

**GLOSSARY OF FILMOGRAPHIC TERMS**

**(English Version)**

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## INTRODUCTION

The Glossary of Filmographic Terms was first published by FIAF in 1985 primarily as a tool intended to assist film catalogers in identifying credit terms appearing both on screen and in documentation sources. Prepared by the FIAF Cataloging Commission and under the editorship of Jon Gartenberg, the first edition contained 219 terms, with definitions in five languages (English, French, German, Spanish, and Russian). The original entries can be classified into two categories: on-screen credits (Directed by, Written by, Cast, etc.), and terms that do not appear on film but are important for the construction of a moving image cataloging record (e.g., Literal Translation Title, Date and Place of First Public Showing, etc.). The selection of the terms for the Glossary was based on credit listings in FIAF's Film Cataloging (Burt Franklin & Co., Inc., NY, 1979). The definitions had already been drafted by the Commission at that time (mid-1970s), or were selected by the compilers of the Glossary from a number of reference sources (see Glossary of Filmographic Terms, Bibliography, p. 140–141).

In 1989, a second edition of the Glossary appeared, again under the guiding hand of Jon Gartenberg. While both the selection and definitions of the terms remained unchanged, the new edition added corresponding terms in seven new languages: Bulgarian, Czech, Dutch, Hungarian, Italian, Portuguese, and Swedish. In 2002, the second edition was reprinted by the Korean Film Archive on the occasion of the FIAF Congress in Seoul.

In the twenty years since the first publication of the Glossary, major developments—technological, economic, and structural—have occurred in the global motion picture industry. As a result, many jobs in the field have evolved, and a large number of new professions have moved in. Union rules, copyright laws, and other professional and political considerations have contributed to the expansion of on-screen credits to previously unimaginable lengths. Film catalogers today are faced not only with the difficult task of sorting through the convoluted terminology of seemingly endless credit sequences, but also understanding how a specific term may have evolved over time to signify a changed or completely new job description. The second point is especially important as archival collections often encompass moving image material ranging from the early days of cinema to the present.

The FIAF Cataloging & Documentation Commission has for some time been acutely aware of the need to update the Glossary to reflect the changes outlined above and address some of the inconsistencies in the previous editions. Our approach has been two-fold. The first phase, revising existing and adding new terms, is now complete. Following the methodology adopted by the compilers of the first edition, the new and revised definitions are based on the Anglo-American film industry and as such prepared in English. The linguistic differences, as well as variants in the structures of individual national film industries, will be dealt with in the second phase, in which the definitions will be translated into other languages. We have also addressed some of the original Glossary's inconsistencies by eliminating several entries unique to broadcast television, which in our view is out of the scope of this project, and limiting the technical

terminology to physical properties that most commonly define a film title (as opposed to a specific print or pre-print element) in filmographic works and other types of documentation. The present, English-language version adheres to the original volume's basic arrangement of entries by function (Direction, Cinematography, Editing, etc.) and listing of individual terms in the hierarchical order of responsibility (e.g., "Director" preceding "Assistant Director").

A few words on term selection: As a starting point, we have examined the on-screen credits for almost three dozen recent (1990–2004) U.S. theatrical releases, from small, independently made films to big-budget Hollywood productions. This enabled us to compile a composite list of U.S. credit terms indicating which ones are more or less consistently used across the board and which are project specific. For example, every film we looked at included a credit for a "Script Supervisor," replacing the older, and somewhat more familiar, terms "Continuity by" or "Script-Girl." Most listed a "Music Contractor," the person who hires the musicians for recording a film's music score, in the past one of the duties of the "Music Director." On the other hand, terms such as "Leather Craftsman," "Veterinary Surgeon," and "Music Playback Operator" had only a single occurrence, on projects which required these specialized roles. Once the list of consistently used terms had been finalized, a determination was made as to which of these should be added to the existing Glossary entries (with or without changes to the present definitions). As a result, almost all of the existing term definitions have been revised (many completely rewritten), and more than fifty new terms have been added.

We are presenting the English text of the new Glossary of Filmographic Terms as a .pdf file. As languages are added, we hope to make the Glossary available in a simple, easy-to-use database format, enabling quick look-up and cross-referencing of specific terms from one language to another.

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## TABLE OF CONTENTS

### **A Basic Identifiers**

- A.1 Title
- A.2 Date
- A.3 Country

### **B Credits and Cast**

- B.1 Location of Credits
- B.2 Producing
- B.3 Directing
- B.4 Writing
- B.5 Cinematography
- B.6 Production Design
- B.7 Cast
- B.8 Special Effects
- B.9 Sound
- B.10 Editing
- B.11 Music
- B.12 Laboratory
- B.13 Animation
- B.14 Puppet Films

### **C Distribution and Exhibition**

- C.1 Censorship and Rating
- C.2 Copyright and Distribution
- C.3 Exhibition and Prizes

### **D Form and Content**

- D.1 Form
- D.2 Content

### **E Technical Properties**

### **Bibliography**

### **Index**

## A BASIC IDENTIFIERS

### A.1 Title

#### A.1.1

**Original Title, Original Release Title.** The title of a film when first released in the country of origin.

#### A.1.2

**Alternative Title, Variant Title.** Any title by which a film is known other than the Original Title.

#### A.1.3

**Foreign Release Title.** The title of a film when first released in a country other than the country of origin.

#### A.1.4

**Series Title, Title of Series.** Collective title of a group of films related to one another (e.g. by subject or author), but with each work at the same time representing a separate entity with its own Original Title.

#### A.1.5

**Serial Title, Title of Serial.** Collective title of a group of short films usually characterized by the episodic development of a story and presented in installments over a period of time.

#### A.1.6

**Episode Title, Chapter Title, Title of Episode, Title of Chapter.** Title assigned either to the individual parts of a serial, or to sections of a film which, while intended to be shown as a continuous whole, contains internal divisions.

#### A.1.7

**Rerelease Title, Reissue Title.** Title assigned to a film for its reissue or rerelease if different from the Original Title. *See also Rerelease, Reissue (C.2.9)*

#### A.1.8

**Television Title, TV Title.** Title assigned to a film for its television broadcast if different from the Original Title.

#### A.1.9

**Version Title.** Title of a version of a film if different from the Original Title. *See also Version (C.2.10)*.

#### A.1.10

**Copyright Title.** Title under which a film is registered for copyright if different from the Original Title.

#### A.1.11

**Literal Translation Title.** Translation of the Original Title into a different language.

#### A.1.12

**Working Title.** Title assigned to a film during production if different from the Original Title.

#### A.1.13

**Introductory Title.** A title or series of titles which precede the main title, used either for explanatory purposes or to establish the setting for the film which follows.

#### A.1.14

**Segment Title, Story Title.** A title within a newsreel or film magazine which introduces an individual segment. Not to be confused with Intertitles (*B.4.18*)

#### A.1.15

**Volume Number, Issue Number.** Identifying numbers within a series of newsreels or film magazines. In most cases, an individual newsreel or film magazine has both volume and issue numbers, the former usually indicating the year and the latter the sequential order of the film within a volume.

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### A.2 Date

#### A.2.1

**Production Date, Year of Production.** Year in which the production of a film was completed, or the period of time from the beginning of shooting to the completion of post-production.

#### A.2.2

**Beginning of Shooting, Production Start.** The date of the beginning of the shooting phase. In the U.S., “production” also includes physical preparations for shooting such as building sets, designing and fitting costumes, and rehearsals, while the actual shooting is often referred to as “principal photography.”

#### A.2.3

**Completion of Shooting.** The date that marks the end of shooting.

#### A.2.4

**First Screening, Premiere.** The date of the first public showing of a film.

#### A.2.5

**Date and Place of First Public Showing in Country of Origin.** The year (and, if known, day and month) and location (city and theater) of the first public screening of a film in the country of origin.

#### A.2.6

**Date and Place of First Public Showing in Country of Archive.** The year (and, if known, day and month) and location (city and theater) of the first public screening of a film in the country of archive.

#### A.2.7

**Release Date, Opening Date, Distribution Date.** The year, and, if known, day and month, that mark the beginning of a film's initial distribution and exhibition.

#### A.2.8

**Copyright Date.** The day, month and year of a film's copyright registration.

#### A.2.9

**Rerelease Date, Reissue Date.** The year, and, if known, day and month, that mark the beginning of a film's rerelease or reissue. *See also Rerelease, Reissue (C.2.9).*

#### A.2.10

**Video Release Date, DVD Release Date.** The year, and, if known, day and month, that mark the beginning of a film's release on a home video format such as VHS or DVD.

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### A.3 Country

#### A.3.1

**Country of Origin, Country of Production.** The country in which a film's producer (company or person) is domiciled. More than one entry indicates an international co-production (*see B.2.2*).

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## **B CREDITS AND CAST**

### **B.1 Location of Credits**

#### **B.1.1**

**Credits, Titles.** A **Credit** is a text appearing on screen that consists of the name and function of a person or corporate body involved in the making of a film. The term usually refers to the production staff behind the camera, as opposed to Cast, the members of which are in front of the camera. In the U.S., a film's title, credits and cast are often grouped together under the term **Titles**.

#### **B.1.2**

**Front Credits, Opening Credits, Beginning Titles.** Credits appearing at the beginning of a film.

#### **B.1.3**

**Above the Title Credits.** Front credits that precede a film's title.

#### **B.1.4**

**End Credits, Closing Credits, End Titles.** Credits appearing at the end of a film.

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### **B.2 Producing**

#### **B.2.1**

**Production Company.** The name of the company under whose financial, technical and organizational management a film is made.

#### **B.2.2**

**Co-production, International Co-production.** A film resulting from the joint efforts of two or more production companies. If these are based in different countries, the film is an **International Co-production**. Not to be confused with Co-producer (*B.2.5*).

#### **B.2.3**

**Producer, Production, Produced by.** The head of production who bears the ultimate administrative and financial responsibility for a film. In practice, the role of a **Producer** may be wider and can include creative involvement.

