**Crew Roles and Breakdown**

**Above the Line** (ATL) is where you’ll find the core of your production. This is where things get a little more artistic and, let’s be honest, a lot more expensive. These are the folks who are setting the tone, vision, and direction for your film.

#### **Story Rights -** Covers the acquisition of intellectual property:

* + **Books, plays, short stories** (for adaptation).
	+ **Original concepts or pitches** bought from writers.
	+ Legal costs to secure story usage rights.
1. **Screenwriter(s)**: Responsible for writing or adapting the screenplay, providing the creative foundation for the production.
2. **Script Editor**: Collaborates with the screenwriter to refine and enhance the script.
3. **Producer(s)**
	* **Executive Producer**: Oversees financing and overall project viability.
* **Lead Producer**: Manages the production from start to finish, ensuring creative and financial goals align.
* **Associate Producer**: Handles delegated tasks, often logistical or administrative.
* **Co-Producer**: Shares producing responsibilities, typically in collaborative or international productions.

#### **4. Director(s)**

#### **Director**: The primary creative visionary who collaborates with the producers, cast, and crew to bring the story to life. Responsible for storytelling, visual style, and performance direction.

* + **Second Unit Director (if applicable)**: Oversees auxiliary shoots like action sequences, though their inclusion in ATL is rare unless they significantly influence the creative process.

### **Key Characteristics of ATL Roles**

* **Creative Leadership**: These roles define the story, vision, and narrative structure.
* **Pre-Production Focus**: Work begins early in the development phase.
* **Negotiated Contracts**: Often include fixed fees, royalties, or backend participation.

**Below The Line Production (BTL-Pro)** These are the **technical and logistical roles** that bring the film to life. Without them, you can’t shoot or edit a single frame.

 **Cast and Labour**

#### **Lead Cast:** These are the primary actors, responsible for portraying the main characters of the story. Their performances drive the narrative, and they often work closely with the director to shape their character.

#### **Supporting Cast:** These actors play secondary characters who interact with the lead characters. They’re important for creating a rich, believable world but often have fewer scenes and lines.

#### **Extras/Background Actors:** These are the individuals who populate the background of scenes. They provide atmosphere without speaking lines.

#### **Stunt Coordinator:** This professional plans and oversees all stunt sequences. They ensure that all stunts are performed safely and convincingly, often doubling for the main actors in risky scenes.

#### **Stunt Performers:** Perform the stunts and action sequences, ensuring safety and precision.

#### **Dialect Coach:** If a character has a specific accent or dialect, the dialect coach works with actors to ensure accurate portrayal.

* **Intimacy Coordinator:** A relatively new but essential role, brought into prominence by the #MeToo movement. It ensures that intimate scenes are handled with professionalism and care, creating a safer working environment for actors.
* **Weapons Wrangler / Armorer:** Manages weapons and ensures safe handling on set.
* **Pyrotechnician / SPFX Coordinator:** Handles explosives and special physical effects.

**PRODUCTION OFFICE - Labour**

* **(UPM) Unit Production Manager :** The financial and operational backbone of a film production. They manage the budget, oversee the schedule, handle logistical issues, and ensure that the production stays on track from start to finish.
* **Production Coordinator**: Manages schedules, distributes call sheets, and coordinates communication among departments.
* **Production Assistants (PAs)**: Provide support across departments, from administrative tasks to set operations.
* **Travel Coordinator**: Arranges transportation and accommodations for cast and crew.
* **Script Supervisor**: Tracks continuity, script changes, and notes for the editor.
* **Assistant Directors (1st AD, 2nd AD, 2nd 2nd AD)**: Manage the daily shooting schedule, coordinate with departments, and ensure the set operates efficiently.

### **Key Differences Between AD Roles**

* **1st AD**: High-level coordination and scheduling, ensuring the shoot stays on track.
* **2nd AD**: Communication and preparation, focusing on the next steps and distributing information.
* **2nd 2nd AD**: Execution on set, managing extras and detailed logistics for complex setups.

