

DIRECTORS GUILD OF AMERICA JOB CLASSIFICATIONS & DEFINITIONS

A. Director: Directs the production of motion pictures and whatever is seen & heard in the finished product. He also directs all related functions & activities required for translating & transferring the script, premise, idea and/or concept to the audiovisual images. These directorial functions will include:

- Surveying & approving all locations and their use as they pertain to the directorial concept and need.
- Directorial planning & breakdown of the shooting script.
- Plotting the camera angle & composition within the frame.
- Participation in determining the requirements of the set, costumes, make-up, props, etc., for their proper directorial perspective and mechanical functioning.
- Participation in the final casting of all performers.
- Rehearsing actors, extras, and any of the visual & audio devices necessary for the completion of the production.
- Directing the action of all actors, extras, etc.
- Directing the dialogue as well as prerecording & post-recording of dialogue.
- Directorial supervision of the duties of the entire crew during the rehearsal & shooting periods.
- Making such script changes as necessary, within his jurisdiction, for the proper audiovisual presentation of the production.
- The right to the first cut. Prior to completion of principal photography the Director will be advised of and will participate in considerations with respect to the utilization of the following:

Trick shots

Transparencies

Process plates

Background

Inserts

Stock Film

Montages Glass & matte shots

Miniatures Optical devices

The Director's total function is to contribute creatively to all these above elements and to guide, mold and integrate them into one cohesive dramatic and aesthetic whole.

B. Director (Employee)—Commercials & N/T: A Director who works continuously & exclusively for a producer and is sometimes engaged in crafts or functions other than directing, and who is also assigned to direct productions.

C. Unit Production Manager: Coordinates, facilitates and oversees the preparation of the production unit (or units), all off-set logistics, day-to-day production decisions, locations, budget schedules and personnel.

These duties include:

- Prepares script breakdown and preliminary shooting schedule.
- Prepares or coordinates the budget.
- Oversees preliminary search & survey of locations and the completion of business arrangements for same.
- Assists in the preparation of the production to insure continuing efficiency.
- Supervises the completion of production report for each day's work showing work covered and the status of the production, and arranges for the distribution of that report in line with the company's requirements.

--Coordinates arrangements for the hiring, transportation and housing of cast, crew and staff.

--Oversees the securing of releases and negotiation for all locations & personnel.

--Maintains a liaison with local authorities regarding locations and the operation of the company.

D. First Assistant Director: A person who specifically organizes the Preproduction preparation, including organizing the crew, securing equipment, breaking down the script (or story board), preparing strip-board and a shooting schedule. During production he assists the Director with respect to the on-set production details, coordinates and supervises crew & cast activities, facilitates and organizes flow of production activity.

Among his duties are the following:

--Preparation of breakdown and strip-board.

--Preparation of shooting schedule, keeping it within time limitations imposed by budget, cast availability and the requirement of complete coverage of the script.

--Overseeing the searches, surveys and management of locations, assuring the specific requirements of those locations as they might affect the production.

--Checking weather reports.

--Preparing day-out-of-day schedules for talent employment and determining cast & crew calls.

--Supervises the preparation of the call sheet for cast and crew.

--Directs background action and supervises crowd control.

--Secures minor cast contracts, extra releases, and, on occasion, obtains execution of contracts by talent.

--Supervises the functioning of the shooting set and crew.

E. Second Assistant Director: Assists the First Assistant Director in conducting the business of the set, or the location site. Among his duties are the following:

--Prepares the Call Sheet.

--Prepares the Daily Production Report.

--Distributes scripts and script-changes to cast & crew.

--Gives calls to cast & crew.

--Communicates advance scheduling to cast & crew.

--Aids in the scouting, surveying and managing of locations.

--Facilitates transportation of equipment & personnel.

--Secures execution of minor contracts, extra releases, and on occasion, secures execution of contracts by talent.

--Functions as Supervisor during Studio & Location wrap.

--Schedules food, lodging and other facilities.

--Maintains liaison between Unit Production Manager or Production Office and the First Assistant Director.

--Assists in the direction of background action and in the supervision of crowd control.

--Supervises & directs the work of a Trainee.

UNION CREW JOB DESCRIPTIONS

1. ACCOUNTING

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Assistant Accountant and Accounting Clerk.

A. ASSISTANT ACCOUNTANT

The duties of the Assistant Accountant, as delegated by the Production Accountant, shall include the thorough knowledge of the Union, Guild and Government regulations required in preparation of crew and cast payroll; posting of all journals into ledgers and accounts books to trial balance; bank reconciliation, petty cash, record keeping and other related duties required in organization and maintenance of an accounting office.

B. ACCOUNTING CLERK

The duties of the Accounting Clerk shall include the typing of all cheques, correspondence, financial statements, all filing and data entry. The Accounting Clerk should have a good general knowledge of basic accounting procedures.

2. ART

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Production Designer, Art Director, Assistant Art Director, Graphic Artist/Illustrator, Draftsperson and Art Department Production Assistant.

A. PRODUCTION DESIGNER

The duties of the Production Designer shall include the preparation of sketches, designs, drawings, plans or sketch plans for motion picture sets and/or backgrounds, and the selection of locations for the approval of the Producer and Director, and for the guidance of the Art Director, regardless of whether such productions are made in studios or on location. In consultation with the Producer and Director, the Production Designer shall assist the Producer in the formulation of the budget.

