control person in a Tape House label tapes; organize tapes; check for audio dropout and picture dropout in beginning, middle, and end of tapes; check for tape scratches and audio overmodulation in master; delineate between manufacturers' defects and recording problems; cycle tape as required; contact dubber if problems are found;



COMPETENCIES AND SKILLS OF A SUPERVISING FILM EDITOR - page 1

A Supervising Editor must have strong basic editing skills, although the ability to perform specialized editing procedures is not always necessary. The supervising editor must, however, be familiar enough with specialized eiting procedures to effectively give direction to the entire editing staff.

- O1. SUPERVISE EDITING PROCESS THROUGHOUT ENTIRE PRE-PRODUCTION, PRODUCTION, AND POST-PRODUCTION PROCESS WHILE MAINTAINING CONSISTENT LEVELS OF QUALITY
- 01.2 exercise creative control over staff's work as per director's direction
- 01.3 assume responsibility for entire staff
- 01.4 support staff
- 02. PERFORM PRE-PRODUCTION ROUTINES
- 02.1 assemble a team of Editors
- 02.11 determine personnel requirements
- 02.12 determine number of employees Production

Department will hire

- 02.13 contact potential employees to determine their availability, qualifications, and willingness to accept employment
- 02.14 recommend personnel to Production Department
- 02.2 read script and call sheet
- 02.3 pre-plan editing strategy
- 02.31 identify special editing difficulties
- 02.32 postulate solutions to shooting difficulties
- 02.33 estimate equipment needs
- 02.34 assess personnel needs
- 02.35 estimate expendibles
- 02.36 assess personnel needs
- 03. CREATE A BUDGET
- 03.1 prepare initial budget



COMPETENCIES AND SKILLS OF A SUPERVISING FILM EDITOR - page 2

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- 03.2 adjust budget as required
- engage in budget negotiations lab video tape house opticals supply houses staff
- O4. PERFORM TRANSACTIONS WITH SUPPLIERS (may delegate all or part of these transactions)
- 04.1 demonstrate familiarity with regional sources of industry materials, equipment, and supplies
- 04.11 video tape house
- 04.12 shipping companies
- 04.13 labs
- 04.14 rental companies
- 04.15 optical houses
- 04.16 supply companies
- 04.18 retail stores
- 04.2 inquire about availability and prices of needed supplies and equipment
- 04.3 negotiate prices and terms
- 04.4 create schedule for needed supplies and equipment
- 04.41 equipment needed for entire shoot
- 04.42 equipment needed for less than entire shoot
- 04.5 reserve supplies and equipment
- 04.6 purchase items as needed
- 04.7 rent items as needed
- 04.71 pick up and check out equipment (verify working condition of equipment)
- 04.8 reorder equipment, accessories, and expendibles as needed
- 04.9 return faulty equipment
- 05. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 05.1 work closely with Sound and Camera Departments
- 05.2 take direction from Director
- 05.3 cooperate with all coworkers
- 05.4 give direction to Editors
- 05.5 coordinate action with other departments



COMPETENCIES OF A FILM EDITOR

will also have all competencies and skills of a 1st Assistant Editor and of an Assistant Editor

necessary background knowledge:

total knowledge of lab procedures thorough knowledge of optical end of post-production thorough knowledge of sound recording thorough knowledge of camera operations video techniques

- 01. ANTICIPATE SUPERVISING EDITOR'S NEEDS
- 02. BUILD STORY AS PER SCRIPT
- 03. RECOGNIZE EDITING AND ARTISTIC PROBLEMS
- 04. SUGGEST SOLUTIONS TO EDITOR
- 05. PERFORM CREATIVE FILM CUTTING
- 06. SUPERVISE STAFF



COMPETENCIES OF A 1ST ASSISTANT EDITOR

will also have all competencies and skills of an assistant editor

necessary background knowledge:

total knowledge of lab procedures thorough knowledge of optical end of post-production thorough knowledge of sound recording thorough knowledge of camera operations

helpful background knowledge: video techniques

- 01. IMPLEMENT EDITOR'S EDITING STYLE AND PREFERENCES
- 02. MAKE CHANGES FROM 1ST ROUGH CUT
- 03. CUT EASY-TO-EDIT SCENES
- 04. MAINTAIN COMMUNICATIONS WITH PRODUCTION COORDINATOR
- 05. REPORT PROBLEMS TO SENIOR EDITOR
- 06. SUPERVISE ASSISTANTS
- 07. WORK FOR SEVERAL EDITORS AT THE SAME TIME
- 08. PERFORM TRANSACTIONS WITH LABS
- 09. PERFORM TRANSACTIONS WITH VIDEO HOUSES
- 10. PERFORM TRANSACTION WITH SUPPLIERS
- 11. SUPERVISE STORAGE OF FILM FOR LONG-RANGE RETRIEVAL USING ESTABLISHED, DOCUMENTED SYSTEM



COMPETENCIES AND SKILLS OF AN ASSISTANT EDITOR - page 1

An Assistant Editor eventually might branch into ADR, Music, or Foley, or might become Editor.

necessary background knowledge:

total knowledge of lab procedures thorough knowledge of optical end of post-production thorough knowledge of sound recording thorough knowledge of camera operations

- 01. DETERMINE EDITOR'S PREFERED SYSTEM AND SET UP
- 02. ANTICIPATE EDITOR'S NEEDS

read script to anticipate images that will appear
 on film

03. PERFORM TRANSACTIONS WITH SUPPLIERS

furnish equipment and supplies for editing room order supplies

- 04. SET UP EDITING ROOM
- 05. PREP FOR EDITOR

sync up dailies code dailies

- 06. ORGANIZE FOOTAGE AND ROOM
- 07. MAINTAIN SYSTEM FOR SHIPMENT TRACKING
 coorelate script with reels as they arrive
- 08. EVALUATE QUALITY OF FILM AND PRODUCTION PROCESS

pinpoint problems on film determine person responsible for problems determine what needs ADR



COMPETENCIES AND SKILLS OF AN ASSISTANT EDITOR - page 2

09. GENERATE SCREENING BOOK SYSTEM AS PER EDITOR

(Editor or Assistant may put notes into book)
replace old pages in Editor's Line Script with new
pages as changes arrive from Script Supervisor
keep old pages

10. SUPERVISE APPRENTICE EDITORS

11. MAINTAIN COMMUNICATIONS WITH OTHER DEPARTMENTS

lab workers person doing sound transfers person projecting dailies



01.	MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY
01.1 01.11 01.12	observe industry protocol use official chain of command demonstrate respect for authority
01.2	accurately interpret and properly respond to verbal cues and instructions
01.21	listen effectively be able to distinguish individual voices from a crowd
01.3	accurately interpret and properly respond to nonvexbal cues and instructions
01.4	ask questions at appropriate time of appropriate person(s) other apprentices editors lab workers camera assistant others
01.5	accurately and effectively use verbal and nonverbal methods to impart information to co-workers
01.51	use formal or informal reporting procedures, as appropriate
01.52	communicate possible solutions to problems to appropriate person(s) other apprentices editors lab workers others
01.53	communicate status of specific tasks other apprentices editors others
01.54	communicate safety concerns to appropriate person(s)
01.55	use technical terminology and nomenclature as appropriate
01.56	use informal terminology and nomenclature as appropriate
01.57	preface all questions, requests, comments, or orders with the name of person being addressed
01.58	never interrupt others unless absolutely necessary
01.6	maintain constant communications with supervising Editor
01.61	communicate any problems to supervising Editor
01.7	maintain constant communications with other coworkers



- 01.8 communicate clearly and effectively using written methods as required
- 02. IDENTIFY STANDARD EQUIPMENT, ACCESSORIES, AND SUPPLIES

other

- of editing equipment should be used, such as:

 Ediflex

 Montage

 Nagra

 color corrector

 Reivas Butt Splicer

 Guillotine Splice

 Hollywood Splicer

 sound reader (squawk box)

 viewer

 rewinder
- 02.3 identify and describe uses of accessories
- 02.4 identify and describe uses of expendibles, such as:
 grease pencil
 white glove
 splicing tapes
 felt markers (Sharpies)
 labels
 white 1/2" paper tape
- 02.5 demonstrate working knowledge of current methods and tools
- 02.6 identify and describe uses of tools
- 03. PERFORM DAILY START-UP ROUTINE
- 03.1 determine day's schedule and requirements
- 03.2 consult with Editor to determine day's tasks



```
03.3
       pick up processed dailies from lab, vault,
         airport, sound transfer house, or other source
         (other production facilities or services)
03.4
       verify that lab's accounting of film corresponds
       to film picked up
            check scene numbers or roll numbers
            and total footage
03.5
       verify working condition of equipment such as:
            Ediflex
            Montage
            Rank
            Bosch
            Nagra
            color corrector
03.6
       safely, effectively, and efficiently set up editing
       equipment such as:
            bench with rewind
            Moviola
            synchronizer
            amplifier
            splicer
03.61
            set up room
                 get film from vault
                 organize film
03.62
            set up edit table with equipment such as:
                 synchronizer
                 sound reader
                 splicer
                 split reels
                 take up reels
                 cores
                 flange
                 films
                 3" x 5" cards
                 pens
                 office supplies
                 grease pencil
                 white glove
                 splicing tapes
                 felt markers (Sharpies)
                 labels
                 white 1/2" paper tape
                 paperclips
03.63
            maintain awareness of safety conditions
                 perform all tasks in a safe manner
                 identify flammable or potentially dangerous
                  materials
                 use and store flammable or potentially
                 dangerous materials in a safe manner
```



04.	DEMONSTRATE	ABILITY	TO	ORGANIZE	TIME,	EQUIPMENT,	AND
	SUPPLIES						

- 04.1 organize tasks
- 04.11 organize tasks according to order in which they should be completed
- 04.12 organize tasks in order of difficulty
- 04.13 classify tasks according to person performing them
- 04.2 organize equipment
- 04.3 track equipment and supplies through workday
- 04.4 organize accessories and expendibles
- 04.5 organize film
- 1 label and file all trimmed film (trims)
 use editor's preferred organizational
 system
 keep and label and file every frame of film
 keep and label and file every frame of
 soundtrack
- 04.52 pack and store equipment and supplies
- 04.53 at end of day, either send film to lab or vault or store film in editing room

05. LABEL FILM AND SUPPLIES AS PER SUPERVISOR'S INSTRUCTIONS

- 05.1 if i doubt, over-label rather than under-label
- 05.2 always re-label tapes after film-to-tape transfer
- 05.3 label film box, with amount of information to be included varying, but including some or all of following information:

title of project
camera roll number
production number
type of film in box
episode number
scene number
day film was shot
starting edge number
ending edge number
time code

05.4 label reels (amount of information to be included will vary)

title of project
content in the content of the cont



episode number scene number day film was shot starting edge number ending edge number time code

05.5 label tape (amount of information to be included will vary)

title of project
camera roll number
production number
type of film in box
episode number
scene number
day film was shot
starting edge number
ending edge number
time code

