

From script to screen: Careers in film production



Films are more than entertainment. They inspire, inform, and may even become part of our culture. And for many people, films also offer jobs and a career path.

The glamour of Hollywood and the creativity of filmmaking attract droves of people looking to work on the next big blockbuster—and for good reason. According to the Motion Picture Association of America, box office revenues in the United States and Canada reached \$10.8 billion in 2012, a 6-percent increase from 2011. And thanks to advances in technology, it's never been easier, faster, or more affordable for people to make their own films.

But working in this industry is not always as glamorous as it seems. For example, finding steady work is difficult and wages are generally low. A passion for film helps workers overcome these and other challenges. “The work is hard,” says supervising sound editor Kevin Hill, “so if you love it, you’ll be more likely to stick through the tough times.”

This article describes many of the occupations in film production. The first three sections describe the typical work duties of and training required for key occupations in each phase. Other sections offer pros and cons of working in the film industry, jobseeking tips for starting a film career, and resources for additional information.

A graphic on page 18 follows the lifecycle of a film. It shows the work performed during each phase of the filmmaking process: preproduction, production, and postproduction.

Although the article focuses mainly on feature film production, the information generally applies to other types of video productions, such as TV shows, music videos, and other kinds of film.

Occupations in preproduction

Preproduction is the initial phase of a film’s creation and can last months or even years. This work includes developing the script,



auditioning the actors, and planning how each scene will be shot.

Occupations involved in preproduction include screenwriters, producers, and directors.

Screenwriters

Screenwriters write or adapt the film’s story into a script. The story may exist in another form, such as a novel or play, or may be based on actual events. Other times, screenwriters write the script from their own ideas.

For an adaptation, screenwriters must first obtain the legal rights to use the material and then rewrite this material to suit their purposes. They may keep much of the source material or make big changes and insert some of their own ideas. For scripts based on actual events, screenwriters research the events and then write the script based on the research. For an original story, screenwriters brainstorm ideas before beginning to write. They may have a colleague edit the script and make suggestions.

When the script is done, screenwriters find a producer willing to fund the project. They work with the producer and director during preproduction to discuss, edit, and develop the script.

