

**MOTION PICTURE AND TELEVISION INDUSTRY OCCUPATIONS BY INDUSTRY SEGMENT  
- PRODUCTION -**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Production Management	Unit Production Manager	Responsible for keeping within the budget; sign checks and money requests; hire and fire crew; approve schedules, call sheets and production reports; approve forced call which is to bring actors and crew back to the set before the end of their rest time (turnaround).	Excellent knowledge of budgeting and project management; strong understanding of the production process; decision-making skills under budgetary and time constraints.	
	Production Office Coordinator	Responsible for operating the production office; work with the unit production manager; deal with all paperwork that production generates; handle phones, pagers, rooms, travel arrangements, crew lists, deliveries, film shipments, copiers, time cards, call sheets, and wrap reports, dailies.	Excellent coordination and organizational skills; detail-oriented; interpersonal and communication skills.	
	Office Production Assistant	Assist the production office staff on variety of office functions.	Entry level position; detail-oriented; willingness to assist and learn; ability to respond quickly and follow instructions.	<b>x</b>
	1st Assistant Director	Responsible for smooth operation of the shooting set; make sure crew and actors know what is happening and what will happen; create call sheet with input from the director, unit production manager, producer; keep track of schedule changes and make sure filming is on schedule; attend to director's and crew's questions; determine the area that the camera is seeing and let the 2nd assistant director know so that s/he can set the quiet area (lock-up); review the safety rules and filming schedule for the day with the crew.	Strong administrative, managerial and interpersonal skills; ability to deal with stressful situations; resourceful and problem-solver; excellent communication skills; physically fit to handle long hours; Producer/DGA training background is helpful.	
	2nd Assistant Director	Responsible for making sure that everyone has a call time and knows when and where to be at work; prepare the call sheet; disseminate information from 1st assistant director to the other members of the assistant director's team and the rest of the crew; let the production assistant know which area has to be controlled for noise during filming.	Same as 1st Assistant Director	

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	Production Assistant	Arrive on the set early before the crew and leave the set after the crew; be prepared for the day's filming; know who is working; make sure 1st and 2nd assistant directors have their radios or walkie-talkies with fresh batteries; coordinate extras and help them get ready for the filming; prepare the slides (scripts containing the scenes to be filmed) and make sure key department heads have a copy; watch the line during lunch and make sure non-production people are not in the line; make sure everyone has had their lunch; know the time when crew is due back on the set after lunch (usual time is half-hour after the last person has gone through the line); watch for possible disturbances during filming in the assigned area; hold on to next day's call sheet until told to distribute them.	Entry level position; willingness to assist everyone and do whatever is required; alert and quick to respond to requests and problems; use common-sense and good judgment; excellent communication and interpersonal skills; physically fit to handle long hours.	x
Camera	Director of Photography	Responsible for the "look" of the film by constructing a visual image of the script; work with the director, producer, production designer, and visual effects supervisor; scout all locations and shooting sites; select the camera, film stock, lenses, lighting style, and the color scheme; approve lighting and grip equipment; prepare an equipment budget; manage the camera crew; set camera positions; determine exposure; select lens for each shot; set composition for camera operator before each take; view dailies for quality control.	In-depth understanding of photography, lighting, and composition; ability to visualize scenes from the script; know what each (digital) camera and equipment used in the filming can do; possess interpersonal and managerial skills.	
	Camera Operator	Operate the camera; frame the shot; read the script; work with the director of photography on composition; focus camera and control camera movement; stop filming if problems are detected in the framing or focus; maintain the camera and equipment for operation; regulate all focus changes; record meter reading; execute the use of filters, gauze, etc.; handle lenses; coordinate with dolly crane or boom grip; communicate quality of each take to the director of photography.	Thorough knowledge of (digital) camera and accessories; hand-eye-body coordination to follow the subject; understanding of shot composition; ability to frame shot by considering the movements on the set. Film school or professional training in photography and related work experience is helpful.	

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	1st Camera Assistant (Focus Puller)	Report to camera operator; responsible for setting up and maintaining camera(s) and equipment for operation; fix basic camera problems; regulate all focus changes; record meter reading; responsible for film threading and labeling; handle lenses; keep accurate record of each take and the amount of film used; account for camera and equipment at the end of the day.	Understand basic photography, lighting, and composition; ability to use and assemble (digital) camera and accessories; ability to troubleshoot and fix basic problems. Film school, visual and performing arts, or professional training in photography; and experience in camera maintenance, camera handling, film and/or video production are desirable.	
	2nd Camera Assistant	Report to 1st camera assistant; responsible for placing orders for film, camera equipment and expendables; keep film inventory and calculate exposed, printed, non-printed, and wasted film footage; make sure sufficient number of film magazines are loaded and ready; slate each scene.	Knowledge of basic principles of (digital) camera and photography; excellent interpersonal skills; ability to work with many different people under stressful situations.	
	Film Loader	Report to 2nd camera assistant; load and download film magazines with appropriate film stock; put identification labels on film magazines and cans of exposed film; prepare exposed film for delivery to the film lab; keep record of films in the loading room; put away camera equipment.	Know basic (digital) camera, film and photographic principles; organizational and record keeping skills; consistent and accurate loading; basic math skills.	<b>x</b>
Lighting	Chief Rigging Electrician	Visit a set or location and assess rigging work based on given requirements for lighting equipment.	Ability to install lights and equipment in any filming location; problem-solving skills; managerial skills.	
	Assistant Rigging Electrician	Assist the chief rigging electrician in rigging equipment on the set or location; responsible for the crew and equipment; make sure the lighting crew is on time and the needed equipment is set up.	Ability to install lights and equipment in any filming location; problem-solving skills; supervisory and organizational skills.	
	Rigger	Physically install equipment according to the chief rigging electrician's instructions.	Ability to install lights and equipment in any filming location; problem-solving skills; ability to follow instructions.	

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	Chief Lighting Technician (Gaffer)	Report to the director of photography; perform all functions pertaining to cinematographic electrical lighting procedures.	Knowledge of electrical circuitry; know how to effectively and safely plan and tie in lighting units to a dimmer board.	
	Assistant Chief Lighting Technician	Report to the chief lighting technician; supervise the work of the lighting crew.	Understands basic electrical circuitry.	
	Dimmer Board Operator	Report to the chief lighting technician; handle all dimmer board console control procedures; check connections in set lighting circuits to the appropriate channels in the dimmer control board.	Understands basic electrical circuitry; ability to operate a dimmer board.	
	Special Operator	Operate the arc light, follow-spot, or handheld light in an accurate, safe and efficient manner; operate all lighting units that are assigned to follow specific subject or action.	Hand-eye coordination; ability to handle lighting equipment and devices.	
	Lighting Technician	Make electrical connections to spiders, boxes, lamps, and fans; set-up all production lamps-incandescents, fluorescents, vapors, halogens, arcs-during production procedures; rig, place, operate, repair and strike all electrical equipment and accessories.	Understand basic electrical circuitry; know how to use and operate lighting devices safely.	
	Lighting Repair Technician	Responsible for keeping all lighting equipment used in production, such as control consoles, luminaries, cables, and scrims in good working condition; repair and replace lighting equipment and support material when necessary.	Understand basic electrical circuitry; know how to operate and repair lighting devices and accessories.	
	Lamp Operator	Responsible for dimming devices on the set.	Ability to take directions on the set; know how to use dimming devices.	<b>x</b>
Sound	Production Mixer	Mix sounds from various microphones at the mixing console; adjust sound level by opening or closing range; maintain sound consistency.	Recording skills; ability to operate sound mixing console; artistic skills.	