B. ART DIRECTOR (HEAD OF DEPARTMENT):

The Art Director shall work closely with the Production Designer and shall perform such of those functions described above as are delegated by the Production Designer. In the absence of the Production Designer, he/she shall assume the full responsibilities of same. The duties of the Art Director shall include the making of sketches and drawings for the amplification and clarification of the Production Designer's concept, the selection of locations subject to approval of the Production Designer and Director, the hiring, delegation and co-ordination of all persons engaged in the preparation of working drawings, detail drawings, lay-outs and designs of any kind for use in the construction, painting, or decorating of sets, set models or backgrounds; responsibility for disbursement of assigned budgets; dressing of interior and exterior sets and locations, including props and special effects. The Art Director may assist the Producer in the formulation of the Art Department budget. The Art Director is the Head of Department. It shall be the Art Director's responsibility to co-ordinate the execution of such concepts with all departments to insure continuity of design throughout the production.

C. ASSISTANT ART DIRECTOR

The Assistant Art Director shall perform such of those duties described above as are delegated to the Assistant by the Art Director. The Assistant shall also assist the Art Director in the supervision of the construction, painting and decoration of sets and, in the Art Director's absence, shall assume these responsibilities.

D. GRAPHIC ARTIST/ILLUSTRATOR:

The Graphic Artist/Illustrator shall perform duties as delegated by the Art Director such as; any art work, drawings, renderings, illustrations, and/or sketches required to amplify and clarify any concepts as required for construction, props, graphics, scenics, and wardrobe. They may also prepare any renderings that may be required for Producer/Production Designer approval.

E. DRAFTSPERSON

The duties of the Draftsperson shall include the preparation of working drawings, scale models, and other drawings of a technical nature; also survey or assist in surveying location sites, including the measurement of existing buildings.

F. ART DEPARTMENT ASSISTANT

The Art Department Assistant shall perform duties such as research, filing, administrating the Art Department, expenditures and related duties under the direction of the Head of Department.

3. CONSTRUCTION

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Construction Co-ordinator, Construction Foreman, Lead Carpenter, Scenic Carpenter, Scenic Helper, Lead Metal Fabricator, Scenic Metal Fabricator, Metal Fabricator Helper, Construction Buyer, Maintenance Person, Sculptor, Model Maker, Lead Labourer and Labourer.

A. CONSTRUCTION CO-ORDINATOR

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

B. CONSTRUCTION FOREMAN

The Construction Foreman must be able to perform those functions as heretofore described, and must be able to assume all responsibilities in the event of the absence of the Construction Co-ordinator.

C. LEAD CARPENTER

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

D. SCENIC CARPENTER

The duties of the Scenic Carpenter shall be to construct and manufacture settings or parts of settings including interiors and exteriors in the studio or on location, as assigned by the Construction Co-ordinator or Construction Foreman. The Scenic Carpenter shall be able to perform these tasks without direct supervision.

E. SCENIC HELPER

The duties of the Scenic Helper shall include the carrying out, under supervision, such of those functions described above as are delegated to him/her.

F. LEAD METAL FABRICATOR

(Category to be implemented as production demands merit.) The duties of the Lead Metal Fabricator shall be to, in a general way, oversee all scenic metal fabrication and maintain construction techniques and standards as deemed appropriate or necessary by the Construction Co-ordinator.

G. SCENIC METAL FABRICATOR

To construct and weld metal scenery under the supervision of the Construction Co-ordinator.

H. METAL FABRICATOR HELPER

To assist in the lay-out and weld preparation of metal elements under the supervision of the Fabricator/Lead Fabricator.

I. CONSTRUCTION BUYER

Duties are to source and purchase all materials as required, and such administrative tasks as

designated by the Co-ordinator.

J. MAINTENANCE PERSON

To care for, safe-keep and repair all construction tools and equipment, as well as such duties designated by the Co-ordinator.

K. SCULPTOR

To be in close conjunction with the Art Department, under the direct supervision of the Co-ordinator, sculpt/create objects based on photos, drawings, and/or verbal references from a broad range of materials as suggested by the task at hand, and provide appropriate hand tools.

L. MODEL MAKER

To produce and reproduce models at scale, to the degree of technical accuracy required; in close conjunction with the Art Department under the direct supervision of the Co-ordinator.

M. LEAD LABOURER

To straw boss labour gangs to accomplish such tasks as deemed necessary by the Construction Foreman or Lead Hand.

N. LABOURER

To shift and/or store all construction material, give assistance in shifting of scenic elements, to keep clear, clean and safe critical paths and general shop space. In addition, any such tasks as deemed appropriate by the Foreman/Lead Hand.

4. COSTUME

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Costume Designer, Assistant Costume Designer/ Department Co-ordinator, Set Supervisor, Performer's Costumer, Set Costumer, Prep Costumer, Cutter, Seamstress and Dresser.

A. COSTUME DESIGNER

Duties: Script breakdown and costume plot. Drawing up the budget and dispersing allocated funds as required. Maintaining accurate financial records. Selects and procures all materials, costumes and accessories for costumes. Clarifies and assigns duties to Costume Department personnel. Decides on the visual look of the wardrobe in conjunction with the Producer, Director, Production Designer, Art Director and/or the Director of Photography.