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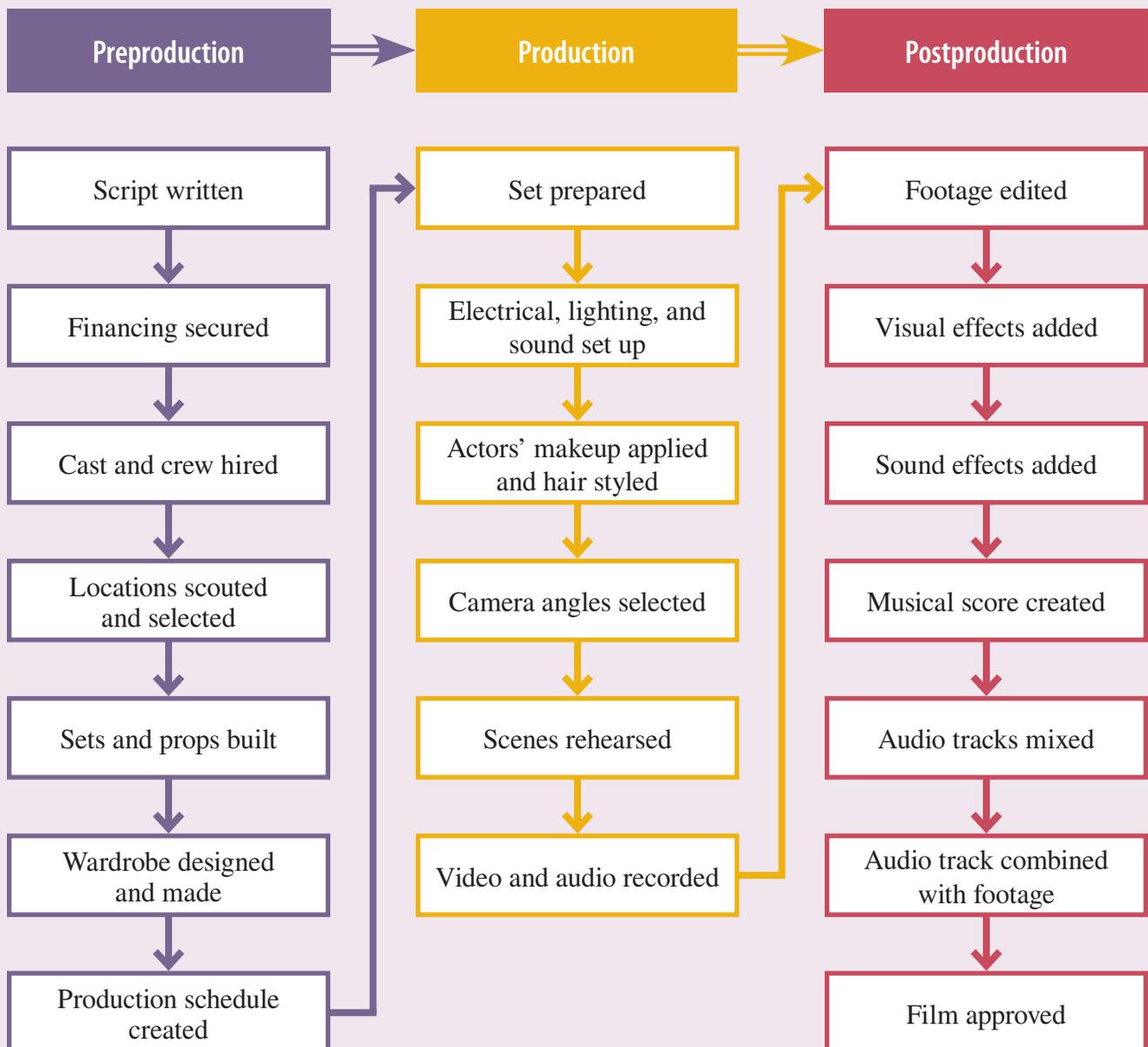
Lifecycle of a film

Filmmaking typically involves three phases: preproduction, production, and postproduction. In preproduction, preparations are made for recording the film's footage. During production, the film is shot on set with the cast and crew. And in postproduction, the footage is edited and refined to complete the film.

Different filmworkers have varying degrees of involvement in each phase. Some workers, such as producers and directors, are involved throughout the lifecycle of the film. Others, such as visual effects artists who work with completed footage, may have

minimal involvement in one phase and do most of their work in another. Filmworkers' tasks are described in the article but are not included in the graphic.

This graphic follows the lifecycle of a film from script idea to final approval. Every major step is outlined for each of the phases. Although the complete lifecycle can last a few months to a few years, the steps shown in production repeat daily during that phase. In addition, some steps happen simultaneously within each phase.



(Continued from page 17)

Skills and training. Writing down ideas and transforming them into scripts is one of the easiest ways to begin screenwriting. “The great thing about screenwriting is that it’s easy to get started,” says screenwriting teacher Matt McNevin. “All you need is a pen and paper.”

That doesn’t mean screenwriting itself is easy. “Learning to write a screenplay is like learning a new language,” says McNevin. Because screenwriting is its own style of writing, taking a screenwriting class is often useful.

But a single class is often not enough to learn all the skills necessary to turn ideas into scripts, so many screenwriters have a bachelor’s degree. A master’s degree in film or a related field also may be beneficial.

Producers and directors

Producers and directors make the business and creative decisions for a film. Usually, their responsibilities remain largely separate. But occasionally, their work overlaps—and one person may do the job tasks of both occupations.

Producers. Producers are a film’s managers, beginning with securing the financing in preproduction to approving the completed film in postproduction. “You shepherd the project from script to screen,” says producer-director Michael Merino. “You are responsible for everybody and everything.”

