



Digital Media Skills and Opportunities Roadmap

German version

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Road-map for Skills and Career Possibilities in the Digital Media/Film Sector - Germany

1. Aims of Roadmap

The road-map for skills and career possibilities in the digital media/film sector was designed as a guidance tool for participants of the DLQ project and for those interested in a career in the digital media/film sector. It will show you the possibilities and opportunities that are available in Germany for a career in the digital media/film sector and will help you to decide if your interests and skills fit the job profile of the chosen role.

The road-map provides:

- an overview of the digital media/film sector in Germany
- a description of the 18 ACT-Roles in the DLQ project,
- a description of paths and training opportunities in the digital media/film sector
- a detailed description of job profiles related to the field that are available in Germany

2. Description of the digital media/ film sector in Germany

At present, more than 200 job profiles in the digital media/film sector exist in Germany and there is a great variety in the field of activity in the media sector. Many professionals need to be involved in order to produce a piece of media, e.g. a TV movie: writer, producer, production manager, director, actors, floor manager, script continuity, cameramen, lighting technician, production designer, stagehands, make-up artist, costume designer, cutter, film composer, ... and there are many more professions needed in the publishing, in event management, radio, and the newer emerging industries such as gaming and 3D gaming.

In the digital media/film sector, practical experience is very important. Many companies demand internships in relevant professions from job candidates before starting their vocational education or study.

3. The 18 ACT-Roles

Administrative	Creative	Technical
Producer	Director	Camera Operator
Production Manager	Actor	Sound Technician
Assistant Director	Writer	Key grip
Researcher	Hair and Make-up Artist	Continuity
Distributor	Costume and Set design	Lighting Technician
Publicist	Composer	Editor

4. Overview of paths and training opportunities in the digital media/film sector in Germany

In the digital media/film sector it's the same as anywhere in the creative sector: it's not absolutely necessary to have a completed vocational education or university studies to be successful in the job. Having this is a good basis because of the knowledge learned and also because of the contacts and the reputation of the school/university and/or the company, but does not guarantee success itself.

More important for someone who wants to work in a creative job are three fundamental competences and skills:

1. a big talent for the particular activity
2. hard work and discipline - only those who do best crafted work and are able to implement creative ideas will be successful
3. staying power – it is a long way to succeed and it needs time to establish a lot of contacts.

Informal ways are often the key to success in the digital media/film sector, but they are always individual solutions and could not be shown in a Roadmap.

The better we are able to identify, promote and accommodate the young people's interests and talents in the DLQ project the more likely they will succeed to confirm or correct their own assessment of their professional goals and to formulate and pursue their own targets

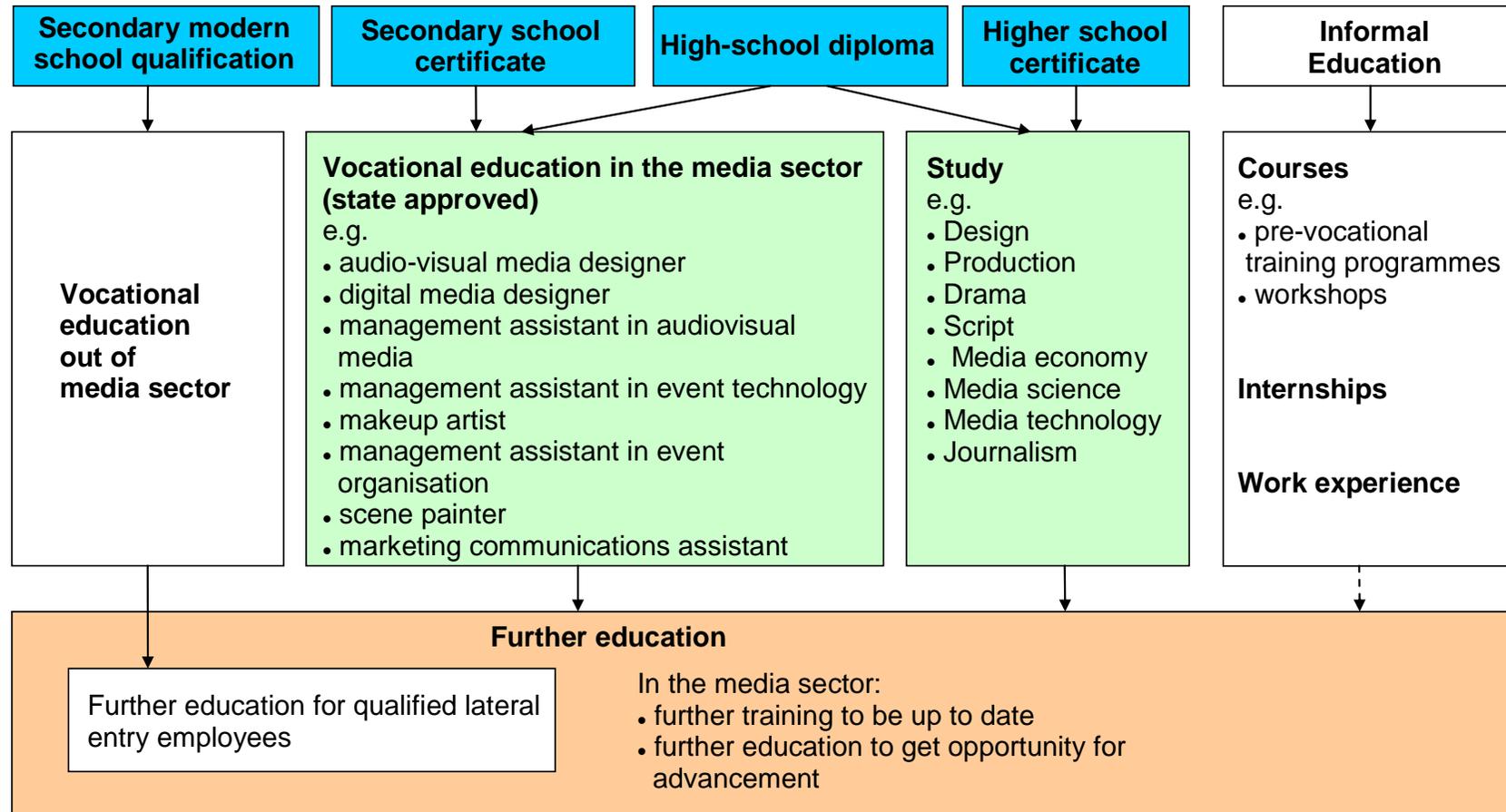
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Job opportunities in the media sector



5. Detailed description of job profiles

<p>Job title Producer</p>	
<p>Short description The producer constitutes one of the most important if not the most important “player” in the film industry. The person that holds this position is at many times actively involved all the way through every key phase of the filmmaking process, and oversees each project from conception to completion and occasionally is also involved in the marketing as well as the distribution of the final product. Producers arrange funding for each project and are responsible for keeping the production within the allocated budget. In addition, a producer is responsible for hiring the team which will produce the film as well as for the development of ideas. Producers work closely with directors and other production staff on the shoot. Increasingly, they need to have directing skills themselves as the producer may also be the director and may take care of all project operations. Producers are working in the fictional area as well as in the news area. In short, most of the time, it's the Producer who does the work to make a film happen.</p>	
<p>Job/task description</p> <ul style="list-style-type: none"> • Participates and supervises all stages of film making • Pull together all those involved in the project with the aim to create a team • scheduling • Creation of ideas • Plan expenditures and earnings of the film • Raise funding • Secure rights • Commission writers • Select and hire key staff • Supervise the progress of the project • Troubleshooting • Technical guidance of the project • responsible for anything affecting the budget of the film • Direct all aspects of costume and set design, hair and make up, sound and lightning, etc. 	<p>Needed competencies and skills</p> <ul style="list-style-type: none"> • Effective leadership and mentoring skills • Excellent organisational and managerial skills • Ability to delegate work • Advanced analytical skills and precise attention to detail • Practical knowledge of financial, legal and regulatory requirements • Knowledge of the requirements of the relevant Health and Safety legislation and procedures • Ability to assess projects for their marketability and potential audience appeal • Initiative and problem solving skills • Entrepreneurial thinking • Knowledge of film production • Excellent verbal and written communication skills • Diplomacy and sensitivity when dealing with partner organisations and colleagues

- secure distribution and merchandising
- Create and develop a network of contacts
- Cooperation with costumers (e.g. editors of TV stations)

- Good networker and people manager
- Ability to work in a team
- Creative flair
- Excellent presentation, pitching and marketing abilities
- Technical understanding
- Customer-oriented thinking
- Ability to work under pressure and to tight deadlines
- Ability to prioritize effectively across a number of projects
- A working knowledge of languages other than English is useful when developing world wide partnerships and marketing opportunities

Training opportunities

The recommended first step into the media sector is to study “production” at a film academy or to attend business school. With practical experience there are further education opportunities e.g. at the Master School.