B. ASST COSTUME DESIGNER/DEPARTMENT CO-ORDINATOR

Duties: Assists the Costume Designer. Coordinates the hiring of personnel, and their schedules and approves departmental time sheets; does script and costume breakdowns; assists in drawing up the department budget; does needed costume research; organizes work and storage areas and handles

inventory of costumes, supplies and equipment; supervises set up and wrap; supervises the workshop and co-ordinates the scheduling of fittings; arranges for the rental of equipment and of costumes; acts as principal shopper or buyer in close association with the Costume Designer; may select and organize costumes for secondary players and extras with approval of the Designer; acts as liaison to the set and arranges transportation of costumes and supplies to and from the set.

C. SET SUPERVISOR

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

D. PERFORMER'S COSTUMER

Duties: Is responsible for the continuity and the maintenance of a specific performer's

costumes.

E. SET COSTUMER

Duties: Organizes, supplies and maintains the truck in an orderly fashion; maintains costumes in a camera ready condition including laundry, dry-cleaning, ironing and aging and necessary breakdown as is required; does costume layout and wrap; has a working knowledge of script breakdown and continuity systems; can dress extras; assists set supervisor on set when required; can supervise the set when required, not to replace the Set Supervisor. Where no Prep Costumer is required, the Set Costumer may assume those duties.

F. PREP COSTUMER

Duties: Does shopping and returning; assists with research and phoning; can do costume breakdown and aging; can do laundry, ironing and costume maintenance; may assist with fitting and alterations; may assist with dressing extras; (under direction of Costume Designer); may transport costumes to and from the set when required.

G. CUTTER

Duties: The cutter is responsible for making patterns, cutting, fitting and construction of costumes from specific designs or sketches supplied by the Costume Designer. The Cutter may assist in selecting materials and supervise costume construction.

H. DRESSER

The duties of a Dresser, as delegated by the Costume Designer will only involve the dressing of Extras. He/She shall not dress Principal actors or day players nor relieve a Costumer of his/her duties.

I. SEAMSTER/SEAMSTRESS

Duties: The Seamster/Seamstress is responsible for assisting in fittings, alterations and construction of costumes as assigned by the Costume Designer and/or the Cutter.

5. EDITING

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Supervising Editor, Supervising Sound Editor, Editor, Special Effects Editor, Music Editor, Dialogue Editor, First Assistant Editor, Assistant Dialogue Editor, Assistant Special Effects Editor, Second Assistant Editor and Negative Cutter/Conformer.

A. SUPERVISING EDITOR

The responsibilities of the Supervising Editor shall be in consultation with the Producers to oversee all budgets, equipment rental or lease on each particular project (TV series, MOW, Feature films, etc.). In addition they will liaise in consultations with Producer(s) with all post-production facilities, such as labs, video post houses and sound mixing facilities. Duties of the Supervising Editor shall be in consultation with Producer(s) and Director(s), the supervision of department staff and all editing of picture on film, videotape or digital to fine cut completion; designing a workable system for, and overseeing all phases of postproduction including sound editing and supervision of the sound mix to final release of the project.

B. SUPERVISING SOUND EDITOR

The responsibilities of the Supervising Sound Editor shall be, in consultation with Producer(s), to oversee all sound post-production budgets, post-production staff, equipment and editing. Duties of the Supervising Sound Editor will be in consultation with Producer(s) and Director(s), the supervision of all sound editing on film, videotape or digital to a completion of all tracks; designing a workable system for, and overseeing all the phases of the sound cut, including the supervision and completion of the sound mix, and overseeing all laybacks to picture or optical tracks.

C. EDITOR

In the absence of a Supervising Editor, the Editor may assume all responsibilities of the same.

Duties shall include, in consultation with the Producer(s) and Director(s), all editing of picture on film, videotape, or digital to completion of fine cut; co-ordinate and oversee the day-to-day activities of the editing room with all assistants; to work with Labs and video houses for final colour timing or colour correction to obtain final cut version(s).

D. SOUND EFFECTS EDITOR

Under direction of a Sound Supervisor, or in consultation with the Producer(s) or Director(s), the SFX Editor will complete the editing of all sound effects tracks; this may include recording or manufacturing sound, overseeing the recording of foley tracks; the preparation of all sound effects tracks and cue sheets for final sound mix.

E. MUSIC EDITOR

Under direction of a Sound Supervisor, or in consultation with the Producer(s) or Director(s), the Music Editor will complete the editing of all music tracks; may liaise and co-ordinate with the music composer; prepare all music tracks and cue sheets for sound mix.

F. DIALOGUE EDITOR

Under the direction of the Sound Supervisor, or in consultation with the Producer(s) or Director(s), the Dialogue Editor will complete the editing of all dialogue tracks, including location dialogue, additional dialogue replacement (ADR) and voiceovers; may oversee the re-recording of ADR; prepare all tracks and oversee all cue sheets for final sound mix.

G. FIRST ASSISTANT EDITOR

The duties of the 1st Assistant Editor, as delegated by the Supervising Editor or Editor, shall include the preparation of dailies for the Editor and for screening; organizing and logging all dailies in preparation for editing; organizing all editing room paperwork; organizing of all cuts, assemblies and rough cuts for output, transfer, and viewing; the overseeing of the 2nd Assistant Editor; and general day-to-day organization of the post-production unit.

H. ASSISTANT DIALOGUE EDITOR

The duties of the Assistant Dialogue Editor, as delegated by the Sound Supervisor or Dialogue Editor, shall include the organizing and retransferring of all replacement dialogue, the cueing and organizing of all additional dialogue replacement (ADR) and voiceover; laying up of tracks, as on film; overseeing the day-to-day operation of the dialogue editing unit; preparation of all tracks for the final mix, including wiping pictures and cleaning tracks, as in film, and overseeing preparation of cue sheets.

