



Above-the-Line Expenses

The major expenses committed to before production begins, including story/rights/continuity (writing); salaries for producers, director, and cast; travel and living; and production fees (if the project is bought from an earlier company). Everything else falls under below-the-line expenses.

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Additional Camera

AKA: B Camera

An extra camera operator, often needed for complicated action sequences or stunts. Contrast with additional photography.

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Additional Photography

AKA: Additional Photographer, Reshoots, Reshooting & Pickups. In some cases, actors are recalled and parts of the movie are re-filmed.

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Agent

A person responsible for the professional business dealings of an actor, director, or other artist. An agent typically negotiates the contracts on behalf of the actor or director, and often has some part in selecting or recommending roles for their client.

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Armorer

A person who is responsible for weapons on the set of a movie or television show. Duties include providing the correct weapons to suit the era and style of the film, advising the director on use of weapons, choosing the correct blanks, creating a safe set for the use of said weapons, teaching actors about handling and using weapons, making sure use of all weapons is properly licensed, and ensuring the safety of everyone on the set while weapons are in use.

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Art Department

The section of a production's crew concerned with visual artistry. Working under the supervision of the production designer and/or art director, the art department is responsible for arranging the overall "look" of the film (i.e. modern/high-tech, rustic, futuristic, etc.) as desired by the director. Individual positions within in this department include: production designer, production buyer, special effects supervisor, draftsman, art director, assistant art director, set decorator, set dresser, property master, leadman, swing gang, and property assistant.

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Art Director

The person who oversees the artists and craftspeople who build the sets.

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Assistant Art Director

An assistant to the art director.

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Assistant Camera

AKA: Assistant Camera Operator, First Assistant Cameraman, 1st Assistant Cameraman, 1st Assistant Camera, Assistant Cameraman, and Camera Assistant

A member of the camera crew who assists the camera operator. This person is responsible for the maintenance and care of the camera, as well as preparing dope sheets. In smaller camera crews, they may also perform the duties of clapper-loader and/or a focus puller. See also additional camera.

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Assistant Director

AKA: 1st Assistant Director, 2nd Assistant Director

An assistant director's duties include tracking the progress of filming versus the production schedule, and preparing call sheets.

1st Assistant Director is responsible for the preparation of the shooting schedule and script breakdown used to plan the shooting of a film or television show. The AD works directly with the Director to manage of the minute-to-minute operations on the set during the process of filming, as well as coordinating the necessary communication of details of future operations as the filming progresses. Other duties include tracking the progress of filming versus the production schedule, observing all rules related to union crafts, labor contracts and location agreements, maintaining safety on the working set, and working with the Unit Manager to keep operational costs within the budgeted plan.

Second Assistant Director is responsible for information distribution and reporting, cast notification and preparations during the shooting process, recording of all data relative to the working hours of the crew and cast, management of the background cast (atmosphere or "extras"), preparation of call sheets, production reports, and other documentation. When needed, the Second Assistant Director can assume the duties of the First Assistant Director on a temporary basis.

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Assistant Film Editor

AKA: Assistant Picture Editor, Assistant Sound Editor, Assistant Editor, First Assistant Editor, Second Assistant Editor, Apprentice Editor Editing room crewmember responsible for providing any and all required logistical assistance to the editor(s). Duties vary, depending on whether the assistant is working with a picture or sound Editor and whether the show is being edited on film or on a non-linear editing system. On a film edited show, assistant picture editors will, during production: liase with the film lab and sound transfer facility regarding the processing of dailies; leader, sync and edge code the dailies rolls; coordinate and take notes during dailies screenings; organize and maintain camera reports, sound reports, script notes, and lined script pages from the set, as well as lab reports and sound transfer reports; log all dailies footage; and reorganize footage for editing, if necessary. Ongoing, and during post-production, they will: reconstitute trims; locate and pull trims requested by the editor; check sync, clean, measure, re-splice, and add change-over marks to cut reels; coordinate screenings of cut work; take notes during screenings. Once the sound department begins work, the assistants produce change sheets detailing each day's changes to the work print and production track and send them, along with any necessary duplicate trims, to the sound department. Assistants may be permitted by the editor to do some creative work, such as commenting on the editor's work; cutting temporary ("temp") sound effects and music into the track; and sometimes even editing scenes. After picture lock, the assistant: oversees the creation of optical effects such as fades, dissolves, etc. and cuts them into



the work print; continues to work with the sound department as necessary; and in some cases oversees the final stages of post-production, all the way through sound mix, negative conforming, and the production of final prints. The assistant editor chain of command consists of the First Assistant Editor(s), who bears the most responsibility for the smooth performance of the assistant team; the Second Assistant Editor(s); and the Apprentice Editor(s).

Associate Producer

An individual who performs a limited number of producing functions delegated to her/him by a producer, under the direct supervision and control of that producer. The term may also refer to a person who would qualify as an executive producer of a project, but for the fact that (s) he acts on behalf of a production company, which is subordinate to another one on that project.

AVID

Manufacturer of a popular non-linear editing system. Often used to refer to the system itself, as "AVID editor". Competitors include Light works.

Background Artist

AKA: Scenic Artist, Backgrounds

A person responsible for designing or constructing the art placed at the rear of a set.

Backlot

AKA: Back lot

A large, undeveloped area on studio property used for constructing large open-air sets or for filming wilderness scenes.

Below-the-Line Expenses

All physical production costs not included in the above-the-line expenses, including material costs, music rights, publicity, trailer, labor not being Producer, Director or Cast.

