

# Motion Picture and Video Industries

(NAICS 5121)

## SIGNIFICANT POINTS

- Keen competition is expected for the more glamorous jobs—writers, actors, producers, and directors—but better job prospects are expected for multimedia artists and animators, film and video editors, and others skilled in digital filming and computer generated imaging.
- Although many films are shot on location, employment is centered in several major cities, particularly New York and Los Angeles.
- Many workers have formal training, but experience, talent, creativity, and professionalism are the factors that are most important in getting many jobs in this industry.

### Nature of the Industry

The U.S. motion picture industry produces much of the world's feature films and many of its recorded television programs. The industry is dominated by several large studios, based mostly in Hollywood. However, with the increasing popularity and worldwide availability of cable television, digital video recorders, computer graphics and editing software, and the Internet, many small and medium-sized independent filmmaking companies have sprung up to fill the growing demand. In addition to producing feature films and filmed television programs, the industry produces made-for-television movies, music videos, and commercials. Establishments engaged primarily in operating motion picture theaters and exhibiting motion pictures or videos at film festivals also are included in this industry. Other establishments provide postproduction services to the motion picture industry, such as editing, film and tape transfers, titling and subtitling, credits, closed captioning, computer-produced graphics, and animation and special effects.

Some motion picture and video companies produce films for limited, or specialized, audiences. Among these films are documentaries, which use film clips and interviews to chronicle actual events with real people, and educational films ranging from “do-it-yourself” projects to exercise films. In addition, the industry produces business, industrial, and government films that promote an organization's image, provide information on its activities or products, or aid in fundraising or worker training. Some of these films are short enough to release to the public through the Internet; many offer an excellent training ground for beginning filmmakers.

Making a movie can be a difficult, yet rewarding, experience. However, it is also a very risky one. Although thousands of movies are produced each year, only a small number of them account for most box office receipts. Indeed, most films do not make a full return on their investment from domestic box office revenues, so filmmakers rely on profits from other markets, such as broadcast and cable television, videocassette and DVD sales and rentals, and foreign distribution. In fact, major film companies are receiving a growing portion of their revenue from abroad. These cost pressures have reduced the number of film production companies to the current seven major studios, who produce most of the filmed television programs as well as the movies released nationally. Smaller and independent filmmakers often find it difficult to finance new productions and pay for a film's distribution, because they must compete with large motion pic-

ture production companies for talent and available movie screens. However, digital technology is lowering production costs for some small-budget films, enabling more independents to succeed in getting their films released nationally.

Although studios and other production companies are responsible for financing, producing, publicizing, and distributing a film or program, the actual making of the film often is done by hundreds of small businesses and independent contractors hired by the studios on an as-needed basis. These companies provide a wide range of services, such as equipment rental, lighting, special effects, set construction, and costume design, as well as much of the creative and technical talent that go into producing a film. The industry also contracts with a large number of workers in other industries that supply support services to the crews while they are filming, such as truck drivers, caterers, electricians, and makeup artists. Many of these workers, particularly those in Los Angeles, depend on the motion picture industry for their livelihood.

Most motion pictures are still made on film. However, digital technology and computer-generated imaging are rapidly making inroads and are expected to transform the industry. Making changes to a picture is much easier with digital techniques. Backgrounds can be inserted after the actors perform on a sound stage, or locations can be digitally modified to reflect the script. Even actors can be created digitally. Independent filmmakers will continue to benefit from this technology, as reduced costs improve their ability to compete with the major studios.

Digital technology also makes it possible to distribute movies to theaters through the use of satellites or fiber-optic cable, although relatively few theaters are capable of receiving them in that manner right now. In the future, however, more theaters will be capable of receiving films digitally, and the costly process of producing and distributing bulky films will be sharply reduced.