I. ASSISTANT SOUND EFFECTS EDITOR

The duties of the Assistant SFX Editor, as delegated by the Sound Supervisor or SFX Editor, shall include the searching, organizing and transferring of all sound effects; laying up of all sound effects tracks, as in film; overseeing the day-to-day operation of the sound sfx editing unit; preparation of all sound effects tracks for the final sound mix, including wiping of picture and cleaning of tracks, as in film, and overseeing preparation of cue sheets.

J. SECOND ASSISTANT EDITOR

Under direction, the 2nd Assistant Editor will assist in the duties of the 1st Assistant Editor as delegated by the 1st Assistant Editor. Additional duties may be involved, as in the case of film, the operation of an edge coding machine.

K. NEGATIVE CUTTER/CONFORMER

The duties of the Negative Cutter/Conformer, as delegated to him/her by the Supervising Editor shall include; the breakdown and cataloguing of original material; the pulling of shots for optical effects; the conversion of original material into A & B rolls in synchronization; hot splice; final inspection in preparation for answer print.

6. FIRST AID/CRAFT SERVICE

The Motion Picture Studio Production Technicians Local 891 representing the division of work

for First Aid/Craft Service.

A. FIRST AID/CRAFT SERVICE

The First Aid/Craftservice Technician is responsible for the purchase, rental, preparation, maintenance, cleaning and storage of all goods and equipment required by the First Aid Craft Service Department. All Equipment supplies and vehicles shall be furnished by the Company or may be supplied by the First Aid/Craft Service Technician via a rental agreement.

B. FIRST AID

The First Aid Craft Service Technician must possess a current Occupational First Aid Level 3 Certificate issued by the Worker's Compensation Board of British Columbia. He/She must always remain with the shooting crew and First Aid shall have priority over Craft Service at all times. The technician shall maintain an accurate Accident Report Book and possess an adequate supply of Form 7A's for the reporting of accidents (per W.C.B. Procedure and Guidelines)

C. CRAFT SERVICE

The First Aid/Craft Service Technician shall set up and maintain, near the shooting set, a craft Service Station. From this station, the technician will provide the production with coffee, tea, ice water, fresh fruits, pastries and other sundry snack foods and beverages. Due to the necessity of weekend cleaning, re-stocking, shopping, and the preparation of perishable foods for the ensuing week, the First Aid/Craft Service Technicians shall be paid a minimum of four (4) hours at the prevailing rate (6th or 7th day) time-and-a-half (1 1/2) on the sixth (6th) day of a five day work week, or a minimum of four (4) hours at double time (2X) on the seventh (7th) day of a six (6) day work week, at the applicable rate. Regarding paid work hours, the FA/CS wrap time shall be thirty (30) minutes after the production crew wrap time to provide for clean up and necessary preparation for the next work day, without penalty to the Company. Should the Production Company require pastry at the FA/CS Call time, a minimum of thirty (30) minutes prior to the FA/CS Set Call time will be provided for the purchase and delivery of said pastry, without penalty to the Company. Also, should the Production Company require coffee prepared by the FA/CS person, ready for consumption at the FA/CS Set Call Time, a further thirty minutes will be provided for this service, without penalty to the Production Company.

7. GRIP

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Key Grip, 2nd Grip, Leadman/Setup, Dolly Operator, Rigging Grip and Grip.

A. KEY GRIP

The Key Grip, in conjunction with the Director of Photography, will decide on the Grip equipment, rentals and purchases necessary for the production requirements. The Key Grip, under the direction of the Director of Photography, shall organize, and may delegate work within the Grip Department, including the moving and striking of parallels and platforms; the flying, setting up, striking and handling of all stage scenery, sets and parts of sets, including drops, drapes and catwalks.

He shall further delegate the operation and movement of reflector boards, reflective material, colour corrective gels and diffusion equipment; also the operation of camera dollies, cranes, mounts and any other camera or sound mobile equipment.

B. SECOND (BEST BOY) GRIP

The duties of the Second Grip includes maintenance, servicing and inventory control of all Grip equipment; the loading and unloading of vehicles used in the movement of Grip equipment.

C. LEADMAN/SETUP

The duties of the Leadman/Setup include the pre-rigging of all stage scenery, sets, parts of

sets, etc., under the direction of the Construction Co-ordinator. During Principal Photography the Set-Up crew works under the direction of the Key Grip.

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D. DOLLY OPERATOR

The duties of the Dolly Operator include the moving on set of all camera dollies and cranes and maintenance of same, as directed by the Key Grip. Performs those duties as delegated by the Key Grip.

F. GRIP

The Grip shall have a good working knowledge of related equipment and perform his/her duties as directed by the Key Grip.

8. GREENS

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Head

Greens person, Best Person/Lead Person, Greens Person and Greens Helper.

A. HEAD GREENSPERSON

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

B. BEST PERSON/LEAD PERSON

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

C. GREENS PERSON

Perform those duties as delegated by the Head Greens person or Best Person/Leadperson.

D. GREENS HELPER

Greens labour work as delegated by Head Greens person or Best Person/Leadperson.

9. LIGHTING

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Chief Lighting Technician/Gaffer, Assistant Chief Lighting Technician/Best Boy, Rigging Gaffer, Generator Operator, Lighting Technician and Set Wireman.

