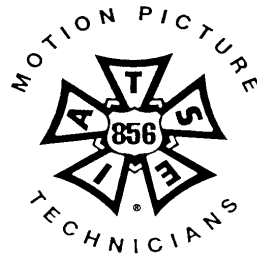


IATSE LOCAL 856
454 Edmonton Street
Winnipeg, MB R3B 2M3
Phone: (204) 953-1100
FAX: (204) 953-1109
Website: www.iatse856.com



Permittee Information Package For IATSE Local 856

**International Alliance of Theatrical Stage Employees,
Moving Picture Technicians, Artists and Allied Crafts of the
United States, its Territories and Canada**

**All Applicants must provide proof of successful completion of
WHMIS & SET ETIQUETTE
Please contact Film Training Manitoba @ 204-989-9669
www.filmtraining.mb.ca**

IMPORTANT INFORMATION FOR OBTAINING PERMITTEE STATUS WITH IATSE LOCAL 856

This is also an information resource for permittees who are new to I.A.T.S.E. Local 856 and who will be placed on the availability roster that is used for filling work positions.

This information package will define the application procedure for **Permittee** status with IATSE Local 856. Specific department qualification forms are required to be completed and returned along with your application form.

PREVIOUS EXPERIENCE IS A REQUIREMENT. YOU MAY SUBMIT UPDATED RESUMES AS YOU GAIN NEW EXPERIENCE. RESUMES AND APPLICATIONS ARE USUALLY REVIEWED EVERY THREE TO FOUR MONTHS.

Your chances of being considered for Permittee status and work will be greatly increased if you have current production experience – preferably television, theatre, commercials, documentary, or independent production credits.

IF YOU DO NOT HAVE ANY TRAINING OR DIRECT EXPERIENCE IN YOUR FIELD OF CHOICE:

- Familiarize yourself with the job description and the qualifications required of the Departments that you wish to apply to.
- Contact Film Training Manitoba at 989-9669 regarding Training Programs.
- Contact the Winnipeg Film Group at 925-3456 for information about becoming a volunteer.
- Research film course information that might be relevant to your goals, by obtaining any technical school course lists. There are also some private training schools in the Winnipeg area (i.e., Hair and Makeup).
- From time to time requests are made for volunteers for small projects and low-budget (non-union) films. Please be aware that IATSE has no involvement or agreements with these projects. This service is provided free of charge to help encourage use of people who are trying to gain experience in the motion picture industry.

Your Application Status

You must apply at the IATSE Local 856 Union Office, with a completed application form, department qualifications form, photocopies of set etiquette, WHMIS, and your current resume. Each Department may require additional submissions. There is a \$50 non-refundable processing fee for each application payable at the time of submission. The application will then be processed and put before the Department you wish to be considered for. Should you wish to be considered for more than one Department, it is necessary to submit separate applications and resumes to each. If you do not hear from the desired Department within 6 months, please re-submit your updated resume to the Union Office.

It is important to note that the attached application is **not an Application for Membership**, but is an application to individual Departments requesting their consideration of your application and resume for **Permittee Status**. In the event that a position becomes available in which there are no union members available, a **Permittee** will be placed in that position.

Resumes should highlight experience or training that will be **relevant to the specific Department you are applying to**.

IF YOU ARE AN EXPERIENCED PRODUCTION TECHNICIAN and have colleagues who are working in the IATSE Local 856 Department you have applied to, they may speak to their Department on your behalf and discuss your qualifications with fellow members

The Department is ultimately responsible for approving applicants for Permittee status. Members of each Department meet from time to time to review applications and resumes

Therefore, Each Permittee Application must include the following:

- A completed Permittee Application form (attached)
- A signed Department Qualifications form
- Current resume
- All documents specified by the Department
- \$50.00 processing fee
- Proof of set etiquette and WHMIS
- A photocopy of your Driver's License or snapshot of yourself for identification purposes
- **Should you submit a permittee application with incomplete information or without possessing the necessary qualifications, please be aware that the processing fee is non-refundable.**

Working as a Permittee under IATSE Local 856 Collective Agreements

Permittees and Applicant-Permittees are called upon to take work calls **if and when there are no qualified Members available**. At this point you may or may not be put to work. The first call and any subsequent calls can be... few and far between... or ... one right after the other. The number of Permittees who are called to work depends entirely on industry demand.

To let the Union office know that you are available for work, you must call in to the *Daily Call Line (953-1100)*. Speak with Reception or Dispatch. Messages should be left by Thursdays. The information is collected on Fridays by noon and used to fill positions for the following week. We will require your name (first & last), dept., phone #, and your availability for the following week. The Daily Call line is our first resource when we have the need to call Permittees for work.

It is **your responsibility** to let us know of any changes in your address and telephone number. Permittees without current information on file will be dropped from the Roster.

ALL CALLS FOR WORK MUST BE THROUGH OR CLEARED BY DISPATCH. FAILURE TO DO SO MAY JEOPARDIZE YOUR FUTURE STATUS WITH IATSE LOCAL 856. WHEN SENT TO WORK YOU ARE CLASSIFIED AS A PERMITTEE, AND WILL BE ASKED TO SIGN A WORK PERMIT UPON ARRIVAL AT THE WORK LOCATION.

Remember: All calls for work should be coming from the **Dispatcher** (or someone who works at the Union office). **IF YOU ARE CONTACTED BY ANYONE ELSE** (i.e. a production company or one of our Members) **YOU CANNOT ACCEPT THE WORK WITHOUT CALLING AND CHECKING WITH DISPATCH FIRST OR YOU MAY NOT BE PAID!** The dispatcher should give you the following information: Who to report to, the location, the time, the name of the production, and what tools are necessary to get the job done. You may receive a day or two's advance notice or maybe a couple of hours notice. We do try to give at least 12 hours notice prior to call time, however, that is not always possible in this industry.

When you get to the work site, you will be asked to fill out a ***work permit*** and a ***deal memo***. These extremely important documents are used for payroll, Record of Employment and T4 purposes. Make sure these forms are accurate and complete.

All Permittees should consider any work they do receive on productions as “on the job interviews” regardless if it your first time called to work, or your 59th. This is a “name hire” industry. Whether you realize it or not the Members do take note of your abilities and inabilities. You want to leave a good impression with them so that the next time they call the Dispatcher requesting a Permittee, they will want you back!

Whether you are still an Applicant or have been accepted as a Permittee by your department, if you are called to work, you will be treated as a Permittee under our Collective Agreement. **Working does not guarantee that the department will accept your application.**

If for some reason you are unable to make it to a call that you previously accepted it is imperative that you call the Dispatcher **immediately** so other arrangements can be made; failure to do so will be viewed as a serious infraction and will be duly noted.

PLEASE BE AWARE THAT:

1. Days worked under permittee status may be accumulated towards meeting the minimum requirements for membership.
2. It is the Permittee’s responsibility to keep documented proof of days worked under permittee status (i.e. copies of pay stubs, time sheets, work permits, etc.).
3. Permittees should ensure that they fill in a time sheet every week (usually Friday) for hours worked and, if not paid within one week, notify the Production Company

Being Paid

The Union is not the employer. We supply dispatching services, we’ll update your availability status on our database, and assist you in any way we can, but we are **not** your employer and we do not pay your wage. Every production is different with different payday, accountants, etc. Make sure you know how to get in contact with the production office if you have any questions/problems with your payroll.