Best Boy

AKA: Assistant Chief Lighting Technician, Best Boy Grip, and Best Boy Electric

The chief assistant, usually of the gaffer or key grip. In charge of the people and equipment, scheduling the required quantities for each day's work. The term originates from promoting the crew's 'best boy' to supervising, allowing the gaffer and key grip to stay on set and carry out the cameraman's lighting needs. The origin of the term is from "pre-union" filming days when the line between Grip and Electric departments was less rigid. When the head of either department needed another body temporarily, he'd go to the head of the other department and ask him to "lend me your BEST boy". By default the 2nd in charge of either department came to be known as best-boy. Female chief assistants are also called "Best Boys".

Bit Part

A small unimportant role, usually lasting only one scene.

Blocking

A process during which the director and actors determine where on the set the actors will move and stand, so that lighting and camera placements may be set.

Bluescreen

A process whereby actors work in front of an evenly lit, monochromatic (usually blue or green) background. The background is then replaced in post production by Chroma keying, allowing other footage or computer-generated images to form the background imagery. See also green screen.

Body Double

AKA: Photo Double

For some shots, a director may consider that a particular actor's body may not be suitable for the impression desired. In these situations, the actor is "doubled" (replaced) by a person whose body is more suitable. Typically, body doubles are used for shots requiring nudity or depictions of physical fitness. Contrast with stunt double and stand-in.

Body Makeup

Makeup applied below the neck or above the wrists.

Boom Microphone

AKA: Boom Mic, Boom, Fish pole, Giraffe

A long pole with a microphone on the end. The boom is extended out near the actors. Ideally, the microphone at the end should be placed in the camera's safe area.

Boom Operator

A member of the sound crew who operates the boom microphone. See also sound recordist.

Bounce Board

A large white card made of foam or poster board used to reflect soft light and for the soft key and fill.

Box-Office

AKA: Gross, B.O., and BO

A measure of the total amount of money paid by cinemagoers to view a movie.

Breakdown Script

AKA: Breakdown

A detailed list of all items, people, props, equipment, etc. required for a shoot on a day-by-day basis. Recording such lists aids in continuity and allows optimization of the time of actors and the crew.

Call Sheet

A listing of which actors will be required for which scenes, and when they will be required as well as all start times for Crew. Call sheets are created by assistant directors and others.

Cameo

A bit part played by a famous actor who would ordinarily not take such a small part. Originally meaning "a small piece of artwork", the term was borrowed by director Michael Anderson when attempting to attract famous actors to play bit parts in *Around the World in 80 Days*.

**Camera Crew**

The group of crewmembers directly involved with operation of the camera. Individual job titles include: clapper-loader, camera operator, assistant cameraman, director of photography, focus puller, additional camera, Steady cam.

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Camera Loader

AKA: Clapper-Loader, Clapper Loader

The person who operates the clapboard at the beginning of a shot, also responsible for loading film stock into film magazines. The action of slapping the clapper was invented as a way of synchronizing the visual and audio components of a shot. Recent innovations in audio-visual synchronization have made this unnecessary, but it still occurs extensively. See also assistant cameraman.

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Camera Operator

AKA: Cameraman

The person who operates the camera to the specifications dictated by the director of photography. A director or a director of photography sometimes assumes this role.

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Cast

A collective term for the actors appearing in a particular movie.

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Casting

The process of hiring actors to play the characters in a script, typically done by a casting director, but with some input from a director, producer, or studio.

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Casting Director

AKA: Extras Casting, Casting Assistant, Casting Associate

The person who auditions and helps to select all of the speaking role actors in film, television shows or plays. The CD must possess a vast knowledge of the actor pool and be able to match a variety of actors with just the right role. Directors and producers rely on the Casting Director to assist them with assembling the perfect cast for their production. Casting Directors are also responsible for serving as the liaison between the director, and the actors and their agents. CDs negotiate the deals with agents once the actors have been cast and are also responsible for the contracts and SAG of each actor.

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Caterer

AKA: Catering

A person or company who provides the main meals for cast and crew either on set or on location.

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CGI

AKA: Computer Generated Imagery

The use of computer graphics to create or enhance special effects.

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Choreographer

A person who plans and directs dance sequences within a movie.

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Chroma keying

An electronic/computerized technique that allows for specific color elements (chroma) to be replaced with different picture elements. See also blue screen and green screen.

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Chyron

Text graphics which appear at the bottom of a screen used to describe time, place, or name of person on screen; can also describe the technology used to add the text to the bottom of the screen.

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Cinematographer

AKA: Cinematography, Cine

A person with expertise in the art of capturing images either electronically or on film stock through the application of visual recording devices and the selection and arrangement of lighting. The chief cinematographer for a movie is called the director of photography.

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Clapboard

AKA: Clapper, Slate

A small board which holds information identifying a shot. It typically contains the working title of the movie, the names of the director and director of photography, the scene and take numbers, the date, and the time. It is filmed at the beginning of a take. On the top of the clapboard is a hinged stick, which is often "clapped" to provide audio/visual synchronization.

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Colorist

An image artist who, during post-production of a movie or television show, utilizes computer based alteration/correction programs to go through the movie/show frame by frame to insure color and light continuity. The colorist may also tweak colors to stylistically heighten them.

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Compositing

The combining of visual elements from separate sources into single images (or sequences of images), often to create the illusion that all those elements is parts of the same scene. Examples might be incorporating rendered 3D images (CGI) into filmed material, or extracting elements shot in front of blue/green screen. Today most compositing is achieved through digital image manipulation.

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Co-Producer

A producer who performs a substantial portion of a creative producing function, or who is primarily responsible for one or more managerial producing functions. A co-producer has less responsibility than a producer for the completion of a project. Note that if a project has more than one producer, it doesn't mean that these individuals are "co-producers" in the technical sense of that term. See also executive producer, associate producer, line producer.