06. COMBINE ACCESSORIES AND EXPENDIBLES WITH EQUIPMENT SUCH AS:

Ediflex Montage Rank

Bosch Nagra color corrector

- 06.1 choose appropriate accessories and expendibles
- 06.2 join accessories and expendibles to equipment
- 06.3 detach accessories and expendibles from equipment
- 07. MAINTAIN, CLEAN, AND PERFORM MINOR REPAIRS ON EDITING EQUIPMENT SUCH AS:

Ediflex
Montage
Rank
Bosch
Nagra
color corrector

- 08. DEMONSTRATE FILM HANDLING ABILITIES
- 08.1 handle film without marking mark
- 08.2 handle film without bending it



- 08.3 never open sealed film can
- 08.4 never expose undeveloped film to light
- 08.5 never expose film to heat
- 08.6 never expose film to magnetism
- OPERATE TOOLS AND EQUIPMENT SAFELY, EFFECTIVELY, AND EFFICIENTLY UNDER VARIOUS CONDITIONS TO ACCOMPLISH TASKS AND PROCEDURES
- 09.1 determine technical capabilities of equipment
- 09.2 demonstrate skill with tools
- 09.3 demonstrate safe and effective hands-on skill with editing equipment such as:

Ediflex Montage Nagra

Rivas Butt Splicer Guillotine Splice Hollywood Splicer cement splicer

sound reader (squawk box)

viewer rewinder

flatbed to upright editing machines

3 headed synchronizer

split-reel
amplifier
splicer

flat bed

- 09.4 rewind film
- 09.5 set color corrector to gray scale
- 09.6 ascertain that film has sound recording thread film turn on manually roll film
- 09.7 perform diagonal splice and straight splice
- 09.71 splice 16mm film using Rivas Butt Splicer lay tape cut film

pull tape

09.72 splice 16mm film using Guillotine Splicer

lay tape cut film pull tape

09.73 splice 16mm film using Hollywood Splicer



	lay tape cut film
	pull tape
09.74	splice 35mm film using Rivas Butt Splicer lay tape
	cut film pull tape
09.75	splice 35mm film using Guillotine Splicer lay tape cut film
00 76	pull tape splice 35mm film using Hollywood Splicer
09.76	lay tape cut film
	pull tape
10.	ACHIEVE SYNCHRONIZATION
10.1	evaluate status of film to be synchronized
10.11	read camera report sheets, sound report sheets, line script, and script notes from production
10.12	department circled takes were developed
10.12	note any discrepancies or other problems
10.14	inform immediate supervisor of any discrepancies
	or other problems condition of film
	scratches
	processing problems
10.2	catalog edge numbers
10.3	locate and mark sync marks
10.31	use viewer or rewinder to locate first visual sync mark (slate frame for head slate)
10.32	verify that slate is legible
10.33	mark film at slate contact using grease pencil, note scene number and
	take number in clear portion of or notch film using button
10.34	use squawk box to locate audio sync mark (slate frame)
10.35	mark film at audio sync mark using grease pencil, note scene number
10.36	and take number in clear portion of film repeat process for tail slate and all slates in between
10.4	use razor blade to trim excess film or soundtrack
10.5	label and file all trimmed film or soundtrack (trims)
10.6	place in-sync sections of film and soundtrack in syncronizer



- 10.7 repeat process for successive takes until entire reel is in sync
- 10.8 add leaders using Academy standards
- 10.9 reconstitute rolls
- 11. COMPLETE TASKS AND PROCEDURES WHEN WORKING WITH TAPE
- 11.1 transfer circle takes while adjusting for color:
 load film on rack
 load Nagra
 load code numbers for tapes working on that day
 perform one light transfers or best light
 transfers
- 12. GENERATE SOLUTIONS TO UNIQUE EDITING PROBLEMS
- 12.1 evaluate technological problems
- 12.11 commonplace problems improperly developed film

scratches on film images on film not corresponding to those indicated on notes and/or reports

- 12.12 unique problems
- 12.2 identify possible solutions
- 12.3 communicate solutions to Editor or other appropriate person(s)

 use official chain of command use informal reporting procedures
- PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING
 PRODUCTION (such activities might include, but would not be limited to:)
- 13.1 perform errands
- 13.11 quickly and effectively perform on-site errands retrieve film from vault return film to vault other errands as required
- quickly and effectively perform off-site errands
 perform errand in timely manner
 ascertain pertinent information
 where to go
 who to report to at site of errand
 who to deal with at site of errand in
 case of complications
 who has authorized the errand
 who to inform of any problems in
 completing errand



who to notify upon successful completion of errand what to pick up or deliver what special handling techniques or procedures are required what financial transactions should take place payment of cash signing of financial form other what paperwork to take to errand site what paperwork to bring back from errand site what signatures or receipts are required during course of errand what routes should be used when errand deadlines are

- 13.2 perform set courtesies
- 13.3 perform safety procedures
- 13.4 perform training routines
- 14. INTERPRET AND MAINTAIN RECORDS AS REQUIRED
- 14.1 maintain log or reports according to Editor's preferences as required
- 14.2 create log or reports according to Editor's preferences as required
- 14.3 maintain The Code Book
- 14.31 log footage as it comes in from processing lab (film will arrive with camera report)
- 14.32 transfer from camera report scene #

code # key #

14.33 transfer from sound report
(audio tape will arrive with sound report)
scene #

code #

- 14.34 keep and label and file every frame of soundtrack; mark disposition in The Code Book
- 15. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 15.1 stay mentally focussed
- 15.2 work closely with other editors to successfully edit film



COMPETENCIES AND SKILLS OF AN APPRENTICE FILM EDITOR - page 10

- 15.3 take messages to various people and departments as required
- 15.4 cooperate with all coworkers
- 15.5 demonstrate willingness to learn new ways of accomplishing tasks
- 15.6 take direction from Editors



COMPETENCIES AND SKILLS OF A VAULT PERSON OR TAPE LIBRARIAN

A Vault Person or a Tape Librarian might be on either a technical or an administrative career path. Required skills for these positions include computer and word-processing skills, organizing and labeling abilities, and basic library skills. Besides keeping track of film or tape and checking these in and out of the library or vault, duties might include "gofering" and making dubs. A Vault Person of Tape Librarian must be familiar with regional names for jobs and equipment, must be able to recognize by sight VHS, Beta Cam, and 3/4" formats, and must be able to set up tapes and TBC.



Some Editing Room Equipment

bench with rewind Moviola paperclips glove synchronizer amplifier splicer split reel take up reels cores 3" x 5" cards pens office supplies flange films



SOME FILM EDITING TOOLS

allen wrenches
leatherman's tool
loop
scissors
scribe
editor's gloves
markers (Sharpies)
white out
grease pencils
razor blades
slotted screwdriver
Phillips screwdriver
tape
roll of tape with images and sound (to test
machines)



VIDEO EDITING

The competencies of upper-level video editing positions such as

Senior Editor
Editor (either On-line Editor or
Off-line Editor)
Associate Editor

are not outlined in this document, as this document is designed to focus on film skills, rather than video skills.



A Tape Operator is sometimes known as a Tape Playback.

backgr	ound skills: typing computer skills/theory basic video camera operation note-taking skills understanding of overall process of filmmaking	
31.	MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY	
01.1 01.11 01.12	observe industry protocol use official chain of command demonstrate respect for authority	
01.2	accurately interpret and properly respond to verbal cues and instructions	
01.21 01.22	listen effectively be able to distinguish individual voices from a crowd	
01.3	accurately interpret and properly respond to nonverbal cues and instructions	
01.4	ask questions at appropriate time of appropriate person(s) other Tape Operators Editors lab workers Camera Assistant others	
01.5	accurately and effectively use verbal and nonverbal methods to impart information to co-workers	
01.51	use formal or informal reporting procedures, as appropriate	
01.52	communicate possible solutions to problems to appropriate person(s) other Tape Operators Editors lab wo. kers others	
01.53	communicate status of specific tasks other Tape Operators Editors	



communicate safety concerns to appropriate

use technical terminology and nomenclature as

use informal terminology and nomenclature as

others

person(s)

appropriate

01.54

01.55

01.56

01.57 01.58	appropriate preface all questions, requests, comments, or orders with the name of person being addressed never interrupt others unless absolutely
	necessary
01.6	maintain constant communications with Supervising Editor
01.61	communicate any problems to Supervising Editor
01.7	maintain constant communications with other coworker
01.8	communicate clearly and effectively using written methods as required
02.	IDENTIFY STANDARD EQUIPMENT, ACCESSORIES, AND SUPPLIES BY SIGHT AND BY NAME
02.1	identify editing equipment
02.2	identify conditions in which specific pieces of equipment should be used
02.3	identify and describe uses of accessories
02.4	identify and describe uses of connectors audio visual data
02.5	identify audio and visual components
02.6	identify different tape formats
03.	DEMONSTRATE WORKING KNOWLEDGE OF CURRENT METHODS AND TOOLS
03.1	identify and describe uses of tools
03.2	describe advantages of routing patch system and switcher panel system
04.	PERFORM DAILY START-UP ROUTINE
04.1	determine day's schedule and requirements
04.2	consult with Associate Editor to determine day's tasks
04.3	pick up tapes from library or elsewhere as required
04.4	verify that proper tapes are in tape boxes



- 04.5 verify working condition of equipment
- 05. SAFELY, EFFECTIVELY, AND EFFICIENTLY SET UP ROOM FOR EDITOR
- O6. DEMONSTRATE ABILITY TO ORGANIZE TIME, EQUIPMENT, AND SUPPLIES
- 06.1 organize tasks
 06.11 organize tasks according to order in which they should be completed
 06.12 organize tasks in order of difficulty
- 06.13 assist several editors at the same time cognize when session starts and ends
- 06.2 organize equipment
- 06.3 track equipment and supplies through workday
 06.31 keep track of all media brought to editing
 session
 06.32 ensure that client leaves session with all
 approppriate media andmaterials
- o6.33 ensure that media and other materials from different Editors' sessions are not mixed up with each other
- 06.4 organize accessories and expendibles
- 06.5 organize tape
- 06.51 label and file all tapes
 use editor's preferred organizational
 system
- 06.52 pack and store equipment and supplies 06.53 at end of day, either send tape to library or store in editing room
- 07. LABEL TAPE AND SUPPLIES AS PER SUPERVISOR'S INSTRUCTIONS
- 07.1 if in doubt, over-label rather than under-label
- 07.2 always re-label tapes after dubbing
- 07.3 label tape box
- 07.4 label tapes
- O8. COMBINE ACCESSORIES AND EXPENDIBLES WITH EQUIPMENT TO ACHIEVE SYSTEM INTEGRATION