Producers’ financial responsibilities include finding the money to fund a film, making sure the film stays on budget, and being accountable for the film’s financial success. In preproduction, producers take a script that they are interested in making into a film and meet with potential investors to ask for their financial support. If someone agrees to invest money in the film, the producer and the investor sign a contract so that work can begin on the project.

From preproduction through postproduction, producers are responsible for the overall supervision of a film. Their duties include



Producers’ financial responsibilities include making sure a film stays on budget.

hiring the director, creating a budget, and approving changes made to the script, budget, or filming schedule.

Producers may hire other workers to help with some of these tasks. For example, line producers disburse the money and keep the film on budget.

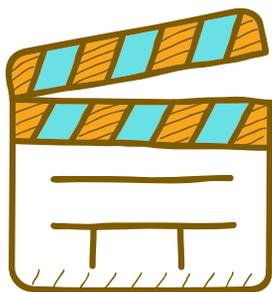
Directors. The director develops and implements the artistic vision for the film.

In preproduction, the director helps audition and choose the cast and works with production designers to create appropriate sets and wardrobe. He or she also collaborates with the producer to write the production schedule.

When a film is ready to begin production, the director oversees the shooting of each scene. To ensure that each take is captured properly, the director works closely with the cinematographer. The director also guides the actors to help them better portray their characters.

After shooting is complete, the postproduction workers, under the director’s guidance, design the music, sound, and visual effects.





Skills and training. Producers and directors need to be organized and be comfortable with multitasking. Creativity, leadership, and communication skills are also important. And money management skills are useful to help keep a film within budget.

Producers and directors usually have a bachelor's degree. They can major in nearly any field, but popular choices include communications, business, and fine arts.

Producers and directors often have years of work experience in a related occupation, such as actor or cinematographer. Because of the nature of their work, they need knowledge of the film production process. "You have to understand every aspect of film," says Merino. Other producers and directors have experience working in business or management.

Occupations in production

Production is the filmmaking phase that includes shooting of the footage. It usually lasts about 1 month for smaller films and up to a few months for larger films. This work includes preparing the set and rehearsing and filming each scene.

Occupations involved in production include assistant directors and production assistants; electric, light, and sound workers; makeup, hair, and wardrobe workers; cinematographers; and actors.

Assistant directors and production assistants

Assistant directors and production assistants work as the director's support staff on the set.

On the set, assistant directors announce the beginning and end of shooting for each take.



They prepare the cast, crew, and set for shooting each day.

Assistant directors are liaisons between the director and the cast and crew. Before shooting begins each day, assistant directors prepare the "call sheets." Call sheets are detailed schedules of what scenes are being filmed each day, which actors and props are in each scene, and what the actors' makeup and wardrobe needs are. Assistant directors also announce the beginning and end of shooting for each take, and they report any problems that arise during filming to the director.

Production assistants perform miscellaneous tasks for the assistant directors, including running errands or bringing actors and props to the set.

Skills and training. Assistant directors and production assistants must be organized and should communicate well to keep the film set running smoothly. They also need to be resourceful to do a diverse assortment of tasks as needed on the set. Leadership skills are useful for assistant directors because they are in charge of most of the other workers on set.

Assistant directors usually have a bachelor's degree in film or a related field of study. Coursework in directing, set design, and audio engineering help assistant directors understand the production process. Many assistant directors work their way up to the position by gaining experience working on film sets in a different occupation, such as production assistant.

Production assistants do not have requirements for formal education or for experience. For this reason, people who aspire to other filmmaking occupations often start out as production assistants to gain experience on a set.

Electrical, lighting, and sound workers

Electrical, lighting, and sound workers set up the lights and electrical equipment during each day of shooting. They also ensure that the wiring is safely placed and is working properly.