#### **B.2.4**

**Executive Producer**. Typically a person who is a top executive in the production company making the film. He or she selects and oversees the development of a concept and/or idea into a screenplay, and arranges the financing for the project, but is usually not involved in the actual production.

#### **B.2.5**

**Co-producer**. The person charged with a significant part of the producing function, but with less overall responsibility than the Producer. This role may be assumed by a more experienced Production Manager. Not to be confused with Co-production (*B.2.2*).

#### **B.2.6**

**Associate Producer**. The person charged with a limited number of producing functions who works under the direct supervision of the Producer. The term often refers to an individual who has contributed to the development and/or funding of the film, although on a level subordinate to that of the Executive Producer.

#### **B.2.7**

**Line Producer**. The person primarily responsible for resolving budget and schedule issues on the set. Often acts as a bridge between the Director and the Production Manager. Can also be involved in the development phase, especially if the Producer lacks experience in production related matters.

#### **B.2.8**

**Assistant Producer**. The person who assists the Producer in managing and tracking the production. Not to be confused with Production Assistant (*B.2.14*).

#### **B.2.9**

**Production Manager**, **Unit Production Manager**, **Production Supervisor**. The individual who manages all administrative and technical details of the production, from preparing the shooting schedule and negotiating crew and equipment contracts, to approving purchase orders and authorizing the payroll. In units with both a **Production Supervisor** and **Production Manager**, the former is usually subordinate to the latter, but may assume some of his or her responsibilities if the **Production Manager** also acts as the Co-producer.

#### **B.2.10**

**Production Coordinator**, **Production Office Coordinator**. The individual who runs the production office and as such is the Production Manager's right-hand person. He or she handles the production's paperwork, communications, equipment orders, deliveries, film shipments, etc.

#### **B.2.11**

**Production Accountant**, **Production Auditor**. The person responsible for keeping track of all expenditures during production and overseeing the payment of salaries and other expenses.

### **B.2.12**

**Location Manager, Location Coordinator, Location Scout.** The person charged with various aspects of shooting on location, from visiting possible locations during pre-production (**Location Scout**) to acquiring permits and permissions required for filming in specific places.

### **B.2.13**

**Transportation Manager, Transportation Coordinator.** The person who manages the drivers and coordinates the transportation of cast, crew, and equipment between various locations.

### **B.2.14**

**Production Assistant, Runner, Gopher, Assistant to.** The person responsible for various small tasks such as stopping traffic on the set, performing courier jobs, and fetching drinks and snacks. **Production Assistants** are often assigned to individual directors, producers, and actors. Not to be confused with Assistant Producer (*B.2.8*).

### **B.2.15**

**Post-Production Supervisor.** The individual who oversees the completion of the film following the shooting phase and coordinates various tasks involved in the post-production (editing, sound mixing, music score, visual effects, laboratory, preview screenings, etc).

### **B.2.16**

**Director of Publicity, Publicity Director, Unit Publicist, Publicist.** **Director of Publicity** conceives and supervises the publicity campaign preceding and accompanying the film's release. A **Unit Publicist** works on the set and/or location and is charged with arranging visits by members of the press, acting as a liaison between the production unit and the local population, and compiling notes on the making of the film for the movie's press kit.

### **B.2.17**

**Series Producer, Series Production, Series Produced by.** The person responsible for the overall production of a series, the individual parts of which may be written, directed, or produced by different people.

### **B.2.18**

**Production Unit.** A self-contained group which consists of all personnel involved in the production of a film (director, camera crew, sound crew, electricians, grips, etc).

### **B.2.19**

**Advisor, Consultant.** Technical or subject specialist (e.g. historian, scientist, military officer) engaged to advise on the accuracy of details of the film.

### **B.2.20**

**Sponsor, Sponsored by.** An individual or company which finances the production of a film primarily for furtherance of public relations. Common on films made for non-theatrical distribution.

### **B.2.21**

**Presenter, Presented by.** A vanity credit; in early years, normally the head of a studio; today, a person or corporate body in some way associated with the production, financing, or distribution of the film.

### **B.2.22**

**Cooperation (by outside body in making of film).** Credit for an institution or person outside of the production unit that provides expertise or help not obtainable within the production company.

### **B.2.23**

**Studio, Location of Studios.** The name and location of the production facility or facilities in which all or part of the film was made.

### **B.2.24**

**Filmed on Location in, Exterior Locations, Location of Shooting.** Places where the exterior shots of the film were made.

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## **B.3 Directing**

### **B.3.1**

**Director, Direction, Directed by.** The person with the overall responsibility for all creative and technical aspects of making a film. He or she orchestrates the activities of the cast and crew as effectively as possible with the goal of interpreting the screenplay and turning it into a fully realized motion picture. The Director's authority and scope of duties can vary depending on the individual, his or her contractual obligations, and the overall production environment.

### **B.3.2**

**Assistant Director.** The **Assistant Director** is the Director's right hand person at all stages of the shooting, but his or her work is primarily administrative rather than creative. Depending on the size of the production, the job can be split among three individuals with varying degrees of responsibility (First, Second, and Second Second or Third Assistant Director).

### B.3.3

**Second Unit Director**. The person responsible for directing the second unit, a film crew charged with photographing scenes that do not necessarily require the presence of the Director and stars (stunts, crowd scenes, establishing shots, etc).

### B.3.4

**Casting Director, Casting by**. A person responsible for the auditioning, selection, and hiring of actors (except lead players), but having no further involvement in the production. Usually works with input from the Director and Producer.

### B.3.5

**Script Supervisor, Continuity, Continuity by, Script-girl**. The person responsible for maintaining the proper matching of details, movement, and dialogue from shot to shot. He or she keeps a record of individual takes with details such as the props appearing on the set, the camera position and movement, the dialogue recorded, the placement and movement of actors, etc. **Script-girl** is today considered an obsolete term and has been replaced with **Script Supervisor**. In the U.S. in the 1920's and early 1930's, **Continuity by** was often synonymous with a screenplay credit.

### B.3.6

**Stunt Arranger, Stunts Arranged by, Stunt Coordinator**. A specialist who plans action sequences to be performed by stunt men and women. *See also Stunt Man, Stunt Woman (B.7.11)*

### B.3.7

**Fight Arranger, Fights Arranged by, Fight Master**. A specialist responsible for planning the detailed movements of a screen fight.

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## B.4 Writing

### B.4.1

**Screenplay, Script, Scenario**. A **Screenplay** is a text written to be produced as a motion picture. It contains all the scenes, dialogue, and action, and usually follows a generally accepted format. Although **Screenplay** and **Script** are often used interchangeably, the latter is a more general term which can refer to any text developed from a **Screenplay** for use during production or post-production (e.g. shooting script, cutting script). In the U.S., **Script** is not an official screen credit term, and is also used with other mediums such as TV, radio and CD-ROMs. **Scenario** is an old term for a **Screenplay** which today primarily refers to a film's plot or storyline.

#### **B.4.2**

**Screenplay by, Writer, Written by.** Screen credit for the author(s) of a screenplay. In the U.S., the credit **Written by** indicates that the author(s) wrote both the film's original story and the screenplay. *See also Continuity by (B.3.5)*

#### **B.4.3**

**Original Story, Story by, Screen Story.** **Original Story** and **Story by** indicate a story written expressly for a film and not based on any existing work. **Screen Story**, on the other hand, is based on an existing work, but is at the same time substantially new or different from the source material.

#### **B.4.4**

**Original Source, Source Material, Based on.** The literary or any other work (novel, play, magazine story, poem, comic book, musical piece) upon which a film's screenplay is based.

#### **B.4.5**

**Based on Characters Created by.** A credit indicating that a film's characters, but not the plot, originated in an existing work. In the U.S., the term is primarily used for sequels.

#### **B.4.6**

**Based on an Idea by, From an Idea by, Idea.** Credit given to a person or persons who originated the basis for a film's plot but who may or may not have taken further part in the writing.

#### **B.4.7**

**Series Created by.** The person responsible for the conception and format of a series, but not necessarily for the content of its individual parts.

#### **B.4.8**

**Staged by.** The person who directed the stage play upon which a film is based.

#### **B.4.9**

**Remake.** A new production of a previously made film, usually with different credits and cast.

#### **B.4.10**

**Sequel, Prequel.** A **Sequel** is a motion picture that continues the story of a previously made film and often features all or some of its characters. When the new film depicts action predating that of the original, it is called a **Prequel**.

#### **B.4.11**

**Adaptation, Adapted by.** Credit for the individual(s) who modifies a literary or any other existing work so that it becomes suitable for filming.

#### **B.4.12**

**Dialogue**. Portions of a script written to be spoken by one or more characters.

#### **B.4.13**

**Additional Dialogue**. Portions of dialogue added to an existing script before or during filming, or in post-production.

#### **B.4.14**

**Shooting Script**. The final written version of a film with precise, scene-by-scene details of the action, dialogue, camera setups, sound, and other information to be used by the crew during filming.

#### **B.4.15**

**Narration Written by**, **Narration**, **Commentary Written by**, **Commentary**. Screen credit for the author(s) of an informative or explanatory speech, often delivered off camera, which can serve a variety of functions, from telling or complementing a story to simply describing the images in a neutral manner. **Narration** and **Commentary** have been commonly used as interchangeable terms, although today the latter primarily refers to the un-scripted speech associated with television broadcasts. Not to be confused with Narrated by/Commentary Spoken by (*B.7.10*).

#### **B.4.16**

**Research by**, **Researcher**. An individual who performs detailed investigation to determine and authenticate subject matter, objects, and events in a film.

#### **B.4.17**

**Introduction**, **Pre-Credit Sequence**, **Prologue**. A short sequence which usually precedes the opening credits, used either for explanatory purposes or to establish a film's setting. In some instances, may have different credits than the film which follows.