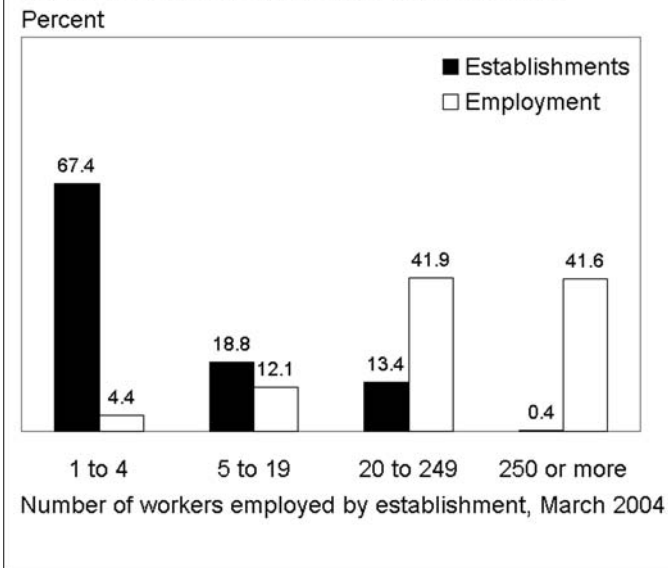
### Working Conditions

Most individuals in this industry work in clean, comfortable surroundings. Filming, or “shooting,” outside the studio or “on location,” however, may require working in adverse weather and under unpleasant and sometimes dangerous conditions. Actors, producers, directors, cinematographers, and camera operators also need stamina to withstand the heat of studio and stage lights, long and irregular hours, and travel.

Directors and producers often work under stress as they try to meet schedules, stay within budget, and resolve personnel

and production problems. Actors, producers, directors, cinematographers, and camera operators face the anxiety of rejection and intermittent employment. Writers and editors must deal with criticism and demands to restructure and rewrite their work many times until the producer and director are finally satisfied. All writers must be able to withstand such criticism and disappointment; freelance writers are under the added pressure of always looking for new jobs. In spite of these difficulties, many people find that the glamour and excitement of filmmaking more than compensate for the frequently demanding and uncertain nature of careers in motion pictures.

**Over four-fifths of the industry's jobs are in establishments with 20 or more workers, even though most establishments have fewer than 5 workers.**



## Employment

In 2004, there were about 368,000 wage and salary jobs in the motion picture and video industries. Most of the workers were in motion picture and video production. They are involved in casting, acting, directing, editing, film processing, and motion picture and videotape reproduction. Although seven major studios produce most of the motion pictures released in the United States, many small companies are used as contractors throughout the process. Most motion picture and video establishments employ fewer than 5 workers (chart 1).

Many additional individuals work in the motion picture and video industries on a freelance, contract, or part-time basis, but accurate statistics on their numbers are not available. Numerous people in the film industry are self-employed, selling their services to anyone who needs them and often working on productions for many different companies during the year. Competition for these jobs is intense, and many people are unable to earn a living solely from freelance work.

Employment in the production of motion pictures and other films for television is centered in Los Angeles and New York City. Studios also are located in Chicago; Orlando; Irving, Texas; and Wilmington, North Carolina. In addition, many films are shot on location throughout the United States and abroad.

## Occupations in the Industry

The length of the credits at the end of most feature films and

**Table 1. Employment of wage and salary workers in motion picture and video industries by occupation, 2004 and projected change, 2004-14.**  
(Employment in thousands)