Gaffers and grips. Gaffers and grips are in charge of establishing the set's mood through lighting. Gaffers supervise the



Boom operators use a large microphone to capture dialogue and other sounds during shooting.

electricians on a movie set. They design and adjust the lighting scheme that is used during the filming of each scene. For example, if a scene calls for a campfire but a real one cannot be built on set, gaffers use certain lights to recreate the flickering of a fire.

Grips are technicians who carry out the gaffers' lighting plan. Grips also may support the camera operator if the camera is rigged on a dolly or crane. The key grip oversees the lighting department, including the other grips.

Assistants to the gaffer and key grip, known as best boys, manage the day-to-day operations of the electrical and lighting departments. For example, they buy the lights and other electrical equipment needed for the set.

Boom operator and sound technicians.

The boom operator and sound technicians capture the dialogue and sounds on set. While the camera is rolling, the boom operator determines the best place to hold the boom, a large microphone that records the sounds from a scene. When a scene is being shot, the boom operator communicates with the cinematographer to ensure that the boom is not visible on camera during shooting.

Sound technicians ensure that the boom records the sound properly, with no

obstructions from background noise on the set. When shooting for a take begins, technicians use headphones to listen to the sound being recorded. If any unwanted noise can be heard, technicians ask the assistant director to stop shooting.

Skills and training. Technical and problem-solving skills are important for these workers. Manual dexterity is useful for handling the fragile, expensive equipment. Physical endurance is crucial for boom operators because they are often on their feet and holding the boom above their heads for an entire day of shooting.

An associate's degree or vocational certificate is typically required for electrical, lighting, and sound workers. This formal training often includes hands-on experience with the complicated equipment used on set.

Makeup, hair, and wardrobe workers

Hairstyles, makeup, and wardrobe vary by film. For example, the wardrobe could require anything from everyday clothing to elaborate costumes. Makeup artists, hair stylists, and wardrobe designers coordinate their efforts so that the characters' appearances fit the director's vision for the film.

Makeup artists apply basic cosmetics, such as powder and concealer, to each actor's face and body. Some specialized makeup artists, often called effects makeup artists, apply the intricate cosmetics and prosthetics an actor needs to portray a person or creature whose appearance is very different from his or her own.

Hair stylists arrange the actors' hair, based on the characters the actors portray. This can range from simply applying hair-spray to cutting and designing a hairstyle. Hair stylists may also dye actors' hair a different color, if needed, or help them apply an intricate wig or hairpiece.

Wardrobe designers select the appropriate clothing and accessories for all the characters in the film. They meet with the director to discuss the type of clothing the film has and then measure each actor for size. To create the film's wardrobe, these designers buy or tailor existing clothing or buy fabric and sew the costumes from scratch.

During shooting, workers known as wardrobe stylists help the actors get dressed

and put on their accessories, such as jewelry, shoes, and scarves.

Skills and training. Artistry and creativity are essential for makeup, hair, and wardrobe workers. These workers should also be detail oriented and have good interpersonal skills.

Makeup, hair, and wardrobe workers may be required to have an associate's degree or vocational certification. Cosmetology programs offer classes in hair styling and makeup application. Wardrobe designers or costumers often have knowledge of fashion design or textiles. Although formal training is important, experience working on a film set helps these workers learn many of their job skills.

Cinematographers

Cinematographers are in charge of shooting scenes for the film. Also called the director of photography, the cinematographer uses cameras on set to record all the footage necessary for the film.

Cinematographers also determine how the camera should move in each scene to best meet the director's vision. For example,

Artistry and creativity help makeup artists enhance or transform an actor's appearance.



if the director wants the audience to become more emotionally involved in a key scene, the cinematographer might choose to shoot the actors' faces at close range to capture their expressions.

Cinematographers usually lead a team of camera operators who set up, operate, and store the camera equipment. On some film projects, there is also a second team of camera operators who shoot supplemental footage, known as a B-roll. The B-roll includes things such as background and transition shots of landscapes.