A. CHIEF LIGHTING TECHNICIAN/GAFFER

The Chief Lighting Technician, with the Director of Photography, will decide on the lighting equipment and purchases necessary for the production requirements. The Chief Lighting Technician shall supply the Director of Photography with necessary foot candles, intensities and lighting rations as directed; and also for the replacement and/or repair of any burned out or faulty equipment; co-ordinates and assigns responsibilities to the Lighting Department personnel and provides power to the other Production Departments as required.

B. ASSISTANT CHIEF LIGHTING TECHNICIAN/BEST BOY

The Assistant Chief Lighting Technician shall assist the Chief Lighting Technician in the organization and ordering of equipment and the loading of vehicles as used by the Lighting Department; is responsible for having on set all equipment and personnel required and for the running maintenance of all lighting equipment and accessories.

C. RIGGING GAFFER

The Rigging Gaffer shall carry out any pre-lighting or placing of lights as directed by the Director of Photography and/or the Chief Lighting Technician.

D. GENERATOR OPERATOR

The Generator Operator shall be responsible for the running, maintenance and operation of

the generators or power plants used by the production for all its power requirements; he/she shall correctly balance all loads and insure there is sufficient fuel at all times; is responsible for the safe hook-up of feeder cables to electrical service as needed.

E. LIGHTING TECHNICIAN

The Lighting Technician shall run power cables and place the Lighting equipment as directed; he/she shall have a good working knowledge of all lighting instruments and distribution systems

F. SET WIREMAN

The Set Wireman shall be responsible for all practical set wiring; shall be responsible for providing power to departments during Pre-Production; shall be responsible for the installation of on-camera electrical apparatus, including the pre-wiring of all stage scenery, sets, parts of sets, etc.; during Principal Photography, the Set Wireman shall work under the Chief Lighting Technician.

10. HAIR

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Hairstylist and Assistant Hairstylist.

A. HAIRSTYLIST

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

B. ASSISTANT HAIRSTYLIST

The duties of the Assistant Hairstylist shall include such of those functions listed above as are delegated to him/her by the Hairstylist. All Hairstylists and their Assistants shall hold and maintain a Hairdresser's license, and be a practicing Hairdresser.

11. MAKE-UP

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Special Effects Make-up Artist, Key Make-Up Artist, First Assistant Make-Up Artist, Second A Assistant Make-Up Artist and Third Assistant Make-Up Artist.

a. Special Effects Make-up Artist

The responsibilities of the Special Effects Make-up Artist shall include: initial consultation for and design of; construction of; and on-set application and/or manipulation of; all facial/body prosthetics; duplicate heads, body parts, (where a likeness is required) articulated "puppets", artificial teeth, facial/body hair and any other special make-up effect not normally the responsibility of the Key Make-up Artist. Also included in this job description is the removal of all special make-ups, their cleaning and storage; the control and recording of all continuity of any special make-ups by the use of sketches, notes, photographs and charts; the supervision of all Assistant Special Effects Make-up Artists and lab technicians/moldmakers, and the delegation of their work, the supply and purchasing of all necessary materials and equipment, etc. and the distribution of a show's special effects make-up budget.

A. KEY MAKE-UP ARTIST

The responsibilities of the Key Make-Up Artist shall include: the design of all make-ups and facial hair (in consultation with the Director and Production Designer) ; the application, or dissemination of responsibility for the application, of all facial/body Make-Up and hair; the maintenance of all said make-ups and their alteration throughout the shooting period; the removal of all said Make-Up and hair products; the control and recording of all continuity with

regards to all facial and body Make-Up, by the use of sketches, notes, photographs and charts; the supervision of all assistant Make-Up artists, and the delegation of their work; the supply, and when required, the purchase of all necessary materials and equipment, etc., and the distribution of the show's Make-Up budget. The Key Make-Up Artist shall also be responsible for any and all out-of-kit effects, such as cuts, wounds, blisters, scratches, bullet holes, scars, tattoos, bald head, bites, birthmarks, bruises, blood application, disfigurements, etc. Also included in this job description is the application, coloration, maintenance and removal of all prosthetic make-ups and appliances, (i.e. those made from foamed latex, gelatine, plastic, etc.)

NOTE: A Key Make-Up Artist may be hired to perform these last listed functions alone, as this position is by NO MEANS exclusive from the duties of the Key Make-Up Artist. In the event that contact lenses are required for a production, it is not the Key Make-Up Artist's responsibility for the application and maintenance of said lenses. A licensed eye specialist is to be present for the application, maintenance and removal of the lenses on set - particularly with the use of scleral lenses and other potentially harmful eye appliances. A Key Make-Up Artist may however accept the responsibility for the design and ordering of contact lenses.

B. FIRST ASSISTANT MAKE-UP ARTIST

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

C. SECOND ASSISTANT MAKE-UP ARTIST

The responsibilities of the Second Assistant shall include: being prepared for work delegated by the Key or First Assistant (this preparation including a fully equipped Make-Up kit); being prepared and qualified to clean, dress, and apply mustaches/beards, etc. to stunt doubles; being prepared on occasion to apply body Make-Up; must be qualified to apply any corrective/glamour make-ups for male/female.

D. THIRD ASSISTANT MAKE-UP ARTIST

The responsibilities of the Third Assistant Make-Up Artist shall include: being prepared and fully equipped for large crowd calls, or similar extraordinary circumstances; Third Assistants shall, under the direction of the Key or First or Second Assistants perform duties as they are instructed, which may include body Make-Up.