#### **B.4.18**

**Intertitles**, **Interior Titles**, **Insert Titles**, **Titles**. Text appearing on title cards in the body of a film (as opposed to its beginning and/or end). Utilized in silent films for providing dialogue, plot elements, and character details. Later primarily used to indicate time and/or place of action. Also a screen credit for the individual responsible for writing the intertitles. Not to be confused with Segment Title (*A.1.14*)

#### **B.4.19**

**Insert**. An explanatory device, usually appearing in the body of a film (as opposed to its beginning and/or end) for the purpose of providing information on some part of the action or to assist continuity (e.g. a hand writing a letter, a newspaper page, a calendar, the cover of a book).

#### **B.4.20**

**Cutting Continuity, Cutting Continuity Script, Cutting Script.** A complete transcript of a film, recording all action, dialogue, shots, camera positions, and sounds. Occasionally published in book form.

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### **B.5 Cinematography**

#### **B.5.1**

**Director of Photography, Cinematographer.** The person in charge of photographing a motion picture, who plans the technical aspects of lighting and photographing of scenes, and often assists the Director in the choice of angles, camera setups, and lighting moods. He or she may also supervise the further processing of filmed material up to the completion of the work print.

#### **B.5.2**

**Second Unit Director of Photography, Second Unit Photography.** The individual responsible for photographing scenes filmed by the Second Unit. *See also Second Unit Director (B.3.3).*

#### **B.5.3**

**Camera Operator, Cameraman, Camera.** The person responsible for operating and moving the camera based on instructions from the Director of Photography. This role is sometimes assumed by the Director of Photography, or even by the Director.

#### **B.5.4**

**Aerial Cameraman, Aerial Photography, Aerial Sequences.** Cameraman for air to air or air to ground shots.

#### **B.5.5**

**Underwater Cameraman, Underwater Photography, Underwater Sequences.** Cameraman for underwater shots.

#### **B.5.6**

**Steadicam Operator.** The person who operates a Steadicam, a hydraulically balanced camera apparatus which is attached to the body of the operator, enabling him or her to take smooth and steady shots while moving along with the action.

#### **B.5.7**

**Assistant Cameraman, Camera Assistant, Assistant Camera Operator.** An assistant to the Camera Operator who maintains the camera and all of its accessories. In units with two **Assistant Cameramen**, the 1<sup>st</sup> Assistant usually performs the duties of the Focus Puller, while the 2<sup>nd</sup> assumes the job of the Clapper (or Clapper Loader). In smaller

units, the **Assistant Cameraman** may perform the duties of both the Focus Puller and the Clapper Loader.

#### **B.5.8**

**Focus Puller.** The person responsible for focus adjustments during shooting. In units with two Assistant Cameramen, this duty is usually performed by the 1<sup>st</sup> Assistant.

#### **B.5.9**

**Clapper Loader, Film Loader, Camera Loader, Loader, Clapper.** The person who loads and unloads the film magazines and operates the clapboard (or clapper board), a hinged slate with information identifying a take which also provides cues for the synchronization of sound and picture. In large units, the job is often split between two individuals. In units with two Assistant Cameramen, the duties of the **Clapper** (or **Clapper Loader**) are usually performed by the 2nd Assistant.

#### **B.5.10**

**Video Assist Operator, Video Assist.** The person responsible for the Video Assist system which, plugged into the motion picture camera, allows the director and other production personnel to view on a video monitor (live or on tape) the exact image as it will be exposed on the film. Often used to evaluate a take immediately after it is shot.

#### **B.5.11**

**Chief Lighting Technician, Gaffer, Lighting.** The chief electrician who supervises the lighting crew and is responsible for placing and operating the light sources as required by the Director of Photography.

#### **B.5.12**

**Best Boy, Assistant Chief Lighting Technician, Best Boy Electric.** The first assistant to the Chief Lighting Technician. The term **Best Boy** can also be used to indicate the second in command of a different group (e.g. Best Boy Grip).

#### **B.5.13**

**Electrician, Lamp Operator.** The person in charge of hanging and focusing the lights and maintaining the lighting equipment.

#### **B.5.14**

**Key Grip, Grip.** **Grips** are stagehands responsible for setting up the camera and the lighting support equipment (scaffolding, screens, backdrops, overhead lighting grids, etc). **Key Grip** is the chief of the grip department. The term “grip” originates from the early days of Hollywood when workers on a set carried their tools in a sturdy bag called a grip bag.

#### **B.5.15**

**Dolly Grip.** The person in charge of setting up and moving a dolly, a wheeled platform that rolls along a set of tracks carrying the camera, the Camera Operator, and often the Assistant Cameraman.

#### **B.5.16**

**Crane Operator.** A person who operates the crane used for overhead shots and/or more complex camera movements.

#### **B.5.17**

**Generator Operator, Genny Operator.** The person in charge of the generator, primarily used for producing electricity for location shooting.

#### **B.5.18**

**Still Photographer, Stills Photography.** The person responsible for the taking of publicity and production photographs on the set and locations.

#### **B.5.19**

**Color Consultant.** Today primarily an individual with technical expertise in film stock and film developing who provides advice to the Director of Photography. Originally more often consulted on the selection of certain colors for props, costumes, and make-up to achieve the desired effect in relation to the selected color system.

#### **B.5.20**

**Lenses by, Optical by.** Manufacturer of the optical lenses.

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### **B.6 Production Design**

#### **B.6.1**

**Production Designer, Production Design.** The person who conceives, plans, and supervises the overall physical look of a movie, and as such is responsible for almost everything that is placed before the camera (apart from the actors). Works closely with the Director and the Director of Photography from the earliest stages of the production. In smaller units, this role can be assumed by the Art Director.

#### **B.6.2**

**Art Director, Art Direction.** The person responsible for the film's physical settings (set construction, interior design, prop placement, etc). Usually works under the supervision of the Production Designer.

#### **B.6.3.**

**Assistant Art Director.** The first assistant to the Art Director or Production Designer (depending on the size of the production).

#### **B.6.4**

##### **Previsualization, Storyboard Artist, Production Illustrator, Illustrator.**

**Previsualization** refers to any system that enables the production personnel to see what a segment of the film will look like before the actual shooting. A traditional form of **Previsualization** is the **Storyboard**, a series of illustrations (sometimes resembling comic strip panels) that depict the various shots as seen through the camera lens, and often provide an outline of the film's story (or a complex scene) with its action and characters. Today, **Previsualization** usually involves the creation of digital images and is often used for planning and designing visual effects.

#### **B.6.5**

**Set Designer, Set Design, Set(s) Designed by.** The person who creates working construction drawings of the sets from the Production Designer's (or Art Director's) sketches.

#### **B.6.6**

**Set Decorator, Set Decoration, Set Dresser, Set Dressing, Decor, Decoration.** The person who physically decorates (dresses) the set with props, furniture, artwork, etc.

#### **B.6.7**

**Property Master, Props Master, Property Man, Prop Man, Props.** The person in charge of purchasing, altering, or building the non-structural set furnishings (properties or props) to be used in the film, including furniture, books, lamps, curtains, cigarette lighters, etc. In units with both a **Property Master** and a **Property Man**, the latter usually functions as an assistant to the former.

#### **B.6.8**

**Construction Coordinator, Construction Manager.** The person responsible for the physical construction of the set. Duties may also include hiring of the construction crew, tracking costs, and generating financial reports.

#### **B.6.9**

**Lead Man, Lead Person, Swing Gang.** **Lead Man** refers to the head of the group (**Swing Gang**) that sets up and takes down the set.

#### **B.6.10**

**Scenic Artist.** Typically a painter responsible for creating murals, faux paintings, and painted graphics.

#### **B.6.11**

**Greensman, Greensperson.** The individual responsible for dressing the set with grass, shrubs, flowers and other vegetation.

#### **B.6.12**

**Costume Designer, Costume Design, Costumes by.** The person in charge of designing the period and/or contemporary clothes and related accessories to be worn by cast

members during filming. He or she may also supervise the fabrication of costumes and selection of acquired (purchased or rented) costuming. Works in close collaboration with the Production Designer. *See also Gowns by (B.6.16)*

#### **B.6.13**

**Costume Supervisor**. The individual who oversees the measuring, making, and fitting of fabricated costumes, and is responsible for the selection and renting or buying of acquired costuming. He or she also prepares the costume schedule, which specifies the costumes and changes to the costumes for each scene and character.

#### **B.6.14**

**Costumer**. The person or persons responsible for taking measurements of cast members and fitting the costumes in pre-production, and, during shooting, making sure the costumes are correct, complete, and not in need of repair or alteration. In the past incorporated into the wardrobe function, but today a distinctly separate category.

#### **B.6.15**

**Wardrobe Supervisor, Wardrobe Supervision, Wardrobe Master, Wardrobe Mistress**. The wardrobe personnel is primarily responsible for physically handling and maintaining the costumes and related accessories on the set, and making sure that the cast members are properly dressed for each scene to be photographed.

#### **B.6.16**

**Gowns by**. A couturier responsible for designing the gowns worn by a star. In the 1930's commonly used as an overall costume design credit.

#### **B.6.17**

**Costume Maker, Costumes Made by, Cutter, Seamstress**. The person who makes the costumes according to the sketches or patterns provided by the Costume Designer.

#### **B.6.18**

**Costume Supplier, Costumes Supplied by**. Credit for a company contracted to supply all or part of the clothing required for a film.

#### **B.6.19**

**Make-Up Artist, Make-Up**. The person responsible for the enhancement and/or alteration of the natural appearance of the actors and actresses by means of cosmetics in order to bring about the effect required by the director. *For special effects make-up see Prosthetics (B.8.5).*

#### **B.6.20**

**Hairdresser, Hair Stylist**. The person who styles hair for cast members, often according to suggestions from the Make-Up Artist.