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Composer

A musician whose music appears in a movie's score. Most movies have at least some original music written for the score, usually after the relevant parts of the movie have been filmed.

Construction Co-coordinator

AKA: Construction Foreman, Construction Manager

Financial responsibilities include budgeting, tracking costs, generating reports, etc. Through drawings, a construction coordinator is directed artistically by the Production Designer and Art Director to produce their "vision" in three dimensions. Also responsible for the physical integrity of the structures built by the construction department.

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Continuity

The degree to which a movie is self-consistent. For example, a scene where an actor is wearing a hat when seen from one camera angle and not from another would lack continuity. A person is often employed to check that continuity is maintained since reshooting embarrassing lapses in continuity can be prohibitively expensive. See also continuity report. In modern times, some continuity errors can be corrected through digital compositing.

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Continuity Report

AKA: Continuity Script

A detailed list of the events that occurred during the filming of a scene. Typically recorded are production and crew identification, camera settings, environmental conditions, the status of each take, and exact details of the action that occurs. By recording all possible sources of variation, the report helps cut down continuity error between shots or even during reshooting.

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Costume Designer

A person who designs the costumes for a movie.

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Costume Supervisor

The person in charge of costumes, usually preparing them for use and making sure they are accurate and faithful to the designs. Other responsibilities include consulting with the designers and training, supervising, and scheduling the costume staff.

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Costumer

AKA: Wardrobe, Assistant Wardrobe, and Wardrobe Assistant

A person responsible for handling the costumes worn by actors.

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Costumes

The person or department responsible for obtaining wardrobe items specified by the costume designer. Most items are borrowed from the studio's costume stock or rented from outside companies; others may be created specifically for the production.

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Craft Service

AKA: Crafts Service

The person (or people) hired to provide snacks/food to crew aside from Catering (Breakfast and Lunch)

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**Crewmembers**

AKA: Crew

A collective term for anyone involved with the production of a movie that does not appear in the movie.

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Dailies

AKA: Rushes

The first positive prints made from the negatives photographed on the previous day. During filming, the director and some actors may view these dailies as an indication of how the filming and the actors' performances are progressing.

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Director

The principal creative artist on a movie set. A director is usually (but not always) the driving artistic source behind the filming process, and communicates to actors the way that he/she would like a particular scene played. A director's duties might also include casting, script editing, shot selection, shot composition, and editing. Typically, a director has complete artistic control over all aspects of the movie, but it is not uncommon for the director to be bound by agreements with either a producer or a studio. In some large productions, a director will delegate less important scenes to a second unit.

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Director of Photography

AKA: DP, DoP

A cinematographer who is ultimately responsible for the process of recording a scene in the manner desired by the director. The Director of Photography has a number of possible duties: selection of film stock, cameras, and lenses; designing and selecting lighting, directing the gaffer's placement of lighting; shot composition (in consultation with the director)

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Director's Cut

Contracts under the terms of the Hollywood Director's Guild usually allow 6 weeks for a director to assemble a cut of the movie without studio interference as he or she would like it to be seen. This director's cut is fully edited and has a synchronized soundtrack. This cut is usually not color corrected or density corrected and may not even have the final music and effects tracks. In more recent times the term Director's Cut has taken on a popular meaning that implies a polished final cut of the movie that the director has complete artistic control over.

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Director's Guild of America

AKA: DGA

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Directors Guild-Producer Training Plan

AKA: Director's Guild of America Trainee, DGA Trainee

The Director's Guild of America has various training programs whereby successful applicants are placed in various productions and can gain experience working in the film or television industry.

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Distributor

AKA: Distrib, Distribution

The organization responsible for coordinating the distribution of the finished movie to exhibitors, as well as the sale of videos, laserdiscs, and other media versions of movies.

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Dolly

AKA: Dolly Shot

A dolly is a small truck, which rolls along dolly tracks carrying the camera, some of the camera crew and occasionally the director. "Dolly" is also the action of moving the camera towards (dolly up/in) or away from (dolly/pull back) the object that it is pointing at. The term often appears in screenplays. There is a subtle difference between the results of a zoom shot and a dolly shot. In a zoom, the relative positions and sizes of all objects in the frame remains the same, whereas in a dolly shot this will change as the camera moves.

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Dolly Grip

A grip that moves a dolly.

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Dolly Tracks

A set of tracks upon which a camera can be moved. See also dolly.

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Double

An actor who stands in for another actor in certain scenes, some of which may involve dangerous circumstances or require special skills (e.g. a stunt double). Sometimes body doubles are used in scenes that call for nudity or intimacy. Contrast with stand-in.

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Draftsman

A person who creates the plans for set construction. See also swing gang, production designer, and art director.

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Dresser

A wardrobe assistant who helps actors with their costumes.

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Driver

A person who drives either equipment or passenger trucks, typically between location shootings, sets, and the studio. The chief driver is called the transportation captain. See also transportation coordinator.

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Dubbing

AKA: Dubs, Dubbed

The technique of combining multiple sound components into one. The term is also used to refer to automatic dialog replacement of a new language.

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Editor

A person who performs editing (in consultation with the director) on a movie. This term usually refers to someone who does visual editing. See also Motion Picture Editors Guild.

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Electrical Department

The department in charge of all electrical matters (primarily lighting) for productions.

**Electrician**

The person or grip in charge of and familiar with the electrical equipment on the set.

Executive Producer

AKA: Executive in Charge of Production

A producer who is not involved in any technical aspects of the filmmaking process, but who is still responsible for the overall production. Typically an executive producer handles business and legal issues. See also associate producer, co-producer, line producer.