Skills and training. Cinematographers must be creative and imaginative, as they determine what the audience will see on the big screen. They also need good technical skills to operate complex camera equipment. And being detail oriented is important, because cinematographers must ensure continuity for each take, with the lighting, props, and actors in precisely the same places.

A bachelor's degree in film or a related field of study is usually necessary to become a cinematographer. Knowledge of camera technology and video editing software is essential. Cinematographers often gain experience working on a film set in another occupation, such as assistant director.

Actors

Actors portray the characters in the script. Actors usually audition for a character in the film. During the audition, they read some of the character's lines, or spoken parts, from the script in front of the director and producers. Actors are selected for each of the characters in the script, and they report to the film set on the days that their scenes are being shot.

Each actor is responsible for creating a persona for his or her character, learning and rehearsing the character's lines, and moving as directed in a scene. To best portray a character, an actor may change his or her appearance, mannerisms, or voice. He or she may also need to learn a new skill, such as swordfighting or playing an instrument.

After they have wrapped, or finished their shooting schedule, actors can leave the set.

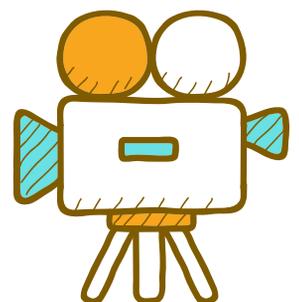


Actors rehearse their lines before shooting begins each day.

However, they may be needed again during postproduction to re-record any dialogue that was not captured properly or was obstructed by other noise.

Skills and training. To perform their roles well, actors need to be creative, speak well, and memorize their lines. And actors must constantly promote themselves, so persistence and patience are crucial.

Many actors have a bachelor's degree in acting, but formal education is not typically required. Acting classes and performance opportunities are often available for all levels at local arts centers, acting schools, and community colleges. These places offer great ways for beginners to improve their acting skills. "Start going to auditions or take a class," says actor Kris Arnold. "It's just like anything else—you get better with practice." Actors learn a lot of their skills on the job, so experience on a set is also important.





Occupations in postproduction

During postproduction, which usually lasts a few months, the production footage is transformed into the completed film. Work during postproduction includes editing the film, adding special effects, and incorporating music and other sound effects.

Occupations involved in postproduction include editors, visual effects artists, sound editors and designers, and composers.

Editors

The editor puts together the film using the footage recorded during production. He or she works closely with the director to determine which take of each scene best reflects what the director wants. Sometimes, a scene may not have gone as planned during shooting, and the editor must adjust the film's story to go with the available footage. "In editing, you find out that certain things may not work out the way you wanted," says editor Anthony Faust. "You have to adapt, and the story must evolve."

As the story evolves, the editor cuts, or edits, the footage so that the scenes fit together smoothly. "Editing should be invisible," Faust says. "You shouldn't feel the cuts." When all the scenes have been edited and combined to the director's satisfaction, the editor creates a final cut of the film to which sound and visual effects are added.

Skills and training. Editors must be creative, organized, and detail oriented to craft a cohesive story from the raw footage. They also need computer skills to use complex editing software. "You don't want a lack of technical skill to get in the way of creative decisions," says Faust.

Editors typically need at least a bachelor's degree in film, broadcasting, or a related field. "A lot of editors have graphic design backgrounds," says Faust. "We are visual people, so it's good to have experience in the visual arts." Some editors gain experience by first working as an assistant editor or in a related occupation.

Visual effects artists

Visual effects artists create the computer-generated imagery or live-action effects, such as explosions or car chases, that many films require.

Visual effects artists produce most of these scenes using computer-generated imagery. A visual effects artist draws a concept sketch for the image, which is approved by the director. From this drawing, the artist makes a three-dimensional model. Using sophisticated graphic design software, the artist re-creates the model on a computer.