### **B.6.21**

**Title Design, Titles Designed by, Title Designer, Titles.** The individual, usually a graphic designer, who plans, designs, and creates front, interior, and/or end titles (i.e. credits). This task may also extend to the actual making and inserting of all titles which are to be included in the film.

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## **B.7 Cast**

### **B.7.1**

**Cast, Cast of Characters, Players.** Collective term for actors in a film and the characters they play. Cast members' names may be preceded by such terms as: Starring, Co-Starring, Also Starring, Introducing, Featuring, Guest Star, Guest Appearance, Cameo Appearance, or With...

### **B.7.2**

**Double, Stunt Double, Body Double.** A person who is filmed in place of a leading actor either as part of a stunt scene (**Stunt Double**), or to replace the cast member's body in e.g. shots requiring nudity or depiction of some physical property that the actor does not have (**Body Double**).

### **B.7.3**

**Stand-In.** A person with approximately the same physical characteristics as a particular actor who takes his or her place in the lengthy set up of a shot.

### **B.7.4**

**Extra.** An actor who appears in crowd scenes or as an incidental figure without speaking any lines. Usually does not receive screen credit.

### **B.7.5**

**Dancer, Danced by.** A person who performs on film, either alone or with others, a rhythmic and patterned succession of movements, commonly to music.

### **B.7.6**

**Singer.** A person who provides vocal music for the film and appears in it. *See also Singing Voice (B.11.8).*

### **B.7.7**

**Voices by.** Individuals who supply voices for characters appearing in the film. Common credit on animated and puppet films. *See also Dubbing Speakers (B.9.15).*

### **B.7.8**

**Dialogue Coach, Dialect Coach.** A person who trains the actors in diction and/or the use of dialect(s) required by their roles.

### **B.7.9**

**Interviewer, Interviewed by.** The person who questions either one or a group of individuals on film.

### **B.7.10**

**Narrator, Narration, Narrated by, Commentator, Commentary, Commentary Spoken by.** An on or off camera performer who guides the audience through the film or parts thereof by supplying spoken information necessary to identify and interpret the images on the screen. Also used in the traditional role of storyteller. Today, **Commentator** primarily refers to an individual delivering the unscripted speech associated with television broadcasts. Not to be confused with Narration Written by/Commentary Written by (*B.4.15*).

### **B.7.11**

**Stunt Man, Stunt Woman, Stunt Performer, Stunts.** A professional who performs feats required by the script which are difficult or appear dangerous.

### **B.7.12**

**Animal Trainer.** The person responsible for handling and directing the animals to be used in the film. The **Animal Trainer** primarily works with small creatures (dogs, cats, reptiles) and wild and/or potentially dangerous animals.

### **B.7.13**

**Wrangler.** The person responsible for handling all livestock (horses, mules, cows, sheep, and pigs) to be used in the film. Today, the term has a wider use, and can be applied not only to other animals (e.g. bug wrangler), but also to a variety of unrelated production jobs such as working with extras (extras wrangler) and even manipulating digital data (data wrangler).

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## **B.8 Special Effects**

### **B.8.1**

**Special Effects, SFX, Effects, FX.** A broad term used for any artificial visual or sound element produced by unusual mechanical, photographic, or digital means. In the U.S., the term **Special Effects** today primarily refers to Mechanical Effects.

### B.8.2

**Visual Effects, VFX, Photographic Effects, Special Photographic Effects, Optical Effects.** **Visual Effects** are special effects generated with the aid of photographic or digital technology, usually in post-production. More specifically, **Photographic Effects** denote effects achieved through special photographic techniques (e.g. Traveling Matte), while **Optical Effects** refer to special effects generated in an optical printer using already exposed film (e.g. dissolves and fades). Today, **Visual Effects** are often synonymous with Computer Generated Imagery.

### B.8.3

**Mechanical Effects, Physical Effects.** Special effects created on the set, in front of the camera, which in most cases do not require any additional photographic or digital manipulation (e.g. pyrotechnics, prosthetics, atmospheric effects).

### B.8.4

**Animatronics.** The use of electronically or manually operated puppets, models, or other mechanical devices to simulate and replicate movement, whether of existing life forms or fictional creations. *See also Animation (B.13).*

### B.8.5

**Prosthetics.** Special make-up effects that distort the appearance of an actor by applying to his or her skin materials such as rubber, plastic, metal, or cloth. These effects are also used to create the illusion of open and bleeding wounds.

### B.8.6

**Pyrotechnics.** Special effects involving incendiary devices which produce explosions, smoke, and fire.

### B.8.7

**Armorer.** A technician responsible for the selection and handling of all weaponry to be used in the production.

### B.8.8

**Matte, Matte Painting, Traveling Matte.** **Matte** refers to the technique of masking either part of the camera lens during filming or part of the aperture in the printer, with the goal of creating a composite image by inserting another visual element in the unexposed area. **Matte Painting** is a painted background, commonly on glass, which is combined with live action (or physical sets) to create a composite image. A **Traveling Matte** changes shape from frame to frame in order to correspond to the movement of the image or a subject within the image. Today, matte effects are usually designed and created digitally.

### B.8.9

**Rotoscoping.** The process of tracing frames of live action for creating mattes or animated figures.

### **B.8.10**

**Compositing, Digital Compositing.** Combining two or more elements from separate shots (or two or more computer generated elements) into a single image.

### **B.8.11**

**Rear Projection, Back Projection, Front Projection.** **Rear** or **Back Projection** refers to the technique of projecting an image (still or moving) onto the back of a screen in front of which live action is filmed, so that both are combined into a single image on the exposed film. **Front Projection**, on the other hand, projects the background image onto the screen from in front, i.e. from the same side where the actors are being filmed.

### **B.8.12**

**Computer Generated Imagery, CGI.** The use of computer technology to modify, manipulate, and/or create images to be incorporated into a motion picture. The process can involve both images conceived and created digitally, as well as existing images captured on film or video tape which are modified with the use of digital technology.

### **B.8.13**

**Motion Capture.** The technique of feeding the movements of a living person into a computer, which is then used to create motion of a digitally created form.

### **B.8.14**

**Motion Control.** A computer controlled system capable of repeating the same movement of the camera and/or an object (e.g. a model space ship) as many times as necessary, which allows multiple elements to be filmed identically, enabling their alignment for compositing. The data from the motion control camera can also be used for Match Moving.

### **B.8.15**

**Match Moving.** The process of aligning movements of a three-dimensional virtual environment (created with a 3D computer graphics package such as Maya) to the movement of the camera on a real set, which allows for the seamless placement of computer generated elements into the composited image.

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## **B.9 Sound**

### **B.9.1**

**Sound Designer, Sound Design.** The person who works with the Director to shape an overall, consistent audio track which is closely related to the film's narrative and thematic needs. The term can also refer to a person charged with creating specific sound effects.

### **B.9.2**

**Sound Supervisor**. The person directly responsible to the Producer for all matters pertaining to the supplying, operating, and maintaining the sound equipment used in the making of a film.

### **B.9.3**

**Sound Recordist, Sound Recorder, Sound Recorded by, Production Sound Mixer, Production Mixer, Sound Mixer**. The person responsible for recording sound during filming. Duties include selecting the microphones, operating the sound recorder, communicating with the Director about any audio related problems, keeping sound levels constant, etc. In this context, the term **Production Sound Mixer** (or **Production Mixer/Sound Mixer**) is primarily used in the U.S. *See also Sound Engineer (B.9.5)*

### **B.9.4**

**Boom Operator**. A technician who operates the boom, a mechanical arm from which a microphone is suspended.

### **B.9.5**

**Sound Engineer, Re-recording Engineer**. A technician responsible for maintaining the electronic and mechanical equipment associated with sound recording and/or re-recording. In the U.S. in the 1930's, commonly used as an overall sound credit.

### **B.9.6**

**Supervising Sound Editor**. The person who oversees the sound editorial process, during which dialogue, music, and sound effects are edited in preparation for the final mix. He or she also supervises the final mix itself.

### **B.9.7**

**Sound Editor, Sound Editing, Sound Edited by, Sound Effects Editor**. The person primarily responsible for the selection, assembly, and synchronization of the film's sound effects (as opposed to dialogue and music).

### **B.9.8**

**Dialogue Editor**. A sound editor responsible for editing the dialogue recorded on the set and/or location.

### **B.9.9**

**Foley, Foley Artist, Sound Effects Specialist**. **Foley** refers to creating sound effects by watching the visual component of a movie and mimicking the action in a recording studio. To recreate realistic sounds (e.g. punches, footsteps), **Foley Artists** (sometimes called **Sound Effects Specialists**) can use a variety of props and/or surfaces. The practice was named after Hack Foley, the former head of the sound effects department at Universal Studios.

### **B.9.10**

#### **Dubbing, Post-Synchronization, Looping, Automated Dialogue Replacement, ADR.**

The process of recording a voice or a sound after the filming has been completed, but in synchronization with the filmed image. Primarily used to replace parts of the dialogue which could not be salvaged from the original audio track recorded on the set and/or location (e.g. due to dialogue errors or extraneous noise from traffic or animals). The traditional method employed three loops: a loop of film of a particular scene, a loop of the scene's original sound track, and a loop of magnetic tape of the same length for recording the new dialogue. Today, the process utilizes video technology and is largely automated (**Automated Dialogue Replacement** or **ADR**). **Post-Synchronization** is also used to add sound to dialogue scenes photographed without sound, record foreign language versions of the film, and replace objectionable dialogue for the film's television broadcast. In the U.S., the term **Dubbing** usually refers to the mixing of all edited audio tracks (dialogue, sound effects, music) into a single track (*see B.9.11*).

### **B.9.11**

**Re-recording Mixer, Dubbing Mixer, Mixer.** The person responsible for the final mix during which all edited audio tracks (dialogue, sound effects, music, ADR, foley) are combined into a single track or mix.