12. PAINTING

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Paint Coordinator, Paint Foreman, Lead Painter, Scenic Artist, Signpainter / Fabricator, Scenic Painter, Wallpaper Hanger, Plasterer, Painter, Level 2 Painter, Level 1 Painter Permittee, and Paint Labourer.

A. PAINT CO-ORDINATOR

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

B. PAINT FOREMAN

The Paint Foreman must be able to perform the functions of the Paint Co-ordinator and must

be able to assume all responsibilities in the event of the absence of the Paint Co-ordinator.

C. LEAD PAINTER

The Lead Painter shall perform such of those functions as are delegated to him by the Paint Foreman. In the Paint Foreman's absence, the Lead Painter shall assume his/her responsibilities. The Lead Painter shall be able to perform all the functions of the Paint Co-ordinator/Foreman with the exception of sign painting.

D. SCENIC ARTIST

Shall be able to perform the duties of the Scenic Painter and be responsible for the painting of pictorial work on any scale, including backdrops and cutouts, under the direction of the Paint Co-ordinator.

E. SIGN PAINTER / FABRICATOR

The Sign Painter / Fabricator duties include the preparation, layout, and painting of all signs, under the direction of the Paint Co-ordinator.

F. SCENIC PAINTER

Shall be able to perform the duties of a Painter and be responsible for specialty finishes such as wood grain, marble, age, breakdown, and other faux finishes under the direction of the Paint Co-ordinator.

G. WALLPAPER HANGER

The Wallpaper Hanger is responsible for the installation of wall coverings of all types; natural or synthetic; paper, vinyl or fabric or where similar material is required for installation.

H. PLASTERER

The duties of the Plasterer shall include the preparation of molds for casting on plant-on ornamentation (plaster, rubber or Fiberglas resins); preparation and mixing of concrete, and supervision of the application of concrete work; construction of armatures/foundations for the making of rocks or foundations for formation of rock caves or similar structures.

I. PAINTER

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

J. PAINT LABOURER

The duties of the Paint Labourer are the movement of tools, supplies, and materials, and keeping the work site and tools in a clean, organized condition as required by the painters and under the direction of the Paint Coordinator.

13. PRODUCTION OFFICE

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Production Office Coordinator, Assistant Production Office Coordinator and 2nd Assistant Production Office Coordinator.

A. PRODUCTION OFFICE CO-ORDINATOR

The duties of the Production Office Coordinator include: the setting up and closing down of the Production Office and includes ordering of furniture, equipment and supplies; preparation and distribution of shooting schedules, crew and cast lists, call sheets, production reports, movement orders and the distribution of scripts and script revisions; the coordination of all travel, accommodation, work permits, visas, medical examinations and immunizations for principal crew and cast, to conform with Company insurance and foreign travel requirements; the ordering, importing and exporting of equipment and booking of personnel as directed by the Production Manager; the pick-up and delivery of equipment and personnel, in conjunction with the Driver Captain; the shipment of film and sound tape to and from the laboratory on distant locations.

B. ASSISTANT PRODUCTION OFFICE CO-ORDINATOR

The First Assistant must be able to perform such of those functions as described under the Production Office Category as are delegated to them. In the absence of the Production Office Coordinator, the First Assistant shall assume the full responsibility of the same, including the care and maintenance of the Production Office.

C. SECOND ASSISTANT PRODUCTION OFFICE CO-ORDINATOR

The duties shall include the assisting of the Production Office Coordinator and the Assistant Production Office Coordinator in typing, filing, answering the telephone and related duties in maintaining an organized production office. (NOT ALL OFFICES HAVE THIS POSITION DUE TO BUDGET CONSTRAINTS) It is agreed that an Office Production Assistant, as defined in the Directors Guild of Canada, British Columbia District Council Agreement and/or a 2nd Assistant Production Coordinator, as defined by IATSE Local 891, shall not be hired prior to the employment of a Production Coordinator.

14. PROPS

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Property Master, Assistant Property Master, Props Buyer, Props Men/Women and Propmakers.

A. PROPERTY MASTER

The duties of the Property Master shall include preparation of a hand prop breakdown, with scene allocations as per the shooting script; to research the historical period of said administered hand props; to prepare, build and procure props to be seen on camera; the repair and return of props to original condition and source; arranging for all necessary permits to convey restricted weapons; coordinate with the Wardrobe Department the required accessories; while on set, the Prop Master will administer props to artists, strike and reset hot sets established by the Set Decorators, with the aid of polaroids, photographs or sketches; consult with the Script Supervisor on the continuity of hand props; responsible for the disbursement of the assigned budget; and delegate the work required for the efficient operation of the Department.

B. ASSISTANT PROPERTY MASTER

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

C. PROPS BUYERS

Performs those duties as delegated by the Property Master.

D. PROPS MEN/WOMEN

Performs those duties as delegated by the Property Master.

15. PUBLICISTS

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Senior Unit Publicist, Junior Unit Publicist and Trainee Publicist.

A. SENIOR UNIT PUBLICIST

The duties of the Senior Unit Publicist shall include carrying out all activities involving media and public relations, promotion and advertising/exploitation of motion pictures or television

movies and series during the production phase. This includes preparation of materials including, but not limited to, press releases, biographies, production notes, feature stories, story synopses and log lines, photo captions and press kits (printed or electronic) and other material required for advertising and promotion. It also includes preparation of media mailing lists, and the distribution of press releases, notes, photographs and media kits and scheduling of media interviews, and set visits. Also essential is a solid working with the still photographer to plan and obtain necessary photo coverage and any contractual approvals. The Senior Unit Publicist may also be required to produce or assist in production of electronic press kits.