Occupation	Employment, 2004		Percent change, 2004-14
	Number	Percent	
<b>All occupations</b> .....	368	100.0	17.1
<b>Management, business, and financial occupations</b> .....	27	7.4	24.2
General and operations managers .....	9	2.6	17.6
Operations specialties managers .....	4	1.0	27.1
Accountants and auditors .....	2	0.6	26.3
<b>Professional and related occupations</b> .....	148	40.3	26.7
Computer specialists .....	6	1.7	38.1
Multi-media artists and animators .....	7	2.0	39.5
Graphic designers .....	2	0.6	26.7
Actors .....	30	8.0	19.1
Producers and directors .....	13	3.6	26.5
Entertainers and performers, sports and related workers, all other .....	43	11.8	27.3
Audio and video equipment technicians .....	8	2.2	27.7
Sound engineering technicians .....	4	1.0	28.2
Camera operators, television, video, and motion picture .....	7	1.9	26.4
Film and video editors .....	10	2.7	27.3
<b>Service occupations</b> .....	107	29.2	8.5
First-line supervisors/managers of food preparation and serving workers .....	3	0.8	5.2
Combined food preparation and serving workers, including fast food .....	7	1.8	4.7
Counter attendants, cafeteria, food concession, and coffee shop .....	33	8.9	23.0
Janitors and cleaners, except maids and housekeeping cleaners .....	4	1.2	9.7
First-line supervisors/managers of personal service workers .....	4	1.2	4.4
Motion picture projectionists .....	9	2.5	-16.4
Ushers, lobby attendants, and ticket takers .....	42	11.3	4.2
<b>Sales and related occupations</b> .....	36	9.9	2.3
First-line supervisors/managers of retail sales workers .....	3	0.8	-2.7
Cashiers, except gaming .....	22	6.1	-5.7
<b>Office and administrative support occupations</b> .....	34	9.1	13.6
Bookkeeping, accounting, and auditing clerks .....	4	1.2	12.7
Customer service representatives .....	4	1.1	29.3
Shipping, receiving, and traffic clerks .....	3	0.7	15.2
Executive secretaries and administrative assistants .....	5	1.3	19.3
Office clerks, general .....	5	1.3	10.0
<b>Production occupations</b> .....	5	1.2	7.1
<b>Transportation and material moving occupations</b> .....	8	2.1	16.5
Laborers and freight, stock, and material movers, hand .....	6	1.6	14.6

Note: May not add to totals due to omission of occupations with small employment

television programs gives an idea of the variety of workers involved in producing and distributing films. The motion picture industry employs workers in every major occupational group. Professional and related workers account for about 4 in 10 salaried jobs in the industry. Approximately 3 in 10 salaried workers hold jobs in service occupations (table 1).

Jobs in the industry can be broadly classified according to the three phases of filmmaking: Preproduction, production, and

postproduction. Preproduction is the planning phase, which includes budgeting, casting, finding the right location, set and costume design and construction, and scheduling. Production is the actual making of the film. The number of people involved in the production phase can vary from a few, for a documentary film, to hundreds, for a feature film. It is during this phase that the actual filming is done. Postproduction activities take place in editing rooms and recording studios, where the film is shaped into its final form.

Some individuals work in all three phases. *Producers*, for example, are involved in every phase, from beginning to end. These workers look for ideas that they believe can be turned into lucrative film projects or television shows. They may see many films, read hundreds of manuscripts, and maintain numerous contacts with literary agents and publishers. Producers are also responsible for all of the financial aspects of a film, including finding financing for its production. The producer works closely with the director on the selection of the script, the principal members of the cast, and the filming locations, because these decisions greatly affect the cost of a film. Once financing is obtained, the producer works out a detailed budget and sees to it that the production costs stay within that budget. In a large production, the producer also works closely with *production managers*, who are in charge of crews, travel, casting, and equipment. For television shows, much of this process requires especially tight recording deadlines.

*Directors* interpret the script and develop its thematic and visual images for the film. They also are involved in every stage of production. They may supervise hundreds of people, from screenwriters to costume, lighting, and set designers. Directors are in charge of all technical and artistic aspects of the film or television show. They conduct auditions and rehearsals and approve the location, scenery, costumes, choreography, and music. In short, they direct the entire cast and crew during shooting. *Assistant directors* (or *first and second assistants*) help them with such details as handling the transportation of equipment, arranging for food and accommodations, and hiring performers who appear in the film, but have no lines. Some directors assume multiple roles, such as *director-producer* or *writer-producer-director*. Successful directors must know how to hire the right people and create effective teams.

*Preproduction occupations.* Before a film or a television program moves into the production phase, it begins with an idea. Anyone can pitch an idea to a studio executive or an independent producer, but usually an agent representing an actor, writer, or director will have the best opportunity—the best access—to someone who can green light a project.