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	Boom Operator	Responsible for microphones; hold up pole microphone and move it according to actor's movement; read the script to become familiar with dialogue and action in the scene.	Basic understanding of recording; physically fit; hand-eye coordination; interpersonal skills.	<b>x</b>
	Sound Utility Technician	Responsible for laying out the cable and microphones; set up mixer's equipment.	Basic electrical background.	
	Audio Recordist	Responsible for audio playback; perform video assist; operate 24-frame video.	Understand video recording techniques and know how to use video-audio equipment.	
Grip (Off Production)	Key Construction Grip	Supervise preparation of the set before filming or taping; place cameras and equipment; supervise installation of scenic backgrounds; supervise setting-up and dismantling of sets.	Management skills; basic carpentry skills and ability to work with power tools; basic math skills; stagehand experience.	
	Gang Boss (Pusher)	Supervise the work of the construction crew.	Supervisory skills; basic carpentry skills and ability to work with power tools; basic math skills; stagehand experience.	
Grip (On Production)	Key Production Grip	Report to director of photography and chief electrician; responsible for setting-up all reflectors and light modifying devices; supervise and coordinate the operation of grip crew; coordinate camera placement and camera movement procedures.	Ability to work with different department heads, especially camera and lighting; possess problem-solving abilities; personnel management skills; know how to use light construction equipment; know how to handle camera and lighting equipment.	
	First Assistant Grip	Report to key grip; rig, place, secure, operate, and move all grip equipment, accessories and set pieces; order, maintain and schedule equipment, materials, and personnel.	Ability to problem-solve under tight schedules; interpersonal skills; ability to handle camera and lighting equipment.	
	Dolly Grip	Report to key grip; coordinate moving shots during blocking, rehearsals, and takes; smoothly operate the mobile camera platform; synchronize camera movement with the movement of the subject.	Strong eye-hand-body coordination; physically fit; ability to work with other crew members especially camera operator, focus puller, and dolly grip by synchronizing movement according to the movements on the set.	

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	Grip ("extra hammer")	Rig and install equipment and basic structures of the set.	Basic construction skills; ability to use hand and power tools.	<b>x</b>
Set Construction	Construction Coordinator	Responsible for the look of the set; coordinates construction and details of the set, including furniture, set dressing, working props, models, and miniatures.	Extensive knowledge of carpentry, milling, machine shop, and welding; ability to work with different types of materials including wood, metal, leather, plastics, glass, and foam; managerial skills.	
	Construction Specialists	Report to the construction coordinator; construct props and elements of the physical set.	Extensive knowledge of specialty area such as metal, wood carving, and cabinetry.	
	Key Set Builder	Report to the construction coordinator; responsible for constructing sets, furniture, and set dressing as efficiently and accurately as possible.	Ability to use set construction tools and techniques; understand appropriate material for each set construction project; managerial skills.	
	Finisher	Report to the key set builder; responsible for putting finishing and decorative touches on the set.	Carpentry finishing skills; understand characteristics of wood, metals, plastic, paper-mache, fiberglass and foam; ability to apply materials to structural surfaces.	
Set Dressing and Props	Set Decorator	Work with the art director on designing the set and developing a decoration plan based on the script; responsible for dressing the set with appropriate items; select and acquire items; manage the crew and budget.	Knowledge of decorating and set design; ability to research and design to achieve an effective period look; know how to coordinate props; management skills.	
	Lead Set Dresser	Work with the set decorator on set design and decoration plan; prepare paperwork on items selected by decorator; pick items up from vendors; supervise set dressing crew or swing gang.	Basic knowledge of decorating and set design; organizational and supervisory skills; interpersonal skills.	
	Prop Master	Manage action props including acquisition, inventory and maintenance.	Basic knowledge of set decorating; organizational skills; interpersonal skills.	
	Swing Gang	Physically place and remove props on the set.	Interpersonal skills; physically fit.	<b>x</b>

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	Greens Handler	Report to the set decorator; maintain all greens for photographic effects.	Extensive knowledge of plants and all greenery.	
	Prop Designer	Design props according to client's specifications.	Artistic and craft skills; extensive knowledge of design, periods, and props; excellent communication skills.	
	Prop-maker or Builder	Work with the prop designer and build props.	Trade school background; an experienced model maker and basically good with hands; a troubleshooter; basic carpentry, milling, machine shop, and welding skills; ability to work with wood, metal, leather, plastics, glass, and foam; knows how to read blueprints.	
	Master Cabinet-Maker	Design and build furniture and cabinetry; refurbish antiques and rebuild furniture.	High level craftsmanship; knowledge of antique refurbishing; ability to rebuild parts.	
	Assistant Cabinet-Maker	Repair furniture and assist master cabinet-maker with building new furniture; find versatile and easy solutions to problems.	Basic knowledge of carpentry and furniture building; ability to use basic power and hand tools.	
Costume	Costume Designers	Determine the overall look of the show by working with the producer, director, art director, and set decorators; design costumes and accessories; supervise production of costumes.	Artistic knowledge of design and styles; technical knowledge of textiles and fashion production; ability to visualize appropriate look for the scene; technical background in textile design; stage theatre experience; college degree in fashion design or art.	
	Assistant Costume Designer	Assist costume designer with executing designs; gather complete and accurate body measurements for cast members; supervise production or acquisition of costumes; read and annotate the script for type and number of costumes for each scene; prepare costume schedule; make sure every item of costuming apparel fits and is appropriate; enforce OSHA regulations and building and safety fire laws.	Artistic knowledge of design and styles; ability to conduct research on historic period styles; organizational and communication skills; technical background in textile and fashion design; stage theatre experience.	
	Sketch Artist	Illustrate designs for the costume designer.	Ability to draw human figures; detail oriented and meticulous; art school or fashion design school training.	<b>x</b>

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OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Key Men's Costumer	Supervise measuring of male cast members; read and annotate the script for male costuming requirements; call each male member in for final fitting; send costumes to cutters and fitters.	Basic knowledge of design, textiles, and fashion styles; understand body measurements and "fit"; organizational and interpersonal skills for working with different cast members.	
	Key Women's Costumer	Supervise the measuring of female cast members; read and annotate script for female costuming requirements; call each female performer in for final fitting; send costumes to cutters and fitters.	Basic knowledge of design, textiles, and fashion styles; understand body measurements and "fit"; organizational and interpersonal skills for working with different cast members.	
	Assistant Costumer	Report to key costumers; perform liaison function between key costumers and the set wardrobe person; deliver costuming items to the set.	Organizational and interpersonal skills for working with different cast members; detailed oriented.	<b>x</b>
	Cutter / Fitter	Work with key costumers on altering costumes; take garment to seamstress for final sewing; prepare trimmed elements for final fitting.	Basic knowledge of garment production, styles and fitting; organizational and interpersonal skills for working with different cast members; detail oriented.	<b>x</b>
	Seamstress	Assemble and sew costumes; use appropriate sewing techniques for the period that the costume represents.	Technical knowledge of textiles and sewing techniques; ability to assemble and sew costumes; meticulous and detail oriented; experience or training in sewing.	
	Wardrobe Supervisor	Maintain wardrobe inventory on the set; make sure each costume is in appropriate condition; supervise dressing of cast members.	Organizational and interpersonal skills.	
	Set Dresser	Assist the actors and extras with dressing; check costumes on actors just before filming; perform minor repairs on costumes.	Interpersonal skills; basic sewing; entry-level position.	<b>x</b>