It is your responsibility to know when and where the payroll will be available. Usually if it’s not picked up at the Production Office it will be mailed to you.

When you work under an IATSE contract you will pay a check-off which helps to cover the cost of running the Local. This is tax-deductible and will be reflected on your T4 slip, which is sent out by the various payroll companies annually.

NEVER DESTROY YOUR PAYSTUBS FROM PRODUCTION COMPANIES. You will need them in the future to prove you have enough days to apply for Membership. We do not accept Records of Employment as documentation.

Applying For Membership

Any applicant seeking **membership** in the Local must first complete a probationary period of 60+ working days within the Department as a Permittee. Work experience must be accumulated over any of two or more feature films/Made-for TV movies/episodic television series worked under IATSE Local 856 Collective Agreements.

After working 60+ full days (or 120 four hour calls) in **one** department you will be eligible to apply for Membership. Once you get to this milestone you may apply for membership at the Union office. Proof of 60+ days is required and is the Permittee’s responsibility to provide.

For counting days towards Membership the following rules apply for Permittees:

- 8+ hours in a day = 1 full day
- 4 hours or less = ½ day

FTM Intern or I.A.T.S.E. Trainee days are counted 2 for 1...meaning for every 2 days worked, 1 day counts towards Membership.

Membership does have its privileges! As a Member you will be free to seek work without seniority restrictions, be able to attend General Membership & Department meetings, have your resume updated and sent out by the office, and after a 90-day waiting period, you will be eligible for a health plan and an RSP plan. You will also receive a newsletter and have the opportunity to sit on a variety of committees. Your check-off decreases to 2% and you start paying quarterly dues. You still call the Daily Call Line only now the list gets sent to the currently running production offices as well as to dispatch. You also will still need to update your availability at the office.

General Information

- Permittees are dispatched when a position cannot be filled by a Union member. We have many Permittees on our roster, therefore, it can take considerable time before you may receive a call for work.
- **It is a requirement of all Permittees to have taken a Set Etiquette Course and current WHMIS Instruction/Training. Both are available by contacting Film Training MB at 989-9669. You will be required to provide proof of Current WHMIS & Set Etiquette training when submitting your Permittee Application.**
- It is your responsibility to keep your current address and telephone number on file. Permittees without current information on file will be dropped from the roster.
- You may require business class insurance on your automobile. Please check with MPI if you have any doubt about your vehicle insurance.
- Permittee applications can take up to six months to process. You will be notified as soon as your application has been reviewed. Please do not telephone and inquire about the status of your application, unless you have not heard from us for 6+ months.
- Departments are responsible for reviewing and approving permittee applications. If it is necessary to correspond with the department please do so **in writing**, through our office, as there are no department representatives at this office.
- We represent professional freelance Motion Picture Artists and Film Technicians – permittee applications lacking in professional qualifications will not be considered.
- Upon seeking **membership** with IATSE Local 856, several Departments may require you to take and pass a Departmental Trade Test.

Safety Information

- Appropriate clothing must be worn at all times. If you are working with chemicals or solvents – long sleeves, trousers and safety gloves must be worn.
- Safety glasses or other eye shields must be worn when performing welding or machining. If there will be a stunt performed with the risk of flying debris, goggles will be provided to the crew.
- Hard hats must be worn on construction or demolition sites.
- Steel toed boots (CSA approved – green triangle) are required. The preferred boot is a lightweight hiking boot with a good gripping sole, ankle support and arch support.
- Weather gear – waterproof pants, coat, hat, boots and gloves are required.

Useful Information

- You may want to consider getting a **cell phone** so that you can be easily contacted. When the calls are made for dispatch, the first people to say “yes” get the calls. Things happen fast in this business if you want to be part of it you must be prepared to rise to the challenge.
- **Show up early for your call!** You may need to find and pay for parking. It may also take a while to find out exactly where you need to be and fill out the appropriate paperwork.

- Make sure you know **how long the call** will be and be prepared to stay for the full length of the call. It doesn't reflect well on you to leave before a call is over. Many times an 8 hour call will turn into a 12 or 14 hour call &/or a few days work; are you prepared for this?
- Make sure you either **wear or bring the right clothing**, footwear, outerwear, etc. for the job. Be prepared for any kind of weather, for maybe hours at a time; and be versatile enough to change and work inside for the rest of your call, is necessary. Also make sure what you wear is appropriate and please - wear no rude or suggestive clothing, (i.e. t-shirts, hats, sweatshirts, etc.) it will not reflect well on your professionalism. No high heels.
- Also ensure that you bring whatever food you will need for the period of time your call is for. Food is usually supplied to those who work on set, but don't count on it! You must go to set prepared for anything as far as **taking care of yourself** is concerned. If you are "off set" crew you will be responsible for your own meals.
- Sets are sometimes located outside of the city and may require you to stay on a somewhat remote location for a number of days. You will have to make sure you collect the information necessary from dispatch &/or your contact person, ahead of time, to see if you can responsibly accept the call.
- If at any time you are uncomfortable with a situation or something you are being asked to do, or have concerns while on set please find out who the Crew Rep is and approach that person with your situation or contact the office.
- **Please, Please**, remember that we are sending you out as a professional and you are expected to act as such at all times! No Swearing! Even when you hear it going on all around you. We may not be represented by everyone on the set but we are represented by you and expect you to act accordingly. Don't discuss other people's lives, this is a small community and word gets around. Make sure you act accordingly when on the radio also, a faux pas here could have quite the ripple effect that you don't want to find yourself on the receiving end of.
- There is **ZERO** tolerance when it comes to substance abuse of any kind. If it can be proved that you were using alcohol &/or non-prescription drugs you will be removed from our roster immediately (Members are expelled).
- Another very important thing to remember is to **respect the locations** you work on. Locations are imperative in this business and we may need to return in the future. This mean smoking only in designated areas, picking up any and all trash (including cigarette butts), recognizing the noise by-laws, and just generally taking the location into concern with everything you do. Without ensured locations a lot of productions won't come to Manitoba.

Don'ts

- Unless it is a safety issue, do not approach or interrupt a conversation with the Director, Producer, or any of the Actors. They are there to do a job, just like you, and need to be given the environment that enables them to do that. The same goes with other Key personal, let them do their jobs! If you get on these people's nerves your life on set **will** be short.
- Watch where you sit. If a chair doesn't have your name on – it is either part of the Set Dec, or belongs to an actor or the Director - Stay out of them. Do not sit on the camera dolly, camera boxes, electrical equipment or anyone else's kit.
- Once "rolling" has been called - do not talk.
- Do not cross in front of the camera lens. Walk around it or duck underneath.
- Do not touch or move equipment if it does not belong to your department. If it is a safety issue, speak to your supervisor.
- Never stand in front of a light or a bounce board. If your shoulders are warm you are in front of a light.
- Never autograph hunt or stare at the actors and director.
- Keep your opinions to yourself, unless you are asked to contribute.
- Walk – Do Not Run.
- Never stand in an actor's eyeline. If you find yourself in this position during a take, look to the ground. Also, wearing bright or fluorescent clothing can distract an actor. Don't!