#### **ART DEPARTMENT - Labour**

* **Production Designer**: Oversees the visual concept and design of sets, locations, and props. Works closely with the director to realize the film's aesthetic.
* **Art Director**: Executes the Production Designer’s vision by managing the construction and dressing of sets.
* **Set Designer**: Creates technical drawings or blueprints for set construction based on the Production Designer's vision.
* **Set Decorator**: Sources and manages all set dressing (e.g., furniture, curtains, and smaller props that contribute to the atmosphere).
* **Prop Master**: Sources, designs, and oversees all props used in the production, ensuring their functionality and safety.
* **Construction Coordinator**: Manages the crew building the physical sets, ensuring safety and efficiency.
* **Carpenters and Painters**: Build and paint sets according to design specifications.
* **Scenic Artists**: Create painted backdrops, murals, or textures for set pieces.
* **Greensperson**: Sources, maintains, and arranges all greenery and plants used on set.
* **Set Dressers**: Arrange and adjust set decorations during the shoot to maintain continuity.

#### **HAIR/MAKEUP/WARDROBE - Labour**

* **Hair Stylist**: Styles and maintains hair for the cast according to character requirements.
* **Makeup Artist**: Applies makeup to actors to achieve character looks.
* **Special Effects Makeup Artist**: Creates prosthetics and special effects makeup for unique appearances (e.g., wounds, scars, creatures).
* **Wardrobe Supervisor**: Manages the wardrobe team and ensures costumes are maintained and prepared for use.
* **Costume Designer**: Designs or sources costumes that align with the film’s setting and characters.
* **Set Costumers**: Assist with costume adjustments and continuity during filming.
* **Tailors/Seamstresses**: Alter or create costumes to fit performers.

#### **TECHNICAL DEPARTMENT - Labour**

* **Director of Photography (DP)**: Oversees the visual look of the film, including camera operation, lighting design, and shot composition.
* **Camera Operator**: Physically operates the camera during scenes under the DP’s direction.
* **1st Assistant Camera (1st AC)**: Maintains and pulls focus on the camera lens during shots.
* **2nd Assistant Camera (2nd AC)**: Manages clapperboard operation, logs camera data, and organizes equipment.
* **Digital Imaging Technician (DIT)**: Handles on-set digital workflows, including media backups, color grading, and exposure adjustments.
* **Gaffer**: Supervises the lighting crew and implements the DP’s lighting plan.
* **Best Boy Electric**: Second in command to the Gaffer, managing lighting crew logistics and equipment.
* **Electricians**: Set up and adjust lighting fixtures on set.
* **Key Grip**: Leads the grip team, handling rigging for cameras, lights, and any supporting hardware.
* **Best Boy Grip**: Second to the Key Grip, managing grip crew schedules and equipment.
* **Dolly Grip**: Operates the dolly for smooth camera movements.
* **Grips**: Rig and adjust non-electrical equipment (e.g., scaffolding, flags, and silks).
* **Sound Mixer**: Records and monitors on-set audio, ensuring clean sound capture.
* **Boom Operator**: Positions microphones (usually via a boom pole) to capture audio.
* **Utility Sound Technician**: Assists with audio equipment setup and maintenance.

#### **UNIT CATERING AND CRAFT SERVICES**

* **Head Caterer**: Prepares meals for the cast and crew during production.
* **Catering Assistants**: Support the Head Caterer with meal preparation and service.
* **Craft Services Coordinator**: Manages snacks, drinks, and small meals available throughout the day.
* **Craft Services Staff**: Restock and maintain craft service stations.

#### **TRANSPORTATION EXPENSES**

Transportation expenses are a significant part of a production budget, covering the movement of crew, cast, equipment, and materials to and from locations. Here is a detailed breakdown:

#### **Crew and Cast Transportation**

1. **Vehicles for Crew and Cast:**
	* Rental of vans, buses, or personal vehicles to transport crew and cast.
	* Costs for drivers or chauffeurs, especially for high-profile talent.
2. **Shuttle Services:**
	* Regular shuttles between hotels, production offices, and set locations.
3. **Travel Reimbursements:**
	* Mileage reimbursements for crew or cast using personal vehicles.
4. **Air Travel:**
	* Flights for cast, crew, and production executives.
	* Costs for first-class or business-class tickets for high-profile cast members.
5. **Accommodation-Related Travel:**
	* Transportation between accommodations and set for out-of-town crew.