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OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Make-Up and Hair	Key Makeup Artist	Work with the art director and director of photography; read the script and break down makeup needs for each character; create appropriate "look" for each character in the scene by applying make-up and false facial hair pieces to actors; prepare makeup schedules; apply make-up on actors; apply touch-up makeup between scenes; apply special effects makeup; responsible for staffing and budget; make and apply facial appliances for special effects.	Knowledge of cosmetological techniques; understand cinematographic and special effects makeup; know how to safely apply and remove makeup; ability to make and apply facial appliances including making molds and sculpting; understand chemicals and colors; ability to create cuts, bruises, and aging effects.	
	Assistant Makeup Artist	Assist key makeup artist; apply makeup to actors and do touch-ups.	Knowledge of basic cosmetological techniques; know how to safely apply and remove makeup.	<b>x</b>
	Body Makeup Artist	Report to the key makeup artist; apply body makeup on actors; touch-up body makeup between takes; remove body makeup at the end of day; should be of the same gender as the performer.	Knowledge of basic cosmetological techniques; know how to safely apply and remove body makeup.	
	Key Hairstylist	Work with the director and costumer; read and annotate script for hairstyling; create appropriate hair style for each character in each scene; select wigs, extensions, toupees, switches; touch-up, comb and/or spray actor's hair between takes.	Possess "eye" for designing appropriate hairstyles; ability to cut and style hair; know how to apply wigs and extensions; interpersonal skills; hairstylist license.	
	Assistant Key Hairstylist	Report to the key hairstylist; apply hairdressing materials and dress hair as specified and supervised by the key hairstylist; maintain hair styling supply including hair irons, hair dryers, and portable hand tools.	Ability to cut and style basic hair styles; interpersonal skills; hairstylist license	<b>x</b>
	Wig Maker and Designer	Design and style wig and facial hairpieces.	Artistic skills including how to blend hairpieces with actor's natural hair color and hairline; know what type of hair to use and combine hair to produce a desired effect; know how to mix colors and make molds for wigs; basic hairstyling.	
	Ventilator	Tie hair strands on to a mesh type material to make a wig or facial hairpieces.	Understand how to blend hair color; meticulous craftsmanship.	

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OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Special Effects	Special Effects Coordinator	Work with the director and cinematographer on designing special effects; responsible for safely coordinating and planning all special effects; manage budget and crew.	Knowledgeable in all aspects of special effects work; ability to work with chemicals, woods, plastics, glass, metals, rubber, and urethane materials; mill work, hydraulics, and rigging.	
	Special Effects Person	Work with pyrotechnic materials on the set; exercise caution and safety procedures.	Pyrotechnic license; understand pyrotechnic materials and know how to use them safely and effectively.	
	Special Effects Technician	Report to special effects coordinator; responsible for safely planning and rigging all special effects; ensure that all special effects employees are properly licensed.	Clean criminal record; Class 2 License; at least 2 years of hands-on experience; 5 letters of recommendation from other licensed special effects technicians.	
	Powder Technician	Report to special effects technician; select and prepare weaponry; distribute weapons for use and collect weapons.	Class 1 License; experience working with chemicals, woods, plastics, glass, metals, rubber, and urethane materials; mill work, hydraulics, and rigging.	
	Wire and Mechanical Tag Technician	Report to special effects technician; work with pyrotechnic equipment	Must have pyrotechnic license; experience working with chemicals, woods, plastics, glass, metals, rubber, and urethane materials; know safety procedures.	
	Atmospheric Technician	Report to special effects technician; prepare and execute all atmospheric effects (i.e. snow, fog, rain, etc); provide all visual atmospheric conditions.	Experience working with chemicals, woods, plastics, glass, metals, rubber, and urethane materials; know safety procedures.	
	Assistant Special Effects Technician	Report to special effects technician; rig or remove special effects from the set.	Class 2 License; experience working with chemicals, woods, plastics, glass, metals, rubber, and urethane materials; know safety procedures.	

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OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Location Management	Location Manager	Work with the producer, director and sometimes the production designer. Responsible for finding appropriate sites for filming; manage the filming site; prepare photographs of sites for review by director and art director; act as the primary interface between the company on location and the public; notify residents in the area of production activities; negotiate with property owners on the price and type of activity; secure necessary permits (city, county, fire, police, etc.); deal with any questions or problems related to the site; manage a budget for permits, restoration costs, trash removal, parking, security, and transportation; notify crew of filming location and provide a basic direction map.	Public relations, interpersonal, and organizational skills; ability to work with personnel from different departments; know various permit processes and procedures; ability to conduct research on sites; basic photographic knowledge; ability to assess space in terms of creative and actual work related concerns; ability to see how the space will look on screen.	
	Assistant Location Manager	Assist location manager with finding the most ideal location to film each scene; make the maps and signs that lead to the location; interact with the community and inform them of production activities on the location; handle all problems associated with the location.	Strong interpersonal, diplomatic and communication skills; ability to be alert and prepared to handle unexpected situations and problems on location.	<b>x</b>
	Production Security	Responsible for the safety of the crew and equipment on the set; interact with public in an informative and pleasant manner; watch the equipment during off-filming hours.	Strong interpersonal skills; knowledge of the community in which filming takes place; responsible and prompt; ability to response efficiently to potential problems on the set or on location.	
Transportation	Transportation Coordinator	Directly responsible to the production manager; perform liaison function between various production departments and the transportation department; schedule and coordinate drivers.	Interpersonal and organizational skills; ability to use dispatch communication equipment; problem-solving skills.	
	Driver Captain	Report to transportation coordinator; ensure each driver is properly licensed to operate the vehicle they are assigned; supervise parking, loading, and unloading of all company vehicles; enforce safe work conditions.	Hold no less than a Class 2 Driver's License; organizational and managerial skills; interpersonal skills.	
	Dispatcher	Coordinate all transportation activities; assign equipment and drivers on a daily basis; manage the transportation office.	Basic computer skills; coordination and interpersonal skills; ability to work under high stress situations.	