- Do not invite visitors to the set. The Production Manager or 1st AD must give permission before any visitors are allowed on-set.
- Do not get in the way of the crew setting up the shot. If you are new, stay clear of this area unless your supervisor directs you to be involved.
- Do not enter a studio when the RED outer light is flashing. This means the camera is rolling.
- Do not leave garbage around.

DO

- Bring your complete kit.
- Listen carefully to the 1st AD's safety talk.
- Be very courteous to all members of the public you meet at any location.
- Treat all crew members with respect and courtesy.
- Let your supervisor know if you have to leave the set for any reason.
- Turn all electronic equipment to vibrate or mute.
- Only smoke in designated areas.
- Learn radio protocol and hand signals

REMEMBER

- **Stop** when you get a chance, **Look** around you, and **Listen** to what is transpiring, it can really be quite amazing, quite a learning experience and quite grueling, all at the same time. It's an industry like no other and it would do you good to spend time thinking about whether it's an industry for you.
- **Last but not least. Have fun with it and make it an enjoyable experience for yourself and those you come in contact with. It's up to you what you do with this strange entity called the "Film Industry" and your role in it. Good Luck!**

JOB CLASSIFICATIONS

The following departments fall within the jurisdiction of IATSE Local 856:

ANIMAL WRANGLING
ART
CATERING
CONSTRUCTION
CONTINUITY/SCRIPT
COSTUME
DIVERS/UNDERWATER-
TECHNICIANS

EXTRAS CASTING
FIRSTAID/CRAFTSERVICE
GREENS
GRIP
HAIR
LIGHTING/ELECTRICS
MAKE-UP

PAINT
PROPS
SECURITY
SET DECORATING
SOUND
SPECIAL EFFECTS
TRANSPORTATION

ANIMAL WRANGLING

ANIMAL COORDINATOR

Reads the script, make a list of animals needed, period equipment (such as tack, carriages, etc.), number of trainers and wranglers needed. Go over the list with the Directors and Producers. Cast the appropriate animals with the Directors. Set a budget with the Production Manager. Hire the Trainers and Animal Wranglers, arrange for transportation of all animals and equipment. Ensure that the script takes into consideration the safety of animals and crew.

HEAD TRAINER/HANDLER/WRANGLER

Designated by the production company to direct the crew of Wranglers and Trainers. Ensures there are adequate Wranglers for each scene and number (and type) of animal within specific guidelines developed by the department. Ensures the animals are properly housed, fed, watered, and properly transported. The Head Wrangler also ensures that animals are properly cared for, in and out of the studio. It is also the responsibility of the Head Wrangler to ensure that proper equipment is used to depict period scenes and that equipment is safe for the animals and crew.

ASSISTANT TO THE HEAD WRANGLER

Assists in all duties of the Head Wrangler

TRAINER

Ensures that animals are trained for specified scenes. He/she is responsible for the care and safety of the animals and the safety of the crew around such animals. Ensures that actors have proper instruction and instruction of the handling of such animals. He/she ensures proper housing, care and transportation of all animals trained.

WRANGLER (LARGE ANIMAL)

Assists Trainers and other Wranglers in the care of all animals during safe loading, unloading and during studio hours. Feeds and cares for all animals as designated by the Head Wrangler.

HANDLER (SMALL ANIMAL)

Assists Trainers and other Wranglers in the care of all animals during safe loading, unloading and during studio hours. Feeds and cares for all animals as designated by the Head Wrangler.

ART DEPARTMENT

PRODUCTION DESIGNER

The Production Designer works with the Producers, Director, and Director of Photography, Costume Designer, Key Hairstylist and Makeup Artist to establish the overall visual style of the motion picture.

Main Duties are develops the budget and schedules for the Art Department, selects locations and conducts location treatments, prepares set design drawings for the construction and paint departments, provides design guidance to Sets, Props and Graphics crew members, realizes Special Effects and Visual/Digital Effects

ART DIRECTOR

The Art Director coordinates the preparation and execution of the visual elements of the motion picture as delegated by the Production Designer. The Art Director is the head of the Art Department with the assistance of the Art Department Coordinator, and is a liaison with all the other departments of the motion picture; especially Construction, Paint, Set Decoration and Props. Main Duties include functions as the Production Designer's representative in all production areas, assumes full responsibility for carrying out the design concepts in the absence of the Production Designer, supervises the design and making of drawings, sketches and models required to amplify and clarify the Production Designer's concepts, prepares script breakdowns, schedules and budgets, administers the Art Department budget in conjunction with the Producers, Production Manager and Head Accountant.

ASSISTANT ART DIRECTOR

The Assistant Art Director performs duties as delegated by the Art Director. Main Duties are assumes the duties of the Art Director in his/her absence, assists in supervising the construction, painting and decorating of sets

SET DESIGNER

Working under the supervision of the Art Director and Production Designer, the Set Designer performs all the duties of the draftsman and may be asked to supervise the construction.

DRAFTSPERSON

The Draftsman prepares working drawings for set building and location modification. Main duties are, surveys, measures and photographs locations, drafts location plans, assembles visual research materials, builds scale models.

GRAPHIC ARTIST/ILLUSTRATOR

Under the direction of the Art Director, the Graphic Artist/Illustrator performs duties that amplify and clarify concepts for the Construction, Paint, Sets, Props, Graphics, and Costume departments. Main Duties are produces drawings, sketches, 2D and 3D renderings and illustrations, performs pre-visualization

functions for locations through digital matte painting or 3D animation and modeling, takes digital photographs to create artwork and to pre-visualize and digitize set changes for the Art Department.

STORY BOARD ARTIST

Working under the Director or Director's delegates, the Story Board Artist illustrates scenes to help the Director communicate his/her intentions to the production crew. The Story Board Artist may also be called upon to diagram how stunts and effects may be accomplished.

MODEL MAKER

Working under the supervision of the Art Director, the Model Maker prepares identical small-scale three-dimensional models of sets, objects, or locations.

ART DEPARTMENT COORDINATOR

The Art Department coordinator assists the Art Director in the efficient operation of the department. Main Duties are communicates with other departments, conducts research, sources materials and services, tracks budgets, creates schedules, coordinates interdepartmental affairs, takes responsibility for clearances and product placement sometimes.

ART DEPARTMENT ASSISTANT

Assists the Art Department by performing duties as assigned by the Art Director or delegates of the Art Director.

CLEARANCES/PRODUCT PLACEMENT PERSON

The Clearance/Product Placement Person is responsible for ensuring that no copyrighted material appears on camera without the copyright holder's legal permission. Main Duties are ascertains the level of clearance requirements and desire for product placement from the production company's legal advisor or producers, works closely with Sets, Props, Graphics and Locations to ensure compliance, contacts copyright holders for legal permission, contacts companies for product placement, seeks final approval from the Producer or legal advisor.

CATERING

HEAD CHEF

The duties of the Head Chef shall include

SOUS CHEF

The duties of the Sous Chef shall include

ASSISTANT CHEF/CATERER

The duties of the Assistant Chef/Caterer shall include

CONSTRUCTION

CONSTRUCTION COORDINATOR

The duties of the Construction Coordinator shall include the co-ordination of all work in conjunction with the manufacture and building of sets, cutouts, scenic frames parallels and platforms and all carpentry work on stages and permanent building connected with the production, including buildings or other structures used as locations. The Construction Coordinator is responsible for disbursement of the assigned budget; delegation of work required for the efficient operation of the Construction Department.