More information (links to materials)

www.aim-mia.de

[Link to the vocational and further education database](#)

<http://www.filmboard.de>

Buck Houghton: „What a producer does: the art of moviemaking – not the business” (1991)

Specials

Interview with [Andreas Lüderitz](#) - Producer / Production Manager

Job title

Production Manager

Short description

The production manager handles the day-to-day administrative management on behalf of the producer and line producer. This person helps to decide the most efficient and economic way to schedule shoots and negotiate business deals for crews, locations and technical equipment, and make day-to-day production decisions to ensure that productions proceed smoothly. He or she is only little involved in the content, but nevertheless has to be creative, because a good production manager makes the impossible possible and find ways to realize elaborate ideas of the writer or the producer on budget and in difficult situations. Production managers work long hours, and have to have the ability to react calmly under extreme pressure. They also have the legal responsibility for the whole team, e.g. if general working standards are not complied with. The role is challenging but well paid, usually on a freelance basis.

Job/task description

- Meeting the producer and other senior production staff to examine scripts or program ideas
- Create a realistic cost calculation
- Drawing up and managing of shooting and production schedule
- Hiring crews and contractors, and negotiating rates of pay
- Approving the booking of resources, equipment and suppliers
- Overseeing location bookings and arranging any necessary permissions and risk assessments
- Supervise the crew
- Monitoring budget, quality and progress of production
- Reporting to the producer on progress
- Making sure that insurance, health and safety rules, copyright laws and union agreements are followed
- Troubleshooting
- Deal with personnel issues

Needed competencies and skills

- Knowledge of film production
- Management skills, natural authority
- Interpersonal skills
- Administrative skills
- Organisational talent and planning skills
- Creative and commercial understanding
- Problem solving skills
- Excellent communication and negotiation skills
- Knowledge of budgeting and accounting programmes, film scheduling and word processing software
- Need to understand the creative and business challenges faced by the Producer, Director and Heads of Department
- Good contacts with local equipment suppliers and know where to recruit reliable production personnel
- Knowledge of Health & Safety legislation and insurance issues
- Dynamic and highly self-motivated
- Prepared to work very long hours
- High stress resistance

Training opportunities

Based on a vocational business education the common career path is Production Assistant – Recording Director – Production Manager.

There is also the option to study media production e.g. at the Film Academy in Ludwigsburg (www.filmakademie.de/en/main-page/) or at the Film and Television College in Potsdam (<http://www.potsdam.de/cms/ziel/34487/EN/>) or as an alternative business administration; in addition to that you have to acquire the necessary media skills somewhere else.

The career entry usually is the assistant position. After that experience plays the key role.

More information (links to materials)

www.aim-mia.de

[Link to the vocational and further education database](#)

Specials

Interview with [Annette Schilling](#) – Production Manager

Job title

Assistant Director

Short description

The Assistant Director is the director's right hand person, taking responsibility for a number of important practicalities, so that the director is free to concentrate on the creative process. The assistant director manages the crew on behalf of the director and is the main communicator of each film team. He or she is well informed about all wishes for shooting the script by the production manager, passes the information to the appropriate person and checks the results.

During pre-production, they break down the script into a shot by shot storyboard, and work with the director to determine the shoot order, and how long each scene will take to film. They then draw up the overall shooting schedule (a timetable for the filming period). Once the film is in production, they are in charge of making sure that every aspect of the shoot keeps to this schedule.

At many times there are more than one assistant directors; one is usually working closer to the director and the other/s are responsible for more administrative issues such as scheduling each day's shoot and providing information to cast and crew regarding logistics such as directions, transport, parking etc.

The scope of duties of the assistant director in detail depends on the genre, they strongly differs between fictional productions like cinema films, TV movies, series, daily soaps or comedy and their duties in TV shows and magazine programmes.

Job/task description

- Assisting the director
- Coordinating all production activity
- Manage the hiring of locations, equipment etc.
- Supervise the cast and the crew on behalf of the director
- Competent contact person for the entire team
- Schedule each day's shooting
- Ensure the relevant documentation and monitoring of results
- Provide information to cast and crew on logistical necessities such as directions, transport, parking etc.
- Carry out other necessary administrative functions
- Responsible for issues of health and safety both on set and on location
- work long and often unsocial hours on a freelance basis
- usually work under highly pressurized and stressful conditions

Needed competencies and skills

- Organizational and time management skills
- ability to plan ahead, trouble shoot and pay close attention to detail
- excellent communicator, with tact and diplomacy skills
- must routinely deal with problems and resolve conflicts
- ability to multi task is crucial
- Supervisory skills
- Leadership skills
- Approachable team player
- Authoritative motivator
- Administrative ability
- Information technology skills
- Ability to work to deadlines
- Ability to work on own initiative and under pressure
- stay on top of things

Training opportunities

There is no golden rule to become an Assistant Director, because most of the Directors choose their assistants with their own criteria.

To study at a film academy is a good basis for a career.

Another good option is to start as a newcomer. Then it is necessary to learn a lot about production processes in the media/film sector first. A good possibility is a traineeship in the production office, to go beyond it is helpful to gather experience as unit manager and script/continuity.

More information (links to materials)

www.aim-mia.de

[Link to the vocational and further education database](#)

Interview with [Isabel Kleefeld und Ulrike Hampeter](#)

“Filmhäuser” and other training centers often offers weekend seminars and workshops as an assistant director.

Big cinema productions often needs a second or third assistant director, working with instructions of the first assistant director. This positions are a good opportunity to show your worth and to establish first contacts.

Job title

Researcher

Short description

The researcher is the person that conducts research in relation to a given project. Researchers gather, validate, and organise information for film and television productions. This could involve anything from historical research to ensure that a film set in a bygone age is depicted accurately (i.e. period costumes, architecture etc.), or the examination of the archives, videos and photographic material utilised in documentaries up to finding out who owns a location so that permission can be sought to film there. Researchers work across all genres of television production, including news, sport, current affairs, documentaries and factual programs, light entertainment, children's, situation comedies, soaps or serial dramas, and one-off dramas. They originate or develop program ideas, drawing on their knowledge and understanding of industry requirements, and present their findings to decision makers. They must understand, and work within, relevant legislation and regulations. They may be employed by broadcasters, or work on a freelance basis.