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OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Driver	Report to driver captain; operate assigned vehicle; load and unload assigned vehicle; maintain safe loading limit for the vehicle.	Hold no less than a Class 3 or Class 2 Driver's (commercial B) license; have a good driving record; follow chain-of-command; prompt, reliable, and responsible; maintain professional appearance.	<b>x</b>
	Mechanic	Maintain and repair all types of vehicles; maintain up to date knowledge on truck repair.	Truck repair experience and knowledge.	
	Service-person	Gas and wash vehicles; conduct minor repairs; drive vehicles from the set and back.	Basic mechanical background; interpersonal skills; reliable and dependable.	<b>x</b>
Mobile Camera Platform Operators	Rig Driver	Report to driver captain; operate tractor-trailer or doubles rig; maintain safe load limit for the vehicle.	Hold no less than a Class 1 Driver's License; interpersonal skills; reliable and dependable.	
	Mobile Studio Operator	Report to driver captain; operate and maintain mobile studio vehicle; maintain and inventory all equipment and material aboard the vehicle; drive mobile studio vehicle; operate master controls and all built-in and attached accessories.	Hold no less than a Class 2 Driver's License; interpersonal skills; reliable and dependable.	
	Insert Car Driver	Report to driver captain; operate and maintain the insert camera car; maintain assigned vehicle in readiness; observe proper safety and protective procedures for personnel and equipment being loaded and transported.	Hold no less than a Class 2 Driver's License; interpersonal skills; reliable and dependable.	
	Mobile Camera Crane Driver	Report to driver captain; operate and maintain mobile camera crane; make sure mobile crane equipment is mechanically sound and safe.	Hold no less than a class 2 Driver's License; interpersonal skills; reliable and dependable.	
Catering	Head Chef	Create menus; supervise cooking; manage and control inventory of supplies; order necessary ingredients; develop a budget.	Culinary knowledge; organizational and management skills; sensitive to food presentation. Culinary education and training.	
	Assistant Chef	Work with the head chef in developing menus; responsible for maintaining the supply inventory and food stock; supervise kitchen staff.	Basic culinary knowledge; strong cooking and knife skills; interpersonal and managerial skills. Culinary education and training.	

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	Set-up Person	Report to assistant chef; set-up and clear dining area; prepare the kitchen for cooking.	Interpersonal skills; presentable appearance; basic kitchen skills such as ability to use kitchen equipment.	<b>x</b>
	Catering - Runner	Deliver food and equipment to the truck as necessary.	Interpersonal skills; presentable appearance; prompt.	<b>x</b>
	Dish Washers	Work in the kitchen; wash dishes and equipment; prepare equipment for the next job.	Know kitchen equipment; diligent and prompt.	<b>x</b>

**MOTION PICTURE AND TELEVISION INDUSTRY OCCUPATIONS BY INDUSTRY SEGMENT  
- POST-PRODUCTION -**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Lab	QC Personnel	Responsible for monitoring the quality of the film by testing the quality of the print's picture and sound.	Must have comprehensive understanding of sensitometry control and must be able to analyze control data necessary in monitoring printing and developing. Should have developing and printing experience.	
	Print Assembler	This is the finishing room where the assembler personally views each print and looks for defects in picture and sound.	Must have an understanding of physical film inspection. Requires screening experience and film assembly – splicing and mounting. Must be able to troubleshoot defects in prints.	
	Print Packer	Packers take the print and make it ready for shipment by placing the reel in a carton.	Manual dexterity, attention to detail.	<b>x</b>
	Lab Supervisor	Supervises all jobs and the operation of a film lab. Ensures quality control, fills in for staff during peak production.	Artistic Skills: Minimal artistic skills required. Technical Skills: Knowledge of computers, knowledge of photography, knowledge of chemicals (especially as they relate to photography), basic mechanical knowledge and ability, knowledge of all film type stocks, knowledge of all print type stocks, knowledge of printing process, ability to handle film carefully.	
	Film Developer	Working with originally exposed negative in a darkroom, checks perforations, loads negative into the machinery. Splices camera rolls into lab rolls; watches for breaks in film. Evaluates film to determine characteristics, such as sensitivity to light, density, and exposure time required for printing. Makes inter-positives and inter-negatives for color corrections and other uses; combines picture, optical sound components.	Same as lab supervisor.	

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	Lab Assistant	Assists the work of a film developer. He/she may be given a variety of tasks, usually working in the dark room under supervision. Tasks may include breaking down film, cleaning the negative, loading film, and watching footage. Delivers film.	Same as lab supervisor.	<b>x</b>
	Printer	Sets up printing machinery. Takes the negative film into a dark-room and threads it into machinery working under minimal light.	Artistic Skills: Minimal artistic skills required. Technical Skills: Knowledge of computers, knowledge of photography, knowledge of chemicals (especially as they relate to photography), basic mechanical knowledge and ability, knowledge of all film type stocks, knowledge of all print type stocks, knowledge of printing process, ability to handle film carefully.	
	Film/Color Timer (Colorist)	The film/color timer balances the color, density, and contrast of the negative on a scene by scene basis. He/she must ensure consistency and continuity among the color intensity, lighting and shade and smooth out transitions between cuts. The film/color timer works with the film director, post-supervisor, editor and the director of photography when correcting the negative.	Artistic Skills: Color theory, composition, visualization, conceptualization, perspective, story development, timing, and lighting. Technical Skills: Knowledge of computers; basic computer skills (word processor, database, spreadsheet, web browser) and operating systems (especially the Macintosh). Knowledge of the Hazeltine and the Da Vinci (machines used to colorcorrect film). Analytical ability.	
	Assistant Film/Color Timer	Assists the film/color timer by operating tape machines and making sure systems are up and running. Performs a range of organizational tasks, including keeping track of records and notes.	Same as colorist.	<b>x</b>