CONSTRUCTION FOREMAN/HEAD CARPENTER

The Construction Foreman/Head Carpenter must be able to perform those functions as heretofore described, and must be able to assume all responsibilities in the event of the absence of the Construction Coordinator.

CONSTRUCTION DEPARTMENT ASSISTANT

Administration

LEAD/ASSISTANT HEAD/ON SET CARPENTER

The duties of the Lead Carpenter shall be to, in a general way, oversee and maintain construction techniques and standards as deemed appropriate by the Coordinator/Foreman, and expedite work to accommodate scheduling.

LEAD METAL FABRICATOR

SCENIC METAL FABRICATOR

METAL FABRICATION ASSISTANT

SCULPTOR

SCENIC CARPENTER

The duties of the Scenic Carpenter shall be to construct and manufacture all scenic elements related to the production without direct supervision, as assigned by the Construction Coordinator or Head Carpenter.

CARPENTER

A Carpenter should have a working knowledge of all shop equipment, and the ability to read and interpret drawings. All tasks are performed under supervision of the Head Carpenter or Assistant Head Carpenter.

CARPENTERS ASSISTANT

The Carpenters Assistant duties are to assist in the construction of scenic elements. To perform any tasks as deemed appropriate by the Head Carpenter/Assistant Head Carpenter.

LABOURER

The duties of the Labourer are the movement of tools, supplies, and materials, and keeping the work site and tools in a clean, organized condition as required by the department and under the direction of the Department Head. The utilization of Labourers shall be in consultation with the Union, the Department Head, and the Production Manager. The Labourer position only applies to the construction department.

CONTINUITY/SCRIPT

SCRIPT SUPERVISOR

The duties of the Script Supervisor include the preparation of the script; verification of artist's lines; keeps records of timing, may run lines; assists during blocking of scenes; notes deviations from the script; keeps detailed notes of all action, positions, camera angles, additional progression; times takes; furnishes camera and sound with slate numbers and prints; may project if picture is long or short; notes coverage of sequences; may prepare lists of pickup shots and wild sound tracks; and, as a courtesy to the Camera Department may note lenses, focal length and zoom operations; makes continuity notes along with a complete lined script, and any appendices, and forwards to the Supervising Editor and/or Editor after the day's shooting; provides the Production Office with a daily report as to the number of set-ups, picture time, scenes and pages shot and cumulative time to be prepared at the end of the production day.

SCRIPT ASSISTANT

Working under the direct supervision of the Script Supervisor, the Script Assistant helps in performing the job duties of a Script Supervisor but does not supervise any filming.

Tasks may include: receiving and collating revisions; transferring all continuity notes over to new page colours; recalculating new page 1/8ths and scene totals; checking prints with sound and camera departments; preparing the Editor's Lined Script from the Script Supervisor's notes; transcribing dialogue changes onto the Editor's script; taking and making Polaroid's and maintaining Polaroid files; daily filing of Editor's notes into master editing script; may run lines with performers; maintains forms and supplies.

When required to work on splinter or second-units, the Script Assistant will be upgraded to Department Head.

COSTUME

COSTUME DESIGNER

Duties are Script breakdown and costume plots. Determines costume needs of the production. Responsible for sketches/renderings of the costumes. Draws up budget and disperses allocated funds as required. Maintains accurate financial records. Selects and procures all materials, costumes and accessories for costumes. Coordinates the hiring of personnel, their schedules and approves departmental time sheets. Clarifies and assigns duties to all Costume Department personnel. Attends production meetings. Determines visual look/concept of costumes in conjunction with the Producer, Director, Production Designer, Art Director, and/or the Director of Photography.

ASSISTANT COSTUME DESIGNER

Assists and is responsible to the Costume Designer. Does script and costume breakdowns, assists in drawing up the department budget; does needed costume research; organizes work and storage areas and manages inventory of costumes, shop supplies and equipment; supervises set up and wrap; supervises the workshop and co-ordinates the scheduling of fittings; arranges for the rental, maintenance, and replacement of equipment and costumes; acts as principal shopper or buyer in close association with the Costume Designer; may select and organize costumes for secondary players and extras with the approval of the Designer; acts as liaison to the set and arranges the transportation of costumes and supplies to and from the set. Where the production has deemed it not necessary to have this position, the Costume Designer will assume and allocate these responsibilities.

COSTUME SUPERVISOR

Responsible to the Designer – Assists in establishing budget, oversees expenditure and all related paperwork - Sets up and supervises workshop - Is responsible for rental inventory - organizing background performers fittings – Transportation to and from set of costumes and supplies – Starts day on set and works with Set Supervisor on costume continuity, dressing background performers, supervises care and cleaning of costumes – communicates with AD department – Coordinates communication within department.

SET SUPERVISOR

Duties are acts as the Costume Designer's representative on set; does script and costume plot breakdown; is in charge of the costumes when they arrive on the shooting set; makes sure the costumes are presented and worn as the Designer wishes them to be worn; oversees the supplying and loading of the truck; oversees the layout of the costumes in a camera-ready condition; supervises on set costume personnel and maintains all costume continuity. Is responsible for supervising the orderly wrap-out of costumes. Where no Assistant Costume Designer position is required, the Set Supervisor may assume these duties during pre-production.

BACKGROUND COSTUME COORDINATOR

Responsible to the Costume Designer. Liaison to the Assistant Director to determine requirements. Select and organize costumes for background performers with approval from Costume Designer. Acts as liaison to the set and arranges transportation of costumes and supplies to and from set. Coordinates fittings for background performers. Arranges for rental, maintenance, and replacement of equipment and costumes used by background performers. Arranges for set supervision of background performer's costumes and is supervised by Costume Designer and Set Supervisor conjointly. Where the Production has deemed the position unnecessary the Assistant Costume Designer will assume and allocate these responsibilities.

CUTTER

Duties are responsible for fabrication patterns, cutting, fitting and construction of costumes from specific designs and/or sketches provided by the Costume Designer. The Cutter determines yardage and trims for costumes, may assist in selecting materials and supervises costume construction.

BREAKDOWN ARTIST/DYER

Duties are dyes, paints, and distresses fabric and costume garments as designed by the Costume Designer.

TRUCK COSTUMER

Duties are organizes, supplies and maintains the "truck" in an orderly fashion; maintains costumes in a camera-ready condition, including laundry, dry-cleaning, ageing and necessary breakdown as required; does costume layout and wrap; has a working knowledge of script breakdown and continuity systems; can dress extras; assists Set Supervisor on set when required; can supervise the set when required, not to replace the Set Supervisor. Where no Daily/Weekly Costumer is required, the Truck Costumer may assume those duties, encompassing all the requirements of a Daily/Weekly Costumer, in addition to the above mentioned duties.

COSTUME BUYER

Duties are under the supervision of the Costume Designer, the Buyer is responsible for the purchase of materials and costumes; establishes and maintains good relationships with vendors, returns unused clothing in a professional and timely manner; maintains accounting records for all petty cash and/or purchase orders. Valid driver's license required for this position.

COSTUME ASSISTANT

Assist under the direction of all of the above job descriptions with any and all aspects of prep and shoot shopping, sewing, costume breakdown, dyeing, pressing, steaming, laundry and dressing background performers.

SEAMSTER/SEAMSTRESS

Duties are responsible for assisting in fittings, alterations and construction of costumes as assigned by the Costume Designer or Cutter.