Job/task description

- Work closely with the producer, director, presenter and writer in order to examine the research requirements of a given project
- Sometimes producing original program ideas for consideration by producers, broadcasters, production companies or other decision makers
- Collate and assess relevant information from various sources and different languages within time and cost limits,

Needed competencies and skills

- Good knowledge of or be able to acquire good knowledge of a particular subject
- Be able to access relevant information from various sources, including the internet, libraries and archives
- Advanced analytical skills
- Excellent verbal and written communication skills
- Excellent presentation skills

and ensure that legal, compliance and copyright requirements are met

- Identify location requirements from scripts or program outlines
- Assess locations for suitability and cost, taking various factors into account including the need for any permissions and licenses
- Presenting information clearly, concisely and coherently, both in writing and verbally to decision makers
- Understanding of the decision makers' needs
- Source and suggest suitable contributors, demonstrating how their input fits into each production
- Maintain up-to-date contact lists

- Sound knowledge of how to make a film or a television programme
- Awareness of legal and ethical principles regarding media and copyright
- Knowledge of the requirements of the relevant Health and Safety legislation and procedures
- Precise attention to detail and methodical approach to work
- Ability to conceptualise ideas
- Ability to think visually
- Advanced IT skills
- Language skills (especially English)
- Diplomacy and sensitivity
- Critical thinking
- Ability to work to deadline
- Initiative

Training opportunities

There are different ways to get the needed skills:

- Vocational education as a “Documentary assistant” at the German Association for information sciences and practice (DGI)
- Vocational education as a “Specialist for media and information services”, fields of education are archive, library, information and documentation, image agency, medical documentation.
- Study at a university of applied sciences (Berlin, Darmstadt, Hamburg, Hannover, Köln, Potsdam, Stuttgart) to become a documentalist/Diplom-Informationswirt, fields of study are e.g. media, economy, medizin, ...
- Study “Informationswissenschaft” at the University in Saarbrücken or Berlin

More information (links to materials)

<http://www.aim-mia.de/article.php?sid=254>

[German Association for information sciences and practice \(DGI\)](#)

<p>Job title Distributor</p>	
<p>Short description A Distributor is responsible for coordinating the distribution of the finished movie to exhibitors, as well as the sale of video, DVD, Blu Ray and other media on which the movie will be made available. This person is responsible for informing the widest possible audience about the release of a given film. A distributor usually competes for securing the rights to release films and has to make sure that he/she has the ability to persuade film makers to represent their work. Furthermore, he/she has to communicate with film makers, producers, publicists, and advertising companies, to sell the film to TV stations, cinema operators, online broadcasters and film festivals. A distributor works on a commission-of-sales basis.</p> <p>Some film distribution companies are affiliated with Hollywood studios, and release studio products in tandem worldwide. Unaffiliated film Distributors (Independents) primarily handle films financed outside the Hollywood system, which are usually country specific, i.e. they oversee films only in their home country. Regardless of affiliation, all Distributors are allowed to compete for films with available rights in such areas as theatrical, television, satellite, DVD, etc.</p>	
<p>Job/task description</p> <ul style="list-style-type: none"> • Prepare marketing strategy • Build a network of potential buyers • Convince film makers to represent their films • Launching and sustaining films in the marketplace • Use all kinds of channels and social networks for selling • Connect each film they release with the widest possible audience • Work closely with publicist to ensure the coverage in media about the film to increase public interest • Liaise with a range of media professionals • Generate an original release plan for every project created in collaboration with film production and/or studio company personnel, marketing teams, publicity departments and exhibitors (cinema operators) 	<p>Needed competencies and skills</p> <ul style="list-style-type: none"> • Good business sense • Strategic thinking • Market knowledge • Financial skills • Sales and marketing skills • Negotiating skills • Ability to coordinate various advertising, marketing, and sales functions • Willingness to get involved in the creative part of filmmaking as needed • Inventiveness • Networking skills • Interpersonal skills • Information technology skills

<ul style="list-style-type: none"> • Secure the rights to release films • Supervise the accountancy procedures of films • Offer marketing plan, expenditure evaluation, revenue breakdown, forecasts reports to studios and/or producers 	<ul style="list-style-type: none"> • Administrative skills • Attention to detail • Critical thinking
<p>Training opportunities Distributors are responsible for purchasing, the marketing strategy and for legal and commercial tasks. In so far a legal or commercial vocational education can be the starting point, e.g. as a “merchant for audio-visual media”. In a second step it is necessary to get wide knowledge of the film market.</p>	<p>More information (links to materials) http://www.aim-mia.de/article.php?sid=209 http://www.aim-mia.de/article.php?sid=187</p>

<p>Job title Publicist</p>	
<p>Short description The publicist is the person that serves as the channel of communication between the producer, cast, crew and the media for the duration of the film making. He/she promotes films and stars through press releases, publicity events, contacts with newspapers, distribution of publicity stills, and so on. At some stage of the filming procedure a digital press pack (DPP) is produced. This pack consists of photographs taken on set, biographies of the cast and the director, posters, logos and other press material. The engagement of the publicist with the film can begin from a very early phase, for instance he/she can send out press releases even before the start of the actual filming procedure, in order to trigger interest in the project. The aim of the publicist is to attract as much media attention as possible in the media and online. This job overlaps with that of the public relations executive. The "unit" publicist publicizes a particular film.</p>	
<p>Job/task description</p> <ul style="list-style-type: none"> • The main responsibility is to get positive press coverage for a film or the stars of that film 	<p>Needed competencies and skills</p> <ul style="list-style-type: none"> • Excellent communication skills • Writing abilities

- Create and send out press releases before, during and after filming to generate interest in the project
- Build up a network to newspapers, radio stations, television broadcasters
- Liaise with promotional partners, theatre owners, studio executives, members of the film's cast and crew, opinion makers, critics and film festival representatives
- Arrange on set visits of selected journalists
- Publicists help to create and implement the Distributors' release plan
- Media-adapted realization of ideas
- Generating detailed publicity campaigns
- Create press packets, including the film's synopsis, production notes, cast and crew credits and biographies, stills and the EPK (Electronic Press Kit)
- Keep Distributors and Producers informed and aware of PR developments
- In case of any controversy or crisis, Publicists must instigate, oversee and coordinate any and all damage control
- In charge for press and publicity budgets set by the producers of the project
- Produce a long and a short précis of the film

- Networking abilities
- Very good knowledge of film media
- full understanding of the selling points of each film they publicize
- Ability to sell ideas
- Interpersonal skills
- Crisis resolution skills
- Creative thinking ability
- Information technology skills
- Administrative and organisational skills
- Ability to work to deadlines
- Flexibility
- Ability to multi-task

Training opportunities

A good starting point is a traineeship at a broadcast station or a newspaper. But often the minimum education requirement is a higher school-leaving certificate (Fachhochschulreife or Abitur).

Several years of freelance work in a local editorial office is often a good springboard to become a publicist, because of the work experience and the contacts.

More information (links to materials)

<http://www.aim-mia.de/article.php?sid=225>

[Link to the vocational and further education database](#)

[Time schedule](#) for the programme: "NRW am Mittag"

A good basis and the usual way is:

- Study journalism, communication science, theatre, film or television at a university
- Study at a journalist school, e.g.
 - German Journalist School in Munich (<http://www.djs-online.de/>),
 - Axel Springer Academy in Berlin (<http://www.axel-springer-akademie.de/>),
 - Henri-Nannen-School in Hamburg (<http://www.journalistenschule.de/>),
 - Burda school of journalism in Munich (<http://www.burda-journalistenschule.de/>)

Job title

Director

Short description

The Director is the driving creative force in a film's production, and acts as the crucial link between the production, technical and creative teams. This is the person responsible for the artistic interpretation of the film's script into images and sounds, and he/she is also responsible for envisioning and identifying the style and structure of the project. In the textbook for film- and TV-direction of Alan A. Armer this role is described as follows: "The director is father and mother, priest, psychologist, friend, writer, actor, photographer, costumer, electronics technician, musician, visualiser and a dozen other roles."

Often the director has big influence on the script, sometimes he is the co-author. The concept has to be closely coordinated with the authors, the producer and, if necessary, with the editorial department of involved broadcasters. The task of the director then is to produce the film as described in the script by using the possibilities of filming.