After the computer-generated imagery is finished, visual effects artists add the effects to the existing film footage. The images are added into a plate shot, footage that was shot during production with the intention of adding effects later. To add inanimate objects, such as mountains or buildings, artists insert a single image of the object into the plate shot. To add moving objects, such as animals, the artist creates many images of the object in different positions and adds them into the plate shot one by one; when the footage is played back, the object looks as if it is moving.

Skills and training. Visual effects workers need to be creative and must understand color, texture, and light. They also need attention to detail so that they can create realistic-looking effects. And these workers often work in teams, so communication skills and the ability to work well with others are critical.

Visual effects workers typically need a bachelor's degree in computer graphics, art, or a related field. Coursework or work experience in computer programming is useful.

Sound editors and designers

Sound editors and designers create new sounds and edit those recorded on the set—and then add them to the film footage. There can be hundreds of audio tracks in a film, including one for each actor and others for sounds that must be captured during shooting, such as a crackling fire or passing traffic.

Sound editors listen to the recorded dialogue to determine whether the actors need to re-record any lines. They then use audio



Using audio software, sound editors remove unwanted noise from recorded audio tracks.

software to equalize volume and clean up the dialogue tracks by removing unwanted noise.

Sound designers and sound effects editors add in background noises, such as car horns or barking dogs. These are usually taken from a sound library and can be real or produced digitally. If an appropriate sound does not exist in the library, the sound effects editors must create or record it themselves. Workers known as foley artists add in physical sounds that they produce themselves, such as footsteps or thunder.

Throughout the process of adding the sound, sound editors meet with the director to tweak the audio tracks. The approved audio tracks are combined into one “master” track and synchronized with the film footage.

Skills and training. Technical skills and creativity are important for sound editors and designers. “You have to understand the director’s vision and express it artfully and creatively,” says supervising sound editor Kevin Hill.

For sound editors and designers, a high school diploma or equivalent is usually sufficient for entry-level positions, but many of

these workers also have an associate’s degree or vocational certificate. This formal training helps prospective sound designers and editors to understand different types of audio equipment and software.

Training alone is generally not enough for working in film, though. “Some education is useful to learn the fundamentals,” says Hill, “but experience is more important.” To gain experience, some sound editors and designers study at media recording studios. And many postproduction sound workers start out in the music industry.

Composers

Composers create the musical score for a film. Directors work with composers to choose music that creates or complements the film’s mood. The score can be composed and recorded specifically for the film, or it can be adapted from existing music.

For a score original to the film, the composer writes the sheet music. Then, he or she uses a computer program to create the music or hires musicians to perform it for recording. If the film uses existing music, the composer

Composers write music that creates or complements a film's mood.



digitally edits it to complement the film footage.

The composer meets regularly with the director to determine where music best supports the story in each scene. The composer tweaks the music based on the director's feedback. For example, if the director wants a scene to be more dramatic, the composer might speed up the music in that scene.

After finalizing the music, the composer turns over the recordings to the sound editors with a cue sheet. The cue sheet shows precisely where the music should be mixed into the film's master track.

Skills and training. Knowledge of music theory and music software is critical for composers. These workers also must have good interpersonal skills to work with directors and sound editors.

Composers usually need a bachelor's degree in music theory, composition, or conducting. Some composers get experience in a related occupation, sometimes starting out as a musician.

Is a career in film for you?

Working in film production is often stimulating, but the work is not as glamorous as many people believe. As with any job, filmmaking has its rewards and challenges. People interested in starting a career in film should consider both the positive and negative aspects of filmmaking to determine whether the work is right for them.

Rewards

Traveling around the country or the world to research or shoot on location is just one of the perks many filmmakers experience. Some of the other rewards of filmwork include opportunities to be creative, to entertain, and to have fun.

Outlet for creativity. Filmworkers enjoy creating something tangible and often become personally invested in a project. "The realization of my vision is the biggest payoff for me," editor Faust says. "I make the pictures in my head real."