PERSONAL DRESSER

The Performer's Costumer is responsible for the continuity and maintenance of a specific performer's costumes.

COSTUMER

Duties are does basic shopping, buying, and returns (if show demands do not require separate buyer), assists with research and phoning; can do costume breakdown and ageing; can do laundry, ironing, sewing skills and costume maintenance; may assist with fittings and alterations; may assist with dressing extras (under the direction of the Costume Designer); may transport costumes to and from the set when required.

DIVERS/UNDERWATER TECHNICIANS**DIVER/UNDERWATER COORDINATOR****DIVER/UNDERWATER ASSISTANT****EXTRAS CASTING****EXTRAS CASTING DIRECTOR****EXTRAS CASTING ASSISTANT****EXTRAS CASTING CREW****FIRST AID/CRAFT SERVICE****KEY FACS**

The Key FACS is responsible for the purchase, rental, preparation, maintenance, cleaning and storage of all goods and equipment required by the First Aid/Craft Service Department. All equipment shall be furnished by the Company or may be supplied by the Key FACS via a rental agreement. The Key FACS must possess a current certificate from a Safe Food Handling Program. Also required, is the possession of a current first aid certificate that qualifies them as a First Aider 3 as defined by Workplace Safety and Health Act - First Aid Regulation MR140/98, and any other certificates that may be required by laws established at the location(s) the Company may be working.

The Workplace Safety and Health Act - First Aid Regulation MR140/98 "First Aider 3" means a person who is a holder in good standing of an Advanced Level First Aid Certificate issued by St. John Ambulance or the Canadian Red Cross Society, and a Heart Saver Cardiopulmonary Resuscitation (C.P.R.) Certificate issued by the Heart and Stroke Foundation of Manitoba, or other qualifications that the director considers equivalent."

He/She must always remain with the shooting crew and First Aid shall have priority over Craft Services at all times. The Key FACS shall maintain an accurate Accident Record Book and possess an adequate supply of Employers Report of Injury (Form 2) and Workers Report of Injury (Form 3) Forms for the reporting of accidents (per W.C.B. procedures and guidelines). The Key FACS shall set up and maintain, near the shooting set, a Craft Service Station. From this station the technician will provide the production with coffee, tea, ice water, fresh fruits, pastries and other snack foods and beverages.

Any of the duties of the Key can be delegated to the 1st or 2nd Assistants at the discretion of the Key.

1ST ASSISTANT FACS

The 1st Assistant FACS must possess a current certificate from a Safe Food Handling Program. He/She must also possess a current first aid certificate that qualifies them as a First Aider 3 as defined by Workplace Safety and Health Act - First Aid Regulation MR140/98, and any other certificates that may be required by laws established at the location(s) the Company may be working. He/She must remain with the shooting crew at all times and shall maintain an accurate Accident Report Book and possess an adequate supply of Employers Report of Injury and Workers Report of Injury Forms for the reporting of accidents (per W.C.B. procedure and guidelines).

The position of "1st Assistant FACS" shall not conflict with the employer's requirement to employ a Key FACS.

2ND ASSISTANT FACS

The 2nd Assistant FACS shall perform those work functions as delegated by the Key FACS. He/She must possess a current Standard Level First Aid Certificate, a current Basic Rescuer First Aid Certificate and a current certificate from a Safe Food Handling Program.

SHOPPER/CREW

He/she must possess a Safe Food Handling Certificate. Responsible for shopping and any cleaning and Stocking. This person does not perform duties that require First Aid training, and does not service the crew directly.

GREENS**HEAD GREENS PERSON**

Responsible to the Production Designer/Art Director for the co-coordinating and realization of all exterior/interior "exteriors" including: research, acquisition, site preparation and safety; as applies to terraforming, scaling, falling of trees, drainage, operation of heavy equipment, spreading of all ground covers, natural or man made, and the striking of same; organizing and delegation of work within the Greens Department.

BEST BOY/LEAD

Maintaining, securing and inventory of greens equipment; loading and unloading of greens material and equipment; on set continuity of all greens; set up of all exterior/interior "exteriors" as per the Head Greens Person.

GREENS ASSISTANT

GREENS CREW

Perform those duties as delegated by the Head Greens Person or Best Boy/Lead Person.

GRIP

KEY GRIP

The Key Grip, in conjunction with the Director of Photography, will decide on the grip equipment, rentals and purchases necessary for the production requirements. The Key Grip shall organize and delegate all work within the Grip Department. These duties include the safe operation of reflector boards, reflective material, green screens, and negative fill material. Further, the Key Grip shall delegate the Grip Department in the setting of lighting control flags, color corrective gels and diffusion material, as well as rigging and placement of camera mounts and mobile camera equipment, and the operation of camera dollies and cranes. Rigging of lighting, diffusion and negative fill onto aerial lifts shall be performed by the Grip Department under the direction of the Key Grip.

DOLLY GRIP / CRANE OPERATOR

The duties of the Dolly Grip include the movement of the camera on set and safe operation of all camera dollies, jib arms and cranes and the maintenance of same as directed by the Key Grip. These duties include the building and leveling of any dolly track, crane track and dance floor. When operating a non-telescopic crane or jib arm, the Dolly Grip shall have the final word in regards to any safety issues involving equipment, actors, crew or any other persons.

BEST BOY GRIP

The duties of the Best Boy Grip include, but are not limited to, the following: Completing daily and weekly time reports for the Grip Department, keeping a close relationship with the equipment supplier in regards to inventory and maintenance of the grip equipment, keeping petty cash records and purchasing any additional consumable materials needed, assisting with on-set pre-rigging and as directed by the Key Grip, the booking of any daily equipment and daily labor as required for the production.

LEAD GRIP

The duties of the Lead Grip include working on set under the direction of the Key Grip and the Director of Photography, including the placement and adjustment of lighting control and reflective materials, the rigging of lighting fixtures that are not on stands, assisting the dolly grip when needed, and getting coffee for the Key Grip. As the senior member of the grip crew, the Lead Grip shall have an intimate knowledge of all grip equipment and related materials.

GRIP CREW

The members of the Grip Crew shall have a good working knowledge of grip equipment and related materials and perform their duties under the direction of the Key, Best Boy or Lead Grip.

KEY RIGGING GRIP

The Key Rigging Grip in conjunction with the Key Grip and the Director of Photography is in charge of and responsible for pre-rigging of grip equipment and structures. The Key Rigging Grip also works with the Rigging Gaffer in safely securing lighting fixtures when pre-rigging both on studio stages and on location. The Key Rigging Grip shall organize and delegate all grip related duties while working off set.

BEST BOY RIGGING GRIP

The duties of the Best Boy Rigging Grip are the same as the duties of the on set Best Boy Grip. The Rigging Best Boy Grip works under the direction of the Key Rigging Grip.

RIGGING GRIP CREW

The members of the Rigging Grip Crew shall have a good working knowledge of grip equipment and related materials and perform their duties under the direction of the Rigging Key, or Rigging Best Boy.

CRANE TECHNICIAN

The duties of the Crane Technician shall include the assembly and delivery of the camera crane to set and, in conjunction with the Dolly Grip, the safe operation and tracking of the crane. The Crane Technician shall be certified or approved by the crane provider. When a telescopic crane is in use the Crane Technician shall be responsible for the operation on the telescopic controller (pickle control). When operating a telescopic crane, the Crane Technician shall have the final word in regards to safety issues involving equipment, actors, crew or any other persons.