Together with the production manager and the producer he plans the preparation of the shooting, selects actors and staff, looks through motives and decides about the involvement of the technical equipment. During the production the director develops the roles with the actors and discusses how to interpret the characters. He/she is also responsible for editing, post-processing and finishing.

A director works individually with every actor and tries to secure convincing performances in order to bring the story alive. Except from

the actors, the director also works closely with the director of photography (DP) in order to capture the scenes in a proper visual manner and with the editor. Furthermore, as the ultimate creative role has a say in the music of the film, the titles and graphics. In some cases, Directors assume multiple roles such as director/producer or director/writer. Directors are ultimately responsible for a film's artistic and commercial success or failure.

Job/task description

- Interpret the script
- Generate storyboards
- Planning of the shooting
- Manage the technical aspects of filming, including the camera, sound, lighting, design and special effects departments
- Select cast, locations and crew
- Develop the roles with the actors
- Directing the actors and rehearsals
- Close communication with the producer at specific stages, for instance at the editing stage of the final “cut”
- Supervise the work of the rest of the production staff
- Work with director of photography (DP) to capture the scenes in a suitable visual way
- Work closely with editors to reach the final cut or version of the film
- Decide the score of the film, the titles and graphics
- Responsible for motivating the team to produce the best possible results
- Solve interpersonal problems
- Reconcile conflicting interests
- Appreciate the needs and expectations of the film's financiers
- Be aware of the constraints of the film's budget and schedule

Needed competencies and skills

- Dedication and commitment for filmmaking
- Extensive understanding of the entire filmmaking process
- Artistic vision
- Creative skills
- Strong interpersonal skills
- Ability to collaborate with others
- Communication skills
- Leadership skills
- Entrepreneurship
- Story-telling ability
- Ability to remain calm and think clearly under great pressure
- Capacity for long hours of intensive work
- Attention to detail
- Great self belief and the determination to succeed

Training opportunities

You can study direction at the film academy Berlin (www.dffb.de), at the Konrad Wolf Academy in Potsdam-Babelsberg (www.hff-potsdam.de) and the College of Television and Film in Munich (www.hff-muenchen.de).

There are also further education courses, e.g. at the Cologne movie house (www.k-filmhaus.de) and the film school Hamburg Berlin (www.medienundkultur.hamburg.de).

More information (links to materials)

<http://www.aim-mia.de/article.php?sid=345>

[Link to the vocational and further education database](#)

Interview with [Isabel Kleefeld und Ulrike Hampeter](#)

Job title

Actor/Narrator/Presenter

Short description

Actors and actresses are the embodiment of any film or theatre production - theirs is the public face, which represents many others' work and efforts: they present a visual interpretation of the script. They embody the people with their story with all emotions: happiness, sadness, anger, love, pain. They are happy or cry, are scheming or good-natured, gentle or disgusting. They make the life story, the social and personal habits visible through speech, body language and movement. Depending on the time in history of the story the actor needs special skills like fencing, dancing, beat one another (seemingly), etc.

They work with the Director to create believable, natural characters expressing the appropriate emotions, based on the Scriptwriter's words, but built upon in order to convince the audience of their veracity. Some work may require the actor to devise a character or improvise the reactions of a character to a situation. Part of it is the textual work and to read up on the social and historical background of the role.

Very important for the work of film actors is the changing of camera settings, which is tried in acoustic rehearsals. An actor should be able to depict human emotions in a convincing manner while at the same time memorising lines and technical instructions.

Work varies enormously, from live stage performances of the classics and community theatre to soap operas, radio work and film parts.

Work activities vary from actor to actor and even for the same actor, depending on the contract.

Narrators addresses directly to the viewer, revealing to them a part or the entire story that is unfolding in the film. Presenters are

comparable to narrators however; they appear on screen and talk directly to the camera.

It is essential to realize that, on average, actors spend about 80% of their working life 'resting' (i.e. not employed as an actor), so it is important to have other ways of being occupied and generating an income.

Aspiring performers should study speech, voice, pantomime, dance and movement, period styles, improvisation, and a variety of other skills like fencing, juggling, or playing a musical instrument. A knowledge of theater history and of play and film production is important.

Courses in psychology may also be helpful. In general, the more training and practical experience an actor has, the wider the range of employment possibilities.

Job/task description

- Explore and carry out research for some roles
- Prepare for and attend upcoming auditions
- Learn lines for upcoming roles and retain their meaning and inflection
- Give the film character a face
- Performing for a live audience
- Performing in a studio or 'on location' for film, television, internet and radio broadcast
- Create artistic views by means of scenic drama: speech, visage, movement, feelings
- Suspend own personality and step into the skin of the character
- Portray the range of human emotions in a convincing way
- Memorize technical instructions
- Discussing interpretation and delivery with other members of the company and the director
- Liaising with an agent
- Doing voice-overs for advertisements or recording audio books
- Managing the performance area, costumes and props
- Liaising with venue managers and accommodation providers
- Keeping records for company managers

Needed competencies and skills

- Body language skills
- Strong powers of observation in order to learn from others' body language
- Communication skills
- Clear and concise diction and be able to assume different regional and national accents
- Good short-term memory
- Ability to "learn and forget" lines in case of script changes and cuts
- Ability to take instruction
- Ability to work with a team
- Ability to prepare for and perform at auditions and casting sessions
- Creativity (so as to develop their own performance)
- Ability to be uninhibited, in order to temporarily assume other identities, and also to be made up, dressed, positioned and directed by others
- Confidence
- Versatility
- Staying power
- Specific physical skills are sometimes required, depending on the character

<ul style="list-style-type: none"> • Must be aware of the professional etiquette and traditions of working on film sets and locations 	<ul style="list-style-type: none"> • Formal training in acting is generally necessary, but practical acting experience is the most common requirement for success
<p>Training opportunities Acting training is offered at the Ernst Busch University for Dramatic Arts in Berlin (www.schauspielausbildung.de), the university of arts Berlin (www.hdk-berlin.de), Konrad Wolf Academy of Film and Television (www.hff-potsdam.de), Otto-Falkenberg School of Performing Arts in Munich (www.schauspielausbildung.de), University for Music and Theatre Leipzig (www.hmt-leipzig.de), the Folkwang University in Essen (www.folkwang-hochschule.de) etc.</p> <p>There are also different courses and qualification opportunities for media actors to learn acting in front of a camera.</p>	<p>More information (links to materials)</p> <p>http://www.aim-mia.de/article.php?sid=341</p> <p>Link to the vocational and further education database</p>

<p>Job title Writer</p>
<p>Short description "In the beginning was the word" – it is also true for the audio-visual media: Whether it is for a series or an advertising spot, a movie or a radio play – every production starts with an idea and written words. The range of writing professions expands from e.g. an author of a film script to a member of an editorial team for a TV series. The title script- or screenwriter has to be understood as a kind of generic term with different fields of work, among other things scriptwriter, radio drama author, script doctor. Screenwriters are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format, to Development Executives. Screenwriters therefore have great influence over the creative direction and emotional impact of the screenplay and, arguably, of the finished film. In some instances it might be necessary for the writer to collaborate with the director and the producer to re-write parts of the script both before the start of the shooting as well as after the shooting process starts. Most of the times writers are working on a freelance basis. There are only few authors writing scripts for "big" movies, most of them earn money by writing scripts for television plays and series,</p>

corporate films, documentaries and commercials, texts for dialogues and single scenes, gimmicks and comedies for entertainment shows.

A large proportion of produced screen-works are Producer (not Screenwriter)-driven, and sometimes even superb screenplays do not get made. However, as writing a great screenplay can help Screenwriters to secure work on other projects, they must be both ambitious and realistic about their talents, the film industry, and their career prospects.

