



**Motion Picture Studio Production Technicians  
Local 849 of the I.A.T.S.E.**

## **Department Descriptions & Positions**

**ANIMAL WRANGLER DEPARTMENT** – Provides and controls all animals and their actions necessary to the script.

**Key Animal Wrangler** – Heads the team.

**Wrangler Captain** – Provides daily care and maintenance of all animals used on a shoot.

**Wrangler** – Helps to care for and maintain all animals used on a shoot.

**COSTUMES DEPARTMENT** – Responsible for purchasing, renting and/or making all the clothes worn by the performers, both Actors and Background Players. They work in consultation with the Director and the Actor. They also provide several versions of one outfit if required to expedite shooting.

**Costume Designer** – Works with the Director and the Actors.

**Assistant Designer/Coordinator** – Key – Manages the team, preparing for the next day, and wrapping the previous day.

**Costume Set Supervisor** – Key – Organizes wardrobe on set, taking care of continuity of wardrobe.

**Performers Costumer** – Continuity and maintenance of a performer's costumes.

**Set Costumer** – Maintains the "truck" and ensures costumes are camera ready.

**Cutter** – Creates patterns for clothes.

**Special Skills Costumer** – Prepares specialty items, e.g. hats, footwear, belts, etc.

**Dresser/Wardrobe Assistant** – Maintains costumes, shops, launders, irons, etc.

**Seamster/Seamstress** – Makes or alters garments.

**Breakdown Artist** – Distresses the clothes to look worn or destroyed.

**Truck Supervisor** – Manages wardrobe truck on set, preparing the daily wardrobe.

**CRAFT SERVICE DEPARTMENT** – Provides hot and cold beverages and snack foods at all times on set, and a substantial snack to take the crew through to the meal break. Craft Service personnel in Local 849 must have Standard First Aid and a recognized Food Handlers' course. The Key is responsible for running the department, and may employ a number of assistants depending on the requirements of the show and the size of the cast and crew.

**DIVING DEPARTMENT** – Working closely with the Marine Department, they are on set when required for water safety or underwater work. Divers always work in pairs, and a Diving team may consist of a Coordinator, a Supervisor, many Divers and Diver Tenders.

**GREENS DEPARTMENT**– Specialists who alter the look of locations with plants and trees.

**Head Greens** – Key of the team who works closely with the Art Director and Set Decorator to provide with any landscaping related needs required for the shoot.



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**Lead Greens** – Responsible for set up, loading/unloading, maintenance and continuity.

**Greens Dresser** – Travels ahead and behind the shooting crew to dress and strike the sets.

**GRIP DEPARTMENT** – Working closely with the Lighting Department, the Grips provide scaffolding for hanging the lights, and flags and silks to soften lights and create shade. They also provide means for creating high angle, low angle or unusual shots, and dollies and cranes for camera movement. Grips are also responsible for securing the camera in other situations such as on picture vehicles.

**Key Grip** – Key of the Grip Department.

**Best Grip** – Manages the team and any extra labour and equipment needs for special days. Assists the Key with administrative tasks such as time sheets, DTRs and paperwork and ordering and returning equipment.

**Truck Grip** – The Truck Grip keeps all the equipment tidy and organized, and retrieves equipment from the truck for the 3rds or other grips to take to set or set up pre rigs as needed.

**3RD Grip** – Handles all equipment except the lights, such as c-stands, scaffolding, tracks, silks, flags, apple boxes and sandbags.

**Dolly and/or Crane Grip** – Specialized grips who operate the dolly and/or cranes.

**Rigging Grips** – Rigging Grips use different types of wires, ropes, pulleys and other types of rigging components and hoisting devices to pre-rig in advance of the main crew, often including erection of scaffolding and suspending equipment in high places.

**Remote Head Technician** - Operates a remote head in conjunction with a technocrane or regular crane to safely get the camera into otherwise impossible or unsafe situations.

**HAIR DEPARTMENT** – Dresses the hair of all performers, both Actors and Background Players, appropriate to their character and in consultation with the Director and the Actor. They also provide and dress wigs and sideburns when required and aid the Costume Department in the placement of hats. All members of this department with Local 849 must have a copy of their provincial license filed at the Union office.