Once a project is approved, whether developed from an original idea or taken from an existing literary work, *screenwriters* will be brought in to turn that idea into a screenplay or a script for a television pilot (a sample episode of a proposed television series). Screenwriters work closely with producers and directors. Sometimes they prepare a treatment, a synopsis of the story and how a few scenes will play out, but no dialogue. Before filming or taping can begin, screenwriters will prepare a “shooting script,” which has instructions pertaining to shots, camera angles, and lighting. Frequently, screenwriters make changes to reflect the directors’ and producers’ ideas and desires. The work, therefore, requires not only creativity, but also an ability to collaborate with others and to write and rewrite

many versions of a script under pressure. Although the work of feature film screenwriters generally ends when shooting begins, writing for a television series usually continues throughout the television season with a new script required for every episode.

*Art directors* design the physical environment of the film or television set to create the mood called for by the script. Television art directors may design elaborate sets for use in situation comedies or commercials. They supervise many different people, including *illustrators, scenic designers, model makers, carpenters, painters, electricians, laborers, set decorators, costume designers, and makeup and hairstyling artists*. These positions can provide an entry into the motion picture industry. Many start in such jobs in live theater productions and then move back and forth between the stage, film, and television.

*Production occupations.* *Actors* entertain and communicate with the audience through their interpretation of dramatic or comedic roles. Only a small number achieve recognition in motion pictures or television. Many are cast in supporting roles or as walk-ons. Some start as background performers with no lines to deliver. Also called “extras,” these are the people in the background—crowds on the street, workers in offices, or dancers at a ball. Others perform stunts, such as driving cars in chase scenes or falling from high places. Although a few actors find parts in feature films straight out of drama school, most support themselves by working for many years outside of the industry. Most acting jobs are found through an agent, who finds auditions that may lead to acting assignments.

Cinematographers, camera operators, and gaffers work together to capture the scenes in the script on film. *Cinematographers* compose the film shots to reflect the mood the director wishes to create. They do not usually operate the camera; instead, they plan and coordinate the actual filming. *Camera operators* handle all camera movements and perform the actual shooting. *Assistant camera operators* check the equipment, load and position cameras, run the film to a lab or darkroom, and take care of the equipment. *Commercial camera operators* specialize in shooting commercials. This experience translates easily into filming documentaries or working on smaller budget independent films. *Gaffers*, or lighting technicians, set up the different kinds of lighting needed for filming. They work for the *director of photography*, who plans all lighting needs. *Sound engineering technicians, film recordists, and boom operators* record dialogue, sounds, music, and special effects during the filming. Sound engineering technicians are the “ears” of the film, supervising all sound generated during filming. They select microphones and the level of sound from mixers and synthesizers to assure the best sound quality. Recordists help to set up the equipment and are in charge of the individual tape recorders. Boom operators handle long booms with microphones that are moved from one area of the set to another. One person often performs many of these functions because more filming is done on location and the equipment has become compact, lighter, and simpler to operate.

*Multimedia artists and animators* create the movie “magic.” Through their imagination, creativity, and skill, they can create anything required by the script, from talking animals to flaming office buildings and earthquakes. Many begin as stage technicians or scenic designers. They not only need a good imagination, but also must be part carpenter, plumber, electrician, and electronics expert. These workers must be familiar with

many ways of achieving a desired special effect, because each job requires different skills. Computer skills have become very important in this field. Some areas of television and film production, including animation and visual effects, now rely heavily on computer technology. Although there was a time when elaborate computer animation was restricted to blockbuster movies, much of the three-dimensional work being generated today occurs in small to midsized companies. Some specialists create “synthespians”—realistic digital humans—which appear mainly in science fiction productions. These digital images are often used when a stunt or scene is too dangerous for an actor.

Many individuals get their start in the industry by running errands, moving things on the set, controlling traffic, and helping with props. *Production assistants* and *grips* (stagehands) are often used in this way.

*Postproduction occupations.* One of the most important tasks in filmmaking and television production is editing. After a film is shot and processed, *film and video editors* study footage, select the best shots, and assemble them in the most effective way. Their goal is to create dramatic continuity and the right pace for the desired mood. Editors first organize the footage and then structure the sequence of the film by splicing and resplicing the best shots. They must have a good eye and understand the subject of the film and the director’s intentions. The ability to work with digital media also is becoming increasingly important. Strong computer skills are mandatory for most jobs. However, few industry wide standards exist, so companies often look for people with skills in the hardware or software they are currently using.