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	Negative Cutter	Cuts the original negative to conform to the final edited version of the picture by performing precision cutting from frame to frame based on a negative cut list. Responsible for making sure that the correct shots are cut into the film following the directions of the film editor. Adds visual effects, titles and other material to make locked picture for finishing.	Artistic Skills: Matching shots and scenes, pacing images, visualization, and understanding of the artistic elements of the film editing process. Negative Cutter Technical Skills: Basic familiarity with lab procedures, technical parameters/formats of film, technical parameters /formats of video. Understand the principles of an edit decision list and a film cut list and familiarity with the Avid, follows detailed instructions. Video (online) Editor Technical Skills: Ability to operate digital equipment and to follow detailed instructions.	
	Assistant Negative Cutter	Performs a variety of tasks, depending on experience, in assisting the work of the negative cutter. Breaks down material, which involves rewinds, cutting film, splicing film, rough cuts and logging key numbers. Does much of the actual physical work of handling, caring for, and storing the film, as well as the paperwork that must be done to ensure that anyone can find a particular reel or scene when needed.	Same as negative cutter.	<b>x</b>
	Video (online) Editor	Using digital systems, conforms video master to final edited tape, both video and audio.	Artistic Skills: Matching shots and scenes, pacing images, visualization, and understanding of the artistic elements of the film editing process. Negative Cutter Technical Skills: Basic familiarity with lab procedures, technical parameters/formats of film, technical parameters /formats of video. Understand the principles of an edit decision list and a film cut list and familiarity with the Avid, follows detailed instructions. Ability to operate digital equipment and to follow detailed instructions.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Telecine Operator	Transfers the film negative to videotape using telecine machine. Performs this operation for the production of the dailies. Performs color correcting to various degrees depending on film and video requirements.	Artistic Skills: Color theory, composition, visualization, conceptualization, perspective, timing, lighting, film history, and film theory. Technical Skills: Knowledge of computers; basic computer skills (word processor, database, spreadsheet, web browser) and knowledge of operating systems (especially the Macintosh). Knowledge of the Rank and deviance. Basic concepts of analog and digital audio technology, basic mechanical ability, basic understanding of film and video and an understanding of video editing equipment.	
	Assistant Telecine Operator	Assists the telecine operator. Receives and delivers tapes, lines up tapes. Assists with the dailies conversions and helps to manage the edit decision list (EDL).	Same as telecine operator.	
	Tape Operator	Primarily does tape to tape duplicating. Loads the tapes into the tape machines, loads sound track equipment and operates the tape machines. Watches for track signal levels, equipment problems and generally maintains machinery.	Artistic Skills: Color theory, composition, visualization, conceptualization, perspective, timing, lighting, film history, and film theory. Technical Skills: Knowledge of computers; basic computer skills (word processor, database, spreadsheet, web browser) and knowledge of operating systems (especially the Macintosh). Knowledge of the Rank and deviance. Basic concepts of analog and digital audio technology, basic mechanical ability, basic understanding of film and video and an understanding of video editing equipment.	<b>x</b>
Post Supervisors	Associate Producer (Post)	Works closely with the producer. Attends concept meeting with the director, writers, producers, post-supervisor, assistant directors and line producers. During the concept meeting plans are made for all the activities and elements needed for a show. Develops the budget and makes the major decisions as to what firms and personnel in post-production will work on a particular show.	Artistic skills: Understanding the artistic skills and capabilities of the various personnel in the postproduction process. Technical Skills: Basic knowledge of the technical skills required of the various personnel in the post-production.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Post-Production Supervisor	Coordinates, organizes and manages the activities of the post-production process. Makes decisions on the allocation of work. Responsible for ensuring that the dailies are completed and delivered to the appropriate places; communicates with associate producer to make technical decisions; approves bills; makes sure that the post-production process for a particular picture is operating within the budget; makes some final budget decisions.	Same as post-production associate producer.	
	Post-Production Coordinator	Ensure that all materials are available for the post-production supervisor and other people working on a particular picture in the post-production process e.g., various film elements are delivered on time. Requires less knowledge of the post-production process than the post-production supervisor and carries less responsibility. Issues purchase orders, helps to keep track of paper work for billing.	Same as post-production supervisor.	
	Post-Production Assistant.	Performs a range of miscellaneous tasks to support the work of the post-production supervisor and the post-production coordinator. Tasks include: retrieving food and coffee; answering phones; taking messages; typing memos; and, filing. Often responsible for carrying items back and forth from the editing room and various post-production facilities and the producer's doorstep.	Same as post-production supervisor with lower skill level.	<b>x</b>
	Music Supervisor	Select music for sound track and choose composer, songwriters and artists to write original material. Oversees the music editor and the playback equipment, coordinate musicians and dancers on set and ensures that actors/sideline musicians who are on set are in synch with the playback. During filming, view occasional dailies with the filmmaker and the composer and give input on the musical concept. May assist with negotiating deals with publishers and record companies for the soundtrack and original songs.	Same as post-production associate producer.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Sound Supervisor	Oversees the sound post-production process of a film creatively and managerially. Coordinates sound editing and mixing and makes final decisions. He/she communicates with other supervisors, the film editor, director and producer. Manages the budget and schedule.	Same as music supervisor.	
Film Editing	Editor	Works with film director in review of dailies and takes notes on preferred takes. Using digital non linear editing equipment combines selected shots for each scene in sequence and also combines sequences to form a logical and smoothly running story; balances the picture for photography, performance, consistency, and timing. Integrates some temporary sounds from a sound library to help hold the picture together during picture editing.	Artistic Skills: Good cinematic taste, sense for good acting, understanding the art of directing, ability to tell a story by matching shots and scenes, pacing images, finding comic moments, visualization, imagination. Technical Skills: Knowledge of Avid and Adobe Photoshop, knowledge of computers, audio recording (the process and functions of various devices), film theory, film history. Basic concepts of analog and digital audio technology, basic concepts of video, analytical ability, basic computer skills (word processor, database, spreadsheet, web browser,) knowledge of operating systems (especially the Macintosh).	
	Assistant Film Editor	Delivers dailies to a telecine operator. Syncs and digitizes dailies and sound track, logs dailies, orders needed material, maintains schedules, arranges screenings for the directors and producers and supervises apprentices if any. Organizes the editing room and coordinates schedules for the editor. Will perform remedial editing tasks on digital nonlinear editing equipment (depending on level of experience) under the supervision of the editor.	Same as film editor.	<b>x</b>