Extras

A person, or people, who appears in a movie where a non-specific, non-speaking character is required, usually as part of a crowd or in the background of a scene. Extras are often recruited from wherever they are available. Contrast with non-speaking role.

Feature Film

AKA: Feature

A movie at least 40-45 minutes (2 reels) long intended for theatrical release. Contrast with short subject.

Featured Background

A term used to describe the performers who are placed in prominent positions in the background of the major action of a scene.

Film Stock

The physical medium on which photographic images are recorded.

Focus Puller

A member of the camera crew who adjusts the focus of the camera during filming. See also assistant cameraman.

Foley

The art of recreating incidental sound effects (such as footsteps) in synchronization with the visual component of a movie. Named after early practitioner Jack Foley, foley artists sometimes use bizarre objects and methods to achieve sound effects, e.g. snapping celery to mimic bones being broken. The sounds are often exaggerated for extra effect - fight sequences are almost always accompanied by loud foley added thuds and slaps.

Foley Artist

A person who creates foley sound effects; named after early practitioner Jack Foley.

Foley Editor

Edits the sounds created by a foley artist.

Foley Mixer

A sound mixer who works with a foley artist to record sound effects.

**Gaffer**

AKA: Chief Lighting Technician

The head of the electrical department, responsible for the design and execution of the lighting plan for a production. Early films used mostly natural light, which stagehands controlled with large tent cloths using long poles called gaffs (stagehands were often beached sailors or longshoremen, and a gaff is a type of boom on a sailing ship). In 16th Century English, the term "gaffer" denoted a man who was the head of any organized group of laborers.

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Gel

A thin, tinted plastic-like sheet placed over a light to change the color of the projected light.

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Generator

AKA: Genny, Genny Operator

A mechanical engine which produces electricity from fuel (usually diesel). Frequently used for location shooting, either due to the unavailability or insufficient quantities of electricity locally available.

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Green screen

A newer technique similar to blue screen, however utilizing a key green background. Research showed that substantially better results could be gained by filming on green instead of blue, as effects stock was more sensitive to separating key green from other (foreground) colors. See also chromakeying.

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Greensman

A member of the crew who procures, places, and maintains any vegetation on a set.

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Grip

In the USA, a grip is a skilled person responsible for the set up, adjustment and maintenance of production equipment on the set. Their typical duties involve camera movement, lighting refinement, and mechanical rigging. In the UK, grips work exclusively with equipment that the camera is mounted on. Contrast with swing gang, see also key grip.

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Hairstylist

AKA: Hairstyles, Hair stylist, Hairdresser, Hair dresser, Hair Styles
Person responsible for maintaining actors' hairstyles during filming.

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Honeywagon

Usually a trailer, or truck and trailer combination outfitted for and used as the dressing room for actors when on location shoots away from permanent soundstages.

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Hot Set

A set where set dressers and prop persons have finalized placing furniture and props for filming a scene and on which a scene is in the process of being shot; labeled thus to indicate that it should not be changed or disturbed.

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Insert

A close-up shot of an object, often produced by the second unit. The term probably came about to reflect the fact that this shot will be "inserted" into the final version of the movie during editing.

International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts

AKA: I.A.T.S.E., IATSE

Jib

The arm of a mechanical crane.

Key Grip

The chief of a group of grips, often doubling for a construction coordinator and a backup for the camera crew, that also moves a dolly. Key grips work closely with the gaffer.

Lead Character Technical Director

Oversees the work of a team of character technical directors, partners closely with the Lead Artist to address all issues related the creation of animated film and/or game characters. Responsible for setting and maintaining the aesthetic and technical quality bar for the character creation team.

Lead Role

AKA: Lead, Female Lead, Male Lead

The most important character in a movie, often distinguished by gender.

Leadman

AKA: Lead man, Lead person

Member of the art department who is in charge of swing gangs and/or set dressers and reports to the set decorator.

Lighting

Most productions use artificial lighting when filming for various technical and artistic reasons, both on location and on a set. Lighting is designed by the director of photography in consultation with the director, and is the responsibility of the electrical department.

Lighting Crew

AKA: Lighting technician, Lighting technicians

A group of technicians who install, operate, and maintain lighting.

Lighting Department

The section of a production's crew responsible for lighting and other electrical matters during filming. Individual positions within in this department include: Gaffer, Best Boy, Lighting Board Operator, Lamp Operator, Rigging Gaffer, Riggers and genny operator.



Lighting Board Operator

A member of the electrical department who runs a console that controls the level or intensity of the lights, creating a look for the show. This can be simple or complex, involving intensity matching for shot continuity, on-screen effects, moving light control and synchronized work with other departments, like special effects and visual effects.

Lighting Technician

A member of the electrical department that is responsible for operating lights and lighting equipment on a set.

Line Producer

A producer who is responsible for managing every person and issue during the making of a film. Line producer's only work on one film at a time and work closely with the Producers, UPM and Accountant.

Location Filming

AKA: Location, On Location, Location Shooting

Filming which occurs at a place not constructed specifically for the production. Typically this is either outdoors, a well-known location, or a real place, which suffices.

Location Manager

A person who manages various aspects of filming a movie on location, such as arranging with authorities for permission to shoot in specific places. The Location Manager is not based on set and therefore has an Assistant Location Manager who represents the department and manages the department's interests on set where the Location Manager's permission is not required or where elements of the Location Managers job has been delegated the Assistant Location Manager to oversee.

Location mixer

A sound mixer responsible for mixing sounds recorded on location.

Location Scout

A person who looks for suitable locations for filming.

Lock it down

AKA: Lock it up, a lock up

A direction given by the assistant director for everyone on the set to be quiet, move out of frame, and to secure the set against anything or one interrupting the shot as it is happening. It is called just prior to speed. The phrase can also be used to securing a location for filming.