### **B.9.12**

**Dubbing Studio, Dubbing Stage, Dubbing Theater, Looping Studio, Looping Stage, Looping Theater, ADR Facilities, ADR Recorded at.** A sound studio with viewing facilities (film and/or video), film projector and/or video playback equipment, mixing consoles, and sound playback and recording equipment.

### **B.9.13**

**Dubbing Director.** The person responsible for controlling the dubbing process and coaching the speaker or actor whose voice is being recorded.

### **B.9.14**

**Dubbing Editor, Loop Editor, ADR Editor.** The person responsible for selecting and placing the dubbed dialogue segments in synchronization with the picture.

### **B.9.15**

**Dubbing Speakers, Speakers.** The individuals whose voices are used in a dubbing session either to replace the voice of an actor actually appearing in the film, or to replace the dialogue or commentary in one language with that in another language. *See also Voices by (B.7.7)*.

### **B.9.16**

**Dubbing Text.** The script used by the speakers at a dubbing session. It may be in the same language as the original and simply used for correcting the original sound recording, or it may represent the entire foreign language version of a film.

### **B.9.17**

**Foreign Language Version**. A version of a film in which the dialogue or commentary in the language of the country of origin has been replaced with another language.

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## **B.10 Editing**

### **B.10.1**

**Film Editor, Picture Editor, Editor, Editing, Edited by, Supervising Editor**. The person who, following the script and in creative cooperation with the Director, selects, arranges, and assembles the filmed material, controls the synchronization of picture and sound, and participates in other post-production tasks such as sound mixing and visual effects processing. Today, picture editing is often performed digitally (*see B.10.3 Non-linear Editing*).

### **B.10.2**

**Assistant Film Editor, Assistant Editor**. The person who carries out, for the editor, various technical tasks such as managing the cutting room, synchronizing dailies, maintaining logs, loading and/or digitizing material from videotape, etc.

### **B.10.3**

**Non-linear Editing, AVID**. A digital editing technique which allows random access to images (stored on a computer hard drive) and therefore a “cut and paste” arrangement of footage. **AVID** is the brand name for a popular non-linear editing system, but the term is sometimes used to refer to the technique itself.

### **B.10.4**

**Montage**. An impressionistic editing technique which uses quick cuts, dissolves, superimposition, and other optical effects.

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## **B.11 Music**

### **B.11.1**

**Music Composer, Music Composed by, Composer, Composed by, Music by**. The person responsible for the film’s original music score. He or she is usually brought into the production as the editing process is being finalized, and works closely with the Director to write the music appropriate for the emotional content, mood, and tempo of the film and/or individual scenes.

### **B.11.2**

**Music Selection, Music Selected by, Music Advisor.** The selection of already composed and/or recorded music from existing music libraries to accompany the film. This task is often assumed by the Music Supervisor/Music Director.

### **B.11.3**

**Music Supervisor, Musical Supervision, Music Supervised by, Music Director, Music Direction, Music Directed by.** The person responsible for coordinating the work of all parties involved in providing the music score (Composer, Music Editor, Re-recording Mixer), and often charged with selecting, negotiating, and licensing of existing music to be used in the film.

### **B.11.4**

**Music Arranger, Musical Arrangement, Music Arranged by, Arranger, Arrangements, Arranged by, Music Adapter, Music Adaptation by, Music Orchestrated by, Orchestrated by, Orchestration, Orchestration by.** The individual who arranges or orchestrates the original music, or adapts existing music compositions.

### **B.11.5**

**Score.** The music composed or arranged for a film with parts for instruments or voices either recorded or on sheet music.

### **B.11.6**

**Music Conducted by, Conducted by, Conductor.** The person who directs the musicians who perform the film's music score in the recording studio.

### **B.11.7**

**Music Performers, Music Performed by.** The individuals or groups (orchestra, chorus, dance band) who perform the film's music score in the recording studio. In some films, they may actually appear on screen.

### **B.11.8**

**Singing Voice, Score Vocals Performed by, Playback Singer.** A person who provides vocal music for the film without appearing in it. The voice may be dubbed in for a cast member who cannot sing but whose role calls for him or her to do so, or it may be used simply as part of background music. *See also Singer (B.7.6).*

### **B.11.9**

**Music Contractor, Orchestra Contractor.** The person who hires the musicians for recording the film's music score.

### **B.11.10**

**Music Preparation, Copyist.** The task of preparing printed music charts that the musicians will read during the recording session.

### **B.11.11**

**Song Titles**. The names given to the songs used in the film.

### **B.11.12**

**Song Composer**, **Songs Composed by**, **Songs by**. The person who creates the music for the songs to be used in the film. **Songs by** is a joint credit for the **Song Composer** and the Lyricist.

### **B.11.13**

**Writer of Lyrics**, **Lyricist**, **Lyrics by**. The person who writes the words to be used with the music written by the Song Composer.

### **B.11.14**

**Music Editor**. The person responsible for editing the music score and synchronizing it to the picture. The **Music Editor** is also often charged with creating a temporary music track (“temp track”), which is assembled for use with early versions of the film, before the original music is written or selected.

### **B.11.15**

**Choreographer**, **Choreography**, **Choreographed by**, **Dance Director**. The person who creates and rehearses solo and ensemble dance routines for sequences which contain music and/or songs.

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## **B.12 Laboratory**

### **B.12.1**

**Laboratory**, **Laboratory Services**, **Processing Laboratory**. The name of the laboratory where the negative and/or the release print has been developed and printed.

### **B.12.2**

**Laboratory Technicians**. Technicians employed in a film laboratory including quality controllers, negative cutters, negative and positive developers, timers, film cleaners, printers, and projectionists. In most cases, only the Negative Cutter and Color Timer receive screen credit.

### **B.12.3**

**Negative Cutter**, **Negative Cutting**, **Negative Matching**, **Negative Conforming**. The person who cuts and assembles the original negative to match the edited work print (a positive copy of the original negative that is cut during the editing process). If the film is edited digitally, the process involves conforming the original negative to the digital cut.

#### **B.12.4**

**Color Timer, Timer, Grader, Color Grader, Digital Colorist.** The laboratory technician who analyzes the color balance, brightness, and/or density of the camera negative and modifies all three during printing either to achieve a specific effect (as requested by the Director and Cinematographer), or simply to generate a print that is consistent and balanced. Today, color timing is often performed digitally.

#### **B.12.5**

**Color System, Color by.** Trade name of the color stock on which the film was shot.

#### **B.12.6**

**Dailies, Rushes.** The positive prints of takes from one day of shooting. The **Dailies** are usually delivered the following day and are used by the production personnel to check all aspects of the filmed material.

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### **B.13 Animation**

#### **B.13.1**

**Animation.** In the broadest sense, the art, techniques and processes involved in creating the illusion of movement of inanimate objects by cinematographic means. *See also Animatronics (B.8.4).*

#### **B.13.2**

**Hand-Drawn Film, Hand-Painted Film, Direct-Method Animation.** The technique of drawing, etching or painting directly onto blank film stock without the use of a camera.

#### **B.13.3**

**Pixilation.** Animation of live subjects which are either filmed one frame at a time (stop-motion photography) and moved from point to point between exposures, or photographed in continuous action with varying camera speeds. This technique has been in use from the earliest days of cinema and is often associated with rapid and jerky movements of live actors for comical effect.

#### **B.13.4**

**Object Animation, Stop-Motion Animation, Go-Motion.** **Object Animation** refers to the technique of creating the illusion of movement of three-dimensional objects by photographing them one frame at a time and altering their position or shape between exposures (**Stop-Motion Animation**). The same effect can also be achieved with **Go-Motion**, a system that enables movement of both the camera and objects during stop-motion photography. *See also Puppet Animation (B.14.4) & Motion Control (B.8.14).*

### **B.13.5**

**Computer Animation, Computer Generated Animation.** Animation created with a computer, either used in combination with traditional animation techniques for enhancing and/or manipulating existing images (computed-assisted imagery), or for the actual conception and creation of images (computer-generated imagery).

### **B.13.6**

**Silhouette Animation, Flat-Figure Animation, Flat-Puppet Animation.** **Silhouette Animation** uses back lit, shadowed forms of two-dimensional figures (e.g. paper cut-outs), photographed one frame at a time. **Flat-Figure Animation** implies the same technique and type of objects, but lit from the front.

### **B.13.7**

**Cel Animation.** The technique of creating the illusion of movement of drawn characters and objects by transferring them onto transparent cels, which are then photographed frame by frame against stationary or changing backgrounds. Can be limited and full, the former implying that only parts of a figure (e.g. hands and feet) are animated.

### **B.13.8**

**Cartoon Film, Cartoon, Toon.** In a broad sense, any film made by animating manually or computer generated drawings. In the U.S., the term usually refers to short animated films. Not to be confused with series of drawings intended for publication in print form (newspaper cartoons, comic strips).

### **B.13.9**

**Animation Director.** The person with the overall responsibility for turning a screenplay for an animated film into a motion picture and determining the visual look, characterizations, and narrative style of the production.

### **B.13.10**

**Supervising Animator, Key Animator, Lead Animator.** The person who works under the Animation Director, supervises the animators, and is usually responsible for developing and creating the key points in an animation sequence.

### **B.13.11**

**Animator, Animated by, Animation by.** The person who draws the animation cels, manipulates objects, or creates computer generated images which when filmed will produce movement on screen. As part of a larger animation team, he or she elaborates the key points developed by the Supervising Animator.

### **B.13.12**

**Background.** The setting against which the action takes place. It can be drawn on paper or cels, or computer generated. Also, the screen credit for the individual(s) responsible for creating/drawing the **Background**. For Puppet Films, the design process may involve creating three-dimensional mock-ups.

### **B.13.13**

**Layout, Animation Layout.** The plan for a scene indicating background, characters in correct relative size, colors, cel levels (the number of cels combined to produce one complete frame of action), and camera positions and movements. Also, the screen credit for the individual(s) responsible for assembling the **Layout**.