CAMERA CAR OPERATOR

The duties of the Camera Car Operator shall include the delivery of the camera car and process trailer to set and in conjunction with the Key Grip, the safe operation of the camera car. These duties include assisting in the placement of vehicles on the process trailer, rigging of safety belts and guard rails on the camera car and process trailer, rigging of cameras and lighting fixtures on the camera car and process trailer as well as driving the camera while the shot is in progress. The Camera Car Operator shall be certified or approved by the camera car provider. When a camera car is in use, the Camera Car Operator shall have the final word in regards to safety issues involving equipment, actors, crew or any other persons.

HAIR

KEY HAIRSTYLIST

The duties of the Key Hairstylist shall include the breaking down of the script to ascertain hair requirements; discussion with the Producer, Director and Production Designer regarding same; procuring, maintenance and styling of wigs and hair pieces; cutting, styling and colouring of artist's hair on productions where hair or wigs are part of that production and shall include, but not be limited to, procuring, maintenance and return of any and all hairdressing equipment required; continuity of hair styling throughout the production by means of sketches, charts, notes and photographs; and the delegation of work to assistants, as required.

1ST ASSISTANT HAIRSTYLIST

The duties of the First Assistant Hairstylist shall include such of those functions listed above as are delegated to him/her by the Key Hairstylist.

2ND ASSISTANT HAIRSTYLIST

Shall work under the direction of both the Key Hairstylist and First Assistant Hairstylist.

KEY WIGS

WIGS ASSISTANT

LIGHTING/ELECTRICS

GAFFER

The Gaffer is to work with the Director of Photography to decide all electric department requirements. The Gaffer shall supply the Director of Photography with necessary foot-candles, and ratios as required/directed. Co-ordinate and assign the responsibility to the Lighting Department personnel, and co-ordinate with other department keys.

BEST BOY

It is the Best Boys job to assist the Gaffer in the organizing, and ordering of equipment, loading and organizing the truck(s). The Best Boy is responsible for having the correct personnel, and equipment ready and in working order on set when needed.

LEAD LIGHTING

Will be chosen by the Gaffer and will have a level of experience that will enable her/him to take a leading role on the crew. This is not a mandatory position but one chosen in consultation between the Gaffer and Production.

LIGHTING CREW

Shall place lighting equipment, and run power cables as directed. All Lighting Electrics will have a good working knowledge of equipment and electrical distribution.

KEY RIGGING GAFFER

Shall carry out pre-lighting, and powering as directed by the Gaffer, and Director of Photography. The Rigging Gaffer is responsible for having the correct personnel, and equipment ordered, in conjunction with the main unit, and in working order at the pre-rig location when needed. The Rigging Gaffer, in consultation with the Gaffer, shall co-ordinate with the other departments.

BEST BOY RIGGING GAFFER

Shall carry out pre-lighting, and powering working with the Rigging Gaffer, to meet the direction of the Gaffer.

RIGGER

Shall place lighting equipment, and run power cables as directed. Rigging Electrics will have a good working knowledge of equipment and electrical distribution.

LIGHTING DESIGNER/DIRECTOR

The Lighting Designer works in conjunction with the Gaffer and Director of Photography to design the lighting design for specific scenes, an example would be a dance scene, that may involve too much time, or fall out of the Gaffers' expertise. This is not a mandatory position, but may be needed, to be determined in consultation between the Gaffer, Director of Photography, and Production.

SET PRACTICAL RIGGER

The Set Wireman shall be responsible for practical set lighting, and shall work closely with the art department to ensure that all fixtures, and installations meet safety standards. The Set Wireman will work under the Gaffer.

LIGHTING BOARD OPERATOR

The Lighting Board Operator shall, after consultation with the Gaffer, determine what control equipment is necessary to meet the production needs. Working with the installation crew assures all dimmers are patched correctly and in working order.

GENERATOR OPERATOR

The Generator Operator is responsible for the running, maintaining, and fueling of the generator(s), or power plants used by the production. The Generator Operator shall assist in the balancing of loads the hook-up of feeder cable, and ensure that a safe grounding system is in place.

MAKEUP

SPECIAL MAKEUP EFFECTS ARTIST

The responsibilities of the Special Makeup Effects Artist shall include: initial consultation for and design of; construction of, and on set application and/or manipulation of; all facial/body prosthetics; duplicate heads, body parts, (where a likeness is required), articulated "pieces", artificial teeth, facial/body hair and any other special makeup effects not normally the responsibility of the Key Makeup Artist.

Also included in this job description is the removal of all special make-ups, their cleaning and storage; the control and recording of all continuity of any special make-ups by the use of sketches, notes, photographs and charts; the supervision of all Assistant Special Effects Makeup Artists and lab technicians/mold makers, and the delegation of their work, the supply and purchasing of all necessary materials and equipment, etc. and the distribution of a show's special effects makeup budget.

KEY MAKEUP ARTIST

The responsibilities of the Key Makeup Artist shall include: the design of all makeups and facial hair (in consultation with the Director and Production Designer); the application or dissemination of responsibility for the application of all facial/body makeup and hair; the maintenance of all said makeups and their alteration throughout the shooting period; the removal of all said makeup and hair products; the control and recording of all continuity with regards to all facial and body makeup, by the use of sketches, notes, photographs and charts; the supervision of all assistant makeup artists, and the delegation of their work; the supply, and when required, the purchase of all necessary materials and equipment, etc., and the distribution of the show's makeup budget. The Key Makeup Artist shall also be responsible for any and all out-of-kit effects, such as cuts, wounds, blisters, scratches, bullet holes, scars, tattoos, bald head, bites, birthmarks, bruises, blood application, disfigurements, etc. Also included in this job description are the application, coloration, maintenance and removal of all prosthetic makeups and appliances (i.e. those made from foamed latex, gelatine, plastic, etc.).

NOTE: A Key Makeup Artist may be hired to perform these last listed functions alone, as this position is by NO MEANS exclusive from the duties of the Key Makeup Artist. In the event that contact lenses are required for a production, it is not the Key Makeup Artist's responsibility for the application and maintenance of said lenses. A licensed eye specialist is to be present for the application, maintenance and removal of the lenses on

set - particularly with the use of scleral lenses and other potentially harmful eye appliances. A Key Makeup Artist may, however, accept the responsibility for the design and ordering of contact lenses.

1ST ASSISTANT MAKEUP ARTIST

The First Assistant must be able to perform such of those functions as described under the "Key Makeup Artist" category, as are delegated to them. In the absence of the Key Makeup Artist, the First Assistant shall assume the full responsibilities of the same; including the care and maintenance of all continuity notes and special makeups. The First Assistant shall at all times be prepared with a fully equipped kit.

2ND ASSISTANT MAKEUP ARTIST

The responsibilities of the Second Assistant shall include: being prepared for work delegated by the Key or First Assistant (this preparation including a fully equipped makeup kit); being prepared and qualified to clean, dress, and apply moustaches/beards, etc. to stunt doubles; being prepared on occasion to apply body makeup; must be qualified to apply any corrective/glamour makeups for male/female; being prepared and fully equipped for large crowds, or similar extraordinary circumstances.