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Music Editing	Music Editor	Works with the director, picture editor and music supervisor to select music for scenes. Makes a temporary track using pre-existing music from CDs for preliminary screenings. Assists the composer to develop original music, organize recording sessions and times the final score. Synchronizes with picture.	Artistic Skills: A good ear, music theory, the sonic characteristics of various musical instruments and styles, ability to hear and discriminate among sonic details. Sense of rhythm, pitch and musical style. Holistic understanding of music elements and orchestration. Technical Skills: Knowledge of computers, knowledge of the mixing console, digital audio work station, ProTools. Audio recording (the process and functions of various devices), audio and control interfacing, computerized music production, and MIDI technology. Basic concepts of analog and digital audio technology, audio theory, basic musical concepts and terminology. Basic concepts of video. Understanding of all recording studio equipment, ability to follow a musical score, and analytical ability.	
	Music Editor Assistant	Supports editor in organizing work, material and equipment.	Same as music editor.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Re-recording Mixers	Re-Recording Mixer	Re-recording mixers work as a team to combine, balance and adjust audio elements, including production sound, dialogue, effects, and music into a sound track using work of the various sound editors and the sound designer. Manipulate and combine sounds using a large mixing console and often utilize digital audio workstations. Work in an environment that is designed to emulate a theater.	Artistic Skills: Music theory, sound theory, and music background. The sonic characteristics of musical instruments and styles, a good ear, and ability to hear and discriminate among sonic details. A sense of rhythm, pitch and musical style; a holistic understanding of all the music elements. Orchestration and film history. Technical Skills: Knowledge of computers, the mixing console, digital audio workstations, AVID, ProTools. Audio recording (the process and functions of various devices,) audio and control interfacing. Computerized music production and MIDI technology and basic concepts of analog and digital audio technology. Audio theory, basic musical concepts and terminology, basic concepts of video. The ability to operate all recording studio equipment, to follow a musical score. Analytical ability. Understand the principles of acoustics. Basic computer skills (word processor, database, spreadsheet, web browser) knowledge of operating systems (especially the Macintosh), and of communication protocols.	
	Lead (Key) Dialogue Mixer	The lead re-recording mixer — the lead member of the team — is usually also the dialogue mixer. Supervises other mixers, sets up control panel, sets levels, directs recordist and projectionist, deals with time devices. He/she communicates closely with the director, the editor and the sound supervisor.	Same as re-recording mixer.	
	ADR Mixer	Records dialogue replacement and prepares and formats it for the rerecording mixers. Works with the sound supervisor.	Same as re-recording mixer.	
	Foley Mixer	Records original recorded sound effects and prepares and formats it for the rerecording mixers. Works with the sound supervisor.	Same as re-recording mixer.	
	Music/ Scoring Mixer	Records the final score for a film and prepares and formats it for the rerecording mixers. Works with the sound supervisor.	Same as re-recording mixer.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Recordist	Assists the re-recording mixers by supplying tracks to the mixing consoles. Operates all the playback and recording equipment in support of the mixers; prepares elements, aligns tape machines, moves tracks, keeps track of information and systems, monitors tape machines, ensures that sounds are playing back correctly and all necessary sound elements are being received by the mixer at proper fader levels.	Same as re-recording mixer.	
Sound Editing	Sound Editor	Working with recorded sound on analog tape or digital files, chooses, cuts and synchronizes sound elements of picture. Uses recording and playback equipment, digital for the most part.	Artistic Skills: A good ear, ability to hear and discriminate among sonic details, sense of rhythm, pitch and musical style, sound theory, and film history. Technical Skills: Knowledge of computers and mixing console, digital audio work station, ProTools, audio recording (the process and functions of various devices), audio and control interfacing, basic concepts of analog and digital audio technology, audio theory, basic concepts of video, ability to operate all recording studio equipment, understand the principles of acoustics, basic computer skills (word processor, database, spreadsheet, web browser,) knowledge of operating systems (especially the Macintosh), knowledge of communication protocols	
	Dialogue	Assesses the audio tapes from principal photography for clearest reading; splices tape of dialogue track; also corrects imperfections such as "clicks", "pops", or "lip smacks". Uses digital audio workstation. Works with the sound supervisor, the film editor and the director.	Same as sound editor.	
	Sound Effects	Assesses effects requirements for background. Creates sound effects track drawing from sound effects library or making needed new recordings; synchronizes with picture. Works with the sound supervisor, the film editor and the director	Same as sound editor.	
	ADR	Working with the actors replaces defectively recorded or new dialogue. May add additional voices for dramatic effect. Adjusts sound levels, synchronizes.	Same as sound editor.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *POST-PRODUCTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Sound Designer	Creates original sound elements using synthesizers and combinations of sounds. Works with the sound supervisor, the film editor and the director.	Same as sound editor.	
	Sound Editor Assistant	Tasks vary with each editor. Assists editor with transferring sounds. Sets up digital systems, loads material, prepares material for different formats, organizes and keeps track of files, works with other assistants.	Same as sound editor.	<b>x</b>
Title Design	Title Designer	Designs written and graphic material that appears on a film, including the main title graphics, trailer graphics, subtitles and credits. Works with the director and editor.	Artistic Skills: Conceptualization, perspective, film history, ability to draw, sense of composition and color coordination, understanding of letter form, knowledge of storyboarding and sketching. Technical Skills: Knowledge of computers and operating systems, elements of type, photochemical limitations of film. Understanding of various forms of projection of film and video technology. NTSC. Basic understanding of optics and photoemulsions, photomechanical skills, familiarity with nonlinear editing system, and knowledge of 3D software.	
	Assistant Title Designer	Assists the Title Designer. Performs basic graphic artist work	Same as title designer.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS BY INDUSTRY SEGMENT  
- VISUAL EFFECTS AND ANIMATION -**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Supervisors	Visual Effects Supervisor	Supervises all of the special effects operations of a film. Works closely with the director in planning all visual effects and is responsible for ensuring that the intended aesthetic of the director is realized. Supervises, coordinates and manages the work of visual effects personnel and the visual effects artists (compositors, 3D artists, senior artists etc).	Artistic Skills: Understanding the artistic skills and capabilities of the various personnel in the postproduction process which they supervise. Technical Skills: Integral understanding and knowledge of the technical skills required of the various personnel in the post-production process which they supervise	
Computer Artist – 2D	2D Paint People	Artist applies colors to objects and removes wires/props. May do basic rotoscope. Work closely with producer and art director.	Art: basic art skills, tracing skills on film and computer. Tech: various paint programs. Org: follow directions, teamwork, deadlines, supervisory skills, client interaction, completing tasks independently	
	2D Rotoscoping	Creates matte by isolating elements of a frame to modify or remove it. Artist begins with aspects like dirt and wire removal.	Art: traditional painting skills oriented, good drawing skills. Tech: various paint programs. Org: follow directions, deadlines, supervisory skills, completing tasks independently.	
	2D Texture Painters	There are two parts to this job: create the map which is a 2D art skill and then apply it which is a 3D technical task. Tasks often done by same person	Art: traditional painting skills. Tech: various paint programs. Org: deadlines, completing tasks independently.	
	2D Compositor	Uses software to layer and match several images in frame.	Art: matte logic (basic underlying philosophy of compositing), lighting, photography, composition, perspective. Tech: various programs. Org: teamwork, deadlines, completing tasks independently, management skills.	
	2D Hi Speed	Works directly with client to do real-time compositing. Handles long shots and final overall fixes.	Art: lighting, photography, composition, perspective. Tech: experience with compositing software. Org: teamwork, pressure, client relation skills.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *VISUAL EFFECTS AND ANIMATION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
Computer Artist – Technical	Match Mover	Uses animation software to match the positions of 3D computer graphics databases (i.e. a model) into something that was already shot in live action.	Art: no skills necessary at entry level. Tech: very analytical and detail oriented. Org: work well under deadlines, communication, completing tasks independently.	<b>x</b>
	Motion	Design technical specifications of a character's movements and creates proper computer controls to enable movement. Works closely with animator.	Art: 3D motion, 3D structure, human form. Tech: strong understanding 3D software. Org: teamwork, deadlines, detail oriented, completing tasks independently.	
	Lighting	Positions lighting and sets the mood for scenes.	Art: photography, film, set lighting. Tech: computer experience with various 3D programs. Org: teamwork, deadlines, detail oriented, completing tasks independently.	
	Shader Writers	Most technical position. Writers RenderMan shaders to help create the look of the film. Most understanding the physical properties of object being lit.	Art: understand animation and composition, strong sense of lighting, plus skills of lighting technical director. Tech: strong programming skills in C, rendering software. Org: teamwork, deadlines, detail oriented, completing tasks independently.	
	Effects Animator	Very technical position. Use 3D paint system (i.e. Wavefront, Prizm) to model natural phenomenon.	Art: motion, perspective. Tech: software packages, medium programming skills, understanding of motion. Org: file management, organization, deadlines, teamwork, completing tasks independently.	
Computer Artists – 3D	3D Modeler	Uses software to create 3D models. Must understand 3D space and perspective. Traditional modeling skills helpful but not critical.	Art: read blue prints, traditional modeling skills (i.e. sculpture). Tech: very strong computer skills (3D software packages). Org: deadlines, working in production, teamwork, completing tasks independently.	
	3D Animator	Users software to create and animate characters, objects, or effects. Responsible for choreography, timing and acting characters, objects, or effects. Entry level would animate simple character. Emphasis on traditional animation skills. Hi-end would animate more complex shots and may manage people.	Art: 3D motion, 3D structure, traditional character animation skills, life drawing. Tech: software packages, programming skills not essential but helpful. Org: file management, organization, deadlines, teamwork, completing tasks independently	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *VISUAL EFFECTS AND ANIMATION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	3D Lay-out Artist	Blocking, staging, and camera setup for every scene	Tech: 3D computer modeling, knowledge of computer graphics, familiar with UNIX for lighting, detailed multi-tasking, knowledge of computer science at a BA level. Org: deadlines, working production, teamwork, completing tasks independently.	
Layout	Layout Artist	Stages every scene and camera set-up through drawings. Draws backgrounds, characters and understands animation process.	Excellent drawing skills (especially cartooning), able to follow basic designs of established characters, understand how scene works. Conversant with camera mechanics including field size and camera movement. Computer layout artists must also be proficient at various paint programs. Teamwork, follow directions, meet deadlines, complete tasks independently, management skills as a person advances.	
	Layout Key Assistant	Engages in scene planning and camera movement decisions.	Same as layout artist but lower skill level and require supervision.	
	Layout Apprentice/ Cleanup	Finalizes background (i.e. by cleaning up lines) before it is passed on to the background painter or to scanning.	Same as layout artist but entry-level skill and require supervision.	<b>x</b>
Painting	Matte Painter	Specialized position for feature live action work in visual effects companies. Paints scenes that are imaginary or inaccessible.	Art: Highly developed style, painting (photo-realism). Tech: After Effects, basic technical conversancy. Org: follow directions, deadlines, completing task independently, teamwork.	
	Background Artist	Designs background based on layout drawing. Works with layout artist. Amount of drawing/design dependent on detail in layout. Determines type of media to translate drawings into color.	Art: Facility in painting with various media (watercolor, acrylic, oil, pastel), excellent drawing skills. Tech: basic technical conversancy. Org: Follow directions, deadlines, completing tasks independently, teamwork	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *VISUAL EFFECTS AND ANIMATION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Assistant Background	Uses various media to paint background under supervision of background artist.	Art: Facility in painting with various media (watercolor, acrylic, oil, pastel), excellent drawing skills. Tech: basic technical conversancy. Org: Follow directions, deadlines, completing tasks independently, teamwork	
Storyboard	Storyboard Artist	Interprets script into a storyboard. Plans out shots. Visualize and conceptualize story before drawing. Use different angles and maintain continuity among the shots.	Good drawing, quick sketch, basic background (buildings, landscape), perspective and compositions, drawing styles (cartoon, realistic). Story development and interpretation. Conceptualization. Understand animation process: i.e. timing of script, next step (layout). Basic computer literacy, storyboarding software is limited but may become more prevalent in the future. Follow directions, organized, follow a style cleanly, cut and paste, completing tasks independently, management skills as a person advances.	
	Storyboard Assistant	More developed clean-up. Begin to do some sections of storyboard (story interpretation) under supervision.	Same as storyboard artist but with lower skill level and require supervision.	
	Storyboard Apprentice/Cleanup	Revise storyboard (dialogues and characters).	Same as storyboard artist but with entry-level skills and require supervision.	<b>x</b>
Traditional Animation – Cleanup	Key Clean-up Assistant	Works with animator, manages clean-up process, breaks work up into scenes and delegates to assistant. Exists in feature only.	Basic drawing skills, high line quality and consistency, figure drawing, anatomy, animation skills (flipping). Flipping is the ability to manually flip through a stack of animated sequences drawn on paper in order to preview the animation. Following exposure sheets. Following and directing timing charts. Self-discipline, organized, follow directions, complete tasks independently, teamwork. Higher positions require management skills.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: VISUAL EFFECTS AND ANIMATION**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Clean-up Assistant	Manages whole scene, breaks scene down into sequences and supervises in-betweeners artists.	Same as Key Clean-up Assistant	
	In-Betweeners	Provides detailed drawings of roughs made by animators under the supervision of assistant clean-up artist. Entry level position requiring proven artistic skills.	Same as Key Clean-up Assistant	
Traditional Animation, Character/Effect	In-Betweeners	Fleashes out movement of animated sequence by providing "in-between" drawings as specified by assistant animator and animator. Entry level with proven artistic skills	A strong theoretical background in color, perspective, design and lighting. Character animations: acting, timing, strong drawing skills (classic figure, characters and characterizations), solving problems of proportions for characters. "Effects animators make the world in which the characters live real." Good atmospheric drawing skills (i.e. rain, dust, shadows). Entry level in both demands the ability to follow style and draw clean lines. Basic technical conversancy. An understanding of camera operation. Self-discipline, organized, follow directions, complete tasks independently, teamwork. Higher positions require management skills.	
	Animator	Character development. Requires an overall sense of character and spirit. "Actor with a pencil."	Same as In-Betweeners	
	Assistant Animator	Focuses on details of an animated sequence. Interprets animator's rough, leaving a few frames for the in-betweeners. Can be a career position.	Same as In-Betweeners	