B. JUNIOR UNIT PUBLICIST

A Junior Unit Publicist shall carry out the duties described above, but is a person with less working and set experience and will need greater guidance from a studio, or releasing company's Publicity Dept.

C. TRAINEE PUBLICIST

A Trainee Publicist shall be given appropriate opportunity to learn the skills and techniques required for performance of film and/or television publicity and promotion. A Trainee will assist a Senior Publicist where deemed necessary but those tasks may include maintaining photo files and press lists and writing assignments. A Trainee may only be hired if a full-time Senior Publicist is in place. Trainee placements are limited to two per individual.

16. SCRIPT SUPERVISORS

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Script Supervisor and Assistants to the Script Supervisor

A. SCRIPT SUPERVISOR

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

B. ASSISTANT TO THE SCRIPT SUPERVISOR

Working under the direct supervision of the Script Supervisor, the Assistant to the Script Supervisor helps in performing the job duties of a Script Supervisor but does not supervise any filming. Tasks may include: receiving and collating revisions; transferring all continuity notes over to new page colours; recalculating new page 1/8ths and scene totals; checking prints with sound and camera departments; preparing the Editor's Lined Script from the Script Supervisor's notes; transcribing dialogue changes onto the Editor's script; taking and marking polaroids and maintaining polaroid files; daily filing of Editor's notes into master editing script; may run lines with performers; maintains forms and supplies. When required to work on splinter or second-units, the Assistant to the Script Supervisor will be upgraded to Department Head.

KIT INSURANCE

Equipment supplied by the Script Supervisor (e.g. Polaroid Camera, portable video equipment, stopwatches, etc.) shall be insured by the production company if the equipment must be replaced or repaired as a result of damage or loss incurred while the Script Supervisor is employed by the production company.

DAILY CONTINUITY NOTES

Daily continuity notes shall be prepared on an hourly rate at the prevailing contracted rate. The minimum charge for preparation of daily continuity notes shall be 1 hour.

TRAINING

A script supervisor trainee, accompanied by an experienced, designated script supervisor other than the script supervisor employed by the company, will be allowed to observe on any production at no cost to the company provided the company approves such attendance in the workplace.

PREPARATION: Refer to Section Nine Sub-section 9.13 The duties of the script supervisor in preparation for production may include: One full script timing, attendance at production meetings; any and all location surveys; individual department meetings; collaboration with the Director and all other duties as assigned by the Production Company. Attendance at rehearsals are not considered to be part of the preparation schedule.

PRETIMING: Refer to Section Nine Subsection 9.14

Pretiming may be done by the Script Supervisor upon request of the Production Company and time involved shall be compensated at the prevailing contracted rate. Refusal to pre-time by the Script Supervisor shall not be grounds for dismissal or discipline.

17. SET DECORATING

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Set Decorator, Assistant Set Decorator, Set Buyer, On-Set Dresser, Lead Dresser, Set Dresser, Draperer / Upholsterer and Assistant Set Dresser.

A. SET DECORATOR

The Set Decorator is responsible to the Production Designer/Art Director for the coordination and realization of: the dressing of all studio and location sets, interior and exterior; the research, purchase, rental, leasing or acquisition of all items and materials used as set decor; the carriage, movement, placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listing of inventory; monitoring the dispersal of the assigned Set Decorating budget; delegation of work for the efficient operation of the department; the completing of decorated sets, camera ready, prior to the requirements of the production schedule.

B. ASSISTANT SET DECORATOR

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

C. SET BUYER (LEAD MAN)

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

D. ON-SET DRESSER

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

1. CONTINUITY- Placement and replacement of all set dressing for camera.
2. SAFETY - Care, safety and cleaning of all set dressing pieces.
3. INTEGRITY - To place and replace all set dressing as per the Set Decorator, Propsmaster, Script Supervisor and Camera Department.
4. CAMERA - To have a clear knowledge of camera lenses so that he or she can anticipate the shot.
5. POLICE - Must police the set to prevent damage to all set dressing.

6. PLANTS - Responsible for the care and watering of all indoor plants and floral arrangements.

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

E. LEAD DRESSER

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

F. SET DRESSER (SWING GANG)

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

G. DRAPERER / UPHOLSTERER

The Draperer, under the direction of the Set Decorator, Art Director or Production Designer, will be required to research, order and fabricate drapes, curtains, blinds, shades, cushions, table dressings, special bedding, lamp shades, and any soft fabric manufacturing unrelated to costume. He/She should have a thorough knowledge of drapery and blind hardware; know where it can be obtained; and be able to hang and mount all styles of window treatment. He/She should know how to estimate and order materials. Dyeing and breakdown skills are important to have. The Draperer should have fundamental upholstery skills and be able to sub-contract the job if requirements are beyond his/her capabilities with permission of the Union. He/She should have a basic sewing kit and upholstery tools. The Sewing machine can be rented.