For many filmmakers, working with creative coworkers is another plus. Film production attracts people from all types of backgrounds to collaborate on a single project. "You get to work with people you respect in a fun and fulfilling way," says screenwriting teacher McNevin. Some filmworkers, such as screenwriters and directors, even choose who they work with.

Entertaining others. Filmworkers also enjoy the effect their films have on audiences. For example, a film can make people laugh or cry. But most of all, filmworkers aim to entertain. "Seeing people you don't know genuinely enjoying something you created is an extraordinary feeling," says McNevin.

It's fun. For some, filmmaking almost feels more like play than work. "You get to be a kid," producer-director Merino says. Actor Arnold agrees, adding that the work is freeing and fun.

And workers with technical duties often have access to cutting-edge technology that they wouldn't otherwise get to use.

Challenges

Even when it's fun, however, filmmaking is still work. "The work is tasking, tedious, and often frustrating," says sound editor Hill. Some of the challenges of filmmaking include difficulty earning money, long hours, stress, and competitiveness.

Difficult to earn a living. Finding work and staying employed are often difficult in the film industry. Some workers are unemployed for a long time between projects. "A job in film is never guaranteed," says Faust.

But filmmakers say that wages shouldn't be the motivation for working in these occupations. "Don't do it for the money or the accolades," Merino says. "Do it because you love it." Few filmworkers earn annual salaries; most work hourly or by contract. Wages, many of which are set by unions, are also low for many workers, except for a few at the very top. (See table.)

Long days, erratic hours. Although some filmworkers have flexibility over their schedules, most work long days with unpredictable hours. For example, the cast and crew may shoot a scene on any day and at any time.

Other workers may travel far away to shoot on location, sometimes for weeks at a time.

Waiting times, such as between takes on a set or while computers process footage, contribute to the long days—especially for novices. "The hours are crazy," Hill says. "When I was starting out, I was working around the clock, often until the wee hours of the morning."

Stress. Stress is common for filmworkers, in large part because they typically face inflexible deadlines. Production delays cost money, and there is usually little room in the budget to accommodate extra days of work.

But deadlines must be met—even when the unexpected complicates the schedule. Workers must deal with bad weather, illness, or changes to the script or budget, among other setbacks. "You have to be prepared for everything," says Merino.

And, because a film's investors expect a return on their money, there is a lot of pressure to make a financially successful product. For example, producers find it stressful to first secure financing for a film and then to keep it on schedule and within budget. "As a producer, you are always the bad guy," says Merino. "When things go wrong, it's your fault."

Employment and wages for selected occupations in the arts, entertainment, and recreation industry, May 2012

Occupation	Employment	Median hourly wage
Actors	16,640	\$15.88
Audio and video equipment technicians	12,840	20.37
Producers and directors	10,540	29.12
Writers and authors	3,770	28.50
Music directors and composers	2,840	26.07
Set and exhibit designers	2,760	18.69
Multimedia artists and animators	1,390	28.80
Hairdressers, hairstylists, and cosmetologists	670	11.90
Film and video editors	540	30.33
Makeup artists, theatrical and performance	310	23.30

Source: U.S. Bureau of Labor Statistics, Occupational Employment Statistics program.





Competitive. The potential for very high earnings and the allure of Hollywood attract a lot of people to the film industry. As a result, many vie for few jobs. “It’s difficult to make any inroads because there are so many people trying to work in the industry,” says McNevin. “Thanks to technology, it has never been easier to get your creative work out there—but it has also never been harder to get someone to pay you for it.”

For many filmworkers, however, the end result makes up for whatever challenges they encounter along the way. “Completing a film is unbelievably rewarding,” Hill says, “and keeps us coming back for more.”

Finding work in film

Getting a job in filmmaking is not easy. Most producers usually seek experienced workers who have been involved in many films. But filmworkers can come from any background. Among the best ways for people to find jobs in filmmaking are through networking and marketing themselves.