PAINT

KEY SCENIC ARTIST

The duties of the Key Scenic Artist shall include the supervision and organization of the painting of sets, parts of sets, props, backdrops, cutouts, etc. All painting of permanent buildings and stages, including scenic painting mattes, illustrations, signs and graphic cards; responsible for purchasing and procuring of necessary materials and equipment; disbursement of assigned budget; may delegate work required for the efficient running of the Department. The Key Scenic Artist shall be selected by the Production Designer and/or Art Director, and shall be responsible to same. The Key Scenic Artist shall be able to perform the functions of all subsequent categories with the exception of sign painting.

PAINT FOREMAN

The Paint Foreman must be able to perform the functions, in co-ordination with the Key Scenic Artist, and must be able to assume all responsibilities in the event of the absence of the Key Scenic Artist.

ON SET PAINTER

The On Set Painter must be able to perform all functions of the Key Scenic Artist under the direction of the Director of Photography, Camera Operator, and Key Scenic Artist in co-ordination with the On-Set Carpenter and Dresser. Other duties shall include the maintenance and integrity of all sets and set pieces as well as adjusting reflective surfaces in an expedient manner.

SCENIC ARTIST/PAINTER

The Scenic Artist works in coordination with the Key Scenic Artist in producing specialty finishes such as marble, wood grain, aging, breakdown, and other faux finishes. He/she must be able to execute painting of a pictorial nature on any scale including backdrops and cutouts. The Scenic Artist should be familiar enough with the Key Scenic Artist's duties to assume them on a short-term basis if the need arises. The Scenic Painter must be able to perform all the duties of a painter as well as be responsible for specialty finishes such as wood grain, marble, aging, breakdown and other faux finishes under the direction of the Key Scenic Artist or his/her representative.

SIGN PAINTER

The Sign Painter's duties include the preparation, layout and painting of all signs under the direction of the Key Scenic Artist.

PLASTERER

The duties of the Plasterer shall include the preparation of molds for casting on plant-on ornamentation (plaster, rubber or fiberglass resins); preparation and mixing of concrete and supervision of application concrete work.

PAINTER

The duties of the Painter shall be to carry out, without direct supervision and to the satisfaction of the Key Scenic Artist, sanding, filling, sealing, priming, undercoating, spray painting, faux cement, painting and varnishing of sets, props, permanent buildings, interior and exterior, both in the studio and on location.

PAINTER'S ASSISTANT

PICTURE VEHICLES

PICTURE VEHICLE COORDINATOR

The duties of the Picture Vehicle Coordinator shall include preparation of a picture vehicle breakdown with scene allocations as per shooting script, to research the period, and to secure all picture vehicles, including but not limited to cars, trucks, boats, motorcycles, farm machinery, and snowmobiles. Negotiates the purchase or rental of all picture vehicles. Ensures all vehicles are mechanically sound and fulfill script requirements and all vehicles are properly licensed and insured. Schedules all vehicles and is responsible for transporting them to and from set on the appropriate days. Responsible for the disbursement of the assigned budget and delegation of work within the department in an efficient manner.

PICTURE VEHICLE ASSISTANT

Acts as the Picture Vehicle Coordinator's representative on set when necessary. Assists in all duties and tasks of the Picture Vehicle Coordinator.

DRIVER

Movement of picture vehicles to and from set.

SPECIAL EQUIPMENT DRIVER

PROPS

PROPERTY MASTER

The duties of the Property Master shall include preparation of a hand prop breakdown, with scene allocations as per the shooting script; to research the historical period of said administered hand props; to prepare, build and procure props to be seen on camera; the repair and return of props to original condition and source; arranging for all necessary permits to convey restricted weapons; co-ordinate with the Costume Department the required accessories; while on set, the Property Master will administer props to artists, strike and reset hot sets established by the Set Decorators,

with the aid of Polaroid's, photographs or sketches; consult with the Script Supervisor on the continuity of hand props; responsible for the disbursement of the assigned budget; and delegate the work required for the efficient operation of the Department.

ASSISTANT PROPERTY MASTER

Duties are acts as the Prop Master's representative on the set; during pre-production helps with script and prop breakdown; in the Prop Master's absence this person can be left in charge of the props on shooting set; makes sure that the set and props are as the Props Master wishes them to be; oversees the supplying and loading of the truck; has the ability to oversee the set and props in a camera ready condition; has the ability to oversee the set and prop continuity; and can perform these duties in an unsupervised role. Additionally, this person must hold a valid Firearms Acquisition Certificate; carry the Motion Picture Firearms Safety Course card; be knowledgeable in the building and repair of props; be knowledgeable in the handling of firearms; the safe use of firearms and the blank firing of firearms; and carries the same responsibilities for the safety of artists and shooting crew when it comes to the firing of blanks as the Props Master.

PROPS BUYER

FIREARMS SAFETY COORDINATOR

Responsible for procuring and transport of firearms to set, which includes obtaining all applicable permits and licenses. They are the only person that handles real firearms from the storage area until it is handed to the actor. They also must be the only person that receives it back from the actor. The Safety Coordinator must thus be the last person that handles the gun BEFORE AND AFTER A SCENE. Responsible for inspections of firearms to ensure the chamber and magazine contain no cartridges or blanks until required, and the barrel has no obstructions, and instructing talent on proper handling procedures for each weapon.

WEAPONS HANDLER

PROPS BUILDER

PROPS CREW

Performs those duties as delegated by the Property Master.

SECURITY

SECURITY COORDINATOR

The Security Coordinator is responsibility for the purchase, rental, preparation, maintenance, and storage of all supplies and equipment required by the Security Department. All supplies and equipment shall be furnished by the Company or may be supplied by the Security Coordinator via a rental agreement.

The Security Coordinator shall be responsible for the delegation of work as required for the efficient operation of the Security Department.

SECURITY CAPTAIN

The Security Captain must be able to perform those functions as delegated by the Security Coordinator, and must be able to assume all responsibilities in the absence of the Security Coordinator.

SECURITY CREW/WATCHPERSON

The Security Crew/Watchperson shall perform duties as directed by the Security Coordinator or Security Captain and those duties shall include: ensuring that all required entrances and exits are locked; maintaining a list of those persons entitled to have keys; hourly checks of site and building access points as well as sets and equipment (including power/generators); ensuring that only authorized persons are permitted on site; inspecting all vehicles on site.

SET DECORATING

SET DECORATOR

The Set Decorator is responsible to the Production Designer/Art Director for the co-ordination and realization of: the dressing of all decor; the carriage, movement placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listing of inventory; monitoring the dispersal of the assigned Set Decorating budget; delegation of work for the efficient operation of the department; completing of decorated sets, camera ready, prior to the requirements of the production schedule.

ASSISTANT SET DECORATOR

The Assistant Set Decorator is responsible to the Set Decorator and may, in the absence of the Set Decorator, assume all responsibilities of that position. According to the instructions of the Set Decorator, the Assistant is required to assist the Set Decorator in the research, purchase, rental, leasing and acquisition of all items and materials used as set decor; the carriage, movement, placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listing of inventory.

LEAD DRESSER

The Lead Dresser is responsible to the Decorator or in the absence of the Decorator, the Assistant Decorator or Buyer. The duties of the Lead Dresser shall be to oversee and maintain the standards of the Department in dressing and wrapping of sets, and to carry out tasks as assigned by the decorator or his/her assistant or buyer. The Lead Dresser shall expedite work to accommodate scheduling and ensure the proper tools and materials are available to the dressing crew to complete assigned tasks.