Job/task description

- Select the theme of the film based on personal interest or commissioned by a producer
- Write a screenplay in which the reader can 'see' the film unfold cinematically in their imagination
- write visually, using sound and dialogue to support the action in order to create a credible and internally consistent story world
- Write a screenplay conform to the logical principles of dramatic construction, as well as to industry expectations regarding format and style
- Rewrite and adapt already created literary material
- Work together with the members of the script development team
- forming a harmonious whole of all components
- take changes of actors/budget into account

Needed competencies and skills

- Enjoyment in researching
- Creativity and imagination
- In-depth understanding of story, plot and narrative
- Understanding of how a screenwork manipulates and entertains its audience
- Ability to structure their work within a specific tone and genre to satisfy and transcend audience expectations
- Dedicated
- Disciplined and well organised
- Ability to work alone
- Ability to work with other creatives
- Good writing and typing skills
- Special feeling for trends
- Ability to work to strict deadlines
- Ability to work under pressure
- Ability to handle frequent rejection with equanimity

Training opportunities

In general authors are autodidacts. Some of them do “learning by doing” by developing their own projects, reading handbooks and attending workshops. Afterwards they contacting producers, film subsidies or broadcasters to offer their scripts.

Others have worked in similar areas before, e.g. as journalist,

More information (links to materials)

<http://www.aim-mia.de/article.php?sid=231>

[Link to the vocational and further education database](#)

writer or at a theatre.

In Germany there are no state-recognised training courses. As a basis you can study German, literature or theatre dramatics or special courses in economics or medicine about documentation and commercial films.

In the area of script writing the best way is to study at a film college. In addition there is a variety of workshops offered.

Interview mit [Dorothea Neukirchen](#) - Drehbuchautorin und Script Doctor

Job title

Hair and Make Up Artist

Short description

In many productions the roles of hair and make-up artist are usually separated, however, in micro-budget film projects, the two roles are performed by the same person. Generally, these two professionals work in order to enhance the actors' aesthetic look; however on a film set they might be working to achieve the opposite if the theme of the film requires doing so. Hair and make-up are two crucial elements in the general design of film and TV productions, creating a distinctive appearance for the characters based on the social class, age, time period as well as other necessary elements in order to produce the desired illusion.

Hair dresser cuts, dyes hair, creates hair-dos and on a film set they may be working to make the actor's hair look as though they have just come through a hurricane.

Make-up artists by means of cosmetic products create the relevant look of the actor, e.g. to make their face appear as though they are ill. Film make-up artists also learn to make realistic scars and wounds.

Make-up and Hair Designers are employed throughout pre-production and production, and usually work on a freelance basis. The hours are long and the job can involve long periods working away from home.

Job/task description

- Create the make-up-artistic concept
- Come to an agreement about the concept with the director and the costume designer
- Create make-ups and hairstyles that meet production

Needed competencies and skills

- Manual dexterity required for the application of make-up and hair products and effects
- Ability to understand others' ideas and concerns whilst trusting their own opinions and instincts

- requirements and reflect the idea of the film
- Responsibility for the overall design, application, continuity and care of make-up and hair throughout the pre-production and production periods
 - Choose relevant cosmetic materials to embody the character of the film
 - Work with artificial hair
 - Design and application of hairpieces, hair extensions, facial hair, bald caps, tattoos, body paint
 - Design and application of medical effects such as cuts, scars, bullet wounds, burns, bruises, blood and the physical symptoms of various diseases and ageing and death effects
 - Work closely with numerous actors during the shoot
 - Prepare actors and look after them during their scenes
 - Work can be physically demanding, and requires stamina, as it involves many hours of standing or bending over Actors

- Ability to translate abstract ideas into practical applications, quickly and efficiently
- Ability to oversee their entire department
- Creative flair
- Strong sense of colour, design and drawing
- Good eye for detail
- Large cultural knowledge base in terms of period make-up and hair, and also with regard to Costume, Art literature, and social and cultural history
- Understanding how lighting can affect make-up and of the differences between the effects of film, digi beta, high definition, etc.
- Keep up to date with the latest products, equipment and techniques
- Artistic and technical skills
- Leadership skills
- Communication skills
- Good interpersonal skills
- Must be tactful, sensitive, patient and able to put people at ease
- Self assurance and confidence
- Ability to work under pressure
- Ability to work long hours

Training opportunities

A good starting point is a vocational training to become a make up artist.

As a trained hairdresser it is possible to make a traineeship at a theatre or at a television broadcaster to get work experience.

To go further there is a study programme mask image at the College of Fine Arts in Dresden.

More information (links to materials)

www.aim-mia.de

[Link to the vocational and further education database](#)

www.bibb.de

www.maskenbildnerschule-mainz.de/

Interview with [Christiane Sonnenberg](#), Make up artist

Job title

Costume and Set Design

Short description

As with hair and make-up, these roles are usually separate but, in micro-budget films these roles can be performed by the same person.

Costume designer usually creates and constructs clothing and footwear, chooses materials for them, etc. In film making it can involve simply ensuring that the style and colours work well on film or it can entail finding certain uniforms or clothes suitable to a time in history or a specific country.

Set designer usually formats interior, showcases, creates scenic effects. It can involve recreating a location such as a court room or jail in order to look authentic or it may involve using props and décor to create a mood to tie in with the director's vision for the film.

Small details often tell the audience the most about characters in feature films: the pictures hanging on the walls of their homes; the contents of their fridge or bathroom cabinet; their books; the treasured objects kept in a box hidden in the desk drawer. All of these details are created by the imagination and creative flair of Set Designers, who research, prepare and oversee the dressing of every set and adapted location on a feature film.

Costume designers may be required to work long hours; evening and weekend work may be involved when working to deadlines.

Many Set Designers work on commercials, where they are known as Stylists, as well as on films. They work on a freelance basis with a number of Set Designers. The hours are long and the job can involve long periods working away from home.

Job/task description

- Carry out research into the costume styles, designs and construction methods which are appropriate for the productions' time period, using a number of resources, including libraries, museums and the Internet
- Break down scripts scene by scene, in order to work out how many characters are involved, and what costumes and

Needed competencies and skills

- Ability to materialise ideas
- Knowledge of story structure and character arcs
- Flair for fashion and design
- Good garment production skills
- Excellent design skills
- Wide knowledge of the history of design and decoration is

<p>sets are required to reflect the idea of the film</p> <ul style="list-style-type: none"> • Research, prepare and oversee the dressing of every set and adapted location on a feature film • Developing costume plots for each character using optimal materials • Assist Director in reflecting his ideas by means of costume and set • Discuss costume and set design ideas with the director through the use of sketches • Close collaboration with actors; discuss costumes ideas with them • Prepare overall production schedules • Directing the day-to-day breakdowns of responsibilities • Ensure that accurate financial records are kept and that weekly expenditure reports are produced • Responsibility for selection and hiring of suitable suppliers and Costume Makers, negotiating terms with them, and communicating design requirements • Supervise fabric research and purchase, and ensure that garments are completed to deadlines • Create special mood and atmosphere 	<p>important</p> <ul style="list-style-type: none"> • Knowledge of textiles, costume history and modern fashion • Wide-ranging cultural knowledge base • Ability to see the broader picture • Good eye for decoration • Enthusiasm for dressing objects and for decoration • Good sense of colour and form • Methodical approach to work • Good research skills • Basic computer skills • Contacts with a range of Prop Hire companies • Ability to break down scripts in terms of costume plots • Creative flair and imagination • Good organisation skills • Good communication skills • Confidence to motivate a team • Ability to work as part of a team • Ability to put others at ease (when working closely with actors in a physical sense) • Imagination • Precise attention to detail • Initiative • Ability to work under pressure to strict deadlines • Ability to work to a budget • Full clean driving license • Good stamina • Knowledge of the requirements of the relevant Health and Safety legislation and procedure
<p>Training opportunities Costume design: Many costume designer learn their basics in a</p>	<p>More information (links to materials)</p>

vocational education as a tailor. In schools for fashion design or with an education as a robe master at a theatre skills can be specialized. The education as a robe master takes into consideration that historical costumes or such for fictional figures sometimes must be manufactured in a very different way than modern fashion.