*Assistant editors* or *dubbing editors* select the soundtrack and special sound effects to produce the final combination of sight and sound as it appears on the screen. *Editing room assistants* help with splicing, patching, rewinding, coding, and storing film. Some television networks have *film librarians*, who are responsible for organizing, filing, cataloging, and selecting footage for the film editors. There is no one way of entering the occupation of editor; but experience as a film librarian, camera operator, sound editor, or assistant editor—plus talent and perseverance—usually help.

*Sound effects editors* or *audio recording engineers* perform one of the final jobs in postproduction: Adding prerecorded and live sound effects and background music by manipulating various elements of music, dialogue, and background sound to fit the picture. Their work is becoming increasingly computer driven as electronic equipment replaces conventional tape-recording devices. The best way to gain experience in sound editing is through work in radio stations, with music groups, in music videos, or by adding audio to Internet sites.

Even before the film or television show starts production, *marketing personnel* develop the marketing strategy for the release. They estimate the demand for the film or show and the audience to whom it will appeal, develop an advertising plan, and decide where and when to release the work. They also may follow the filming or review film looking for images to use in movie trailers and advertising. *Advertising workers*, or “unit publicists,” write press releases and short biographies of actors and directors for newspapers and magazines. They may also set up interviews or television appearances for the stars or director to promote a film or television series. *Sales representatives* sell the finished product. Many production companies hire staff to

distribute, lease, and sell their films and made-for-television programs to theater owners and television networks. The best way to enter sales is to start by selling advertising time for television stations.

Large film and television studios are headed by a *chief executive officer* (CEO), who is responsible to a board of directors and stockholders. Various managers, such as *financial managers* and *business managers*, as well as *accountants* and *lawyers*, report to the CEO. Small film companies and those in business and educational film production cannot afford to have so many different people managing only one aspect of the business. As a result, they usually are headed by an *owner-producer*, who originates, develops, produces, and distributes films with just a small staff and some freelance workers. These companies offer good training opportunities to beginners, exposing them to many phases of film and television production.

## **Training and Advancement**

Formal training can be a great asset to workers in filmmaking and television production, but experience, talent, creativity, and professionalism usually are the most important factors in getting a job. Many entry-level workers start out by working on documentary, business, educational, industrial, or government films or in the music video industry. This kind of experience can lead to more advanced jobs.

Actors usually are required to have formal dramatic training or acting experience. Training can be obtained in acting conservatories, university programs, theatre-sponsored training programs, and independent dramatic arts schools. The National Association of Schools of Theatre accredits 135 colleges and universities that offer bachelor’s or higher degrees in dramatic and theater arts. However, many reputable studio programs offer training on a course-by-course basis or that do not lead to a formal degree. Many professional actors who are between acting jobs obtain additional advanced training through private sessions with an acting coach or by participating in a master class to focus on a particular challenge or to broaden their skills.

Training in singing, dancing, or stage combat, or experience in modeling, stand up comedy, or acting in commercials is especially useful and helps an actor stand out among the many resumes being considered. But actual performance credits, even those for performing in local and regional theater productions, can be the most useful in getting into an audition. Many actors begin their career by performing in smaller markets and commercials and working as extras. Most professional actors rely on agents or managers to find auditions for them.

There are no specific training requirements for producers and directors. Talent, experience, and business acumen are very important. An ability to deal with many different kinds of people while under stress also is essential. Producers and directors come from varied backgrounds. Many start as assistant directors; others gain industry experience first as actors, writers, film editors, or business managers. Formal training in directing and producing is available at some colleges and universities. Individuals interested in production management who have a bachelor’s degree or 2 years of on-the-set experience in motion picture or television production may qualify for the Assistant Directors Training Program offered jointly by the Directors Guild of America and the Alliance of Motion Picture and Television Producers. Training is given in New York City and Los Angeles. To enroll in this highly competitive program, individuals must

take a written exam and go through a series of assessments.