- 08.1 choose appropriate accessories and expendibles
- 08.2 join accessories and expendibles to equipment
- 08.3 detach accessories and expendibles from equipment
- 09. MAINTAIN, CLEAN, AND PERFORM MINOR REPAIRS ON EQUIPMENT
- 10. OPERATE TOOLS AND EQUIPMENT SAFELY, EFFECTIVELY, AND EFFICIENTLY UNDER VARIOUS CONDITIONS TO ACCOMPLISH TASKS AND PROCEDURES
- 10.1 determine technical capabilities of equipment
- 10.2 demonstrate skill with tools
- 10.3 demonstrate safe and effective hands-on skill with equipment
- 10.4 load machines
- 10.5 monitor audio and visual levels on tape during playback, editing, and dubbing
- 10.6 evaluate visual and audio signals on tape
- 10.7 evaluate time coding
- 10.8 using standard reference information, adjust video and audio signals to match standard sup as required
- 10.9 complete dubbing
- 11. GENERATE SOLUTIONS TO UNIQUE EDITING PROBLEMS
- 11.1 evaluate tape for technological problems
- 11.11 commonplace problems

poor images

poor audio

images on tape not corresponding to those indicated on notes and/or reports

- 11.12 unique problems
- 11.2 identify shooting situation that caused problem
- 11.3 identify possible ways to solve problem
- 11.4 communicate solutions to Associate Editor or other appropriate person(s)
 use official chain of command
 use informal reporting procedures



- PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING
 PRODUCTION (such activities might include, but would not be limited to:)
- 12.1 perform errands
- 12.11 quickly and effectively perform on-site errands
- 12.12 quickly and effectively perform off-site errands perform errand in timely manner ascertain pertinent information

where to go
who to report to at site of errand
who to deal with at site of errand in
case of complications
who has authorized the errand
who to inform of any problems in
completing errand
who to notify upon successful
completion of errand
what to pick up or deliver
what special handling techniques or
procedures are required
what financial transactions should
take place

payment of cash signing of financial form other

what paperwork to take to errand site what paperwork to bring back from errand site what signatures or receipts are required during course of errand what routes should be used when errand deadlines are

- 12.2 perform safety procedures
- 12.3 perform training routines
- 13. INTERPRET AND MAINTAIN RECORDS AS REQUIRED
- 13.1 maintain log or reports according to editor's preferences as required
- 13.2 create log or reports according to editor's preferences as required
- 14. WOPK AS PRODUCTIVE MEMBER OF A TEAM
- 14.1 stay mentally focussed
- 14.2 work closely with other editors to successfully edit tape



- 14.3 take messages to various people and departments as required
- 14.4 cooperate with all coworkers
- 14.5 demonstrate willingness to learn new ways of accomplishing tasks
- 14.6 take direction from Editors



SET CONSTRUCTION

Working conditions, as well as the number of people hired and the titles given those people, will be determined by many factors. Most important is whether the work is being performed in a full-service shop, with many full-time (and, often specialized) employees; in a small shop which relies on cross-utilization of employees; or on site. Crews might be union or non-union or a mixture of both. With this workplace latitude, the actual day-to-day duties performed by any Carpenter will vary greatly. Included here are the skills and compentencies that would be expected of an accomplished Carpenter. Acquiring these skills and competencies would be a goal of Apprentices and less-accomplished Carpenters.



SET CONSTRUCTION

On-site: Construction Coordinator Lead Man Carpenter (or) Shop (some or all of the below): Management Layout (sometimes known as Mechanic) Foreman Carpenter Helper or Apprentice scale specialty positions and their specialized duties are: Sawman (or Sawboy) operate power saws Nailer nail Welder evaluate welding evaluate safety of weldings Miniature Construction (Model Department) create dioramas create models Prop Carpenter create props Woodworking Specialist Metalworking Specialist Plastics Specialist

The Construction Coordinator is an equivalent position to Layout

Duties performed on site by the Construction Coordinator might be performed in the shop by management, which is often the shop owner or manager, acting as Layout.

In small shops, the Layout Man and the Foreman might be the same person.

The Lead Man and Foreman are usually Carpenters with additional supervision duties.



Set Design Hierarchy

Designer

Assistant Designer (or Designer's Draftsman)

Draftsman

must read CAD systems, full plans
must draw to industry standards
works with Layout or Designer to create
working drawings from Designer's drawings



COMPETENCIES OF A LAYOUT MAN

Layout is liable for faulty construction, must be insured.

required background:
 thorough knowledge of construction techniques

- 01. COLLABORATE WITH DRAFTSMAN TO CREATE WORKING DRAWINGS FROM DESIGNER'S DRAWINGS
- 02. ESTIMATE MATERIALS AND LABOR COSTS FROM DESIGN DRAWINGS
- 03. SPECIFY MATERIALS AMD CONSTRUCTION STRATEGIES
- 04. ORDER MATERIALS AND SUPPLIES
- 05. DELEGATE DAY-TO-DAY CONSTRUCTION TO FOREMAN
- 06. BUILD SPECIFIED PROJECTS WITHIN BUDGET CONSTRAINTS
- 07. CREATE SET-UP PLANS AS REQUIRED
- 08. RECOMMEND CARPENTERS AND HELPERS AS REQUIRED



Shop Foreman (Job Foreman or Project Manager)

must possess thorough knowledge of standard building terms

serves as administrative assistant to Layout completes paperwork completes legal forms

serves as production manager



```
helpful background information:
       knowledge of duties of Set Designer
       knowledge of duties of Set Decorator
       knowledge of duties of Prop Master
       knowledge of local safety standards and codes
       knowledge of building safety rules
       knowledge of architectural styles
       working knowledge of building procedures
            framing
            house construction
       basic knowledge of building specialties
            joinery/cabinetry
            furniture making
       ability to perform basic grip procedures, such as:
            quickly and effectively tie knots
            square knot
            bowline
            clove hitch
            half hitch
```

O1. DEMONSTRATE THOROUGH KNOWLEDGE OF BUILDING MATERIALS AND SUPPLIES

- 01.1 identify materials by sight, such as:
 grades of plywood
 grades of stock lumber
 various textiles
 identify bias
 identify nap



foam
glues
laminates
moldings
paint
plexiglass
plywood
PVC
rigid foam
stain
textiles

fasteners fiberglass fireproofing floor coverings carpeting parquet roll flooring foam qlues laminates moldings paint plexiglass plywood PVC rigid foam stain textiles

01.5 identify and describe uses of expendibles set construction expendibles grip expendibles electrical expendibles

- 02. DEMONSTRATE WORKING KNOWLEDGE OF CURRENT METHODS AND TOOLS
- 02.1 identify and describe uses of tools hand tools power tools table saw circular saw router drill pneumatic tools
- 02.2 identify capabilities of tools hand tools power tools



table saw circular saw router drill pneumatic tools

	LS SAFELY, CONDITIONS		

03.1 conform	to d	iraw:	ings
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03.2	comply	with	safety	loads
------	--------	------	--------	-------

problems

03.3	maintain awareness of safety concerns	
03.31	identify potentially dangerous situations	and
	conditions	

03.32	communicate concerns to appropriate person(s)
03.33	identify possible solutions to construction

03.4	1150	tools	safely
V	435	LOUIS	301 U 1 Y

- 03.41 match tools to job in a safe manner
- 03.42 use tools safely under adverse conditions
- 03.43 use tools safely in various locations

03.4 demonstrate hands-on skill with tools

- 03.5 generate various strategies for matching limited tools to jobs
- 03.51 use tools in a versatile manner
- 03.52 use tools productively under adverse conditions
- 03.53 use tools productively in various locations
- 03.6 demonstrate innovative methods for construction of scenic elements
- 03.61 follow shop's procedures
- 03.7 use tools without damaging materials
- 03.8 safely, efficiently, and effectively move tools
- 03.9 safely, efficiently, and effectively pack tools

04. MANIPULATE MATERIALS AND EQUIPMENT SAFELY, EFFECTIVELY, AND EFFICIENTLY UNDER VARIOUS CONDITIONS TO CONSTRUCT TO INDUSTRY STANDARDS