### **B.13.14**

**Character Design, Character Designer.** The individual(s) who provide the look and the personality of an animated figure. This is accomplished by creating drawings, defining features, proportions, clothes, etc., of a character, and by specifying types of expressions and reactions.

### **B.13.15**

**Cleanup.** Credit for individual(s) responsible for creating a detailed drawing from an animator's rough sketch.

### **B.13.16**

**Ink and Paint, Inker, Painter.** Terms usually associated with Cel Animation. **Inking** involves tracing the outlines from the animator's drawings onto cels, while **Painting** consist of filling in the inked outlines with color. Can be performed by the same individual(s).

### **B.13.17**

**Model Maker, Modeler, Modeling.** **Model Makers** are individual(s) who create three-dimensional objects for animation. **Modeling** usually refers to creating computer generated models.

### **B.13.18**

**Surfacing, Shading.** The process of assigning values (reflection, transparency, color) to the surfaces of animated objects. Closely associated with Modeling and often performed by the same individual(s).

### **B.13.19**

**Lighter.** In Computer Animation, the individual(s) responsible for adding light and shadows to three-dimensional models.

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## **B.14 Puppet Films**

### **B.14.1**

**Puppet Film.** Any film, whether animated or not, which features three-dimensional dolls operated by hand or wireless control.

**B.14.2**

**Hand Puppet, Hand-and-Rod Puppet, Rod Puppet.** A **Hand Puppet** is a doll, usually with a hollow cloth body, operated by the hand and fingers inserted into its body. A puppet can also be moved with a combination of a hand inserted into the body and rods attached to its arms (**Hand-and-Rod Puppet**), or only with rods connected to its body and handled by a visible or hidden operator (**Rod Puppet**).

**B.14.3**

**Marionette Film.** A puppet film in which the dolls are manipulated by strings attached to their bodies at various points and operated from above.

**B.14.4**

**Puppet Animation, Puppet Animator, Puppets Animated by.** A type of Object Animation utilizing puppets, which are moved, an increment at a time, and photographed with single-frame exposures.

**B.14.5**

**Puppet Design, Puppets Designed by.** The creation of drawings, sketches and/or mock-ups of the dolls to be used in a puppet film.

**B.14.6**

**Puppet Execution, Puppets Made by.** The actual creation, carving, moulding, or painting of the dolls to be used in a puppet film according to the drawings or mock-ups of the Puppet Designers.

**B.14.7**

**Puppet Handler, Puppets Manipulated by, Puppeteer.** The person who operates the puppets, whether by hand or with rods, strings or wireless control.

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## C DISTRIBUTION AND EXHIBITION

### C.1 Censorship and Rating

#### C.1.1

**Censorship**, **Censor**, **Censored by**, **Approved by**. A legal authority charged with determining a film's compliance with prevailing moral and legal standards, and, if deemed necessary, initiating the modification or suppression of the film or parts thereof.

#### C.1.2

**Censor Title**, **Censor Card**, **Censorship Certificate**. A title, usually projected immediately prior to a film, indicating the conditions under which that film may be shown, or certifying that the film has been approved for exhibition in the present version by a censoring authority.

#### C.1.3

**Censorship – Date and Number**. Year, month, day, and number of certificate issued to a film by an established legal authority.

#### C.1.4

**Rerelease Certificate**, **Reissue Certificate**. Year, month, day, and number of censorship certificate issued for a film's rerelease or reissue. *See also Rerelease, Reissue (C.2.9).*

#### C.1.5

**Reason for Deletion**. A listing of the reasons for the censor's cuts.

#### C.1.6

**Rating**. A classification assigned to a motion picture by an established legal authority with the goal of informing the public which audience the film is suitable for.

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### C.2 Copyright and Distribution

#### C.2.1

**Copyright Owner (Original)**, **Copyrighted by**. The person or corporate body in whom first is vested the rights of ownership and protection against unauthorized use of an individual film, whether published or unpublished. This may or may not require registration depending on the laws of the country concerned.

### C.2.2

**Copyright Owner (Present)**. The person or corporate body to whom the original copyright owner or successors have legally transferred rights pertaining to ownership and protection against unauthorized use of an individual film, whether published or unpublished. Theatrical and television rights need not necessarily be vested in the same persons or companies.

### C.2.3

**Distributor, Distribution, Distributed by, Released by**. The person or corporate body who acts as an agent between the production company and the exhibitors, and is usually responsible for coordinating all aspects of a film's release.

### C.2.4

**Distributor (Original)**. The person or corporate body who organizes the first distribution of a film.

### C.2.5

**Distributor (World)**. The person or corporate body who organizes the world-wide (international) distribution of a film.

### C.2.6

**Distributor (National)**. The person or corporate body who organizes the national distribution of a film.

### C.2.7

**Distributor (Regional), State Rights Distributor**. The person or corporate body who organizes the regional distribution of a film. In the U.S., **States Rights Distribution** was a system prevalent during the silent era by which producers leased the rights to a film to independent distributors in individual states (as opposed to national distributors).

### C.2.8

**Duration of Distribution Rights**. Contractual time period during which a distributor has the right to exploit a film.

### C.2.9

**Rerelease, Reissue**. The release of a film subsequent to its original release and with no modifications to its content. Commonly applies to theatrical and/or small-gauge non-theatrical distribution, but in a broader sense can also refer to home video releases. Although the two terms are often used interchangeably, in the U.S., **Rerelease** usually implies a release by the film's original distributor, while **Reissue** indicates releasing by a distributor other than the original one.

### C.2.10

**Version**. An issue of a film, either later or contemporaneous, with modifications to its content.

### C.2.11

**Foreign Version**. A version of a film intended for distribution in countries other than the country of origin. *See also Foreign Language Version (B.9.17).*

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## C.3 Exhibition and Prizes

### C.3.1

**Exhibition, Exhibitor**. **Exhibition** refers to the showing of a film in a theater. **Exhibitor** is a person or corporate body who rents a film from its distributor for **Exhibition**.

### C.3.2

**Prizes, Awards**. Prizes, commendations and awards obtained by a film or individuals associated with it.

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## D FORM AND CONTENT

### D.1 Form

#### D.1.1

**Form, Class.** Basic category indicating a film's original production, release and exhibition parameters (e.g. feature, short, serial, outtake, trailer). A film's **Form** is separate from its actual content and can be associated with any genre.

#### D.1.2

**Feature.** In industry terms (Academy of Motion Picture Arts and Sciences), a theatrically released motion picture with a running time of more than forty minutes. In an archival context (FIAF), a film with a running time equivalent to four or more 300m/1000 ft. reels of 35mm film (ca. 40 min). Historically, the term referred to a motion picture designated as a major attraction, initially for its stars or subject matter, and later for the fact that it was the highlight of a program consisting of several films.

#### D.1.3

**Short.** In industry terms (Academy of Motion Picture Arts and Sciences), a motion picture that runs no more than forty minutes. In an archival context (FIAF), a film with a running time equivalent to usually no more than three 300m/1000 ft. reels of 35mm film (ca. 30 min).

#### D.1.4

**Series.** A group of films related to one another (e.g. by subject or author), but with each work at the same time representing a separate entity with a different title.

#### D.1.5

**Serial.** A group of short films usually characterized by the episodic development of a story and presented in installments over a period of time.

#### D.1.6

**Compilation, Compiler, Compiled by.** A film with a recognizable concept which consists of footage from existing films. Also a credit for the individual responsible for assembling a **Compilation**.

#### D.1.7

**Trailer, Preview, Teaser.** A **Trailer** or **Preview** is a short advertisement for an upcoming feature, usually containing scenes from it. A **Teaser** is a shorter preview primarily used for advertising a film that will be appearing substantially later than the one promoted by a **Trailer**.

#### D.1.8

**Featurette.** A short film about the making of a feature film, usually showing details of the production process together with excerpts from the completed work.

### D.1.9

**Amateur Film.** A film made for non-commercial use by a person or persons who are usually not professionally connected to the film industry.

### D.1.10

**Home Movie.** A filmed record of personal or family events made by either an amateur or a professional connected to the film industry.

### D.1.11

**Outtake, Out.** A shot or series of shots that are not used in the final cut of the film.

### D.1.12

**Stock Shot, Stock Footage.** Generic footage of locations, settings, actions, events, or personalities, often originally filmed for a specific documentary or fiction film, but later primarily intended for repeated use in different productions.

### D.1.13

**Excerpt, Clip.** An **Excerpt** is a segment, usually a scene or sequence, taken from a complete, fully edited film. A **Clip** is usually shorter than an **Excerpt** and gives a less detailed sense of the complete work.

### D.1.14

**Unedited Footage.** A series of shots or scenes which have not been assembled into a coherent whole and often without a recognizable concept.

### D.1.15

**Screen Test, Wardrobe Test.** A **Screen Test** is a filmed audition for an actor or actress. A **Wardrobe Test** is a type of **Screen Test** used to determine how costumes look on a performer.

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## D.2 Content

### D.2.1

**Genre.** Categories of films which share the same narrative formulas, themes, motifs, settings, situations, and characterizations, and sometimes similar styles. Not to be confused with Subjects (*D.2.3*).

### D.2.2

**Synopsis, Summary, Plot.** A description of a film's story outlining the basic action, situations and characters.

**D.2.3**

**Subjects**. Descriptor terms for the content of a film specifying its period, themes, locations, events, ethnicity of characters, etc. Not to be confused with Genre (*D.2.1*).

## E TECHNICAL PROPERTIES

### E.1

**Sound Film**. A film which when originally released carries on it or is accompanied by either an optical, magnetic, or digital record of the spoken word, music, noises, etc. A trademarked sound system (e.g. Western Electric System, Sony Dynamic Digital Sound) is usually credited on screen.

### E.2

**Silent Film**. A film which was originally released without sound, and commonly makes use of intertitles to convey the story and/or meaning of the images.

### E.3

**Language, Original Language**. The **Language** (or languages) in which a film's dialogue or commentary is spoken. **Original languages** refers to the language in the original release version of the film. *See also Foreign Language Version (B.9.17)*.