**MOTION PICTURE AND TELEVISION OCCUPATIONS BY INDUSTRY SEGMENT  
- DISTRIBUTION -**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
DVD Production	DVD Author	Responsible for assembling the various elements or assets that will be used in a specific DVD title. These elements are assembled and structured into segments or chapters that can be found using navigation menus. The elements include audio, video, graphics, animation and subtitles. Asset management is a critical component of the work where each source asset must be compiled and assembled into the title. Source assets may include digital or analog material, various languages, surround sound, Spanish or French stereo source, and graphics.	Artistic: strong sense of design with both audio and visual material. Storyboarding (for more complex jobs). Technical: comfortable with various platforms and file systems, detail oriented, proficient with authoring software packages, and bit budgeting (management of the total source files so that the project can be stored on one side of a DVD master). Interpersonal: works well with others. Good communication skills. Organized. Handles deadlines and works well under pressure.	
	DVD Producer	Design and layout of the project creating a roadmap of the elements involved. The producer works with all of the entities to keep an eye on the bit budget. A DVD will only hold a finite amount of data and the total file sizes of the assets cannot overrun the maximum capacity of the disk. If necessary, something will have to be recompressed at a lower data rate to fit within the bit budget.	Strong organization skills. Good understanding of the overall process. Works well with others. Able to delegate responsibility. Strong coordination and interpersonal skills.	
	DVD Compressionist	Creates MPEG video files from original tapes, squeezing all possible quality out of the material.	Very adept at evaluating the quality of an image (color, resolution, etc.) and adjusting compression controls to ensure that the elements can fit on the DVD.	
	DVD Graphic artist	The graphic artist creates the buttons and screens.	Good drawing skills. Skilled in PhotoShop. Sensitive to DVD design and interface issues.	<b>x</b>
DVD/Home Video Department	Distribution Department Manager	Oversees the department's operations.	Budgeting, scheduling, strategy development, understand nuances of pricing and release patterns, manage and motivate sales force.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *DISTRIBUTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Sales Manager	Motivate and train account executives.	Ability to motivate and train salespeople, manage distributor, set goals, explain strategy, manage objectives and performance.	
	Account executives	Visit customers and describe product line in a manner consistent with companies selling strategy (aggressive, fact based, etc.). Able to prioritize different products and learn quickly about changes.	Manage priorities, dates, understand strategies, features and benefits, results oriented, handle high paced environment, many titles and promotions with varying level of priorities and high turnover of product, manage sales and syndicated data, attitude and usage data, able to learn quickly.	<b>x</b>
Exhibitor Relations	Exhibitor Relations Manager	Same as account executive plus responsible for overseeing all accounts, hiring and motivating employees.	Same as account executive plus scheduling, budgeting, managing people, strong understanding of the big picture.	
	Account executive	Work with managers of theaters and retailers (3rd party partnerships) to maximize the marketing of the studio's films.	Strong communications skills, team oriented, works well under pressure, detail oriented. Strong industry background either on the studio side (e.g. sales) or the exhibitor side.	<b>x</b>
Operations	Operations manager	Determines number of prints to order. Coordinates with labs.	In-depth knowledge of release patterns (impact on timing and print distribution.) Understand distribution process. Handle deadlines, work well under pressure. Budgeting, scheduling, delegation of tasks.	
	Print controller	Tracks prints and coordination between lab and shipping company.	Deadlines, work well under pressure. Able to work well with others. Detail oriented.	<b>x</b>
Sales	Sales-person	The sales person within the release pattern deals with theaters to handle exhibition and reports terms to instruct system to deliver and pick up prints.	Manage priorities, dates, understand customer and market, work well under pressure, able to handle multiple accounts, work with exhibitors to package screening of films with different levels of market interest. Strong interpersonal skills and oral communication skills.	<b>x</b>