**Key Hair Stylist / Head of Department (HOD)** – Heads the team, and prepares Actors off set.

**2ND Hair Stylist** – Assists Key Hair Stylist in any/or all of their responsibilities.

**3RD Hair Stylist** – Works with Actors and Background Performers, and maintains continuity on set.

**LIGHTING (AKA the LX or ELECTRICS DEPARTMENT)** – Responsible for everything electrical on the set. Supplying electrical power to all departments that need it and handling all the lights on set and anything that is attached to the lights.

**Gaffer** – Key of the Lighting or Electrics Department.

**Best Lighting** – Manages the team, and any extra labour and equipment needs for special days. Assists the Key with administrative tasks such as time sheets, DTRs and other paperwork and ordering and returning equipment.



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**Rigging Electrics** – Rigging Electrics use different types of wires, ropes, pulleys and other types of rigging components and hoisting devices to pre-rig sets in advance of the main crew, often including the suspension of lights and running of cable.

**Generator Operator** – Moves, sets up, grounds, maintains and operates the generator that supplies all the power to set.

**3RD Lighting Technician** – Handles the lights and anything attached to the lights such as scrims, gels, and barn doors. The Electrics also handle all types of breaker boxes and cabling from Com-Lock to Joy cable to AC cables or stingers.

**AERIAL RIGGING** - This is a specialty within the field of rigging that deals specifically with human loads. Aerial Rigging is the process of setting up the appropriate equipment to make humans fly safely.

**Aerial Riggers** – Aerial Riggers use different types of harnesses, wires, ropes, pulleys and other types of rigging components and hoisting devices to safely suspend or “fly” human loads. This department generally consists of an Aerial Rigger and a first and second assistant depending on the equipment required and the desired outcome. The Aerial Rigging team usually works in conjunction with the Stunt team to ensure the safety and security of performers who are being suspended or flown.

**MAKEUP DEPARTMENT** – Responsible for all facial and body makeup, including bruising and wounds, and facial hair on the performers, both Actors and Background Players. They are also responsible for any prosthetics required for special effects. They design the looks in consultation with the Director and the Actor.

**Key Makeup Artist / Head of Department (HOD)** – Heads the team, designs and applies makeup, supervises continuity, budget and Actors’ schedules.

**2RD Makeup Artist** – Applies makeup, maintains continuity on set, assists in ordering supplies.

**3RD Makeup Artist** – Works with Actors and Background Performers, and maintains continuity on set.

**Special Effects Makeup Artist/Prosthetics** – Responsible for casting and building of prosthetics, application and maintenance on set.

**MARINE DEPARTMENT** – In charge of any work on or in the water. The team generally consists of a Marine Coordinator, and a team of boat wranglers, safety swimmers and other assistants depending on the requirements of the show.

**PROPS DEPARTMENT** – Handles anything the Actor carries or handles. They work closely with the Set Decoration Department providing top dressing on a set if the Actor is likely to handle it.

**Property Master** – Heads the team.

**Assistant Property Master** – Oversees the “truck”, ensures props are camera ready.

**Gun Wrangler / Armourer** – Has the necessary license, as required by law, for the transporting, storage, acquisition and renting out of weapons. Is responsible for safety. Must meet the Bylaws of Local 849.



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**Gun Handler** – Has the license which enables them to handle weapons but not fire weapons. Needs a Possession and Acquisition License (PAL).

**Property Buyer** – Sources out materials and supplies and buys and/or rents props.

**On Set Props Person** – Maintains the props on set during shooting, and watches continuity of the set.

**Props Builder** – Works with the Props Master to build specialty props required.

**SCENIC PAINT DEPARTMENT** – Alters surfaces to look different, aged, or as if made of other materials.

**Key Scenic Artist** – Key of the team who works closely with the Production Designer and the Art Director to paint or otherwise finish the sets required for the shoot once they have been completed by the Set Construction Department. The Scenic Paint Department uses a variety of techniques to turn wooden surfaces into surfaces that look like other surfaces, such as brick or metal.