SET BUYER

The Set Buyer is responsible to the Set Decorator. Under supervision of the Set Decorator, the Set Buyer may purchase, lease or acquire items to be used as decor for all studio and location sets.

ON SET DRESSER

The On Set Dresser is responsible to the Decorator and Propmaster for on set continuity of Set Dressing and the placement of all set dressing on set.

1. CONTINUITY
 - Placement and replacement of all set dressing for camera.
2. SAFETY
 - Care, safety and cleaning of all set dressing pieces.
3. INTEGRITY
 - Placement and replacement of all set dressing as per the Set Decorator, Propmaster, Script Supervisor and Camera Department.

4. CAMERA
 - Clear knowledge of camera lenses so that he or she can anticipate the shot.
5. POLICE
 - Policing of set to prevent damage to all set dressing.
6. PLANTS
 - Care and watering of all indoor plants and floral arrangements.

The On Set Dresser is responsible for a full tool and hardware package, flat dolly, truck doll, blanket, packing material, cleaning kit, ladders and Polaroid camera.

DRAPER/UPHOLSTERER

SET DRESSER

The Set Dresser is responsible to the Set Decorator. In the absence of the Set Decorator, or if otherwise required, is responsible to the Assistant Set Decorator or Buyer or Lead Dresser. According to their instructions, the Set Dresser may assist in: the safe and efficient pick-up and return of all items and materials used as set decor; the carriage, movement, placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listing of inventory. The Set Dresser should be able to perform these tasks without direct supervision.

SET DECORATING CREW

The Set Dec Crew member is responsible to the Set Decorator. In the absence of the Set Decorator, or if otherwise required, is responsible to the Assistant Set Decorator or Buyer or Lead Dresser. As per their instructions, a Set Dec Crew person may assist in the safe and efficient pick-up and return of all items and materials used as set decor: the carriage, movement, placement and preparation of all dressing within all studio and/or location sets; the maintenance, replacement and listing of inventory. The Set Dec Crew person should be able to follow directions with a minimum amount of supervision.

SOUND

PRODUCTION SOUND MIXER

The duties of the Sound Mixer include the recording, re-recording, dubbing synchronizing and scoring of sound motion pictures on film, videotape, or any other substitute for film. This includes video engineering, development, installation and maintenance of sound and/or videotape equipment. The duties of the Production Sound Mixer include the recording of all sound on location, including principal dialogue, sound effects, wild lines and location music. In conjunction with the Director and the Production Manager, determine the necessary type and quality of sound equipment; the maintenance of log sheets for each roll of tape recorded, including marking printed takes, in conjunction with the Script Supervisor and Camera assistant; the maintenance of script notes sufficient to allow matching of sound quality in case of later reshooting; the maintenance of lists of wild tracks and sound effects to be recorded later. In conjunction with the Director, the Production Sound Mixer determines the recording techniques and microphone placements to make a suitable recording; attends all production meetings during both Pre-Production and Principle Photography; may delegate work required for the efficient operation of the Sound Department. The duties of the Dubbing and Re-recording Mixer may include responsibility for the quality of all classes of master tracks, dialogue, effects and music; in conjunction with the Film Editor and Sound Editor, assists in the preparation of dubbed tracks for final mixes and the dialogue positioning. Responsibilities also include sound for dailies, music scoring or transcription and post- synchronization recording and co-coordinating, under the Sound Director, or Director of Sound, all re-recording.

BOOM OPERATOR

The duties of the Boom Operator include the placement of microphones in suitable positions to ensure proper sound quality in recording; set-up and wrap sound equipment at each location; to be present with the Production Sound Mixer at all block rehearsals unless specifically banned by the Director; in conjunction with the Costume Department, place radio microphones and transmitters on artists; to be familiar with the shooting script; maintain good liaison with all artists; and other sound duties.

PLAYBACK OPERATOR/2ND BOOM OPERATOR

The Playback Operator, is responsible for accurately cueing, playing and mixing pre-recorded sound elements on-set for the synchronized performance or reactions of the on-camera performers while supplying an audio feed and time code feed to the Production Sound mixer. The Playback Operator takes directions and cues from the Director or First Assistant Director and must communicate with the performers. The Playback Operator is also responsible for the placement of speakers and speaker cables. The Operator is also responsible for the initial set-up and relocation of the playback gear. The Playback Operator must be able to set up and operate in-ear systems. Audio and time codes issues are attended to under the direction of the Production Sound Mixer. The Playback Operator must be capable of operating various playback formats such as tape, compact disc, minidisk, multi-track digital cassette and computer, and should also be familiar with the operations (signal pathways and connections) of a standard multi-channel mixing board.

SOUND ASSISTANT/CABLEPERSON

Under the direction of the Production Sound Mixer, in conjunction with the Costume Department, to place radio microphones and transmitters on artists when required; to assist the boom operator; to be familiar with the shooting script; and to liaise with the Driver Captain for the movement of related equipment.

The duties of the Cable person include the assisting of any member of the Sound Department when required, and in keeping the cables clear.

SPECIAL EFFECTS

SPECIAL EFFECTS COORDINATOR

The duties of the Special Effects Coordinator shall include responsibility for supervision, manufacture, setting up, operating, striking and storing of all equipment and material used in making special effects, artificial atmospheric effects, window frosting, frost, fire, smoke, flames, torches of all kinds, fog, steam, mist, water, waterfalls, portable spill tanks, storms of every nature, waves, cobwebs, mechanical effects, electrical effects and explosives.

All powder or explosives shall be handled and supervised only by a licensed Special Effects Person. The method and type of application of special effects shall be at the sole discretion of the Special Effects Coordinator taking into account the artistic requirements of the Production Designer or Art Director. The Coordinator shall disburse the departmental budget and he may delegate work within the department.

STUNT RIGGER

1ST ASSISTANT SPECIAL EFFECTS

The duties of the First Assistant Special Effects shall include such of those responsibilities above as shall be delegated by the Special Effects Coordinator.

2ND ASSISTANT SPECIAL EFFECTS/BUYER

The special Effects Assistant/Buyer shall perform such duties within the Department as shall be delegated by the Special Effects Coordinator or his First Assistant and shall include the duties of Special Effects buyer.

3RD ASSISTANT SPECIAL EFFECTS

Shall perform duties as outlined by the Special Effects Coordinator or First Assistant Special Effects person.

TRANSPORTATION

TRANSPORTATION COORDINATOR

Responsible for: scheduling the pickup, delivery, maintenance, rental and purchase of all production vehicles; coordinating the movement of all production vehicles; coordinating the transportation of cast and/or crew members to and from location; coordinating pickups and delivery required by production.

DRIVER CAPTAIN

Responsible for all on set movement including scheduling transportation to and from set for cast and/or crew members; any pick ups or deliveries required by the production.

HONEYWAGON DRIVER

MECHANIC

CAST DRIVER

DRIVER

Transporting cast and/or crewmembers to and from set. Maintenance of production and/or picture vehicles. Movement of production and/or picture vehicles to and from set.

UNIT MOVE DRIVER – CLASS 1 REQUIRED

UNIT MOVE DRIVER