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: *DISTRIBUTION***

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Booker	Makes sure prints get to theater. Communicates with salesman or branch manager on a weekly basis to go over print accounts and determine which are hold and which are final. Holds are rebilled and finals are rebooked and sent to smaller cities. In deciding whether to rebook, the expense of shipping vs. revenue is evaluated.	Detail oriented. Good understanding of market. Work well under pressure. Analysis of cost numbers to determine value of rebooking. Strong interpersonal and oral communication skills.	
	Cashier	Cashiers contact and follow up with exhibitors to handle payment of the film.	Detail oriented, timely, and organized. Strong interpersonal and oral communication skills.	<b>x</b>
TV Distribution	Manager	Oversees the process for the sales and fulfillment of domestic pay per view, pay TV and TV.	Same as sales executive plus scheduling and budgeting. Strong understanding of the overall processes and how departments function.	
	Sales executive	Responsible for managing accounts. Market may be divided regionally and/or by specific market such as pay TV. Learning organization and how department functions.	Same as Junior executive manager plus strong negotiation skills.	
	Junior executive manager	Responsible for operational and administrative functions.	Detail oriented. Works well with others. Good communication skills. Works well under pressure. Desire to learn.	<b>x</b>
	Administrative assistant	Appointment scheduling, correspondence and travel arrangements, handling calls.	Detail oriented. Works well under pressure. Strong organizational skills. Team player.	<b>x</b>

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT  
- HIGH-TECH SUPPORT -**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
High-Tech Support	Audio Engineer	Maintains video systems; including diagnosing problems, trouble shooting, repairing and installing of equipment. May also be responsible for designing systems or equipment and communicating technical aspects of systems and equipment to manufacturers.	Basic electronics background plus specialization in audio equipment; formal education in electrical engineering and computer science.	
	Video Engineer	Maintains audio systems; including diagnosing problems, trouble shooting, repairing and installing of equipment. May also be responsible for designing systems or equipment and communicating technical aspects of systems and equipment to manufacturers.	Basic electronics background plus specialization in video equipment; formal education in electrical engineering and computer science.	
	RF Engineer	Work with all types of wireless communication devices.	Basic electronic background; formal training in electronics.	
	Systems Engineer	Designs and modifies computer information systems. Maintains hardware configurations, upgrades software, performs general and preventive maintenance, cleaning disk drives, log files to preempt hardware problems. Responsible for integrating new systems into existing systems.	Course work in computers, knowledge of computer hardware configurations, computer networking, programming languages (C/C+, VTML/ HTML,) operating systems (UNIX, Windows, Mac,) and different software products. Knowledge of communication protocols.	
	Telecine Engineer	Maintains and installs telecine system and devices or equipment that works with the telecine system.	Film color temperatures, film resolutions, film formats, television resolutions and standards. Knowledge of video cameras and an understanding of video recording tools and techniques. Electronic and mechanical skills and a knowledge of equipment. Knowledge of electronic testing procedures.	
	Graphics Engineer	Maintains and installs graphic system and devices or equipment that works with the telecine system.	General knowledge of post-production process, electronic and mechanical skills and a knowledge of equipment. Knowledge of electronic testing procedures.	

**MOTION PICTURE AND TELEVISION OCCUPATIONS, INDUSTRY SEGMENT: HIGH-TECH SUPPORT**

OCCUP. AREA	OCCUP. TITLE	DESCRIPTION	SKILLS	ENTRY LEVEL
	Systems Administrator	Responsible for general operation of computer systems, programming, networking, maintenance, loading of software, trouble shooting. He/she assists personnel with computer problems. Responsible for moving data in and out of the network, making sure that systems are working at maximum capacity, and for loading and testing new systems software.	Course work in computers, knowledge of computer hardware configurations, computer networking, programming languages (C/C+, VTML/ HTML,) operating systems (UNIX, Windows, Mac,) and different software products. Knowledge of communication protocols.	
	Maintenance Technician	Responsible for operations and general maintenance of basic equipment, including replacing parts, adjusting levels and testing equipment. Tasks include adjustments, conversions, dubbing, loading tapes. Must react to problems quickly and trouble shoot for equipment problems. Maintenance technicians are often lower level engineers in training. In such instances, he/she will assist an engineer in his/her area of expertise.	General knowledge of telecine machines, video and audio equipment, knowledge of electronic testing procedures.	<b>X</b>
	Render I/O Supervisor	Responsible for computer resource management - manages computers systems to ensure it is operating efficiently.	Knowledge of computer programming languages such as Perl, Unix, My SQL, and C++. Communication and interpersonal skills.	
	Software Engineer	Develops in-house proprietary applications that are used to support production, conducts research and development including enhancing and transforming existing tools.	Graduate degrees in computer science and computer graphics, advanced knowledge of computer programming languages, research skills, and software development skills.	
	Computer Programmer	Provide technical support, troubleshooting and develop scripting tools to keep the production pipeline flowing.	Knowledge of computer programming languages - Perl and C++, Bachelors in computer science.	<b>X</b>
	Computer System Administrator	Deals with the underlying technology such as file server level, write system level code, ensures hardware (ethernet system, CPU, file servers) are working.	BS degree with systems administrator experience. Knowledge of computer systems, hardware, computer networks.	<b>X</b>

Note: High-Tech Support is not an industry sector but an occupational area. High-tech support occupations are in different sectors of the industry.