Some colleges offer the opportunity to study fashion design, costume design, textile design. Even art studies could offer costume and set design as a part of the education.

After finishing the education in most cases practical experiences as a costume design assistant will be gathered.

Set design: There are few colleges offering courses for set design:

- Szenografie at FH Rosenheim.
- Bühnenbild und Kostüm at the Akademie der Bildenden Künste München
- Film- und Fernsehzenografie at Potsdam-Babelsberg, Hochschule für Film und Fernsehen
- Parttime courses for set design are offered by Filmschule NRW

Many set designer (or film architects) did study architecture or interior design before working in the film industry. Others undergo a training for a skilled trade as a carpenter.

Many self-educated persons can be found.

www.aim-mia.de

[Link to the vocational and further education database](#)

Interview with [Monika Bauert](#) - set designer

Interview with [Harald Reichelt](#) – head of stage design at WDR

Interview with [Sabine J. Rudolph](#) – set designer

Job title

Composer

Short description

Composers write music that is appropriate for each film and consistent with the Director's vision, usually after the end of shooting and editing. Ideally working in creative collaboration with Directors, Composers write scores that guide the audience through the drama, increase films' emotional impact, and give them atmosphere. The composer uses or creates music to intensify the moods and emotions that the director is trying to evoke in the audience.

Job/task description

- Write original music for a film or TV programme
- Create and use music that reflects the moods of the film
- Work closely and discuss with the director as far as music for the film is concerned
- Produce a demo score
- Searching for a musical style to suit the story
- Decide on the themes and purpose of the music
- Produce temp tracks, sometimes made up of other composers' work, which can be used in test screenings
- Write themes to pictures
- Deal with any required revisions, often collaborating closely with the Editor to hone the score as the edit progresses
- Prepare the score, usually on midi files, for the Orchestrator (who may also have some creative input), and the Copyist
- Prepare all the electronic aspects of the score for the recording sessions, and attend the sessions
- Responsibility for delivering the score to the Producer, together with all recordable media, prepared to specific requirements
- Composers' work is usually overseen by Music Supervisors or Music Agents
- Make sure that the music he/she is preparing is suitable for the theme of the film

Needed competencies and skills

- Imagination and a passion for film and music are essential
- Need to be musically versatile and able to compose in different styles
- Ability to translate their vision into musical terms
- Use samples, and produce electronic scores using technology such as ProTools
- A feel for drama and narrative
- Ability to write music to pictures
- Understanding of the technical side of filmmaking, and an appreciation of how this affects the sound
- Computer skills
- Ability to work with new technology
- Be able to work collaboratively and to be flexible and willing to compromise
- Ability to listen to Directors
- Create themes quickly under the pressure of deadlines
- Ability to improvise
- Initiative

Training opportunities

The best way (and most popular) is to study music and/or music composition at a music college, university or conservatory.

Specialized courses are:

- „Komposition für Film und Fernsehen“, Hochschule für Musik und Theater in München
- with an intermediate diploma of a music college, conservatory or music academy: „Filmmusik/Sounddesign“, Filmakademie Ludwigsburg
- „Ton“, Hochschule für Film und Fernsehen Potsdam
- „Musik / Sound Design“, popcollege gGmbH Fellbach includes music and sound for film. This education can be done even with only an intermediate school certificate of a secondary school.

More information (links to materials)

www.aim-mia.de

[Link to the vocational and further education database](#)

Job title

Camera Operator

Short description

Camera Operators perform a vital role within the camera department on feature films. The work of camera operator includes the control of video camera and other video equipment. The seamless ease with which the camera moves is key to the narrative flow of feature films, and is the Camera Operators' responsibility.

They support the Director of Photography (DoP or DP) and the Director, who are the persons in charge for giving instructions in terms of shot composition and development, by accurately carrying out their instructions regarding shot composition and development. The camera operator is usually the head technical person on set with the sound and lighting people deferring to her/him. Camera Operators usually begin work at the end of pre-production.

As it is now common for DoPs to also operate the camera on smaller films, many Camera Operators specialise in the operation of other precision equipment, such as Remote Heads or Steadicam, and most also work on commercials, promos and television drama. On bigger budget films, the role of the Camera Operator remains a crucial link between the creative ambitions of the Director, the DoP, and other major departments, including Art, Hair and Make-Up and Costume.

Job/task description

- Responsible for for all aspects of camera operation and other technical issues such as what lenses and supporting equipment to use etc.
- Oversee the preparation and checking of camera equipment
- Select optimal lighting and other conditions for best picture
- Ensure that the camera and associated equipment are prepared for the required set-ups, always keeping alert for any last-minute changes
- Work closely with the Director of Photography (DoP), Director and Grip
- Liaise closely with the Director, fine-tuning the exact details of each shot, which often involves suggesting creative improvements or alternatives
- Enabling the DoP to concentrate intensively on lighting and overall visual style
- Supervise the logistics of moving the camera
- Responsibility for the 1st Assistant Camera (AC), 2nd Assistant Camera (AC) and the Camera Trainee
- Oversee the Camera maintenance work carried out by the Focus Puller and the 2nd AC.
- Work closely with actors, giving them technical advice regarding on what should be seen by the camera
- Liaise with the Grip and other Heads of Department, and keep them informed about how the position and movement of the camera might impact on their work load
- Work closely with performers, guiding them on what can and cannot be seen by the camera

Needed competencies and skills

- Advanced technical skills
- Know how to operate the camera to achieve the desired result
- Good working knowledge of all camera systems, lenses and camera support equipment; of available accessories such as remote focus systems, video senders and receivers, and of any other regularly used equipment
- Good sense of visual composition, perspective and movement
- Precise attention to detail
- Flexibility
- Creativity
- Ability to combine creativity with technical skills
- Artistic ability
- Ingenuity
- Effective communication skills
- Ability to collaborate, and to work as part of a team
- Exhibit sensitivity and diplomacy when working with artists and crew
- Ability to multi-task
- Ability to watch, listen and think on their feet while carrying out complex technical tasks
- Ability to work under pressure
- Patience, because the decision-making process may take some time
- Physical co-ordination and strength
- Knowledge of the requirements of the relevant Health and Safety legislation and procedures

Training opportunities

No specialized vocational education available. In most cases the way to become a camera operator is one of the following:

- Training as a Photographer
- Training or work placement at a film copy company
- Work placement at a rental company for film equipment
- Training Mediengestalter Bild und Ton

Always additional:

- Several years of working with different camera teams, starting as a runner, assistant grip, later 2nd and 1st camera assistant...

Some courses of study are offered for some time:

- "Diplom-Kameramann" , e.g. Fachhochschule Dortmund, Hochschule für Film und Fernsehen "Konrad Wolf", Potsdam-Babelsberg

Basic education as a camera operator in combination with other courses, e.g. Filmakademie Baden-Württemberg, Ludwigsburg.

More information (links to materials)

<http://www.aim-mia.de/article.php?sid=351>

[Link to the vocational and further education database](#)

Interview with [Axel Block](#) – Camera operator and former Professor at the University of Applied Sciences at Dortmund

Interview with [Jens Ufer](#) – Camera operator

[Der Spezialist hat das Wort](#) - Article Nr. 8, IV 97 - of Tomas Erhart (Camera operator and founder of the film camera class in Ludwigsburg)

Job title

Sound Technician

Short description

This person has the responsibility of capturing clear audio throughout the shooting process. Sound technicians are required to assemble, operate and maintain the technical equipment used to record, amplify, enhance, mix or reproduce sound. They identify the sound requirements for a given task or situation and perform the appropriate actions to produce this sound. Sound technicians of different types are required in a range of industries including film, broadcasting (radio or television), live performance (theatre, music, dance), advertising and audio recordings.