- 04.1 determine technical capabilities of equipment and materials
- 04.2 perform physical requirements of job
- 04.21 demonstrate ability to lift heavy objects lift without dropping, harming objects lift safely



```
recognize when more than one person should
                   do lifting
04.22
            possess physical stamina
04.23
            demonstrate dexterity
                 ability to tolerate cramped or confined
                   working spaces
                 possess ability to hear verbal commands
04.3
       work safely
04.31
            work without straining self
04.32
            work without dropping equipment, tools, or
            materials
04.4
       safely and effectively apply materials such as:
            acrylics
            Bondo (polyester auto filler)
            fasteners
            fiberglass
            fireproofing
            floor coverings
            carpeting
            parquet
            roll flooring
            foam
            glues
            laminates
            moldings
            paint
            plexiglass
           plywood
PVC
            rigid foam
            stain
            textiles
04.5
       make most efficient use of materials provided, such
       as:
            acryllics
            Bondo (ployester auto filler)
            fasteners
            fiberglass
            fireproofing
            floor coverings
            carpeting
            parquet
            roll flooring
            foam
            glues
            laminates
            moldings
            paint
            plexiglass
            plywood
            PVC
            rigid foam
            stain
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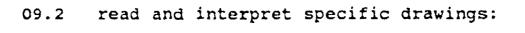


textiles

0,4.6 04.61	fasten equipment or scenic elements to property without damaging property use tape properly and effectively tab ends of tape
05.	PERFORM DAILY START-UP ROUTINE
05.1 05.11 05.12	determine day's schedule and requirements consult with Lead Man or Foreman to determine day's working schedule assess day's construction site
05.2	unload or assemble equipment, materials, tools, and supplies
05.3	move equipment, materials, tools, and supplies to construction site
05.4	perform daily prep procedures
05.5	verify working condition of equipment
06.	GENERATE SOLUTIONS TO UNIQUE BUILDING PROBLEMS
06.1	evaluate specific working situation to determine performance requirements
06.2	anticipate equipment needs and applications
06.3 06.31 06.32 06.33	
06.4 06.41 06.42 06.43	identify possible solutions commonplace building problems unique building problems inter-departmental problems
06.5	communicate solutions to appropriate person(s)
06.6	create new tools and pieces of equipment as required
07.	PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING PRODUCTION WHICH MIGHT INCLUDE, BUT WOULD NOT BE LIMITED TO:
07.1 07.11 07.12 07.13	quickly and effectively perform off-site errands



07.2 07.21 07.22 07.23	perform set courtesies avoid eye contact with talent work without being in talent's line of sight avoid unnecessary speaking
07.3	perform safety procedures
07.4	perform training routines
07.5	perform minor repairs as required
07.6 07.61 07.62	assist co-workers as appropriate evaluate co-workers' need of assistance provide assistance
08.	DEMONSTRATE ORGANIZATIONAL AND RECORDKEEPING SKILLS
08.1	organize equipment
08.2	organize tools
08.3	organize materials and supplies
08.4	label equipment, tools, materials, and supplies as appropriate
08.5	follow shop's procedures in maintaining awareness of shop's inventory
08.6	track equipment and materials through building process
08.7 08.71	demonstrate ability to organize time plan day's work for self and any assistants to best accomplish tasks
08.72	organize tasks according to order in which they should be completed
08.73	organize tasks in order of difficulty
08.8	distinguish between tasks performed by entry-level carpenters and those performed by more advanced technicians
09.	INTERPRET AND MAINTAIN RECORDS AS REQUIRED
09.1	read and interpret specialized building plans: blue prints lighting plots designer's plans shop drawings (working drawings) others





specialized symbols abbreviations current drafting conventions full view elevations others

- 09.3 demonstrate ability to convert measurements to various scales
- 09.4 read, interpret, and complete records as required:
 requisition forms
 invoices
 receipts
 Federal Express forms
 postal forms
 laboratory work orders
 others
- 09.5 read and interpret other materials: scripts line scripts call sheets shooting schedules camera reports production report invoices requisition forms receipts Federal Express forms postal forms laboratory work orders way bills purchase order street maps telephone yellow pages product information brochures instruction manuals directories
- 10. MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY
- 10.1 observe industry protocol
- 10.11 use official chain of command
- 10.12 demonstrate respect for authority
- 10.13 communicate to Lead Man requests to assist other departments
- 10.2 listen effectively
- 10.21 be able to distinguish individual voices of Lead Man, Layout, and other Carpenters from a crowd
- 10.3 accurately interpret and properly respond to nonverbal cues and instructions



10.4	ask questions at appropriate time of appropriate person(s)
10.5	accurately and effectively use verbal and nonverbal methods to impart information to co-workers
10.51	acknowledge that requests and orders were heard (i.e. say "flying in [equipment called for]")
10.6	accurately interpret and properly respond to verbal cues and instructions
10.61	use formal or informal reporting procedures, as appropriate
10.62	communicate possible solutions to problems to Lead Man or other appropriate person(s)
10.63	communicate status of specific tasks
10.64	communicate safety concerns to appropriate person(s)
10.65	use technical terminology and nomenclature as appropriate
10.66	use informal terminology and nomenclature as appropriate
10.7	maintain constant communications with Lead Man
10.71	communicate problems during building task
10.72	during free time, discuss next task
10.8	communicate clearly and effectively using written methods as required
11.	WORK AS PRODUCTIVE MEMBER OF A TEAM
11.1	stay mentally focussed
11.2	cooperate with all coworkers

- 11.3 coordinate movements with other Carpenters
- 11.4 take direction from Lead Man
- 11.5 assist other departments



Some Materials Used in Set Construction

acrylics Bondo (polyester auto filler) fasteners fiberglass fireproofing floor coverings carpeting parquet
roll flooring foam glues laminates moldings paint plexiglass plywood PVC rigid foam stain testiles



GRIP HIERARCHY

Key Grip
Best Boy
#1 Grip (might not be formally identified)
Grips (Company Grips, Second Hammers)

specialties and special duties:

Dolly Grip
operates dolly
Rigging Grip
builds rigging
Crane Operator
operates cranes

Swing Grip fills in for grip or electric

Audio Grip (video term)
assists sound department
Utility Grip (Disney term)
generally for video



COMPETENCIES AND SKILLS OF A KEY GRIP -- page 1

01.	Direct grip department so as to make best use of personnel and resources
01.1 01.11	The state of the s
01.12	
01.2	communicate direction to Best Boy to administer
01.3	arrange for Production Coordinator or Assistant Director to provide temporary assistance to Best Boy as required
02.	INTERPRET AND MAINTAIN RECORDS AS REQUIRED
02.1	<pre>maintain master notebook (or delegate to Best Boy), which might include sections containing: script notes equipment list schedule expendibles inventory resources</pre>
02.2	maintain rental house paperwork (or delegate to Best Boy)
02.21	equipment rental equipment return
03.	MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY
03.1 03.11 03.12 03.13 03.14 03.15 03.16	observe industry protocol use official chain of command demonstrate respect for authority demonstrate enthusiasm demonstrate nonthreatening ambition demonstrate drive and determination demonstrate willingness to learn
03.2 03.21 03.22	crowd Director Assistant Director
	Director of Photography Best Boy Grip Gaffer



COMPETENCIES AND SKILLS OF A KEY GRIP -- page 2

Best Boy Electric

03.3	accurately	inte	rpret	and	properly	respond	to
	nonverbal	cues	and i	nstru	actions		

03.4 ask questions at appropriate time of appropriate person(s)

Director

Assistant Director

Director of Photography

Best Boy Grip

Gaffer

Best Boy Electric

others

- 03.5 accurately and effectively use verbal and nonverbal methods to impart information to Best Boy, Company Grips, and other co-workers
- 03.51 use formal or informal reporting procedures, as appropriate
- 03.52 communicate possible solutions to problems to appropriate person(s)
- 03.53 communicate status of specific tasks to Assistant Director or other appropriate person(s)
- 03.54 communicate safety concerns to appropriate person(s)
- 03.55 use technical terminology and nomenclature as appropriate
- 03.56 use informal terminology and nomenclature as appropriate
- 03.6 maintain constant communications with Assistant Director
- 03.7 maintain constant communications with Best Boy Grip
- 03.8 communicate with Production Department report problems, damaged equipment to be included in production report
- 03.9 communicate clearly and effectively using written methods as required
- O4. PERFORM TRANSACTIONS WITH SUPPLIERS

 (Generally, Best Boy procurs equipment from list provided by Key. However, Key Grip should be able to do the following:)
- 04.1 inquire about availability and prices of needed supplies and equipment
- 04.2 negotiate prices and terms
- 04.3 create schedule for needed supplies and equipment



ge 3

	COMPETENCIES AND SKILLS OF A KEY GRIP page 3
04.4	reserve supplies and equipment
04.5	purchase items as needed
04.6	rent items as needed
05.	PERFORM PRE-PRODUCTION ROUTINES
05.1 05.11 05.12	· · · · · · · · · · · · · · · · · · ·
05.13	contact potential Best Boys to determine their availability, qualifications, and willingness to accept employment
05.14 05.15	recommend Best Boy Grip to Production Department work with Best Boy to assemble rest of team

05.2 read script and shooting schedule

(Company Grips)

- 05.3 consult with Gaffer, Director of Photography to anticipate shooting difficulties
- 05.31 inspect shot sites
- 05.32 identify possible causes of difficulties
- 05.33 postulate solutions to shooting difficulties
- 05.34 estimate equipment needs
- 05.35 assess personnel needs
- 05.4 develop equipment package
- 05.41 provide own tools for box rental
- 05.42 make out equipment list for Best Boy to fill
- 05.5 specify communication system
- 05.51 turn in to production department plans for communication system
- 05.6 set up grip truck
- 06. ASSIST PRODUCTION DEPARTMENT AS REQUIRED. SUCH ACTIVITIES MIGHT INCLUDE, BUT WOULD NOT BE LIMITED TO:
- 06.1 maintain personnel records for department's employees (generally done by Best Boy)
- 06.2 perform set courtesies
- 06.3 perform safety procedures
- 06.4 perform training rou ines
- 07. WORK AS PRODUCTIVE MEMBER OF A TEAM



COMPETENCIES AND SKILLS OF A KEY GRIP -- page 4

- 07.1 stay mentally focussed
- 07.2 work closely with department heads
- 07.3 assist other departments
- 07.4 give direction to Best Boy
- 07.5 coordinate action with other departments
- 07.6 take direction from Director
- 08. EVALUATE SPECIFIC SITUATIONS TO CHOOSE EQUIPMENT, TOOLS, AND SUPPLIES APPROPRIATE FOR TASK
- 08.1 study script to determine equipment requirements
- 08.2 consult with A.D. and D.P.
- 08.3 review storyboard

09.3

- 08.4 determine special shooting considerations
- 08.5 determine that all equipment needed is available
- 09. PERFORM DAILY START-UP ROUTINES
- 09.1 determine day's schedule and requirements
- 09.2 read provided materials, perhaps including, but not limited to:

script
line scripts
storyboard
call sheet
shooting schedules
production report
blue prints
lighting plots
designer's plans

- shop drawings (working drawings)
- 09.4 attend dailies
 (features, always; episodic TV, rarely;
 commercials, sometimes)

consult with A.D., D.P., Gaffer

- 09.5 communicate instructions to Best boy
- 10. GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
- 10.1 translate artistic objectives into mechanical tasks



COMPETENCIES AND SKILLS OF A KEY GRIP -- page 5

10.2	evaluate specific working situation to determine performance requirements
10.3 10.31 10.32 10.33	evaluate technological problems commonplace problems unique problems inter-departmental problems
10.4 10.41 10.42 10.43	identify possible solutions commonplace problems unique problems inter-departmental problems
10.5	communicate solutions to appropriate person(s)
10.6	create new tools and pieces of equipment as required
11.	PERFORM END-OF-SHOOT ROUTINES (usually, these duties are performed by the Best Boy, although ultimate responsibility for them might lie with Key)
11.1	pack all equipment
11.2	load equipment
11.3	return equipment to rental house
11.4	check in equipment
11.5	negotiate final financial agreement with rental house