Although many screenwriters have college degrees, talent and creativity are even more important determinants of success in the industry. Screenwriters need to develop creative-writing skills, a mastery of film language, and a basic understanding of filmmaking. Self-motivation, perseverance, and an ability to take criticism also are valuable. Feature-film writers usually have many years of experience and work on a freelance basis. Many start as copywriters in advertising agencies and as writers for educational film companies, government audiovisual departments, or in-house corporate film divisions. These jobs not only serve as a good training ground for beginners, but also have greater job security than freelancing has.

Cinematographers, camera operators, and sound engineers usually have either a college or technical school education, or they go through a formal training program. Computer skills are required for many editing, special-effects, and cinematography positions.

In addition to colleges and technical schools, many independent centers offer training programs on various aspects of filmmaking, such as screenwriting, film editing, directing, and acting. For example, the American Film Institute offers training in directing, production, cinematography, screenwriting, and production design.

The educational background of managers and top executives varies widely, depending on their responsibilities. Most managers have a bachelor's degree in liberal arts or business administration. Their majors often are related to the departments they direct. For example, a degree in accounting or finance, or in business administration with an emphasis on accounting or finance, is suitable academic preparation for financial managers.

For top-level positions in marketing, promotions, or general or human resources management, employers prefer individuals with an undergraduate degree in a field related to the department in which they will work, such as degrees in marketing, advertising, or business administration. Experience in retail and print advertising also is helpful. A high school diploma and retail or telephone sales experience are beneficial for sales jobs.

Promotion opportunities for many jobs are extremely limited because of the narrow scope of the duties and skills of the occupations. Thousands of jobs are also temporary, intermittent, part time, or on a contract basis, making advancement difficult. Individual initiative is very important for advancement in the motion picture industry.

Screenwriters usually have had writing experience as freelance writers or editors or in other employment settings. As they build a reputation in their career, demand for their screenplays or teleplays increases, and their earnings grow. Some become directors or producers. Film and video editors often begin as camera operators or editing room assistants, cinematographers usually start as assistant camera operators, and sound recordists often start as boom operators and gradually progress to become sound engineers. Computer courses in digital sound and electronic mixing often are important for upward mobility.

General managers may advance to top executive positions, such as executive or administrative vice president, either in their own firm or to similar positions in a larger firm. Top-level managers may advance to chief operating officer and chief executive officer. Financial, marketing, and other managers may be promoted to top management positions or may transfer to closely related positions in other industries. Some may start their own

businesses.

## Outlook

Wage and salary employment in the motion picture and video industries is projected to grow 17 percent between 2004 and 2014, which is faster than the 14 percent growth projected for wage and salary employment in all industries combined. Job growth will result from the explosive growth of demand for programming needed to fill an increasing number of cable and satellite television channels, both in the United States and abroad. Also, more films will be needed to meet in-home demand for videos, DVDs, and films over the Internet. Responding to an increasingly fragmented audience will create many opportunities to develop films. The international market for U.S.-made films is expected to continue growing as more countries and foreign individuals acquire the ability to view our films. As the industry registers employment growth, many more job openings will arise through people leaving the industry, mainly for more stable employment.

There is concern in the motion picture industry over the number of films that are being made abroad. Tax breaks offered chiefly by English-speaking countries, especially Canada, have induced U.S. filmmakers to increasingly move the production of films abroad. Production of many lower budget films, such as made-for-television movies, and commercials has been moved abroad to reduce production costs. In addition, more feature films are being made abroad, but mostly for artistic reasons. When film production leaves, it takes away large numbers of jobs that are filled at the site of the filming—most of the noncritical supporting actors and behind-the-scenes workers, caterers, drivers, and production assistants. To address this issue, several cities and States have initiated tax breaks and other incentives to encourage filmmakers to make movies in their locales. Also, the U.S. Congress has considered legislation that offers tax incentives for filmmakers to stay in the United States.

The motion picture industry is also concerned about piracy of its work, which can occur in several ways. For example, as the power and speed of the Internet grows, more movies are being downloaded directly into homes, causing declines in theatre attendance and losses in revenue from ticket sales. The industry has launched an anti-piracy initiative in order to combat this trend, which potentially could have an adverse affect on employment. Digital transmission of motion pictures from studios directly to movie houses for exhibition will be able to prevent some piracy problems, but it also has high start up costs—expensive digital projectors and costs to install transmission and distribution technology and security software.