H. ASSISTANT SET DRESSER

The Assistant Set Dresser is responsible to the Set Decorator. In the absence of the Set Decorator, or if otherwise required, is responsible to the Assistant Set Decorator. According to their instructions, the Assistant Set Dresser may assist in: the safe and efficient pick-up and return of all items and materials used as set decor; the carriage, movement, placement and preparation of all dressings within all studio and/or location sets; the maintenance, replacement and listings of inventory. The Assistant Set Dresser shall not relieve a Set Dresser of his/her duties, and is not permitted work in the capacity of Set Dresser more than 30% of any given work day.

18. SOUND

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Mixer, Boom Operator, Sound Assistant, Cableperson, Public Address Operator, Playback Operator, Sound Maintenance.

A. MIXER

The duties of the Sound Mixer include the recording, re-recording, dubbing synchronizing and scoring of sound motion pictures on film, video tape, or any other substitute for film. This includes video engineering, development, installation and maintenance of sound and/or video tape equipment. The duties of the Production Sound Mixer include the recording of all sound on location, including principal dialogue, sound effects, wild lines and location music. In conjunction with the Director and the Production Manager determine the necessary type and quantity of sound equipment; the maintenance of log sheets for each roll of tape recorded,

including marking printed takes, in conjunction with the Script Supervisor and Camera Assistant; the maintenance of script notes sufficient to allow matching of sound quality in case of later reshooting; the maintenance of lists of wild tracks and sound effects to be recorded later. In conjunction with the Director, the Production Sound Mixer determines the recording techniques and microphone placements to make a suitable recording; attends all production meetings during both Pre-Production and Principal Photography; may delegate work required for the efficient operation of the Sound Department. The duties of the Dubbing and Re-recording Mixer may include responsibility for the quality of all classes of master tracks, dialogue, effects and music; in conjunction with the Film Editor and Sound Editor, assists in the preparation of dubbed tracks for final mixes and the dialogue positioning. Responsibilities also include sound for dailies, music scoring or transcription and post-synchronization recording and coordinating, under the Sound Director, or Director of Sound, all re-recording.

B. BOOM OPERATOR

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

C. SOUND ASSISTANT

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

D. CABLEPERSON

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

19. SPECIAL EFFECTS

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Special Effects Coordinator, First Assistant Special Effects and Special Effects Assistant/Buyer.

A. SPECIAL EFFECTS CO-ORDINATOR

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

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

B. FIRST ASSISTANT SPECIAL EFFECTS

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

C. SPECIAL EFFECTS ASSISTANT / BUYER

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

20. VIDEO

ELECTRONIC PRESS PACKAGING / BEHIND - THE - SCENES DOCUMENTARIES,
ENTERTAINMENT NEWS PROGRAMMING

The Motion Picture Studio Production Technicians Local 891 representing the division of work for Video Sound Mixers, Video Lighting Technician, Video Script Supervisor and/or colorist.

NOTE: All VIDEO production personnel may be permitted to perform multiple job classifications provided the employee can demonstrate proficiency in all job classifications required and provided that, in performing such multiple functions, the safety of all workers is not compromised) but in all cases shall be paid a minimum of scale for the highest rated classification performed.

A. VIDEO SOUND MIXER

The duties of the Video Sound Mixer rendering services exclusively for the production of electronic press packaging, behind-the-scenes documentaries or entertainment news programming include the mixing of but not exclusive to, audio signals from interview microphones, production sound feed, or boom microphones; the setting of audio levels on professional "Betacam" style cameras to optimize signal levels; positioning a microphone boom in such a manner as to ensure proper sound quality without interfering with on-set operations; and mixing for recording of interview dialogue; wild sound of on-set operations; sound "bites" when available; and ambiance tracks. In conjunction with the Production Sound Mixer to arrange a feed of production sound to the Video Mixer; determine whether any wireless transmitters to be utilized in production could interfere with on-set wireless transmission. In the absence of a Video Script Supervisor, record technical information on the label of each video cassette identifying the contents of the tape; Time Code status; Dolby noise reduction status; and audio channel status.

B. VIDEO LIGHTING TECHNICIAN

The duties of the Video Lighting Technician shall include assisting the Electronic Camera Operator in the setup and operation of lighting instruments if such lighting requirements exceed an allowance of 5,000 watts permitted to be operated by the Electronic Camera Operator alone. Should lighting requirements exceed those allowable for operation by the Electronic Camera Operator alone, the Video Lighting Technician shall arrange rental or use of Production Company equipment as may be required; shall be responsible for providing an appropriate power feed for such equipment and may be required to control the intensity and colour balance of such equipment as necessary.

C. VIDEO SCRIPT SUPERVISOR

The duties of the Video Script Supervisor shall include, in conjunction with the Camera Operator, the installation of appropriate SMPTE, VITC or U-BITS time code information in the recording system; the preparation, labeling and loading of video cassettes; the preparation of shot list reports; the verbatim recording of interview questions for production of re-asks.

D. COLORIST

The duties of the colorist shall include, in conjunction with the editor, director, and or producer, the scene-by-scene color correction of 16mm and 35mm film, or videotape in accordance with directorial request and recording requirements. The colorist shall be fully versed in the operation and capabilities of film to tape transfer equipment (e.g. flying spot scanner), computerized color correction systems (e.g. DaVinci) and all auxiliary equipment for recording, audio transfer, noise reduction, and time code and edge code information. The colorist shall keep accurate records of all transfer details including tape and film logs, technical requirements, lab and continuity reports, edit decision lists, etc. for the editor and/or production company. The colorist shall be responsible for routine cleaning and maintenance of equipment and for film cleaning when necessary.