

### **Overview of Role**

As head of the camera department, the director of photography in High-end TV, scripted film and drama is responsible for the overall quality of shots to meet production needs. In order to do this, they select key members of the camera and grip departments, check the specification of camera equipment and work with gaffers to plan lighting. During production they participate in production meetings, supervise the camera crew to produce the desired shots, monitor and adjust exposure and ensure that shots are of the desired quality to meet production requirements.

To carry out their role, they liaise primarily with the director, camera operators, gaffers, first assistant camera technicians, production and other departments.

### **Core Responsibilities:**

These core responsibilities are provided as a guide and are not exhaustive. For a more detailed breakdown of the director of photography's required knowledge and skills, please refer to the National Occupational Standards for Camera.

#### **1. Contribute to the pre-production process**

- Attend pre-shoot production meetings and reces to discuss filming schedule and identify shooting issues and camera / lighting requirements
- Familiarise self with shooting script and interpret proposed shooting style
- Break down script with director
- Discuss the effect of camera selection, frame rate and resolution options on camera memory and post-production workflow with post-production house
- If working with film, estimate the amount of raw stock to be pre-ordered to ensure an adequate supply from the same batch
- Agree list of required camera, grip and lighting equipment for production and shoots with camera crew and gaffer
- Conduct pre-shoot technical, lighting, artistic or actors' film tests

#### **2. Setting up a shot**

- Line up individual shots and discuss focus and other choices which may have a visual impact with director and camera operator
- Position cameras in correct and safe shooting positions
- Compose shots that take account of post-production vision mixing effects or laboratory processes
- Make sure lights are rigged and positioned safely and select filters and accessories that give the required colour temperature
- If using digital media, achieve the required effect through white balance, gain and shutter controls on camera
- Monitor and adjust exposure to meet requirements throughout the shoot

#### **3. Supervise camera, grip and lighting crew**

- Liaise with camera operators and grips about the position and movement of cameras
- Discuss and resolve any points of loss of image integrity, soft or incorrectly placed focus with camera operator and first assistant camera technician
- On multi-camera shoots, coordinate camera operators on composition, set-ups and timing of camera moves

- Supervise camera, grip and lighting crew throughout shoots, passing on required instructions, feedback and information
- Raise any concerns about travel, meal breaks and general welfare of camera / lighting crew with production

#### **4. Ensure shots meet production requirements**

- Familiarise self with camera equipment, its features, uses, benefits, drawbacks and limitations
- Select camera angles and lenses for the style of camera movement and desired framing and composition
- Select and position lights and associated equipment
- Re-create shots as they were established during rehearsal
- Compose each set-up to conform to acceptable visual continuity and match eye-lines of other shots in intended sequence
- Monitor camera movement and lighting throughout shots, resolving technical issues as they arise
- Ensure all discrete camera movements, zooms and focus changes are in harmony and work together to achieve desired results
- Analyse shots for aesthetic requirements and technical faults
- Communicate with actors and crew concerning variations in position or movement at appropriate times
- View rushes to discuss on-screen results with director

#### **5. Liaise with other people and departments to meet production requirements**

- Attend production meetings to discuss on going issues and changes
- Maintain close liaison with the director and pass on relevant information to the camera crew, grip and gaffer about shot requirements and intentions
- Liaise with camera, grip and lighting crew regarding their equipment and logistical requirements
- Consider camera options and their effects on workflow with digital imaging technician (DIT)
- Observe appropriate protocols when communicating with production teams or other departments
- Liaise with other departments affected by technical and other issues relating to shot or equipment requirements
- Maintain continued communication with art department, sound department and script supervisor
- Ensure regular off-set line of communication with editing department
- Liaise with production office about technical issues relating to camera and lighting departments

#### **6. Follow health and safety requirements**

- Read all risk assessments supplied by the production, always complying with the required health and safety recommendations
- Familiarise self with the health and safety requirements of any specialised camera and associated grip / crane equipment
- Work in line with health and safety practice for all aspects of own role
- Respond immediately to any health and safety queries from camera and lighting crews, raising any on-set concerns with first assistant director

#### **7. Contribute to the post production process**

- Discuss requirements for any re-shoots or additional photography with production office
- If working with film, carry out any required film grading at laboratory

### **Role specific skills:**

- Specifying specialist camera and lighting equipment to meet filming requirements
- Operating additional cameras to achieve desired shots
- Planning the effects of lighting and monitoring exposure
- Assessing and resolving issues with shot quality against aesthetic and technical requirements

### **Other / Transferable Skills:**

- Communication: interpreting other's requirements of shots and communicating camera and lighting department requirements to crew and colleagues
- Teamworking: collaboration within own and with other departments
- Managing costs: working within camera and lighting department budgets
- Planning: planning movement of camera and lighting crew to meet shot requirements
- Problem-solving: resolving issues with obtaining shots and shot quality so that production requirements are met
- Management and leadership: selecting and managing camera and lighting crew during production

### **Attributes:**

- Resilience, enthusiasm and curiosity: adapts positively to changing work priorities and patterns, ensuring deadlines continue to be met. Proactive and explores new ideas and non-standard ways of working which will enhance and deliver the best results for the production
- Productivity: organises work effectively and achieves required results within deadlines. Demonstrates the drive and energy to get things done in pressurised situations and escalates appropriately when necessary
- Ethics and integrity: honest and principled in all their actions and interactions. Respectful and inclusive of others, and meets the ethical requirements of their profession
- Flexibility: willing to both listen and respond to changing priorities and working requirements as required, while at all times maintaining high standards in a constantly changing production environment