Magic hour

The minutes just around sunset and sunrise, where light levels change drastically and quickly, lending a warm orange glow to earlier shots, and a clearer blue in later minutes that allows a crew to shoot night scenes while light still remains.

Majors

The major Hollywood movie producer/distributor studios (MGM/UA, 20th Century Fox, Sony Pictures, Warner Bros, Paramount Pictures, Universal, and Disney).

Makeup Head

Key Makeup Artist on the project

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Makeup Key

2nd Position Makeup Artist on the project

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Martini Shot

The last shot of the day's shoot...because the next "shot" is in a Martini glass.

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Matte Artist

AKA: Mattematician

A person who creates artwork (usually for the background of a shot), which is included in the movie either via a matte shot or optical printing.

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Matte Shot

A photographic technique whereby artwork - usually on glass - from a matte artist is combined with live action. Contrast this with back projection or a travelling matte.

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Mini-Majors

Studios which are large but not as large as the majors: Embassy, Gramercy, etc.

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Music Arranger

Someone who adapts a musical composition for voices, instruments, and/or performance styles other than those for which the music was originally written.

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Music Editor

A person who, in collaboration with the music supervisor and composer, performs editing on the score, live vocals, songs and source music of a movie.

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Music Supervisor

A person who coordinates the work of the composer, the editor, and sound mixers. Alternately, a person who researches, obtains rights to, and supplies songs for a production.

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Negative Cost

The cost of a movie through the production of a finished negative, not including the costs of prints, advertising, or distribution.

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NG

AKA: No good

An abbreviation of the phrase "no good", which can be used to describe various aspects of filmmaking, i.e. "a ng take".

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Non-linear Editing

The computer-assisted editing of a movie without the need to assemble it in linear sequence. The visual equivalent of word processing.

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Nut

Operating expenses to be recovered, often deductible in an exhibitor's contract with distributors.

Off-line

The process of preliminary editing done in a lower-cost editing facility, to prepare a list of edits for on-line.

Off-line Editor

A person who performs the off-line work, completing preliminary editing done in a lower-cost editing facility, to prepare a list of edits for the final, or on-line editor.

On-line

The process of final editing and preparation for distribution of film, with edits often from a list of changes created during off-line.

On-line Editor

A person who performs the on-line work, who completes the final editing and preparation for distribution of film, with edits often from a list of changes created by the off-line editor.

Option

AKA: Optioning a Script

To buy the exclusive rights to a script, within a specified time at a set price, effectively guaranteeing that during the indicated time period, the writer will not share the idea with anyone else.

Oscar

AKA: Oscars, Academy Awards, Academy of Motion Picture Arts and Sciences Awards

The term "Oscar" was coined by an anonymous person who remarked that the statue looked like their Uncle Oscar.

P&A

Prints and advertising, the major costs of film distribution.

Picture Car

A vehicle shown in a movie.

Pipeline

A schedule of movie projects in production.

Post-Production

Work performed on a movie after the end of principal photography. Usually involves editing and visual effects.



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Post-Production Co-coordinator

A person who works many facets of the post-production process, including ensuring the smooth operation of the editorial department, coordinating the production and delivery of final delivery elements, scheduling and coordinating ADR sessions, managing the administration of the department including post-production accounting and final delivery paperwork, organizing final post-production related documents, and coordinating the final wrap and proper storage of final video and audio masters and offline editorial materials.

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Post-Production Supervisor

A person overseeing the entire post-production of a project. They report directly to the producer and/or the studio in charge of the feature. Working side by side with the director and editor, the supervisor has the responsibility of finishing the film on time and on budget while satisfying the wants of the director. Post-production supervisors have authority over post-production coordinators. Typical duties include: Controlling all activities with vendors such as optical houses, sound facilities, inserts, ADR, reshooting, CGI, score, delivery requirements to domestic and international distributors, legal clearances, preview screenings, color timing, video mastering and budgeting the movie through the completion and delivery.

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Pre-Production

Arrangements made before the start of filming. This can include script editing, set construction, location scouting, and casting.

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Principal Photography

The filming of major or significant components of a movie, which involve lead actors.

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Print

A projectable version of a movie, usually consisting of one or more reels. When referring to a particular take on a continuity report, "print" indicates that the take should be developed.

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Producer

The chief of staff of a movie production in all matters saves the creative efforts of the director, who is head of the line. A producer is responsible for raising funding, hiring key personnel, and arranging for distributors.

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Product Placement

A business arrangement whereby the filmmakers agree to show the products or logo of a particular company, usually in return for payment or other consideration.

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Production

AKA: In Production, Production Date

In the movie industry, this term refers to the phase of movie making during which principal photography occurs. Popularly, however, "production" means the entire movie project.

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**Production Accountant**

AKA: Accountant

The person responsible for managing finances during the production.

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Production Assistant

AKA: Set Production Assistant, PA, Office PA, and Runner

A person responsible for various odd jobs, which could include such tasks as running errands, stopping traffic, acting as couriers, fetching items from craft service, etc. Tasks and levels of responsibility can vary greatly, depending on the film, the needs of the rest of the team, and the skills of the individuals PA themselves. Production Assistants are often attached to individual actors or filmmakers.

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Production Buyer

A person who purchases supplies, equipment, and property necessary for a production.

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Production Company

A general term for a company that is associated with the making of a movie.

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Production Coordinator

The person responsible for overseeing practical matters such as ordering equipment, getting near-location accommodations for the cast and crew, etc.

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Production Designer

An artist responsible for designing the overall visual appearance of a movie.