**Head Scenic Paint** – Assists the Scenic Artist in managing the team. The Lead oversees techniques and standards and ensures the work is getting done on schedule.

**Lead Scenic Paint** – Assists the Head Scenic in managing the team. The Lead oversees materials, techniques and standards, and assures the work is getting done on schedule.

**Scenic Painter** - Follows the direction of the Lead to complete the painting of the sets.

**SCRIPT SUPERVISOR DEPARTMENT** - The Script Supervisor and Assistant work with all departments on set to ensure that everything that is shot can be used by the Editor when cutting the film back into story continuity. They keep details of every shot, all action, camera details, length in time of shot, and any deviations from script. They provide slate numbers and circled prints. They keep a list of shots and wild sound owed. They provide the Production Office with a Daily Production Report, and they provide the Editor with a lined script that records all shots and a continuity report with the details of each set-up.

**Script Supervisor** – Key of the team.

**Script Assistant** – Assists the Script Supervisor

**SET CONSTRUCTION DEPARTMENT** – Builds sets, and alters the look of an existing location.

**Construction Coordinator** – Key of the team who works closely with the Production Designer and the Art Director to build the sets required for the shoot.

**Foreperson/Lead** – Assists the Construction Coordinator in managing the team. The Lead oversees construction techniques and standards, and assures the work is getting done on schedule.

**Assistant Lead Carpenter** – Works hand in hand with the Lead and assists them with their work.

**Scenic Carpenter** – Follows the direction of the Lead to complete the building of the sets.

**On Set Carpenter** – Scenic carpenter who works on set with the shooting crew.

**Construction Buyer/Clerk** – Manages the paperwork of the department and arranges all supplies and purchases.

**Carpenter's Assistant** – Entry level position in the department who moves and stores materials, and keeps workspaces clear and safe.



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**SET DECORATION DEPARTMENT** – Provides all furnishings, layering in various elements to help tell the story.

**Key Set Decorator** – Key of the team who works closely with the Production Designer and the Art Director to dress the sets required for the shoot.

**Assistant Set Decorator** – Assists the Key Set Decorator in managing the team and assures the work is getting done on schedule. Usually seen on larger budget productions.

**Leadperson** – Organizes the team.

**Set Buyer** – Sources out materials and supplies and buys or rents dressing.

**On Set Dresser** – Maintains the set during shooting, and watches continuity of the set.

**Set Dresser**– Travels ahead and behind the shooting crew to dress and strike the sets.

**SOUND DEPARTMENT** – Creates the soundscape of the story, recording all dialogue and as much background sound as possible.

**Production Sound Mixer** – Records all principal dialogue, sound effects on location, and wild sound.

**Boom Operator** – Places the microphones in suitable positions to ensure the proper sound quality.

**Utility Sound Technician/Cable Puller** – Assists with second boom and handles the cables.

**SPECIAL EFFECTS DEPARTMENT** – In charge of any special effects on set such as explosions, fire, rain, atmosphere and smoke. The team generally consists of a Special Effects Coordinator, and a team of assistants depending on the requirements of the show.

**TRANSPORTATION DEPARTMENT** – Drives all the vehicles required on a motion picture, from equipment trucks to passenger vehicles and picture vehicles. All drivers with Local 849 are required to have a copy of their Driver's Abstract (not less than a Class 4 license), filed at the Union Office, and must have taken a current Standard First Aid course.

**Transportation Coordinator** – Heads the team.

**Driver Captain** – Organizes the travel needs on the set.

**Head Driver** – Takes care of the vehicles at base camp.

**Base Camp Generator Operator** – Responsible for the operation and maintenance of the Base Camp Generator, which powers all the trailers and equipment at Base Camp.

**Heavy Equipment Driver** – Class of License required is determined by the vehicle to be driven.

**Production/Cast Driver** – Class 4 License is required.

**PICTURE VEHICLES** - Operates as an arm of the transport department and takes care of sourcing out and working with all vehicles appearing on camera. The department may have a Coordinator, a Captain and a number of assistants/drivers depending on the requirements of the production.