#### **Equipment Transportation**

1. **Trucks and Vans:**
	* Rental or leasing of grip trucks, camera trucks, and equipment vans.
	* Drivers and fuel costs for transporting technical equipment.
2. **Specialty Vehicles:**
	* Flatbeds, cranes, or custom transport for large or fragile items.
3. **Local Freight:**
	* Movement of equipment or set materials to and from locations.
4. **Long-Distance Freight:**
	* Air or rail freight costs for transporting items across states or countries.

#### **Set and Location Moves**

1. **Location Transportation:**
	* Moving sets, props, and equipment between shooting locations.
2. **Generator Transport:**
	* Costs to move portable generators for on-location shoots.
3. **Logistical Support:**
	* Drivers and logistical coordinators for overseeing multiple moves.

#### **Fuel and Maintenance**

1. **Fuel Costs:**
	* Gas or diesel for rented or owned vehicles.
	* Generator fuel for location shoots.
2. **Vehicle Maintenance:**
	* Repairs, cleaning, and upkeep of rented or leased vehicles.

#### **Specialty Transport**

1. **Animal Transportation:**
	* Specialized vehicles for transporting animals used in the production.
2. **Hazardous Materials:**
	* Permits and transportation for pyrotechnics, special effects, or chemicals.

#### **Insurance and Permits**

1. **Vehicle Insurance:**
	* Comprehensive insurance coverage for rented or owned production vehicles.
2. **Transport Permits:**
	* Special permits required for large or heavy loads.

### **Summary of Typical Transportation Expenses**

* **Crew/Staff Travel:** Vehicle rentals, air travel, shuttles.
* **Equipment Transport:** Grip trucks, freight, specialty vehicles.
* **Fuel:** For vehicles and generators.
* **Logistics Support:** Drivers, coordinators, and permits.

### **Art Department Expenses**

Art department expenses cover a wide range of costs associated with the design, construction, and decoration of sets, as well as the management of props and visual elements. Below is a detailed breakdown:

#### **Materials and Construction**

1. **Raw Materials:**
	* Lumber, nails, screws, and adhesives for set builds.
	* Paint, varnish, and other surface treatments.
	* Fabrics, drapes, or textiles for scenic elements.
	* Foam, plastic, or metal for sculptural elements.
2. **Construction Costs:**
	* Hiring carpenters, painters, and scenic artists.
	* Renting or buying construction tools and machinery.
3. **Scenic Backdrops:**
	* Costs for painting or renting large scenic backdrops or green screens.

#### **Set Dressing**

1. **Furniture and Decor:**
	* Purchasing or renting furniture (couches, tables, chairs).
	* Lighting fixtures, rugs, and wall hangings.
2. **Decorative Elements:**
	* Art pieces, curtains, and floral arrangements.
	* Items for specific aesthetics (vintage, futuristic, or themed).

#### **Prop Management**

1. **Prop Rentals and Purchases:**
	* Weapons, books, tools, and other handheld items.
	* Vehicles or specialty equipment needed as props.
2. **Prop Storage and Maintenance:**
	* Costs to store props on-site or off-site.
	* Repairs and upkeep during production.

#### **Set Alterations and Repairs**

1. **On-the-Fly Adjustments:**
	* Materials for last-minute fixes or scene changes.
	* Labor costs for making immediate repairs.

#### **Specialty Items**

1. **Custom Fabrications:**
	* Custom-built items such as sculptures, signs, or 3D-printed props.
2. **Period or Unique Items:**
	* Rental or purchase of antiques, collectibles, or one-of-a-kind pieces.

#### **Greens Department**

1. **Live Plants and Landscaping:**
	* Trees, shrubs, grass, and other greenery.
	* Costs for maintaining plants during production.
2. **Artificial Plants:**
	* Fake greenery or flowers for long-term use.

#### **Transportation and Logistics**

1. **Shipping and Delivery:**
	* Freight costs for large set pieces or rented props.
	* On-site transportation of materials between locations.
2. **Storage:**
	* Costs for warehouses or storage units for unused items.