Opportunities will be better in some occupations than in others. Computer specialists, multimedia artists and animators, film and video editors, and others skilled in digital filming, editing, and computer-generated imaging should have the best job prospects. There also will be opportunities for broadcast and sound engineering technicians and other specialists, such as gaffers and set construction workers. In contrast, keen competition can be expected for the more glamorous high-paying jobs in the industry—writers, actors, producers, and directors—as many more people seek a lesser number of these jobs. Small or independent filmmakers may provide the best job prospects because they are likely to grow more quickly as digital technology cuts production costs.

**Table 2. Median hourly earnings of the largest occupations in motion picture and video industries, May 2004**

Occupation	Motion picture and video industries	All industries
General and operations managers .....	\$44.49	\$37.22
Producers and directors .....	36.16	25.40
Film and video editors .....	21.50	20.96
Entertainers and performers, sports and related workers, all other .....	17.44	16.73
Audio and video equipment technicians .....	16.19	15.66
Actors .....	9.27	11.28
Motion picture projectionists .....	8.05	8.32
Cashiers .....	7.14	7.81
Ushers, lobby attendants, and ticket takers ....	6.77	7.30
Counter attendants, cafeteria, food concession, and coffee shop .....	6.67	7.53

## Earnings

Earnings of workers in the motion picture and video industries vary, depending on education and experience, type of work, union affiliation, and duration of employment. In 2004, median weekly earnings of wage and salary workers in the motion picture and video industries were \$592, compared with \$529 for wage and salary workers in all industries combined.

On the basis of a union contract negotiated in July 2003, motion picture and television actors who are members of the Screen Actors Guild earn a minimum daily rate of \$716, or \$2,483 for a 5-day week. They also receive additional compensation for reruns. Annual earnings for many actors are low, however, because employment is intermittent. Many actors supplement their incomes from acting with earnings from other jobs outside the industry. Some established actors get salaries well above the minimums and earnings of the few top stars are astronomical.

Salaries for directors vary widely. Producers seldom have a set salary; they get a percentage of a show's earnings or ticket sales. Earnings in selected occupations in the motion picture and video industries appear in table 2.

Unions are very important in this industry. Virtually all film production companies and television networks sign contracts with union locals that require the employment of workers according to union contracts. Nonunion workers may be hired because of a special talent, to fill a specific need, or for a short period. Although union membership is not mandated, nonunion workers risk eligibility for future work assignments. Actors who

appear in filmed entertainment—including television, commercials, and movies—belong to the Screen Actors Guild (SAG), while those in broadcast television generally belong to the American Federation of Television and Radio Artists (AFTRA). SAG and AFTRA, however, share jurisdiction over several types of film work, including industrial/educational film work not for broadcast, interactive media (computer games), and freelance television commercial work. Actors from either union may qualify for this work; and many actors belong to more than one union. Film and television directors are members of the Directors Guild of America. Art directors, cartoonists, editors, costumers, scenic artists, set designers, camera operators, sound technicians, projectionists, and shipping, booking, and other distribution employees belong to the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts (I.A.T.S.E.) or the United Scenic Artists Association.

## Sources of Additional Information

For general information on employment as an actor, contact either of the following organizations:

- Screen Actors Guild, 5757 Wilshire Blvd., Los Angeles, CA 90036-3600. Internet: <http://www.sag.org>
- American Federation of Television and Radio Artists—Screen Actors Guild, Suite 204, 4340 East-West Hwy., Bethesda, MD 20814. Internet: <http://www.aftra.org>

For general information about arts education and a list of accredited college-level programs, contact

- National Office for Arts Accreditation in Higher Education, 11250 Roger Bacon Dr., Suite 21, Reston, VA 22091. Internet: <http://www.arts-accredit.org>

Information on many motion picture and video occupations, including the following, may be found in the 2006-07 *Occupational Outlook Handbook*:

- Actors, producers, and directors
- Artists and related workers
- Broadcast and sound engineering technicians and radio operators
- Television, video, and motion picture camera operators and editors
- Writers and editors