11.6	inventory own equipment



helpful background: knowledge of psychology of lighting, shadows basic knowledge of gridding

neccessary background: knowledge of how structural properties of materials are affected by weather conditions

ability to read and interpret specific drawings:
 specialized symbols
 abbreviations
 current drafting conventions
 full view elevations

01. ORGANIZE EQUIPMENT AND PERSONNEL

- 01.1 organize equipment 01.11 set up truck with Key 01.12 assemble equipment package as per Key's instructions rent equipment check out equipment prepare equipment for shipping to location as required order expendibles as needed as per Key anticipate need for additional equipment or supplies 01.13 maintain constant inventory maintenance 01.14 furnish and maintain grip cart (taco cart) (such furnishings might include, but would not be limited to:) gels hardware c-stands rope wedges stands tape 01.2 organize personnel 01.21 receive direction from Key 01.22 supervise grips so as to comply with Key's
- direction
- 01.23 maintain contact list of personnel 01.24 apprise Key of need for additional personnel or
- temporary assistance on the set 01.25 contact day players as per Key's instructions

02. INTERPRET AND MAINTAIN RECORDS AS REQUIRED



02.2 02.21 02.22	schedule expendibles inventory resources maintain rental house paperwork equipment rental equipment return
02.31 02.32 02.33	document all exchanges with all vendors, using, as appropriate:
02.4	keep all receipts
02.5	maintain list of alternatives to regular procurement sources
03.	MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY
03.1 03.11 03.12 03.13 03.14 03.15 03.16	observe industry protocol use official chain of command demonstrate respect for authority demonstrate enthusiasm demonstrate nonthreatening ambition demonstrate drive and determination demonstrate willingness to learn
03.21 03.22	accurately interpret and properly respond to verbal cues and instructions listen effectively be able to distinguish individual voices from a crowd: Director Assistant Director Director of Photography Key Gaffer Best Boy Electric
03.3	accurately interpret and properly respond to nonverbal cues and instructions
03.4	ask questions at appropriate time of appropriate person(s): Director Assistant Director Director of Photography Key Gaffer Best Boy Electric others



03.5	accurately and effectively use verbal and nonverbal methods to impart information to Key, Company Grips, and other co-workers
03.51	use formal or informal reporting procedures, as appropriate
03.52	communicate possible solutions to problems to appropriate person(s)
03.53	communicate status of specific tasks to Assistant Director or other appropriate person(s)
03.54	communicate safety concerns to appropriate person(s)
03.55	use technical terminology and nomenclature as appropriate
03.56	use informal terminology and nomenclature as appropriate
03.6	maintain constant communications with Assistant Director
03.7	maintain constant communications with Key Grip
03.8 03.81	communicate with Production Department report problems, damaged equipment to be included in production report
03.82	receive authority from production department to purchase extra equipment or materials
03.9	communicate clearly and effectively using written methods as required
04.	PERFORM TRANSACTIONS WITH SUPPLIERS
04.1	inquire about availability and prices of needed supplies and equipment
04.2	negotiate prices and terms
04.3	create schedule for needed supplies and equipment
04.4	reserve supplies and equipment
04.5	purchase items as needed
04.6	rent items as needed
04.7	order expendibles as needed as per Key
04.8	document all exchanges
04.9 04.91 04.92 04.93 04.94	at end of shoot, return equipment to rental house negotiate price with rental house verify working condition of equipment complete required documentation assist Production Department in completing



paperwork

05.	PERFORM PRE-PRODUCTION ROUTINES
05.1 05.11 05.12	work with Key to assemble a team determine personnel requirements determine number of employees Production Department will hire
05.13	contact potential Grips to determine their availability, qualifications, and willingness to accept employment
05.14	recommend Grips to Production Department:
05.2	read script and shooting schedule
05.31 05.32 05.33 05.34 05.35	consult with Gaffer, Director of Photography to anticipate shooting difficulties inspect shot sites identify possible causes of difficulties postulate solutions to shooting difficulties estimate equipment needs assess personnel needs
05.4 05.41 05.42	develop equipment package provide own tools for box rental, if appropriate receive from Key equipment list to fill
05.5	with Key, set up truck
06.	ASSIST PRODUCTION DEPARTMENT AS REQUIRED SUCH ACTIVITIES MIGHT INCLUDE, BUT WOULD NOT BE LIMITED TO:
06.1	maintain personnel records for department's employees: time cards overtime/meal penalties hiring information on day players
06.2 06.21 06.22 06.23	avoid eye contact with talent
06.3	perform safety procedures
06.4	perform training routines
06.5	advise Production Department of inventory of expendibles



- 07. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 07.1 stay mentally focussed
- 07.2 take direction from Key
- 07.3 cooperate with all coworkers
- 07.4 coordinate movements with other grips
- 07.5 assist other departments
- OS. EVALUATE SPECIFIC SITUATIONS TO CHOOSE EQUIPMENT, TOOLS, AND SUPPLIES APPROPRIATE FOR TASK
- 08.1 study script to determine equipment requirements
- 08.2 consult Key
- 08.3 review storyboard
- 08.4 determine special shooting considerations
- 08.5 determine that all equipment needed is available
- 09. PERFORM DAILY START-UP ROUTINES
- 09.1 determine day's schedule and requirements
- 09.3 consult with Key to receive instructions
- 09.4 work with Company Grips to unload equipment and supplies
- 09.5 work with Company Grips to move equipment and supplies
- 10. PERFORM DAILY PREP PROCEDURES
- 10.1 verify working condition of equipment



10.2	unpack and unload equipment with Company Grips
10.3	assemble equipment at shooting site
11.	GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
11.1	translate artistic objectives into mechanical tasks
11.2	evaluate specific working situation to determine performance requirements
11.3 11.31 11.32 11.33	evaluate technological problems commonplace problems unique problems inter-departmental problems
11.4 11.41 11.42 11.43	identify possible solutions commonplace problems unique problems inter-departmental problems
11.5	communicate solutions to appropriate person(s)
11.6	create new tools and pieces of equipment as required
12.	MANIPULATE EQUIPMENT, TOOLS, AND ACCESSORIES SAFELY, EFFECTIVELY, AND EFFICIENTLY TO ACCOMPLISH TASKS
12.1 12.11 12.12 12.13 12.14 12.15 12.16 12.17 12.18	perform physical requirements of job demonstrate strength be able to lift heavy objects without dropping, harming objects demonstrate dexterity work safely manipulate equipment without straining self manipulate equipment without dropping equipment lift safely recognize when more than one person should do lifting
12.2	determine technical capabilities of equipment
12.3 12.31 12.32 12.33 12.34	perform minor repairs as required take ballasts apart, solder take down a cable-drive take down a crank-up stand re-wire as needed
12.4	demonstrate skill with tools
12.5	safely, effectively, and efficiently complete tasks and grip procedures, including, but not limited to:
12.51	quickly and effectively tie knots



square knot bowline clove hitch half hitch 12.52 wrap cable so that: cable retains memory will uncoil without tangling 12.53 properly set C-stand tighten knuckles use right-hand rule so that gravity makes it tighter (avoid self-loosening, or automatic fall-down, mode) 12.54 set flags to help light and not be in shot place sandbags 12.55 put sandbags in jockey boxes sandbag stands place sandbag on "high" leg of stand 12.56 make shadows using: nets fingers flags fan blades mirrors sheers venetian blinds 12.57 fasten equipment to property without damaging property use tape properly and effectively tab ends of tape 12.58 create track build track plywood Masonite PVC level track "high side" track leveling system evaluate available terrain create an articficially high side using wedges eyeball level the high side at joints only use at lest two wedges set parallel to the track at each support point raise low side at one end to level of high side raise track at each joint to level of high side raise remaining end to level of high side take "air" out put dolly on track check for bumps repeat steps as necessary until track is level and flat



- 12.59 strike equipment
- 13. PERFORM END-OF-SHOOT ROUTINES
- 13.1 pack all equipment
- 13.2 load equipment
- 13.3 return equipment to rental house
- 13.4 check in equipment
- 13.5 negotiate final financial agreement with rental house
- 13.6 inventory own equipment



01.	IDENTIFY STANDARD EQUIPMENT, ACCESSORIES, SUPPLIES, TASKS, AND PROCEDURES
01.1	distinguish between tasks performed by entry-level grips and those performed by more advanced technicians:
01.11	camera-related tasks
01.12	dollying
01.13	complicated cable handling
01.14	set construction-related tasks
01.15	grip-related tasks
01.16	electrical tasks
01.2	demonstrate working knowledge of equipment and supplies to be used
01.21	identify and describe uses of pieces of equipment
01.3	identify conditions in which specific pieces of equipment should be used:
01.31	set construction ·
01.32	grip equipment
01.33	electrical equipment
01.4	identify and describe uses of grip accessories and expendibles
01.5	demonstrate working knowledge of current methods and tools
01.51	identify and describe uses of tools
01.52	safely, efficiently, and effectively move tools
01.53	safely, efficiently, and effectively pack tools
	demonstrate working knowledge of equipment and supplies used by other departments
01.61	identify equipment by sight
01.62	safely, efficiently, and effectively move equipment
01.63	safely, efficiently, and effectively pack equipment
02.	PERFORM DAILY START-UP ROUTINE
02.1	determine day's schedule and requirements
02.11	read shooting schedule, call sheet, and script
02.12	assess shooting site
02.13	consult with Best Boy Grip to determine day's working schedule
02.2	unload equipment and supplies
02.3	move equipment and supplies
02.4	perform daily prep procedures



02.41 02.42	verify operational status of equipment maintain and clean equipment as required remove sand from stands wipe down stands bleed dolly
02.5 02.51	assemble equipment at shooting site combine accessories and expendibles with equipment
02.52	match accessories and expendibles with equipment
02.53	choose appropriate accessories and expendibles
02.54	join accessories and expendibles to equipment
02.55	detach accessories and expendibles from equipment
02.6	mark equipment as per instructions by Best Boy
03.	MANIPULATE TOOLS AND EQUIPMENT SAFELY, EFFECTIVELY, AND EFFICIENTLY UNDER VARIOUS CONDITIONS TO ACCOMPLISH TASKS
03.1	perform physical requirements of job
03.11	demonstrate strength
03.12	be able to lift heavy objects without dropping,
03.12	harming objects
03.13	demonstrate dexterity
03.14	work safely
03.15	manipulate equipment without straining self
03.16	manipulate equipment without dropping equipment
03.17	
03.18	recognize when more than one person should do lifting
03.2	determine technical capabilities of equipment
03.3	perform minor repairs as required
03.31	take ballasts apart, solder
03.32	take down a cable-drive
03.31	take down a crank-up stand
03.34	re-wire as needed
03.4	demonstrate skill with tools
03.5	safely, effectively, and efficiently complete tasks and grip procedures, including, but not limited to:
03.51	quickly and effectively tie knots square knot bowline clove hitch half hitch
03.52	wrap cable so that cable retains memory and
03.53	<pre>will uncoil without tangling properly set C-stand tighten knuckles</pre>



	use right-hand rule so that gravity makes it tighter
	(avoid self-loosening, or automatic
	fall-down, mode)
03.54	set flags so they help light and are not in sho
03.55	place sandbags
	put sandbags in jockey boxes
	sandbag stands
03.56	place sandbag on "high" leg of stand fold silk
03.50	fasten equipment to property without damaging
00.07	property
	ise tape properly and effectively
	tab ends of tape
03.58	create track
	build track
	plywood
	Masonite
	PVC
	level track.
	"high side" track leveling system
	evaluate available terrain
	create an articficially high side
	using wedges
	eyeball level the high side at joints only
	use at lest two wedges set parallel
	to the track at each support point
	raise low side at one end to level of
	high side
	raise track at each joint to level of
	high side
	raise remaining end to level of
	high side
	take "air" out
	put dolly on track
	check for bumps
	repeat steps as necessary until track
.	is level and flat
03.59	strike equipment
04.	GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
•••	GUNDARID BODOTIONS TO UNIQUE BROOTING PROBLEMS
04.1	translate artistic objectives into mechanical tasks