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Production Illustrator

AKA: Storyboard Artist, Illustrator

A person responsible for drawing the storyboards and anything else that needs to be drawn during the production of the movie.

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Production Manager

AKA: PM

Reporting to the film's producer, this person supervises the budget, hires the crew, approves purchase orders & time cards, and generally makes sure all departments are doing their respective jobs within the parameters of the budget.

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Production Report

A daily report of actual progress versus the production schedule. Includes dope sheets, continuity reports, and call sheets, as well as extensive notes regarding on-set happenings, activities of the cast and crew, and explanations of unexpected events. See also lined script.

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Production Schedule

A detailed plan of the timing of activities associated with the making of a movie, of particular interest to production managers. See also production report.

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Production Secretary

Secretary to the production manager and Production Office.



Production Sound Mixer

The head of the sound department on the set. They are responsible for the process of recording all sync dialog and sync sound effects in a scene. The Production Sound Mixer has a number of duties: selection and operation of the microphones, and recording equipment used on the set, directing the boom operator, combining the sound of multiple microphones used to capture dialog and effects on a set, recording sound ambiance and room tone for all scenes, and wild track that will aid the editor and sound mixer in matching the different sound takes in a scene for smooth sound transitions.

Prop

Anything an actor touches or uses on the set; e.g. phones, guns, cutlery, etc. Movie animals and all food styling (food seen or eaten on set/screen) also fall into this domain.

Property Assistant

AKA: Prop Assistant

Responsible for the placement and maintenance of props on a set.

Property Master

AKA: Prop Master, Props, Property, and Assistant Property Master

The person responsible for buying, acquiring, and/or manufacturing any props needed for a production. The property master is responsible for all aspects of prop use on the set and, in conjunction with the script supervisor, for maintaining set continuity. Contrast with set dresser.

Publicity Department

AKA: Advertising

The section of a production's crew responsible for promoting a movie. Individual positions within in this department include: unit publicist, publicity assistant, and stills photographer.

Publicity Director

AKA: Publicity Executive

Person employed by a studio to conceive and oversee the publicity campaign that opens a movie. In many cases, this person never even appears on the set -- especially if the movie is a pickup and didn't have a releasing studio at the time it was produced. In other cases, this person is frequently on the set and directly supervises the efforts of the unit publicist.

Pyro technician

A member of the crew with expertise in fire or explosions.

Re-recording Mixer

AKA: Sound re-recording mixer

A member of the sound crew responsible for mixing the final sound elements (dialogue, music, sound effects and foley). In most feature films and some television shows there is a crew of three re-recording mixers (one for dialog, one for sound effects and foley and one for music.) Sometimes in television the music mixer mixes the foley for expediency.

There are also two person crews in which the dialog mixer (generally considered the lead mixer) mixes music as well, with the other person mixing sound effects and foley.

Reel

A strip of film wound on a metal wheel. Typical reels hold 15-25 minutes of film.

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Rigger

Workers responsible for the setting, hanging and focusing of lighting instruments and constructing scaffolding used in making film sets.

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Scenic Artist

A member of the crew responsible for work which includes the preparation, painting and/or coloration of all textures, plastering, appliquéing on scenery, sets, and properties; the application of all decorative wall or surface coverings; all lettering and sign work (including signs and murals; miniature sets and/or models and properties and the painting and aging in the (construction) studio or on the set of costumes and costume accessories as specified by the consume designer.

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Score

The musical component of a movie's soundtrack. Many scores are written specifically for movies by composers.

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Screen Actors Guild

AKA: SAG

An association with jurisdiction over some works that can be recorded by picture or by sound.

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Screen Test

A form of audition in which an actor performs a particular role on camera, not necessarily with the correct makeup or on the set.

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Screening

An exhibition of a movie, typically at a cinema. See also feature presentation, supporting feature, double bill, and trailer.

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Screenplay

A script written to be produced as a movie.

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Screenwriter

A writer who either adapts an existing work for production as a movie, or creates a new screenplay.

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Script

A general term for a written work detailing story, setting, and dialogue. A script may take the form of a screenplay, shooting script, lined script, continuity script, or a spec script. A script is often sold for a particular price, which is increased to a second price if the script is produced as a movie. For example, a sale may be described as "\$100,000 against \$250,000". In this case, the writer is paid \$100,000 up front, and another \$150,000 when the movie is produced.

**Script Department**

The section of a production's crew responsible for the script of a movie. Consists of writers, script editors, and prompters.

Script Editing

A process whereby a script is reviewed and changed based on input from various sources such as the director or producer. Writers who specialize in script editing are called "script doctors", and are frequently unaccredited.

Script Supervisor

A person who tracks which parts have been filmed, how the filmed scenes deviated from the script; they also make continuity notes, creating a lined script.

Seamstress

A person who makes the costumes.

Second Assistant Camera

AKA: 2nd Assistant Camera, 2nd Assistant Cameraman, And Second Assistant Cameraman

An assistant to the assistant cameraman.

Second Assistant Director

AKA: 2nd Assistant Director

An assistant to the assistant director. Duties include overseeing the movements of the cast, and preparing call sheets.

Second Second Assistant Director

AKA: 2nd 2nd Assistant Director, Third Assistant Director, 3rd Assistant Director

An assistant to the second assistant director; responsible for (among other things) directing the movements of extras.

Second Unit

A small, subordinate crew responsible for filming shots of less importance, such as inserts, crowds, scenery, etc.

Second Unit Director

The director of the second unit.

Set

An environment used for filming. When used in contrast to location, it refers to one artificially constructed. A set typically is not a complete or accurate replica of the environment as defined by the script, but is carefully constructed to make filming easier but still appear natural when viewed from the camera angle.