### E.4

**Subtitles, Subtitles by, Captions, Closed Captions**. **Subtitles** are words appearing at the bottom of the frame which approximate the dialogue being spoken at the moment. Usually a translation into a language or languages other than that spoken by the actors in the film. The use of subtitles is an alternative to voice dubbing. **Subtitled by** is a screen credit for the translator and organization responsible for creating and executing the subtitles. **Captions** usually describe all relevant sound content (dialogue and sound effects), and as such are often used as an aid for deaf or hard of hearing audiences. **Closed Captions** refer to **Captions** which need to be decoded or activated to be seen, and is a term most commonly related to a film's video release and/or TV broadcast.

### E.5

**Length, Running Time, Number of reels**. The length of a film in meters, feet, minutes and/or number of reels. May vary from version to version.

### E.6

**Gauge**. The width of motion picture film in millimeters.

### E.7

**Projection Speed, Film Projection Speed, Frames per Second**. The rate at which motion picture film passes through the projector during screening. The rate is expressed in frames per second (fps) and is standardized for sound films at 24 fps, while for silent films it can be anywhere from 14 fps to 24 fps.

### E.8

**Aspect Ratio**. Proportion of width to height of the film image as projected on screen. A trademarked widescreen system (e.g. CinemaScope, VistaVision) is usually credited on screen.

**E.9**

**Color Film.** Any film which reproduces the color values of the visible world, whether by chemical, optical or mechanical means. This includes both modern “natural” color reproduction (subtractive systems using black & white or color negatives) as well as earlier “artificial” coloring methods (hand-coloring, tinting, toning). *See also Color System, Color by (B.12.5).*

**E.10**

**Black & White Film.** Any film which translates the color values of the visible world into grayscale (black, white, and shades of gray).

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## INDEX

ADR B.9.10  
ADR Editor B.9.14  
ADR Facilities B.9.12  
ADR Recorded at B.9.12  
AVID B.10.3  
Above the Title Credits B.1.3  
Adaptation B.4.11  
Adapted by B.4.11  
Additional Dialogue B.4.13  
Advisor B.2.19  
Aerial Cameraman B.5.4  
Aerial Photography B.5.4  
Aerial Sequences B.5.4  
Alternative Title A.1.2  
Amateur Film D.1.9  
Animal Trainer B.7.12  
Animated by B.13.11  
Animation B.13.1  
Animation by B.13.11  
Animation Director B.13.9  
Animation Layout B.13.13  
Animator B.13.11  
Animatronics B.8.4  
Approved by C.1.1  
Armorer B.8.7  
Arranged by B.11.4  
Arrangements B.11.4  
Arranger B.11.4  
Art Direction B.6.2  
Art Director B.6.2  
Aspect Ratio E.8  
Assistant Art Director B.6.3  
Assistant Camera Operator B.5.7  
Assistant Cameraman B.5.7  
Assistant Chief Lighting Technician B.5.12  
Assistant Director B.3.2  
Assistant Editor B.10.2  
Assistant Film Editor B.10.2  
Assistant Producer B.2.8  
Assistant to B.2.14  
Associate Producer B.2.6  
Automated Dialogue Replacement B.9.10  
Awards C.3.2

Back Projection B.8.11  
Background B.13.12  
Based on B.4.4  
Based on an Idea by B.4.6  
Based on Characters Created by B.4.5  
Beginning of Shooting A.2.2  
Beginning Titles B.1.2  
Best Boy B.5.12  
Best Boy Electric B.5.12  
Black & White Film E.10  
Body Double B.7.2  
Boom Operator B.9.4

CGI B.8.12  
Camera B.5.3  
Camera Assistant B.5.7  
Camera Loader B.5.9  
Camera Operator B.5.3  
Cameraman B.5.3  
Captions E.4  
Cartoon B.13.8  
Cartoon Film B.13.8  
Cast B.7.1  
Cast of Characters B.7.1  
Casting by B.3.4  
Casting Director B.3.4  
Cel Animation B.13.7  
Censor C.1.1  
Censor Card C.1.2  
Censor Title C.1.2  
Censored by C.1.1  
Censorship C.1.1  
Censorship Certificate C.1.2  
Censorship – Date and Number C.1.3  
Chapter Title A.1.6  
Character Design B.13.14  
Character Designer B.13.14  
Chief Lighting Technician B.5.11  
Choreographed by B.11.15  
Choreographer B.11.15  
Choreography B.11.15  
Cinematography B.5.1  
Clapper B.5.9  
Clapper Loader B.5.9

Class D.1.1  
Cleanup B.13.15  
Clip D.1.13  
Closed Captions E.4  
Closing Credits B.1.4  
Color by B.12.5  
Color Consultant B.5.19  
Color Film E.9  
Color Grader B.12.4  
Color System B.12.5  
Color Timer B.12.4  
Commentary B.4.15, B.7.10  
Commentary Spoken by B.7.10  
Commentary Written by B.4.15  
Commentator B.7.10  
Compilation D.1.6  
Compiled by D.1.6  
Compiler D.1.6  
Completion of Shooting A.2.3  
Composed by B.11.1  
Composer B.11.1  
Compositing B.8.10  
Computer Animation B.13.5  
Computer Generated Animation B.13.5  
Computer Generated Imagery B.8.12  
Conducted by B.11.6  
Conductor B.11.6  
Consultant B.2.19  
Continuity B.3.5  
Continuity by B.3.5  
Cooperation (by outside body in making of film) B.2.22  
Co-producer B.2.5  
Co-production B.2.2  
Copyist B.11.10  
Copyright Date A.2.8  
Copyright Owner (Original) C.2.1  
Copyright Owner (Present) C.2.2  
Copyright Title A.1.10  
Copyrighted by C.2.1  
Costume Design B.6.12  
Costume Designer B.6.12  
Costume Maker B.6.17  
Costume Supervisor B.6.13  
Costumes Supplied by B.6.18  
Costume Supplier B.6.18  
Costumer B.6.14

Costumes by B.6.12  
Costumes Made by B.6.17  
Country of Origin A.3.1  
Country of Production A.3.1  
Crane Operator B.5.16  
Credits B.1.1  
Cutter B.6.17  
Cutting Continuity B.4.20  
Cutting Continuity Script B.4.20  
Cutting Script B.4.20

DVD Release Date A.2.10  
Dailies B.12.6  
Dance Director B.11.15  
Danced by B.7.5  
Dancer B.7.5  
Date and Place of First Public Showing in Country of Archive A.2.6  
Date and Place of First Public Showing in Country of Origin A.2.5  
Decor B.6.6  
Decoration B.6.6  
Dialect Coach B.7.8  
Dialogue B.4.12  
Dialogue Coach B.7.8  
Dialogue Editor B.9.8  
Digital Colorist B.12.4  
Digital Compositing B.8.10  
Direct-Method Animation B.13.2  
Directed by B.3.1  
Direction B.3.1  
Director B.3.1  
Director of Photography B.5.1  
Director of Publicity B.2.16  
Distributed by C.2.3  
Distribution C.2.3  
Distribution Date A.2.7  
Distributor C.2.3  
Distributor (Original) C.2.4  
Distributor (National) C.2.6  
Distributor (Regional) C.2.7  
Distributor (World) C.2.5  
Dolly Grip B.5.15  
Double B.7.2  
Dubbing B.9.10  
Dubbing Director B.9.13  
Dubbing Editor B.9.14

Dubbing Mixer B.9.11  
Dubbing Speakers B.9.15  
Dubbing Stage B.9.12  
Dubbing Studio B.9.12  
Dubbing Text B.9.16  
Dubbing Theater B.9.12  
Duration of Distribution Rights C.2.8

Edited by B.10.1  
Editing B.10.1  
Editor B.10.1  
Effects B.8.1  
Electrician B.5.13  
End Credits B.1.4  
End Titles B.1.4  
Episode Title A.1.6  
Excerpt D.1.13  
Executive Producer B.2.4  
Exhibition C.3.1  
Exhibitor C.3.1  
Exterior Locations B.2.24  
Extra B.7.4

FX B.8.1  
Feature D.1.2  
Featurette D.1.8  
Fight Arranger B.3.7  
Fight Master B.3.7  
Fights Arranged by B.3.7  
Film Editor B.10.1  
Film Loader B.5.9  
Film Projection Speed E.7  
Filmed on Location in B.2.24  
First Screening A.2.4  
Flat-Figure Animation B.13.6  
Flat-Puppet Animation B.13.6  
Focus Puller B.5.8  
Foley B.9.9  
Foley Artist B.9.9  
Foreign Language Version B.9.17  
Foreign Release Title A.1.3  
Foreign Version C.2.11  
Form D.1.1  
Frames per Second E.7

From an Idea by B.4.6  
Front Credits B.1.2  
Front Projection B.8.11

Gaffer B.5.11  
Gauge E.6  
Generator Operator B.5.17  
Genny Operator B.5.17  
Genre D.2.1  
Go-Motion B.13.4  
Gopher B.2.14  
Gowns by B.6.16  
Grader B.12.4  
Greensman B.6.11  
Greensperson B.6.11  
Grip B.5.14

Hair Stylist B.6.20  
Hairdresser B.6.20  
Hand Puppet B.14.2  
Hand-and-Rod Puppet B.14.2  
Hand-Drawn Film B.13.2  
Hand-Painted Film B.13.2  
Home Movie D.1.10

Idea B.4.6  
Illustrator B.6.4  
Ink and Paint B.13.16  
Inker B.13.16  
Insert B.4.19  
Insert Titles B.4.18  
Interior Titles B.4.18  
International Co-production B.2.2  
Intertitles B.4.18  
Interviewed by B.7.9  
Interviewer B.7.9  
Introduction B.4.17  
Introductory Title A.1.13  
Issue Number A.1.15