04.2	evaluate technological problems
04.3	identify possible solutions
04.4	communicate solutions to appropriate person(s)
04 5	implement actual and to see the
04.5	implement solutions to problems
04.6	create new tools and pieces of equipment as required



05.	PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING PRODUCTION (such activities might include, but would not be limited to:)
05.1 05.11 05.12 05.13	perform errands quickly and effectively perform on-site errands quickly and effectively perform off-site errands procure materials as needed
05.2 05.21 05.22 05.23	perform set courtesies avoid eye contact with talent work without being in talent's line of sight avoid unnecessary speaking
05.3	perform safety procedures
05.4	perform training routines
05.5 05.51 05.52	assist co-workers as appropriate evaluate co-workers' need of assistance provide assistance
05.6 05.61	identify the number of people required to safely and efficiently perform tasks
05.62	perform all tasks in a safe manner
06.	WORK AS PRODUCTIVE MEMBER OF A TEAM
06.1	stay mentally focussed
06.2	cooperate with all coworkers
06.3	coordinate movements with other grips
06.4	take direction from Best Boy
06.5	assist other departments
07.	ORGANIZE EQUIPMENT AND TASKS
07.1 07.11 07.12 07.13	catalog equipment and supplies
07.2 07.21 07.22 07.23	should be completed



08.	MAINTAIN	EFFECT	IVE AND) APFR	OPRIATE	COI	MUNICATION
	WITH MEM	BERS OF	CREW A	AT ALL	LEVELS	OF	RESPONSIBILITY

Best Boy, or other appropriate person(s) accurately and effectively use verbal and nonverbal methods to impart information to co-workers use formal or informal reporting procedures, as appropriate communicate possible solutions to problems to appropriate person(s) communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" accurately and effectively use verbal and nonerclature as appropriate communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" accurately and effectively use verbal and nonerclature descriptions and specific tasks to other Grips and Best Boy use technical terminology and nomenclature as appropriate appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and effectively use verbal and nonverbal and nonerclature as appropriate accurately and nonverbal and nonerclature as appropriate accurately accurately and nonerclature as appropriate accurately accurately and nonerclature as appropriate accurately accurately accurately and nonerclature as appropriate accurately acc	08.1 08.11 08.12	observe industry protocol use official chain of command demonstrate respect for authority
be able to distinguish from a crowd the individual voices of other Grips, the Best Boy, the Key Grip 08.3 accurately interpret and properly respond to nonverbal cues and instructions 08.4 ask questions at appropriate time of other Grips, the Best Boy, or other appropriate person(s) 08.5 accurately and effectively use verbal and nonverbal methods to impart information to co-workers 08.51 use formal or informal reporting procedures, as appropriate 08.52 communicate possible solutions to problems to appropriate person(s) 08.53 communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" 08.54 communicate safety concerns to appropriate person(s) use technical terminology and nomenclature as appropriate 08.55 use technical terminology and nomenclature as appropriate 08.66 maintain communications with Best Boy communicate problems during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with set construction department work closely with set construction department work closely with set construction department		cues and instructions
ask questions at appropriate time of other Grips, the Best Boy, or other appropriate person(s) 08.5 accurately and effectively use verbal and nonverbal methods to impart information to co-workers 08.51 use formal or informal reporting procedures, as appropriate communicate possible solutions to problems to appropriate person(s) 08.53 communicate status of specific tasks to other Grips and Best Boy		be able to distinguish from a crowd the individual voices of other Grips, the Best Boy,
Best Boy, or other appropriate person(s) 08.5 accurately and effectively use verbal and nonverbal methods to impart information to co-workers 08.51 use formal or informal reporting procedures, as appropriate 08.52 communicate possible solutions to problems to appropriate person(s) 08.53 communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" 08.54 communicate safety concerns to appropriate person(s) use technical terminology and nomenclature as appropriate 08.55 use informal terminology and nomenclature as appropriate 08.6 maintain communications with Best Boy communicate problems during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers 08.71 work closely with camera department 08.72 work closely with sound department 08.73 work closely with set construction department 08.74 work closely with set construction department 08.75 communicate clearly and effectively using written	08.3	
methods to impart information to co-workers use formal or informal reporting procedures, as appropriate communicate possible solutions to problems to appropriate person(s) communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" 08.54 communicate safety concerns to appropriate person(s) use technical terminology and nomenclature as appropriate 08.56 use informal terminology and nomenclature as appropriate 08.6 maintain communications with Best Boy communicate problems during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers 08.71 work closely with camera department 08.72 work closely with sound department 08.73 work closely with set construction department 08.74 communicate clearly and effectively using written	08.4	ask questions at appropriate time of other Grips, the Best Boy, or other appropriate person(s)
as appropriate communicate possible solutions to problems to appropriate person(s) communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" 08.54 communicate safety concerns to appropriate person(s) use technical terminology and nomenclature as appropriate 08.56 use informal terminology and nomenclature as appropriate 08.6 maintain communications with Best Boy communicate problems during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers 08.71 work closely with camera department 08.72 work closely with sound department 08.73 work closely with set construction department 08.74 communicate clearly and effectively using written	•	methods to impart information to co-workers
appropriate person(s) communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]" 08.54	08.51	
communicate status of specific tasks to other Grips and Best Boy	08.52	
communicate safety concerns to appropriate person(s) use technical terminology and nomenclature as appropriate use informal terminology and nomenclature as appropriate 8.6 maintain communications with Best Boy communicate problems 08.62 during free time, discuss next set of tasks 8.7 maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with lighting department work closely with set construction department 08.74 communicate clearly and effectively using written	08.53	communicate status of specific tasks to other Grips and Best Boy acknowledge that requests and orders were
person(s) use technical terminology and nomenclature as appropriate use informal terminology and nomenclature as appropriate 08.56 maintain communications with Best Boy communicate problems 08.62 during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with lighting department work closely with set construction department 08.73 work closely with set construction department work closely with set construction department		i.e. say "flying in [equipment called for]"
use technical terminology and nomenclature as appropriate use informal terminology and nomenclature as appropriate 08.6 maintain communications with Best Boy communicate problems 08.62 during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with lighting department work closely with set construction department 08.73 work closely with set construction department 08.74 communicate clearly and effectively using written	08.54	
use informal terminology and nomenclature as appropriate 08.6 maintain communications with Best Boy communicate problems 08.61 during free time, discuss next set of tasks 08.7 maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with lighting department work closely with set construction department communicate clearly and effectively using written	08.55	use technical terminology and nomenclature as
communicate problems during free time, discuss next set of tasks maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with lighting department work closely with set construction department communicate clearly and effectively using written	08.56	use informal terminology and nomenclature as
work closely with camera department work closely with sound department work closely with lighting department work closely with lighting department work closely with set construction department communicate clearly and effectively using written	08.61	communicate problems
	08.71 08.72 08.73	work closely with sound department work closely with lighting department
	08.8	

09. INTERPRET AND MAINTAIN RECORDS AS REQUIRED

09.1 read and interpret printed materials, such as: scripts



call sheets shooting schedules blue prints lighting plots designer's plans shop drawings (working drawings) camera reports production report invoices requisition forms receipts Federal Express forms postal forms laboratory work orders way bills purchase order street maps directories

09.2 read, interpret, and complete records as required camera reports requisition forms invoices receipts
Federal Express forms postal forms laboratory work orders



COMPETENCIES AND SKILLS OF A TRUCK GRIP - page 1

A Truck Grip is a specialized position that generally only occurs in large productions, where it's necessary to have a Grip stationed at the grip truck at all times. Generally a Truck Grip has all the skills of a Company Grip.

01. SPECIAL SKILL: ORGANIZE EQUIPMENT AND SUPPLIES

01.11	label equipment and supplies in truck label equipment and supplies in truck as per instructions by Best Boy: camera equipment sound equipment editing equipment set construction equipment grip equipment cables
01.12	electrical equipment catalog equipment and supplies organize accessories and expendibles
01.2	evaluate specific working situation to determine performance requirements
01.21	anticipate equipment needs and applications by other grips
01.3	demonstrate working knowledge of equipment, tools, and supplies to be used
01.31	demonstrate working knowledge of current methods and tools
01.32	identify and describe uses of tools
01.33	identify equipment by sight
01.34	combine accessories and expendibles with equipment
01.35	match accessories and expendibles with equipment
01.35	join accessories and expendibles to equipment
01.4	identify conditions in which specific pieces of equipment should be used
01.71	identify and describe uses of accessories
01.42	identify and describe uses of expendibles
01.5	move and pack equipment, tools, and accessories
01.51	safely, efficiently, and effectively move equipment
01.52	safely, efficiently, and effectively pack equipment
01.53	
01.54	safely, efficiently, and effectively pack tools
01.6	work closely with Best Boy to assure smooth and unbroken supply of equipment and supplies
01.61	maintain a running inventory of equipment
01.62	maintain a running inventory of accessories



COMPETENCIES AND SKILLS OF A TRUCK GRIP - page 2

01.63 01.64 01.65 01.66 01.67	maintain a running inventory of expendibles advise Best Boy of need to reorder equipment advise Best Boy of need to reorder accessories advise Best Boy of need to reorder expendibles order equipment as required as per Best Boy's instructions
01.7	verify working condition of equipment
01.8	safely, effectively, and efficiently set up equipment as required
01.9	provide equipment, accessories, and expendibles to other Grips upon request
01.91	quickly locate equipment
01.92	quickly locate accessories
01.93	quickly locate expendibles
01.94	dispense equipment to grips as required
01.95	dispense accessories to grips as required
01 96	dispense expendibles to grips as required



COMPETENCIES OF A RIGGING GRIP

Advanced rigging is a specialty. Rigging Grips must not have fear of heights and must stress safety at all times.

- 01. ASSESS REQUIREMENTS OF SHOT
- 02. TRANSLATE SHOT REQUIREMENTS TO RIGGING REQUIREMENTS
- 03. QUICKLY AND EFFECTIVELY BUILD SAFE RIGGING



SOME GRIP TOOLS AND MATERIALS

black wrap
gaffer tape
show card
20 by 20
clothes pins
level
rope
circular saw
skill saw
drill
visquine
rain gear
change of clothes, socks, shoes



All grips should be able to identify by sight and to safely, successfully, and efficiently manipulate all of the following equipment:

2-K light stands 2-K offset arms 2-K base plates baby base plates baby offset arms baby light stands butterfly frame cribbing dance floor diffusion spray ditty bag flag gobo head Griflon grip stand grip cart hemp high boy stands HMI lights junior offset arms junior light stands junior base plates large light stands large base plates large offset arms level wedge locking knuckles net pancake production cart Rocky Mountain legs Rocky Mountain legs sash cord seven-fifty offset arms seven-fifty light stands seven-fifty base plates small light stands small offset arms small base plates step-up block stinger offset arms stinger base plates stinger light stands wedge zip offset arms zip light stands zip base plates



HIERARCHY OF ELECTRICAL DEPARTMENT

Gaffer Best Boy, Electric Electricians

(sometimes) Rigging Gaffer Generator Operator



GAFFER

The Gaffer is in charge of the Lighting Department, reporting to the Director or D.P. During production, the Gaffer remains by the camera at all times, receiving instructions from the D.P. and others. He evaluates lighting situations, determines equipment needs and special requirements, and generates solutions to lighting problems. He translates the D.P.'s artistic requirements into technical procedures and setups. These he communicates to the Best Boy, Electric, who directs the Electricians to perform needed tasks. While the Gaffer puts together a rough equipment list, it is his Best Boy who generally procures equipment and supplies. Likewise, the Gaffer generally delegates the daily administration of the Electrical Department's personnel and material resources to the Best Boy.



BEST BOY, ELECTRIC

The Best Boy reports to and executes the commands of the Gaffer. The Best Boy is in charge of the Lighting Department's men and equipment. Working with the Production Department, he determines the need for personnel and contacts Electricians, both those used on an ongoing basis and day players, and then maintains records for those employees. Again operating under constraints placed by the Production Department and bowing to the guidance of the Gaffer, he determines the need for equipment and materials, then deals with rental houses and other suppliers to assemble a package. During production, he is in charge of power distribution and load balancing, usually doing all tie-ins.



neccessary background: knowledge of psychology of lighting, shadows, basic knowledge of gridding, thorough knowledge of portrait lighting, ability to identify and duplicate common film lighting "looks", working knowledge of engine mechanics

ORGANIZE EQUIPMENT AND PERSONNEL

01.

01.11	instructions rent equipment check out equipment prepare equipment for shipping to location as required order expendibles as needed as per Gaffer anticipate need for additional equipment or supplies
01.13	maintain constant inventory maintenance
01.2 01.21 01.22 01.23 01.24	Gaffer's direction
02.	INTERPRET AND MAINTAIN RECORDS AS REQUIRED .
02.1	<pre>maintain master notebook (if delegated by Gaffer) which might include sections containing: script notes equipment list schedule expendibles inventory resources</pre>
02.2 02.21 02.22	maintain rental house paperwork equipment rental equipment return
02.3 02.31 02.32 02.33	document all exchanges with all vendors, using, as appropriate: own forms house's forms handwritten forms
02.4	keep all receipts



02.5	maintain l	ist	of	alternatives	to	regular
	procuremen	t so	ourc	es		

03.	MAINTAIN	EFFECTIV	VE AND	APPROPRIATE	COMMUNICATION	WITH
	MENRERS (OF CREW	AT ALL	LEVELS OF RI	ESPONSIBILITY	

03.1	observe industry protocol
03.11	use official chain of command
03.12	demonstrate respect for authority
03.13	demonstrate enthusiasm
03.14	demonstrate nonthreatening ambition
03.15	demonstrate drive and determination
03.16	demonstrate willingness to learn
03.2	accuratel interpret and properly respond to verbal cues and instructions
03.21	listen effectively
03.22	be able to distinguish individual voices from a crowd Director
	Assistant Director
	Director of Photography
	Gaffer
03.3	accurately interpret and properly respond to

- 03.3 accurately interpret and properly respond to nonverbal cues and instructions
- 03.4 ask questions at appropriate time of appropriate person(s)

Director
Assistant Director
Director of Photography
Key Grip
Gaffer
Best Boy Electric
others

- o3.5 accurately and effectively use verbal and nonverbal methods to impart information to Gaffer, Electricians, and other co-workers
- 03.51 use formal or informal reporting procedures, as appropriate
- 03.52 communicate possible solutions to problems to appropriate person(s)
- 03.53 communicate status of specific tasks to Assistant Director or other appropriate person(s)
- 03.54 communicate safety concerns to appropriate person(s)
- 03.55 use technical terminology and nomenclature as appropriate
- 03.56 use informal terminology and nomenclature as appropriate



03.6	maintain constant communications with Assistant Director
03.7	maintain constant communications with Gaffer
03.8 03.81	communicate with Production Department report problems, damaged equipment to be included in production report
03.82	receive authority from production department to purchase extra equipment or materials
03.9	communicate clearly and effectively using written methods as required
04.	PERFORM TRANSACTIONS WITH SUPPLIERS
04.1	inquire about availability and prices of needed supplies and equipment
04.2	negotiate prices and terms
04.3	create schedule for needed supplies and equipment
04.4	reserve supplies and equipment
04.5	purchase items as needed
04.6	rent items as needed
04.7	order expendibles as needed as per Gaffer
04.8	document all exchanges
04.9 04.91	at end of shoot, return equipment to rental house negotiate price with rental house
05.	PERFORM PRE-PRODUCTION ROUTINES
05.1	work with Gaffer to assemble a team
05.11	determine personnel requirements
05.12	determine number of employees Production
05.13	Department will hire contact potential Electricians to determine their availability, qualifications, and
	willingness to accept employment
05.14	recommend Electricians to Production Department
05.2	read script and shooting schedule
05.3	consult with Gaffer, Director of Photography to anticipate shooting difficulties
05.31	inspect shot sites
05.32	identify possible causes of difficulties
05.33	postulate solutions to shooting difficulties



06.	ASSIST PRODUCTION DEPARTMENT AS REQUIRED
05.5	with Gaffer, set up truck
05.4 05.41 05.42	develop equipment package provide own tools for box rental, if appropriate receive from Gaffer equipment list to fill
05.34 05.35	estimate equipment needs assess personnel needs

(such activities might include, but would not be limited to:)

- 06.2 perform set courtesies
- 06.3 perform safety procedures
- 06.4 perform training routines
- 06.5 advise Production Department of inventory of expendibles

07. WORK AS PRODUCTIVE MEMBER OF A TEAM

- 07.1 stay mentally focussed
- 07.2 take direction from Gaffer
- 07.3 perform duties so that Gaffer never need leave camera
- 07.4 cooperate with all coworkers
- 07.5 coordinate movements with other Electricians
- 07.6 assist other departments

O8. EVALUATE SPECIFIC SITUATIONS TO CHOOSE EQUIPMENT, TOOLS, AND SUPPLIES APPROPRIATE FOR TASK

- 08.1 study script to determine equipment requirements
- 08.2 consult Gaffer
- 08.3 review storyboard
- 08.4 determine special shooting considerations and lighting needs



08.5	determine that all equipment needed is available
09.	PERFORM DAILY START-UP ROUTINES
09.1	determine day's schedule and requirements
09.2	read script and/or other provided materials
09.3	consult with Gaffer to receive instructions
09.4	work with Electricians to unload equipment and supplies
9.5	work with Electricians to move equipment and supplie
9.6	safely and effectively perform tie-ins
9.7	safely and effectively distribute power
9.8 9.81	safely and effectively perform load balancing balance three legs of power black blue red
9.82	balance so that each leg will have the same, or nearly the same, number of amperes
9.83 9.84	add ghost load if needed balance so that load imbalance is less than 30% for more than one hour
10.	PERFORM DAILY PREP PROCEDURES
10.1	verify working condition of equipment
10.2	unpack and unload equipment with Electricians
10.3	assemble equipment at shooting site
11.	GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
11.1	translate artistic objectives into mechanical tasks
11.2	create new tools and pieces of equipment as required
12.	MANIPULATE EQUIPMENT, TOOLS, AND ACCESSORIES SAFELY, EFFECTIVELY, AND EFFICIENTLY TO ACCOMPLISH TASKS
12.1 12.11 12.12	perform physical requirements of job demonstrate strength be able to lift heavy objects without dropping, harming objects



12.13	demonstrate dexterity work safely
12.15 12.16 12.17	manipulate equipment without straining self manipulate equipment without dropping equipment lift safely
12.18	recognize when more than one person should do lifting
12.2	determine technical capabilities of equipment
12.3	safely and effectively perform tie-ins determine whether system is "Delta" or "Y"
12.4	safely and effectively distribute power
12.5	safely and effectively perform load balancing
12.6	perform minor repairs as required
12.7	demonstrate skill with tools
12.8	safely, effectively, and efficiently complete tasks and procedures, including, but not limited to:
12.81	quickly and effectively tie knots square knot bowline
	clove hitch
12.82	half hitch wrap cable
	cable retains memory will uncoil without tangling
12.83	properly set C-stand tighten knuckles
	use right-hand rule so that gravity makes
	<pre>it tighter (avoid self-loosening, or automatic, fall-down, mode)</pre>
12.84	set flags helps light
	not in shot
12.85	place sandbags
12.86	make shadows nets
	fingers
	flags
	fan blades
	mirrors
	sheers
12.87	venetian blinds
** • 0 /	fasten equipment to property without damaging property
	use tape properly and effectively
	tab ends of tape
12.88	strike equipment



- PERFORM END-OF-SHOOT ROUTINES 13.
- pack and load all equipment 13.1
- 13.2
- return equipment to rental house negotiate price with rental house 13.21



necessary background knowledge:

thorough knowledge of principles of electricity, including but not limited to power, circuitry, breakers, amp draws, wire gauges and loads, Ohm's Law, lighting ratios, alternating current phases

working knowledge of electronics thorough knowledge of color temperatures of lamps thorough knowledge of ampacity of differing lights

thorough knowledge of physical differences between various types of light: florescent, incandescent, natural

thorough knowledge of qualities of light

knowledge of differences between two wire, three wire, and five wire wiring systems

demonstrate knowledge of codes: National Electrical Codes, local building codes

O1. DETERMINE ROLE IN PRODUCTION AND SPECIFIC JOB RESPONSIBILITIES

- 01.1 determine supervisor
- 01.2 determine daily working hours
- 01.3 determine duties expected
- 01.4 determine official lines of communication
- 01.5 determine unofficial lines of communication

02. MAINTAIN EFFECTIVE AND APPROPRIATE COMMUNICATION WITH MEMBERS OF CREW AT ALL LEVELS OF RESPONSIBILITY

- 02.1 observe industry protocol
- 02.11 use official chain of command
- 02.12 demonstrate respect for authority
- 02.2 accurately interpret and properly respond to verbal cues and instructions
- 02.21 listen effectively
- 02.22 be able to distinguish from a crowd the individual voices of other Electricians, the Best Boy Electric, the Gaffer
- 02.3 accurately interpret and properly respond to nonverbal cues and instructions
- 02.4 ask questions at appropriate time of other



Electricians, the Best Boy, or other appropriate person(s)

02.5	accurately and effectively use verbal and nonverbal methods to impart information to co-workers
02.51	use formal or informal reporting procedures, as appropriate
02.52	communicate possible solutions to problems to appropriate person(s)
02.53	communicate status of specific tasks to other Electricians and to Best Boy (acknowledge that requests and orders were heard i.e. say "flying in [equipment called for]")
02.54	communicate safety concerns to appropriate person(s)
02.55	use technical terminology and nomenclature as appropriate
02.56	use informal terminology and nomenclature as appropriate
02.6 02.61 02.62	maintain communications with Best Boy communicate problems during free time, discuss next set of tasks
02.7 02.71 02.72 02.73 02.74	maintain constant communications with other coworkers work closely with camera department work closely with sound department work closely with grip department work closely with set construction department
02.8	communicate clearly and effectively using written methods as required
03.	IDENTIFY STANDARD EQUIPMENT, ACCESSORIES, SUPPLIES, TASKS, AND PROCEDURES
03.1	distinguish between tasks performed by entry-level Electricians and those performed by more advanced technicians
03.2	demonstrate working knowledge of equipment and supplies
03.21	connectors union pin connector cam-lock tweco mole pin paddle plugs Edison connectors
03.22 03.23	distribution systems dimming systems theatrical-type consoles and dimmers touring-type console how patched how adapts to film use



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identify conditions in which specific pieces