#### **Permits and Disposals**

1. **Permits:**
	* Permissions for specific set builds (e.g., public spaces).
2. **Waste Disposal:**
	* Renting dumpsters or hiring removal services for set debris.

### **Hair / Makeup / Wardrobe - Expenses**

This category encompasses costs related to styling, preparing, and outfitting the cast for a production. It includes supplies, equipment, and labor necessary for achieving the required looks as per the production's creative vision. Here's a detailed breakdown:

#### **Wardrobe/Costume Expenses**

1. **Costume Design and Construction:**
	* Materials for sewing and assembling custom costumes.
	* Fees for costume designers and seamstresses.
	* Fabric, threads, and embellishments.
2. **Wardrobe Rentals:**
	* Period costumes, uniforms, or specialty outfits rented from costume houses.
	* Dry cleaning or laundering services for rental items.
3. **Purchases:**
	* Off-the-rack clothing for contemporary or casual costumes.
	* Shoes, accessories, and jewelry.
4. **Wardrobe Maintenance:**
	* Repairs or alterations during the shoot.
	* On-set emergency kits for quick fixes.
5. **Storage and Transport:**
	* Rental of wardrobe trailers or storage racks.
	* Costs for moving wardrobe items to and from set locations.

#### **Hair Expenses**

1. **Styling Products:**
	* Shampoos, conditioners, gels, sprays, and styling tools.
	* Wigs, extensions, and other hairpieces.
2. **Hair Stylists:**
	* Fees for professional stylists for creating and maintaining hair looks.
	* Specialty stylists for intricate or period-appropriate styles.
3. **Hairpiece Maintenance:**
	* Cleaning, styling, and repairing wigs or extensions.
4. **Tools and Equipment:**
	* Hair dryers, straighteners, curling irons, and styling kits.

#### **Makeup Expenses**

1. **Cosmetics and Tools:**
	* Foundations, powders, eyeliners, lipsticks, and other makeup products.
	* Brushes, applicators, and airbrush kits.
2. **Special Effects Makeup:**
	* Prosthetics, latex, blood packs, and other SPFX makeup supplies.
	* Specialty artists for creating prosthetics or intricate designs.
3. **Skincare Products:**
	* Moisturizers, cleansers, and primers for cast with sensitive skin.
4. **Hygiene and Disposables:**
	* Makeup removal wipes, disposable sponges, and sanitizing agents.

#### **General Expenses**

1. **Trailer/Station Rentals:**
	* Hair, makeup, and wardrobe trailers for on-location shoots.
2. **Storage Solutions:**
	* Racks, boxes, and secure storage for makeup and wardrobe items.
3. **Labor Costs:**
	* Salaries for the hair, makeup, and wardrobe teams.
	* Overtime payments for long shooting days.
4. **Continuity Expenses:**
	* Photos and notes to maintain consistency across shooting days.
	* Polaroid or digital cameras used for continuity tracking.

### **Summary of Typical Expenses**

* **Wardrobe:** Custom builds, rentals, maintenance, storage, and cleaning.
* **Hair:** Products, tools, stylists, and maintenance.
* **Makeup:** Cosmetics, SPFX supplies, tools, and hygiene items.
* **General Costs:** Trailers, storage, and labor.

### **Technical Department - Expenses**

The technical department's expenses include the costs associated with camera, lighting, sound, and special equipment used during production. These expenses are critical for capturing the visual and auditory elements of the film.

#### **Camera Department Expenses**

1. **Camera Equipment Rentals:**
	* Cameras (e.g., ARRI ALEXA, RED, Sony).
	* Lenses (prime and zoom, anamorphic or spherical).
	* Camera support gear (tripods, Steadicams, gimbals, cranes, and dollies).
2. **Accessories:**
	* Follow focus systems.
	* Matte boxes, filters, and lens hoods.
	* External monitors and viewfinders.
3. **Expendables:**
	* Camera tape, lens wipes, compressed air, and cleaning kits.
	* Batteries, storage media (CFast cards, SSDs), and cables.
4. **Camera Crew Salaries:**
	* Payments for the Director of Photography (DP), camera operators, 1st and 2nd ACs, and DITs.