Key Animator B.13.10  
Key Grip B.5.14

Laboratory B.12.1  
Laboratory Services B.12.1  
Laboratory Technicians B.12.2  
Lamp Operator B.5.13  
Language E.3  
Layout B.13.13  
Lead Animator B.13.10  
Lead Man B.6.9  
Lead Person B.6.9  
Length E.5  
Lenses by B.5.20  
Lighter B.13.19  
Lighting B.5.11  
Line Producer B.2.7  
Literal Translation Title A.1.11  
Loader B.5.9  
Location Coordinator B.2.12  
Location Manager B.2.12  
Location of Shooting B.2.24  
Location of Studios B.2.23  
Location Scout B.2.12  
Loop Editor B.9.14  
Looping B.9.10  
Looping Stage B.9.12  
Looping Studio B.9.12  
Looping Theater B.9.12  
Lyricist B.11.13  
Lyrics by B.11.13

Make-Up B.6.19  
Make-Up Artist B.6.19  
Marionette Film B.14.3  
Match Moving B.8.15  
Matte B.8.8  
Matte Painting B.8.8  
Mechanical Effects B.8.3  
Mixer B.9.11  
Model Maker B.13.17  
Modeler B.13.17  
Modeling B.13.17  
Montage B.10.4  
Motion Capture B.8.13  
Motion Control B.8.14

Music Adaptation by B.11.4  
Music Adapter B.11.4  
Music Advisor B.11.2  
Music Arranged by B.11.4  
Music Arranger B.11.4  
Music by B.11.1  
Music Composed by B.11.1  
Music Composer B.11.1  
Music Conducted by B.11.6  
Music Contractor B.11.9  
Music Directed by B.11.3  
Music Direction B.11.3  
Music Director B.11.3  
Music Editor B.11.14  
Music Orchestrated by B.11.4  
Music Performed by B.11.7  
Music Performers B.11.7  
Music Preparation B.11.10  
Music Selected by B.11.2  
Music Supervised by B.11.3  
Music Supervisor B.11.3  
Musical Arrangement B.11.4  
Musical Selection B.11.2  
Musical Supervision B.11.3

Narrated by B.7.10  
Narration B.4.15, B.7.10  
Narration Written by B.4.15  
Narrator B.7.10  
Negative Conforming B.12.3  
Negative Cutter B.12.3  
Negative Cutting B.12.3  
Negative Matching B.12.3  
Non-linear Editing B.10.3  
Number of Reels E.5

Object Animation B.13.4  
Opening Credits B.1.2  
Opening Date A.2.7  
Optical Effects B.8.2  
Opticals by B.5.20  
Orchestra Contractor B.11.9  
Orchestrated by B.11.4  
Orchestration B.11.4

Orchestration by B.11.4  
Original Language E.3  
Original Release Title A.1.1  
Original Source B.4.4  
Original Story B.4.3  
Original Title A.1.1  
Out D.1.11  
Outtake D.1.11

Painter B.13.16  
Photographic Effects B.8.2  
Physical Effects B.8.3  
Picture Editor B.10.1  
Pixilation B.13.3  
Playback Singer B.11.8  
Players B.7.1  
Plot D.2.2  
Post-Production Supervisor B.2.15  
Post-Synchronization B.9.10  
Pre-Credit Sequence B.4.17  
Premiere A.2.4  
Prequel B.4.10  
Presented by B.2.21  
Presenter B.2.21  
Preview D.1.7  
Previsualization B.6.4  
Prizes C.3.2  
Processing Laboratory B.12.1  
Produced by B.2.3  
Producer B.2.3  
Production B.2.3  
Production Accountant B.2.11  
Production Assistant B.2.14  
Production Auditor B.2.11  
Production Company B.2.1  
Production Coordinator B.2.10  
Production Date A.2.1  
Production Design B.6.1  
Production Designer B.6.1  
Production Illustrator B.6.4  
Production Manager B.2.9  
Production Mixer B.9.3  
Production Office Coordinator B.2.10  
Production Sound Mixer B.9.3  
Production Start A.2.2

Production Supervisor B.2.9  
Production Unit B.2.18  
Projection Speed E.7  
Prologue B.4.17  
Prop Man B.6.7  
Property Man B.6.7  
Property Master B.6.7  
Props B.6.7  
Props Master B.6.7  
Prosthetics B.8.5  
Publicist B.2.16  
Publicity Director B.2.16  
Puppet Animation B.14.4  
Puppet Animator B.14.4  
Puppet Design B.14.5  
Puppet Execution B.14.6  
Puppet Film B.14.1  
Puppet Handler B.14.7  
Puppeteer B.14.7  
Puppets Animated by B.14.4  
Puppets Designed by B.14.5  
Puppets Made by B.14.6  
Puppets Manipulated by B.14.7  
Pyrotechnics B.8.6

Rating C.1.6  
Rear Projection B.8.11  
Reason for Deletion C.1.5  
Reissue C.2.9  
Reissue Date A.2.9  
Reissue Certificate C.1.4  
Reissue Title A.1.7  
Release Date A.2.7  
Released by C.2.3  
Remake B.4.9  
Re-recording Engineer B.9.5  
Re-recording Mixer B.9.11  
Rerelease C.2.9  
Rerelease Certificate C.1.4  
Rerelease Date A.2.9  
Rerelease Title A.1.7  
Research by B.4.16  
Researcher B.4.16  
Rod Puppet B.14.2  
Rotoscoping B.8.9

Runner B.2.14  
Running Time E.5  
Rushes B.12.6

SFX B.8.1  
Scenario B.4.1  
Scenic Artist B.6.10  
Score B.11.5  
Score Vocals Performed by B.11.8  
Screen Story B.4.3  
Screen Test D.1.15  
Screenplay B.4.1  
Screenplay by B.4.2  
Script B.4.1  
Script-girl B.3.5  
Script Supervisor B.3.5  
Seamstress B.6.17  
Second Unit Director B.3.3  
Second Unit Director of Photography B.5.2  
Second Unit Photography B.5.2  
Segment Title A.1.14  
Sequel B.4.10  
Serial D.1.5  
Serial Title A.1.5  
Series D.1.4  
Series Created by B.4.7  
Series Produced by B.2.17  
Series Producer B.2.17  
Series Production B.2.17  
Series Title A.1.4  
Set Decoration B.6.6  
Set Decorator B.6.6  
Set Design B.6.5  
Set Designer B.6.5  
Set Dresser B.6.6  
Set Dressing B.6.6  
Set(s) Designed by B.6.5  
Shading B.13.18  
Shooting Script B.4.14  
Short D.1.3  
Silent Film E.2  
Silhouette Animation B.13.6  
Singer B.7.6  
Singing Voice B.11.8  
Song Composer B.11.12

Song Titles B.11.11  
Songs by B.11.12  
Songs Composed by B.11.12  
Sound Design B.9.1  
Sound Designer B.9.1  
Sound Edited by B.9.7  
Sound Editing B.9.7  
Sound Editor B.9.7  
Sound Effects Editor B.9.7  
Sound Effects Specialist B.9.9  
Sound Engineer B.9.5  
Sound Film E.1  
Sound Mixer B.9.3  
Sound Recorded by B.9.3  
Sound Recorder B.9.3  
Sound Recordist B.9.3  
Sound Supervisor B.9.2  
Source Material B.4.4  
Speakers B.9.15  
Special Effects B.8.1  
Special Photographic Effects B.8.2  
Sponsor B.2.20  
Sponsored by B.2.20  
Staged by B.4.8  
Stand-In B.7.3  
State Rights Distributor C.2.7  
Steadicam Operator B.5.6  
Still Photographer B.5.18  
Stills Photography B.5.18  
Stock Footage D.1.12  
Stock Shot D.1.12  
Stop-Motion Animation B.13.4  
Story by B.4.3  
Story Title A.1.14  
Storyboard Artist B.6.4  
Studio B.2.23  
Stunt Arranger B.3.6  
Stunt Coordinator B.3.6  
Stunt Double B.7.2  
Stunt Man B.7.11  
Stunt Performer B.7.11  
Stunt Woman B.7.11  
Stunts B.7.11  
Stunts Arranged by B.3.6  
Subjects D.2.3  
Subtitles E.4

Subtitles by E.4  
Summary D.2.2  
Supervising Animator B.13.10  
Supervising Editor B.10.1  
Supervising Sound Editor B.9.6  
Surfacing B.13.18  
Swing Gang B.6.9  
Synopsis D.2.2

TV Reissue Title A.1.8  
TV Title A.1.8  
Teaser D.1.7  
Television Reissue Title A.1.8  
Television Title A.1.8  
Timer B.12.4  
Title Design B.6.21  
Title Designer B.6.21  
Title of Chapter A.1.6  
Title of Episode A.1.6  
Title of Serial A.1.5  
Title of Series A.1.4  
Titles B.1.1, B.4.18, B.6.21  
Titles Designed by B.6.21  
Toon B.13.8  
Trailer D.1.7  
Transportation Coordinator B.2.13  
Transportation Manager B.2.13  
Traveling Matte B.8.8

Underwater Cameraman B.5.5  
Underwater Photography B.5.5  
Underwater Sequences B.5.5  
Unedited Footage D.1.14  
Unit Production Manager B.2.9  
Unit Publicist B.2.16

VFX B.8.2  
Variant Title A.1.2  
Version C.2.10  
Version Title A.1.9  
Video Assist B.5.10  
Video Assist Operator B.5.10  
Video Release Date A.2.10

Visual Effects B.8.2  
Voices by B.7.7  
Volume Number A.1.15

Wardrobe Master B.6.15  
Wardrobe Mistress B.6.15  
Wardrobe Supervision B.6.15  
Wardrobe Supervisor B.6.15  
Wardrobe Test D.1.15  
Working Title A.1.12  
Wrangler B.7.13  
Writer B.4.2  
Writer of Lyrics B.11.13  
Written by B.4.2

Year of Production A.2.1