       of equipment should be used
            stands
03.31
            identify capability of stands according to
                 height
                 load-bearing capabilites
                 levelness of surface to be placed upon
                 whether wheeled stands are called for
                 describe different characteristics of and
                 uses of baby stands and junior stands
                 describe different characterists of
                 aluminum and stainless steel stands
                 identify proper applications of various
                 stands
                   crank-up
                   inky
                   lowboy
                   lowboy combos
03.32
            lamps
                 identify and use 3 coding systems for lamps
                 match appropriate lamps to instruments
03.4
       identify and describe uses of electrical accessories
       and expendibles:
            gels
                 full orange
                 1/2 orange
                 1/4 orange
                 1/2 blue
                 1/4 blue
                 party colors
                 neutral density
                 full blue
            lamps
            extra cables
            extra lenses
            connectors
            hardware
            tweenie bases
            batteries for all departments
            black cloth
            duvutine
            softening agents
            white cards
       secondary expendibles:
            colored tapes
            Gaffer's tape
            duct tape
            clothespins
            electical supplies
            zipcords
            18 gauge lamp wire
            plugs
            black wraps
            photo floods
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household bulbs gadget lights switches

- 03.5 identify and use accessories

 baby powder

 dulling stray

 alcohol

 "strea's and tips" in various colors

 chapstick

 aerosol deoderant

 detergent
- 03.6 safely demonstrate working knowledge of current methods and tools
- 03.61 identify and describe uses of tools
- 03.62 efficiently, and effectively move tools
- 03.63 safely, efficiently, and effectively pack tools
- 03.7 demonstrate working knowledge of equipment and supplies used by other departments
- 03.71 identify equipment by sight
- 03.72 safely, efficiently, and effectively move equipment
- 03.73 safely, efficiently, and effectively pack equipment
- 03.8 demonstrate working knowledge of lifts scissors lift man lift
- 03.9 demonstrate ability to use industry catalogs
 Mathews
 Mole-Richardson
 Arriflex
 DeSisti
 LTM
 Rosco
 Lee

04. DEMONSTRATE THOROUGH KNOWLEDGE OF POWER SUPPLIES

- 04.1 demonstrate ability to work with DC current
- 04.2 demonstrate ability to work with AC current
- 04.3 match equipment to current
- 04.4 demonstrate proper grounding techniques

05. INTERPRET AND MAINTAIN RECORDS AS REQUIRED

05.1 read and interpret printed materials scripts line scripts



call sheets
shooting schedules
lighting plots
camera reports
production report
invoices
requisition forms
receipts
Federal Express forms
postal forms
laboratory work orders
way bills
purchase order
street maps
directories

05.2 read, interpret, and complete records as required requisition forms invoices receipts
Federal Express forms postal forms laboratory work orders

06. PERFORM DAILY START-UP ROUTINE

- 06.1 determine day's schedule and requirements
 06.11 read shooting schedule, call sheet, and script
 06.12 assess shooting site
 06.13 consult with Best Boy Grip to determine day's
 working schedule
 on location, identify the physical location
 of wiring system elements
 breaker box
 50 cycle wiring
 60 cycle wiring
 sprinkler system
- 06.2 unload equipment and supplies
- 06.3 move equipment and supplies
- 06.4 perform daily prep procedures
- 06.41 verify operational status of equipment
- 06.42 maintain and clean equipment as required
- 06.5 run power to
 dolly
 sound cart
 motor homes
 makeup
 dressing rooms
 catering
- 06.6 build lighting area for makeup if required



06.7 06.71 06.72 06.73 06.74 06.75	assemble equipment at shooting site combine accessories and expendibles with equipment match accessories and expendibles with equipment choose appropriate accessories and expendibles join accessories and expendibles to equipment detach accessories and expendibles from equipment
06.8	mark equipment as per instructions by Best Boy
06.9 06.91 06.92 06.93 06.94 06.95 06.96	conduct pre-rigging determine placement of structures on set determine lighting requirements determine shot requirements lay out service to where it will be needed put lights into place put instruments into operating order
07.	MANIPULATE TOOLS AND EQUIPMENT SAFELY, EFFECTIVELY, AND EFFICIENTLY UNDER VARIOUS CONDITIONS TO ACCOMPLISH TASKS
07.1	perform physical requirements of job
07.11	demonstrate strength
07.12	<pre>be able to lift heavy objects without dropping, harming objects</pre>
07.13	demonstrate dexterity
07.14	work safely
07.15	manipulate equipment without straining self
07.16	manipulate equipment without dropping equipment
07.17	lift safely - insist that two people carry
	lights do not risk injury to people or equipment
	by attempting to carry too much
07.18	demonstrate mechanical aptitude
07.2	determine technical capabilities of equipment
07.3	perform minor repairs as required
07.4	<pre>demonstrate skill with tools tool belt gloves needle nosed vice grips knife spanner side cutter carabiner (beaner or D-ring) 8" crescent wrench 1/2" tape in white, green, red, and blue Swiss army knife</pre>
07.5	properly use diffusion materials



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216 frost
            opal frost
            sail cloth
            tough spun
            full
            half
            quarter
            safely and effectively set up a butterfly
07.51
            safely and effectively use a shower curtain
07.52
       properly use reflection materials
07.6
            foam core
            showcard
            bead board
            polystyrene
            reflector board
                 (don't touch leaf, don't peel off leaf)
       properly use color correction materials
07.7
            safely and effectively gel a window
07.71
            safely and effectively put gels on a frame using
07.72
                 adhesives
                 double-stick tape
                 ATG
                 glue gun
            properly attach gels to lights
07.73
                 don't use tape that will burn
                 use proper size fram for instrument
                 attach frame at proper distance from lamp
                 attach so that gel won't rattle
       properly use electrical components
07.8
            connectors
            attach neutral, ground, and hot wires to proper
07.81
            pins
            build cable using proper connectors properly
07.82
            attached
            demonstrate ability to plug in wires of a five
07.83
            wire system using safe sequence
                 Green
                 White
                 Black
                 Red
                 Blue
            demonstrate ability to unplug wires of a five
07.84
            wire system using safe sequence
                 Blue
                 Rei
                 Black
                 White
                 Green
            demonstrate proper use of
07.85
                 switches
                 bulbs
                cable
                 limmers
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07.9 properly use instruments and meters
voltage meter
amp probe
wig-wag (wiggie)

08. MAINTAIN SPECIAL SAFETY ROUTINES

08.1	practice safety procedures when working with power
08.11	check voltage each time anything is plugged in
08.12	determine that all wires are always properly grounded

- 08.13 avoid hazards from crossing wires
- 08.2 maintain neatness
- 08.3 wear proper footwear
- 08.4 always have a man on the set
- 08.5 determine placement of and operating status of sprinkler heads
- 08.6 do not touch, lean against, or sit on cranes or sound dollies
- 08.7 maintain special safety procedures when working around water
- 08.8 demonstrate thorough knowledge of hazards of batteries
- 08.81 explosion hazards 08.82 electrocution hazards
- 08.9 do not attempt to grid unless you have gridding experience

09. SAFELY AND EFFECTIVELY SET UP A LIGHT

09.1 safely and effectively assemble an HMI light to include:

support system ballast head cable feeder cable barn doors wire scrims

09.2 demonstrate proper lamp-handling ability
don't grab by glass
do hold by porcelain at ends or base
use tissue
wipe down with alcohol



demonstrate ability to properly and safely manipulate 09.3 stands unfold refold raise the light raise top riser first never extend stand all the way properly set C-stand 09.4 tighten knuckles use right-hand rule so that gravity makes it tighter (avoid self-loosening, or automatic fall-down, mode) place sandbags on "high" leg of stand thoroughly evaluate safety of stand before moving from beside the light test light 09.5 light doesn't work- check in order (or vice versa) lamp power switch connectors cable fuses plug INDICATE TO BEST BOY WHEN "READY TO OPERATE" 10. 10.1 supports are ready in place secure stable safe 10.2 safety lines have been used as needed sandbags have been used as needed 10.3 10.4 no flammables are nearby 10.5 cables are ready run neatly placed with enough slack at the tail to allow turning or movement of stand all cables supporting large instruments have been placed with enough slack at the head to allow tail to allow strain relief 10.6 proper voltage balance has been verified 10.7 lights are ready scrims are with lights, hanging on handles barn doors are open when neccesary, tie lines have been attached to cables that tie to yoke to take weight off connector 10.8 the area contains no hazards trip hazards water hazards



- 11. FOCUS A LIGHT ("OPERATE THE INSTRUMENT")
- 11.1 recognize and implement commands

 "move it"

 "point it"

 "give me half"

 "give it a couple of turns"

 "take it Lown to pin (pin it down)"
- 11.2 after adjustments are complete, lock instrument
- 11.3 observe focusing etiquette
 follow commands (do nothing else)
 reset knocked-about lights without calling
 attention to action
 never move lamp while it's on
- 11.5 add black wrap to kill stray light as per Gaffer's instructions
- 12. SAFELY, EFFECTIVELY, AND EFFICIENTLY COMPLETE TASKS AND PROCEDURES, INCLUDING, BUT NOT LIMITED TO:
- 12.1 quickly and effectively tie knots square knot bowline clove hitch half hitch
- 12.2 wrap cable
 coil cable so that it will uncoil without
 tangling
 coil same way each time so as to keep memory
 use proper knot on ties
- 12.3 fold silk
- 12.4 fasten equipment to property withou and property

 use tape properly and effectively tab ends of tape

 use Gaffer's tape

 use duct tape
- 12.5 strike equipment
- 13. GENERATE SOLUTIONS TO UNIQUE SHOOTING PROBLEMS
- 13.1 translate artistic objectives into mechanical tasks



- 13.2 create new tools and pieces of equipment as required
- PERFORM MISCELLANEOUS ACTIVITIES SUPPORTING
 PRODUCTION (such activities might include, but would not be limited to:),
- 14.1 perform errands
 quickly and effectively perform on-site errands
 quickly and effectively perform off-site errands
 procure materials as needed
- 14.2 perform set courtesies
- 14.3 perform safety procedures
- 14.4 perform training routines
- 14.5 assist co-workers as appropriate
- 14.51 evaluate co-workers' need of assistance
- 14.52 provide assistance
- 14.6 maintain awareness of safety conditions
- identify the number of people required to safely and efficiently perform tasks
- 14.62 perform all tasks in a safe manner
- 15. WORK AS PRODUCTIVE MEMBER OF A TEAM
- 15.1 stay mentally focussed
- 15.2 cooperate with all co-workers
- 15.3 coordinate movements with other Electricians
- 15.4 take direction from Best Boy, Electric
- 15.5 assist other departments
- 16. ORGANIZE EQUIPMENT AND TASKS
- 16.1 organize equipment on set so that needed equipment is easily available
- 16.12 maintain awareness of which cables go to which instruments
- 16.13 maintain awareness of which plugs go to instrument
- 16.14 label equipment and supplies

color code cables for length using system determined by Best Boy

use different colors of tape to identify various wiring systems

two wire three wire



	five wire
16.15	catalog equipment and supplies
16 16	organize accessories and expendibles
16.17	organize tacc cart and/or hampers
16.2	organize tasks
16.21	organize tasks according to order in which they should be completed
16.22	organize tasks in order of difficulty



GENERATOR OPERATOR

Generator Operator is a specialized position that may be held by one Electrician or might be incorporated into the general duties of an experienced Electrician. The Generator Operator' primary duties are to maintain the power generator so that it is never overloaded and power never stops, and to ensure that the power load is always balanced.