Set Decorator

A person who has total charge of decorating the set with all furnishings, drapery, interior plants, and anything seen on indoor or outdoor sets. The set decorator has authority over a leadman.



Set Designer

The person responsible for translating a production designer's vision of the movie's environment into a set, which can be used for filming. The set designer reports to the art director.

Set Dresser

A person who maintains the set per the Set Decorator's requirements, placing elements such as curtains and paintings, and moves and resets the set decoration to accommodate camera, grip and lighting setups. Contrast with set decorator, property master. Responsible for set continuity with script supervisor and property master.

Set Medic

The set medic provides for the medical needs and emergency medical logistics of the entire cast and crew and is the safety liaison between production/construction and various agencies. This person may be an emergency medical technician, paramedic, nurse, or physician. Most often the set medic is involved in the production from the beginning of preproduction or construction through filming or production through striking the set or post-production.

Shooting Script

The script from which a movie is made. Usually contains numbered scenes and technical notes.

Shot list

A list given to the film production crew, which indicates the sequence of scenes, being shot for the day. This list may include the scene number, the location of where the scene is being shot, a description of the scene, the length of a scene (listed by number of pages from the script), a list of actors who will be involved in the scene, and, special notes to all departments of what will be needed or required for a particular scene being shot.

Silk

A large section of translucent white cloth used to filter and soften a hard-light source.

Slate

The recorded identification of scene and take numbers, usually done with a clapboard. Most takes are identified at the beginning; a "tail slate" marks the end instead. Also used in an audition, to identify an actor's name, representation (if any), and the scene they will be performing in the audition.

Slug Line

A header appearing in a script before each scene or shot detailing the location, date, and time that the following action is intended to occur in.

Sound Crew

The group of crewmembers directly involved with creating of a movie's soundtrack. Individual job titles include: sound designer, sound editor, sound effects, sound mixer, sound recordist, boom operator, re-recording mixer, music supervisor, and foley artist.

**Sound Designer**

The conceptual chief of a movie's soundtrack, responsible for designing and creating the audio component of a movie.

Sound Effects

Sounds added during post-production by the sound crew. Also used as a job title.

Sound Effects Editor

A sound editor who specializes in editing sound effects.

Sound Mix

The process of recording the production sound on the set at the time of shooting.

Sound Mixer

An audio engineer who works with a boom operator to record the production sound on the set at the time of shooting.

Soundstage

A large area (usually in a studio) where elaborate sets may be constructed. Soundstages allow filmmakers greater control over factors such as sound, lighting, temperature, spectators and security.

Speaking Role

A speaking role is one in which the character speaks scripted dialogue. A non-speaking role is a character specifically mentioned in the script but who doesn't have any lines of dialogue in the finished film. Speaking roles typically pay much more than non-speaking roles. While extras may or may not be heard to speak in a film, they are not included as either speaking or nonspeaking roles.

Spec Script

A script written before any agreement has been entered into ("on spec" or speculation), in hopes of selling the script to the highest bidder once it has been completed.

Special Effects

AKA: SFX, Special Effects Assistant, Special Effects Technician

An artificial effect used to create an illusion in a movie. Refers to effects produced on the set, as opposed to those created in post-production.

Special Effects Supervisor

The chief of a production's special effects crew.

Special Makeup Effects

An artist who combines knowledge of makeup and hair work, with technologies of mold-making and synthetic skin materials (such as foam latex, gelatin and silicone). Many have an art or sculpture background and familiarity with puppeteering, animatronics and CGI.

Speed

An announcement made by either the director of photography or camera operator indicating to the director that the camera is operating at the correct speed. Called just after lock it down, and just before action.

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Squib

A small explosive device, which - when detonated - will simulate the effect of a bullet/puncture wound or small explosion. When worn by actors, they typically include a container of blood, which bursts upon detonation. See also special makeup effects.

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Stand-In

A person who has the same physical properties of a particular actor, and takes their place during the lengthy setup of a scene. This allows the actor to prepare for the filming itself. Contrast with stunt double and body double.

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Standby Painter

A scenic artist available during filming for last minute changes.

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Steadicam

A camera attached to a camera operator via a mechanical harness, which reduces or eliminates the unsteadiness of the operator's motion.

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Steadicam Operator

A camera operator who operates a Steadicam.

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Still Photographer

A person who photographs the action (often alongside the camera) to be used in publicizing the movie.

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Stock Footage

For reasons of simplicity, time, or budget, some shots in a film may duplicated from other films or a film library. Such shots are called stock footage.

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Storyboard

A sequence of pictures created by a production illustrator to communicate the desired general visual appearance on camera of a scene or movie.

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Story Producer

No standardized reality television term for a writer/producer who may be involved (at any level of pre to post production) in producing/editing source footage to create and nuance story. Other duties may include writing host dialogue, VO and dialogue/action pickups. During the postproduction process, most either work directly with editors or provide detailed paper edits for editors to work from.

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Studio

A company that makes movies. Larger studios (such as the majors) have extensive in-house soundstages (also called "studio's") where filming can be done.

Stunt

A non-trivial and often dangerous piece of physical action. Often performed by a stunt performer.

Stunt Coordinator

A person who arranges and plans stunts.

Stunt Double

A stunt performer who specifically takes the part of another actor for a stunt. Stunt doubles rarely (if ever) speak, are typically chosen to resemble the actor that they are replacing as much as possible. Contrast with body double and stand-in.

Stunt Performer

A specialist actor who performs stunts.

Subtitles

Words, which are superimposed over a film which mirror the dialog that is heard at the time. Most often subtitles are in a different language than that which is being spoken, but this is not always the case: Trainspotting uses subtitles for humorous effect. Contrast with dubbing, inter titles, close-captioned.