#### **Lighting Department Expenses**

1. **Lighting Equipment Rentals:**
	* Key lights, fill lights, and backlights (e.g., ARRI SkyPanels, HMIs, LEDs).
	* Fresnels, softboxes, and diffusers.
	* Dimmers and color gels.
2. **Grip Equipment:**
	* Stands, flags, nets, and C-stands.
	* Dollies, jibs, sliders, and rigging gear.
3. **Power Supply:**
	* Generators, distro boxes, cables, and connectors.
4. **Expendables:**
	* Gaff tape, clamps, sandbags, and light bulbs.
5. **Labor Costs:**
	* Salaries for gaffers, best boys, electrics, grips, and dolly grips.

#### **Sound Department Expenses**

1. **Audio Equipment Rentals:**
	* Boom microphones, lavaliers, and wireless transmitters.
	* Field mixers and digital audio recorders.
	* Timecode sync devices and slates.
2. **Sound Accessories:**
	* Windscreens, shock mounts, and boom poles.
	* Headphones and monitor speakers.
3. **Labor Costs:**
	* Payments for sound mixers, boom operators, and sound utility technicians.

#### **Special Effects (SPFX) Equipment**

1. **Physical Effects:**
	* Costs for smoke machines, wind machines, or rain towers.
	* Explosive charges and controlled pyrotechnics.
2. **Safety Gear:**
	* Fire extinguishers, safety suits, and first aid kits.
3. **SPFX Technician Fees:**
	* Salaries for SPFX coordinators and their teams.

#### **Other Technical Costs**

1. **Video Village:**
	* Monitors, tents, and seating for directors and producers.
2. **Data Management:**
	* DIT station equipment (laptops, RAID drives).
	* Costs for data wrangling and backups during production.
3. **Insurance and Contingencies:**
	* Coverage for equipment damage or loss.
4. **Miscellaneous:**
	* Rental of specialty rigs (drones, underwater housings).
	* Testing and calibration costs for equipment before production.

### **Raw Stock and Transfers - Expenses**

The **Raw Stock and Transfers** category covers the costs of capturing, processing, and storing the footage throughout production. These expenses are particularly relevant for both digital and film-based shoots.

#### **Film Stock and Processing (For Film-Based Production)**

1. **Film Stock Rental or Purchase:**
	* Purchasing or renting raw film stock (e.g., 16mm, 35mm, 70mm film).
	* The cost depends on the type of film (color negative, reversal film, etc.) and the duration of the shoot.
2. **Processing Costs:**
	* **Developing and Processing Film:** Costs for developing the film after it’s shot, including chemical processing and scanning.
	* **Color Correction & Film Printing:** Color grading after film scanning and producing prints, if required for theatrical release.
3. **Film Handling and Storage:**
	* Safe transport, storage, and handling of film stock, often in temperature-controlled environments to preserve the quality of the footage.
4. **Expendables:**
	* Reels, canisters, and other items needed to safely transport and store exposed film.

#### **Digital Storage and Data Management (For Digital Production)**

1. **Digital Media (Memory Cards, Drives, etc.):**
	* Renting or purchasing storage media (e.g., SSDs, CFast cards, hard drives) for the raw footage.
	* Renting additional cards or drives based on shoot length and data storage requirements.
2. **Data Wrangling and Backup:**
	* Labor costs for data wranglers who offload footage, verify data integrity, and create backups during production.
	* **Data Transfers** between sets and editing suites for post-production.
3. **Cloud Storage:**
	* Storing raw footage in the cloud for easy access and backup during production, especially on larger shoots with a need for collaboration or remote access.

#### **Transfers for Post-Production**

1. **Transfers from Film to Digital:**
	* When shooting on film, transferring the footage to a digital format (e.g., 4K scanning of 35mm film) for post-production editing.
	* **Telecine Transfer:** The process of converting film stock to video format for easier editing or digital workflows.
2. **Digital to Digital Transfers:**
	* Transferring digital files to other formats, such as from high-resolution files to a low-res proxy for editing or specific formats for color grading.
	* **Editing Transfers:** Moving files from one editing suite or system to another, including transcoding costs.

