

Film and TV Roles

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Film and TV Roles

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Below the Line (BTL) Jobs

Technical, logistical, and crew roles (typically paid hourly/daily rates or fixed contracts, often unionized).

Production Crew

1. **Assistant Director (AD)** – Manages set operations.
2. **Production Manager/Coordinator** – Handles schedules/budgets.
3. **Production Assistant (PA)** – Entry-level support.

Camera & Lighting

4. **Cinematographer (DP)** – Heads camera/lighting (sometimes considered ATL in indie films).
5. **Gaffer/Grip** – Lighting/electric.
6. **Camera Operator** – Operates the camera.

Sound

4. **Sound Mixer/Boom Operator** – Records audio on set.

Art & Design

8. **Production Designer** – Oversees sets, visuals (sometimes ATL).
9. **Costume Designer/Makeup Artists** – Creates looks for characters.

Post-Production

- 10 **Film Editor** – Cuts footage (can blur into ATL for influential editors).
- 11 **VFX Artists/Colorists** – Enhances visuals.

Other BTL Roles

- 12 **Stunt Coordinators** – Designs action scenes.
- 13 **Casting Director** – Finds actors (sometimes ATL).
- 14 **Catering/Transportation** – Support services.

Key Traits

- Paid from the production's "below-the-line" budget.
- Often unionized (e.g., IATSE, Teamsters).
- Critical to execution but less involved in creative decisions.

Above the Line (ATL) Jobs

High-level creative & decision-making roles (usually negotiated individually, often paid via salaries/percentages rather than hourly wages).

1. **Director** – Leads creative vision, works with actors and crew.

2. **Producer** – Oversees financing, hiring, and logistics (includes Executive, Line, and Co-Producers).
3. **Screenwriters** – Writes or adapts the script.
4. **Showrunner** (TV) – Head writer/creative producer of a series.
5. **Lead Actors** – Principal cast (often negotiated with profit participation).
6. **Creative Producers** – Develop projects (e.g., "Producer" credits like J.J. Abrams, Ryan Murphy).

Key Traits:

- Involved in early development.
 - May earn backend profits (e.g., royalties, box office shares).
 - Union status varies (e.g., Writers Guild of America, Directors Guild).
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Gray Areas & Exceptions

- **Cinematographers & Editors** – Sometimes considered ATL if they have major creative influence.
- **A-list Actors** – Always ATL, but supporting actors may be BTL.
- **Showrunners** – Unique to TV, blending ATL (creative) and BTL (production) roles.

Why It Matters

- **Budgeting:** ATL costs are fixed early; BTL is flexible.
- **Credits:** ATL roles appear first in film/TV credits.
- **Unions/Contracts:** ATL often negotiates individually; BTL follows union scales.

Would you like details on salaries, unions, or how to move from BTL to ATL roles?

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