Swing Gang

AKA: Carpenter

A group within the art department that constructs and takes down a set. The head of the swing gang is a leadman. Contrast with grips.

Syndication

A package of off network programs sold or bartered to individual television stations in a local market, either strip (daily) or weekly episodic (series). A package of titles may require cash purchase, bartered or sponsored programming. Most packaged syndicated contracts offer exclusivity to a market for limited number of airings. Contracts are generally designed for one to two full season runs.

Take

A single continuous recorded performance of a scene. A director typically orders takes to continue until he or she is satisfied that all of his or her requirements for the scene have been made, be they technical or artistic. For interesting exceptions, see the trivia entries for Stagecoach, The Gold Rush, , Rope, Shi di chu ma, Some Like It Hot, and The Usual Suspects. A continuity report stores the status of each take. Of the ones that don't contain obvious errors, the director will order some to be printed.

Talent

A general, informal term for actors (and possibly extras).



Technical Advisor

AKA: Consultant

A person with expertise in a particular field who provides advice for the production.

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Terra-Flite

A cross between a steadicam and a luma crane, used to steady images of running horses or cars driving over gravel.

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Title Design

AKA: Title Designer, Title Sequence, and Titles

The manner in which title of a movie is displayed on screen is widely considered an art form.

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Trainer

Someone who conditions animals to perform various behaviors on cue.

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Transportation Coordinator

AKA: Transportation Manager

The person responsible for managing drivers and coordinating the transportation of a production's cast, crew, and equipment from the various locations and sets used for filming.

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Treatment

An abridged script; longer than a synopsis. It consists of a summary of each major scene of a proposed movie and descriptions of the significant characters and may even include snippets of dialogue. While a complete script is around 100 pages, a treatment is closer to 10.

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Turnaround

A state of limbo that a movie enters after a studio decides to drop it. In turnaround, the producers have a chance to set the project up with another studio or with different talent. In union contracts, the time between when someone leaves work and when they start work the next day, or when someone is receiving compensation for not being given the contractual amount of time, it is sometimes said that they are in turnaround.

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TV Series Pilot

A TV series episode for a proposed television series, which is, produced for the benefit of the production company, TV network executives and/or syndication customers. The purpose behind is to show the prospective customers how a series' premise and characters would typically be presented to an audience.

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**Unit Production Manager**

AKA: Unit Manager, UPM

An executive who is responsible to a senior producer for the administration of a particular movie. Unit Production Managers only work on one film at a time. Only DGA members can be called Unit Production Managers. If they are Non DGA they are called Production Managers

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Unit Publicist

Member of the publicity department who works on location during the production of a movie. Duties includes working with the residents of the location where the film is being made, as well as setting up press visits and electronic press kit interviews. In addition, the unit publicist assembles the biographical materials and notes about the making of the movie that are later turned into the movie press kit. Unit publicists are itinerant -- they move from production to production and are on the production payroll. They report to the filmmakers and, if the film has a releasing studio, they also report to the publicity directors. Once principal photography is over, the unit publicist moves on to another job.

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Utility Person

The person responsible for various manual tasks, running errands, or performing whatever jobs other members of their crew assign them.

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Video Assist

Motion picture cameras often include a video camera that allows instant review of a scene to monitor framing, focus, and performance. Both this system and the person operating it are referred to as video assist.

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Videographer

A person who works in the video medium — recording moving images and sound onto linear analog or digital tape, non-linear digital disc, or any other digital recording media, such as memory cards. On a set, he or she may be responsible for the lighting as well as the audio and images captured by the video camera/camcorder. Videographers differ from cinematographers because they record using video cameras/camcorders while cinematographers use film cameras to shoot film footage onto motion picture film stock. The development of high definition digital cinematography, however, is quickly blurring this distinction.

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Visual Effects

Alterations to a film's images during post-production. Contrast with special effects (except in UK television, where visual effects and special effects are sometimes the same).

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Visual Effects Supervisor

AKA: Visual Effects Director

The chief of a production's visual effects crew.

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**Voice-Over**

AKA: Voice Over, VO

Indicates that dialogue will be heard on a movie's soundtrack, but the speaker will not be shown. The abbreviation is often used as an annotation in a script.

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Voice-Over Artist

The unseen person who does the speaking necessary to create a voice-over.

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Walla

AKA: Rhubarb

Background conversation. Historically, when a script called for "crowd unrest" or "murmuring", the extras would be required to mumble the word "rhubarb", as this produced the required effect.

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Wardrobe Department

The section of a production's crew concerned with costumes. Individual job titles include: costume designer, costumer, and costume supervisor.

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Wardrobe Supervisor

The head of the wardrobe department.

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Wild Sound

AKA: Wild Track, Wild Sound, MOS, Mit Out Sound

Scenes that are filmed without the sound being recorded at the same time. Dialog and/or sound effects may be dubbed in later.

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Working Title

The name by which a movie is known while it is being made. This is sometimes different from the title with which it is released.

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Wrangler

AKA: Animal handler, vehicle wrangler

A person who is responsible for the care and control of entities used on a set that can't be spoken with. This person is typically a professional, certainly with expertise in handling the item, often with expertise in handling the item on a movie set.

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Wrap

AKA: Windup, Wind, Wind Roll and Print

To finish shooting, either for the day or the entire production.

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Writers Guild of America

AKA: WGA

The Writers Guild of America is the sole collective bargaining representative for writers in the motion picture, broadcast, cable, interactive and new media industries. It has numerous affiliation agreements with other U.S. and international writing organizations and is in the forefront of the debates concerning economic and creative rights for writers.