#### **Labor Costs**

1. **Film Lab Fees:**
	* Lab technicians responsible for developing film stock, scanning, and transferring film to digital.
	* Costs associated with the time spent on film-to-digital transfers, ensuring footage quality during the process.
2. **Data Management and Technical Crew:**
	* Data wranglers and technicians for managing large volumes of data.
	* Additional technical support for data integrity and backup procedures.

### **Additional Considerations**

* **Handling Fees** for both digital and film-based storage and transfers, which can be charged by facilities based on the volume of data or film stock handled.
* **Delivery of Materials** to post-production teams, including the transfer of raw footage, sound files, and any other assets to editors or colorists.

### **Post Production Labour - Everything in the editing and post house**

* **Editor(s)**: Assembles raw footage into a coherent final product, including trimming, cutting, and organizing.
* **Assistant Editor(s)**: Supports the editor by syncing footage, organizing files, and assisting in editing tasks.
* **Colorist**: Responsible for enhancing the visual appearance of the footage through color grading to achieve the desired look.
* **VFX Supervisor**: Leads the visual effects team, overseeing all aspects of digital effects, compositing, and integration with the live-action footage.
* **VFX Artist(s)**: Creates and integrates visual effects, including CGI, digital matte paintings, and any computer-generated content.
* **Sound Editor(s)**: Edits audio tracks for dialogue, sound effects, and ambient noises.
* **Foley Artist**: Records and creates sound effects in a studio setting to match actions on screen.
* **Sound Mixer**: Mixes the final sound, balancing dialogue, sound effects, and music.
* **Music Supervisor**: Coordinates the music selection, including licensing songs, commissioning original scores, and curating soundtracks.
* **Composer**: Composes original music for the film.
* **ADR Director**: Directs actors through Automated Dialogue Replacement sessions for any dialogue that needs to be re-recorded in post-production.
* **Dialogue Editor**: Focuses on cleaning up and enhancing the quality of the recorded dialogue in the film.

### **Picture Post Expenses**

* **Editing Software Costs**: Software such as Avid Media Composer, Adobe Premiere Pro, or DaVinci Resolve.
* **Color Grading Facilities**: Expenses related to renting facilities equipped for high-quality color grading.
* **Film Scanning and Restoration**: If the film is shot on traditional film or older formats, the costs for scanning and restoration.
* **Picture Mastering**: The final process of outputting the picture in preparation for delivery to distribution channels (DCP, Blu-ray, etc.).

### **Sound Post Expenses**

* **Sound Studio Rentals**: Fees for renting studio space for sound mixing, ADR, and foley sessions.
* **Sound Effects Library**: Purchase of pre-recorded sound effects used in the film.
* **Music Licensing**: Costs for licensing pre-existing music for the film.
* **ADR Studio Time**: Time rented for re-recording dialogue in a professional studio setting.

### **Finishing and Delivery Expenses**

* **Digital Cinema Package (DCP)**: The cost of converting the final picture and sound into DCP format for theatrical screenings.
* **Film Prints/Blu-ray/DVD Masters**: Creation of physical or digital masters for distribution.
* **Archiving**: Long-term storage costs for preserving raw footage, final cuts, and other assets.

### **Versioning/Closed-Captioning**

* **Subtitles/Closed Captioning**: Creation of text that displays for viewers who are deaf or hard of hearing or for international markets.
* **Translation Services**: For films distributed in non-native markets, ensuring the dialogue is correctly translated.
* **Different Versions of the Film**: Alternate cuts (e.g., TV edits, extended versions) prepared for different markets.

### **Music - Labour and Expenses**

* **Composer's Fees**: Payment to the composer for original music creation.
* **Orchestra Fees**: If the film score is performed by an orchestra, the fees for orchestra members and the conductor.
* **Music Production Costs**: Studio time, equipment, and other expenses for recording the score.

### **Additional Roles (Post-Production):**

* **Post-Production Supervisor**: Oversees the entire post-production process, making sure everything is on track and within budget.
* **Post Sound Designer**: Works with the sound department to create the film's overall soundscape, ensuring it aligns with the director’s vision.