The specific activities carried out by a sound technician vary according to the sector in which they are employed. Sound technician roles can be split into two categories:

- production: the recording of all sound on set or on location
- post-production: the balancing, mixing, editing and enhancing of pre-recorded audio.

For larger scale operations, such as film productions, sound technicians are usually required to work within sound teams. There are often separate sound teams for production and post-production. The job of a sound team is essentially to follow or interpret the instructions of the director, sound designer or sound supervisor. There are many specialised roles within sound teams including boom operators, sound assistants, dialogue editor, dubbing mixer, Foley artist, Foley editor, production mixer, sound designer and sound editor. Talent, passion and a good ear are theoretically the only pre-requisite to a successful career in sound.

Job/task description

- Responsible for capturing all sound on set or on location
- Assessing the acoustics of the performance area and assembling
- Operating the necessary equipment
- Selecting, positioning, adjusting and operating the equipment used for amplification and recording
- Applying technical knowledge of sound recording equipment to achieve the determined artistic objectives
- Recording sound onto digital audio tape or hard disk recorders
- Ensuring the high quality of sound
- Monitoring audio signals to detect sound-quality deviations or malfunctions
- Anticipating and correcting any problems
- Consulting with producers and performers to determine the sound requirements
- Maintaining and repairing sound equipment
- Mixing sounds to create scenic effect
- Integrating (synchronization) of pre-recorded audio

Needed competencies and skills

- Technical aptitude is necessary to know what equipment will provide the best result
- Audio awareness
- Good understanding of acoustics, including the physical properties of sounds, pitch and frequency
- Being able to add something to a recording process will help you build your reputation and find work. Artists want people who can help them to perform their best or record their best work.
- Good interpersonal skills and patience. Artists have a reputation for being 'passionate' and you may witness the occasional temper tantrum!
- Creativity
- Communication skills
- Attention to detail
- Ability to focus on a task

<p>(dialogue, sound effects and music) with visual content</p> <ul style="list-style-type: none"> • Re-recording and synchronizing audio (post-synching) • Mixing and balancing speech, effects and music • Creating and altering sound effects for use in films, television, etc. • Ability to work with a wide range of individuals with different viewpoints and skills • May be expected to convey technical concepts to non-technical individuals • Prevent or resolve problems 	
<p>Training opportunities A good way to become a sound technician is a vocational training as a music/sound designer or media designer. Another possibility is a work placement at post-production companies.</p>	<p>More information (links to materials) http://www.aim-mia.de/article.php?sid=377 Link to the vocational and further education database Interview with Lothar Segeler - sound technician</p>

<p>Job title Key grip</p>
<p>Short description The key grip is the handyperson on set. Grips' responsibility is to build and maintain all the equipment that supports cameras. This equipment, which includes tripods, dollies, tracks, jibs, cranes, and static rigs, is constructed of delicate yet heavy duty parts requiring a high level of experience to operate and move. This role can also entail things such as lift and pull heavy equipment and laying tracks for the camera to move. The Key Grip is the chief of a group of Grips, often doubling for a construction coordinator and a backup for the camera crew, that also moves a dolly. Key Grips work closely with the gaffer. Grips begin work in the later stages of preproduction, when they join all other Heads of Department to carry out a technical recce. If</p>

particular challenges are identified, Grips work with specialist companies to devise tailor-made pieces of equipment to facilitate difficult camera manoeuvres which are sometimes performed on location in extreme terrain and/or severe weather. During shooting days, Grips and their team (which may include other Grips, a Remote Head technician, a Crane Operator, tracking car drivers, and all construction standbys) arrive on set early, unload all the equipment, and ensure that everything is prepared for the day's filming. After the Director has rehearsed the actors, all the shots are choreographed, using stand-ins (the line-up), and Grips subsequently set-up any required equipment. Whenever a crane is used, a minimum of two Grips are always employed, collaborating closely with the Crane Operator about mounting and moving the camera. Grips should be ready as soon as the camera starts to roll, and they must anticipate all the camera moves, whilst also keeping in mind the preparations required for the next camera set-up. At the end of each day's shooting, Grips oversee the packing up of all camera-support equipment.

Job/task description

- Prepare the set for filming
- Set construction
- Set-up any required equipment
- Work closely with the Director, Director of Photography (DoP) and the Camera Operator to ensure that all positioning or movement of cameras is achievable
- Usually responsible for pushing the Dolly (the wheeled platform which carries the camera and the Camera Operator)
- Create smooth movements that do not distract from the onscreen action
- On large projects with multiple cameras, the Key Grip is responsible for the main camera (camera A), with other Grips providing additional camera support
- In charge of non-electrical equipment that change the light
- Carry hand tools necessary for the required tasks
- Anticipate all the camera moves
- Keeping in mind the preparations required for the next camera set-up
- Packing up of all camera-support equipment at the end of

- Needed competencies and skills
- Excellent up-to-date knowledge of all camera-support equipment
- Should be enthusiastic about mechanics and assembling equipment
- Passion for finding creative solutions to technical problems
- Woodworking skills
- Basic electrician skills
- Ability to help realize a Director/DoP's artistic vision in practical terms
- Good leadership skills
- Ability to collaborate and to work as part of a team
- Diplomacy and sensitivity when working with artists and other crew
- Initiative
- Ability to respond quickly to different situations
- High level of physical stamina and strength
- Problem solving skills
- Ability to work under pressure
- Knowledge of the requirements of the relevant Health and Safety legislation and procedures

the day	
Training opportunities Any kind of vocational training in a skilled trade.	More information (links to materials) www.aim-mia.de Link to the vocational and further education database

Job title Continuity Person
Short description Continuity or Script Supervisors work as part of the Camera Department on Feature Films and Television Dramas. They ensure that, despite the fact that films are shot entirely out of script sequence, they eventually make continuous verbal and visual sense. The Continuity Person is responsible for ensuring the consistency of the scenes, either in films or TV programmes. For instance, if a scene is shot before dinner and then continued after dinner, the continuity person should ensure that nothing has been moved on the set and that the actors are wearing exactly the same clothes, have exactly the same style of hair and the same make up when shooting resumes. The role of the Continuity Supervisor entails checking on and keeping detailed records of dialogue, action, costumes, props and set design, so that when different takes and scenes are finally edited together, the fictional world of the film is not disrupted by continuity errors which may distract the audience. Script Supervisors closely observe every shot filmed, and take extremely precise and detailed notes, in order to provide an authoritative reference point should any doubt arise about how a previous take or scene was filmed. These reports provide an invaluable resource for Directors and Editors enabling them to assess the coverage, including how many shot options there are for each scene of the script, and exactly how each shot was filmed. Script Supervisors are involved during pre-production and principal photography. Directors rely heavily on Continuity Supervisors' keen observation during filming in order to ensure that each scene is shot accurately, both technically and creatively. Because filming is extremely intensive, and shooting days are usually long, Script Supervisors require stamina and must be dedicated to their work.