Networking

Filmmaking is largely based on reputation and referrals, so who you know is just as important as what you know. “Networking is

important in every industry,” McNevin says, “but none as much as the film industry.”

Formal training. Although expensive and rarely required, film school classes teach the fundamentals of filmmaking and provide hands-on experience. Film school projects are usually unpaid but offer another networking opportunity. “Many of the people who gave me jobs are the same people I went to school with,” McNevin says.

As discussed previously, workers in some filmmaking occupations, such as screenwriters, typically need a degree. But even in occupations that have no degree requirement, such as sound designers, prospective filmworkers benefit from formal training.

Low-budget films. To help develop their network and gain experience, filmworkers often start out in films that are made by small production companies for a niche audience. These positions are often unpaid, but they offer an opportunity to work with people who have made films before. “Be willing to volunteer and find someone to mentor you,” says Merino. “Filmmaking is a craft that should be handed down.”

Marketing yourself

Most filmmakers must be proactive in marketing themselves. “Go to seminars, conventions,

Networking is important in the film production industry, where many workers are self-employed.



and pitchfests to get your work in front of people,” McNevin says.

Location, location, location. An important factor when looking for filmwork is location. Film jobs are concentrated in a handful of major metropolitan areas, such as Los Angeles, New York, and Seattle. Prospective workers have the best odds of finding work by moving to cities that have well-established filmmaking communities.

Make a film. Some filmworkers gain experience by making their own films. This allows aspiring filmmakers to try out many different jobs while working through the entire filmmaking process. “Think about what you want to say, and make the film yourself—even if it’s a minute long,” says Faust. Arnold adds, “Don’t worry about the results but about the experience.”

Persistence. Regardless of where you go or what you work on, however, little changes when it comes to getting a job in film. “You’re constantly interviewing for work,” says Arnold. “The amount of time you spend working is miniscule compared to the time you spend networking and marketing yourself.”

Perseverance is necessary for nearly everyone who wants to work in the film industry. “You’ll fail a lot,” says McNevin, “but it only takes one yes to start a career.”

For more information

Film production is a lengthy process that involves many different workers. This article describes the major occupations in filmmaking. The *Occupational Outlook Handbook (OOH)* has detailed profiles on many of these occupations. These profiles have information about each occupation’s job duties, wages, employment outlook, education and training, and more. The *OOH* is available online at www.bls.gov/oooh.

The *Occupational Outlook Quarterly* has published articles about other film occupations. To learn more about composers in filmmaking, see “My Career: Composer” in the spring 2013 issue, available at www.bls.gov/ooq/2013/spring/mycareer.pdf. And to learn

more about foley artists, see “You’re a *what?* Foley artist” in the spring 2011 issue at www.bls.gov/ooq/2011/spring/yawhat.htm.

Information about occupations in the film industry is available from professional associations.

For information about screenwriters, including a variety of writing resources and tools, contact:

Writers Guild of America, West
7000 W. Third St.
Los Angeles, CA 90048
(323) 951-4000
www.wga.org

For information about directors, contact:
Directors Guild of America
7920 Sunset Blvd.
Los Angeles, CA 90046
Toll-free: 1 (800) 421-4173
www.dga.org

For information about cinematography workers, including camera operators and still photographers, contact:

International Cinematographers Guild
7755 Sunset Blvd.
Hollywood, CA 90046
(323) 876-0160
www.cameraguild.com

For information about actors, contact:
SAG-AFTRA
5757 Wilshire Blvd., 7th Floor
Los Angeles, CA 90036
Toll-free: 1 (855) SAG-AFTRA
(724-2387)
www.sagaftra.org

For information about many postproduction workers, such as editors and foley artists, contact:

Motion Picture Editors Guild
7715 Sunset Blvd., Suite 200
Hollywood, CA 90046
Toll-free: 1 (800) 705-8700
mail@editorsguild.com
www.editorsguild.com