Job/task description

- Break down the script according to production requirements
 - Check the script for any errors and/or inconsistencies
 - Check continuity requirements for each scene to be shot
 - Responsible for maintaining the consistency between scenes
 - Develop story synopses and character breakdowns
 - Prepare estimated running times
 - Check the shooting schedule to ensure that all the required scenes are shot and adequately covered from all required angles, distances, etc.
 - Work closely with Directors to anticipate and solve any potential problems
 - Taking pictures on set in order to make sure that everything is kept the same when the shooting resumes
 - Take extremely precise and detailed notes
 - Keep detailed continuity notes and photographs or sketches of each actor and camera position for each shot
 - Checking on and keeping detailed records of:
 - dialogue, action, costumes, props and set design
 - all shot timings and camera movements, including jibs, pans, zooms, etc; whether the scene is shot during the day or at night
 - any scene changes, and their implications
 - all slate and scene number information
 - any inconsistencies, errors or other comments
 - all camera details including lenses, focal distances, filters, etc.
 - Observe every shot filmed
 - Closely monitoring of the script to check that no dialogue is overlooked during filming
- Needed competencies and skills
 - Ability to keep precise and detailed notes quickly and efficiently
 - Good sense of visual composition, perspective and movement
 - Good organisational skills
 - Must be dedicated to their work
 - Practical approach to work
 - Ability to trouble shoot and respond quickly to changing circumstances
 - Meticulous and methodical attention to detail
 - Observant
 - Excellent communication to explain any continuity errors
 - Excellent interpersonal skills
 - Liaise effectively with Directors, Actors, Assistant Directors, Production Office, and other technical departments during production
 - Ability to collaborate and to work as part of a team
 - Diplomacy and sensitivity when working with artists and crew
 - Ability to be amiable and calm in difficult situations
 - Ability to concentrate
 - Good memory
 - Require stamina
 - Knowledge of the requirements of the relevant Health and Safety legislation and procedures

<ul style="list-style-type: none"> • Cue actors where necessary • File reports and photographic records for the previous day's shoot on each day of principal photography • Prepare all paperwork for post production 	
<p>Training opportunities No specialized vocational trainings.</p> <ul style="list-style-type: none"> • Work placement with a cutter / editor, assistant producer (secretary) and experienced continuity persons. • A job start via the script is possible. <p>Part time courses are offered by:</p> <ul style="list-style-type: none"> • Kölner Filmhaus (http://filmhauskoeln.de/) • medien und kulturarbeit, Hamburg (http://www.filmschule-hamburg-berlin.de/) • and others 	<p>More information (links to materials)</p> <p>http://www.aim-mia.de/article.php?sid=212</p> <p>Link to the vocational and further education database</p> <p>Interview with Alexandra Stanko, Continuity</p>

<p>Job title Lighting Technician</p>
<p>Short description Lighting Technicians help to provide the relevant lighting and power supply for a film, either on a studio set, or on location. The lighting technician use lamps to make available light on studio set or on location as well as may use reflectors to redirect existing light. Furthermore, this person makes sure that light sources of different temperatures can be matched with each other. On a very small production there may be only one Lighting Technician working with the Camera Operator. On larger productions the teams may be sizeable. Lighting Technicians' responsibilities vary according to the size of the production, and the number of lighting technicians in the team and they must be able to adapt to whatever role is required of them. Lighting Technicians represent the company who employs them, although many work freelance once they have established a reputation. Once they are fully qualified (having served as an apprentice or trainee for three years) they start to work "on the road" as part of the</p>

lighting team. Qualified Lighting Technicians may work a six-day week and up to 12/13 hours per day. The role may involve travelling long distances and they may have to drive vans of various sizes, transporting equipment.

Job/task description

- Creation of a lighting plan
- Organize lighting effects that reflect the idea of the film
- Set up equipment ahead of shooting
- Carrying out lighting tests
- Responsibility for positioning lighting equipment throughout shooting or recording of the film/TV programme
- Installation and operation of lighting equipment to meet the requirements of the indoor and outdoor production
- Maintenance of the lighting equipment
- Setting up the lighting equipment before a shoot starts (referred to as Rigging Electricians)
- Work in the Lighting Store (referred to as Lighting Storemen), which may be a temporary store set up in a corner of a studio
- In charge of all the light bulbs and other consumable items, such as the traces and filters that are fitted over lights to create particular effects
- Lighting Technicians work to the instructions of the Gaffer and the Best Boy, who acts as the team leader in co-ordinating their work
- Must report anything that goes wrong to the Best Boy
- Be very aware of Health and Safety legislation and procedures

Needed competencies and skills

- Good knowledge of lighting equipment
- Technical skills
- Must be able to work comfortably at heights
- Ability to work quickly and accurately
- Good eye and attention to detail
- Good communication and interpersonal skills
- Good team-working skills
- Ability to take direction
- Flexibility
- Ability to work long and unpredictable hours
- Stamina and agility
- Readiness for travelling long distances
- Clean driving licence is usually required
- LGV licence is often also specified
- Good health and safety awareness

Training opportunities

- Training as a sound and image media designer

More information (links to materials)

<http://www.aim-mia.de/article.php?sid=87>

- Training as an electrician
- Work placement in show-companies, musical-companies, theatres...

[Link to the vocational and further education database](#)

Interview with [Niels Meier](#), lighting technician

Job title

Editor

Short description

Editors are one of the key Heads of Department on feature films, responsible for First Assistant Editors, and on bigger productions, Second Assistants and Trainees. The way a story unfolds and grabs the attention of the audience is one of the most important elements in filmmaking. The main responsibility of the editor is to ensure that the story flows effortlessly from beginning to end, each shot is carefully chosen and edited into a series of scenes, which are in turn assembled to create the finished film.

On the first day of principal photography, Editors begin work in the cutting room, looking at the previous day's rushes which are developed overnight at the Film Lab and synced-up (synchronised, the alignment of sound and image) by the Assistant Editor. Because scenes are shot and edited out of sequence, Editors may work on scenes from the end of the film before those at the beginning, and must therefore be able to maintain a good sense of how the story is unfolding. In some cases, an improvised line or an actor's interpretation of their role may create some on-screen magic that can be developed into a new and exciting scene.

Usually the editor creates and edits the contents of the media production (newspaper, TV programme, film, etc.) by using computer software to compile the finished film. This can be seen as a creative role also.

He/she works long hours, most of the time under pressure, in an edit suite or cutting room. The producer employs the editor on a freelance basis.

Job/task description

- Choose the best takes and edit them together so as to generate scenes
- Transform sounds and images into continuous scenes of the film
- Cut out irrelevant information that doesn't reflect the main

Needed competencies and skills

- Technical aptitude
- Wide experience of the post production process
- Ability to use a variety of computer editing equipment
- Developed sense of rhythm and timing in story telling
- Ability to maintain a good sense of how the story is unfolding

<p>idea of the film</p> <ul style="list-style-type: none"> • Work closely with the Director before shooting begins, deciding how to maximise the potential of the screenplay • Make sure about the technical standards • Looking at the previous day's rushes • Check the technical standards • Check the emerging sense of story and the actors' performances • Work on scenes from the end of the film before those at the beginning is possible • Select the best takes and edit them together to create scenes • Reworking scenes and cutting them together to create a Rough Assembly by the time the film wraps (shooting is completed) • Work closely together with the Director during the post production period, refining the assembly edit into the Director's Cut, which must be approved by the Producers, until they achieve picture lock or Fine Cut (when the Director and/or Executive Producer give final approval of the picture edit) • Editors usually work in a supervisory role during the subsequent music and track laying, and sound mix 	<ul style="list-style-type: none"> • Ability to create rhythm, pace and tension • Imagination and an understanding of narrative • Highly developed aesthetic audio/visual awareness • Design skills • Good organisational skills • Excellent communication and interpersonal skills • Ability to lead a team • Ability to work on own initiative • Patience • Attention to detail • Ability to be creative under pressure • Ability to work long hours • Knowledge of the requirements of the relevant Health and Safety legislation and procedures
<p>Training opportunities</p> <ul style="list-style-type: none"> • Vocational training as a “Film- und Videoeditor“ • Training as a sound and image media designer • Courses of study, e.g.: <ul style="list-style-type: none"> ◦ Editing, Konrad Wolf Academy in Potsdam-Babelsberg ◦ Television, Konrad Wolf Academy in Potsdam-Babelsberg 	<p>More information (links to materials)</p> <p>http://www.aim-mia.de/article.php?sid=391</p> <p>http://www.aim-mia.de/article.php?sid=385</p> <p>Link to the vocational and further education database</p>

- Traineeship to become a cutter assistant at a television broadcaster

Interview with [Ingo Ehrlich](#) - Film-Editor

Interview with [Hanne Huxoll](#) - Cutter