

CHARACTER



EMPOWERING ALL TALENTS IN THE FILM AND MEDIA INDUSTRIES

A campaign of the



In partnership with

Le Collectif 50/50

CHARACTER



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WHY WE CARE ABOUT DIVERSITY AND INCLUSION

Legal framework: Definition of diversity, equality, gender equality

● **Article 2 - Treaty on European union/Title I/ Common provisions:** “The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.”

● **Article 21 - EU Charter of Fundamental Rights:** “1. Any discrimination based on any ground such as sex, race, colour, ethnic or social origin, genetic features, language, religion, or belief, political or any other opinion, membership of a national minority, property, birth, disability, age, or sexual orientation shall be prohibited.

2. Within the scope of application of the Treaties and without prejudice to any of their specific provisions, any discrimination on grounds of nationality shall be prohibited.”

● **Article 23 - EU Charter of Fundamental Rights:** “Equality between women and men must be ensured in all areas, including employment, work and pay. The principle of equality shall not prevent the maintenance or adoption of measures providing for specific advantages in favour of the under-represented sex.”

Diversity and inclusion are not just a moral and legal imperative: the business case for diversity

“Diversity is about recognising, respecting and valuing differences based on ethnicity, gender, colour, age, race, religion, disability, national origin and sexual orientation. It also includes an infinite range of individual unique characteristics and experiences, such as communication style, career path, life experience, educational background, geographic location, income level, marital status, military experience, parental status, and other variables that influence personal perspectives. **These life experiences and personal perspectives make us react and think differently; approach challenges and solve problems differently; make suggestions and decisions differently; and see different opportunities. Diversity, then, is also about diversity of thought. And superior business performance requires tapping into these unique perspectives.**”

Source: Deloitte, “Only Skin Deep? Re-examining the Business Case for Diversity”, 2011
https://www.ced.org/pdf/Deloitte_-_Only_Skin_Deep.pdf

One of the most compelling statistics illustrating the business case for diversity is from McKinsey's 2015 'Diversity Matters' report, which states companies with the highest proportion of ethnic and cultural diversity are **33% more likely to outperform their competitors.**

Why representation matters

We are an industry of storytellers - fair representation is a major responsibility.

Indeed, stories matter - in a 1976 paper titled "Living with Television", researchers George Gerbner and Larry Gross coined the term "**symbolic annihilation**" to describe the absence of representation, or underrepresentation, of some group of people in the media (often based on their race, sex, sexual orientation, socio-economic status, etc.), understood in the social sciences to be a means of maintaining social inequality : "Representation in the fictional world signifies social existence; absence means symbolic annihilation."

If you don't see people like you in the media you consume, you are led to think you must somehow be unimportant.

https://www.huffpost.com/entry/why-on-screen-representation-matters_n_58aeae96e4b01406012fe49d

The impact of stereotyped representation is even bigger when it comes to **works seen by younger audiences:**

The Geena Davis Institute's research illustrates those female characters who are lucky enough to garner speaking roles tend to be highly stereotyped. From 2006 to 2009 not one female character was depicted in G-rated family films in the field of medical science, as a business leader, in the law, or in politics. 80.5% of all working characters are male and 19.5% are female, which is a contrast to real-world statistics of women comprising 50% of the workforce. With repeated viewings, young audiences may fail to realize this lopsided view is not, in fact, reality and believe there is no need for gender parity or industry change. Today's children will be our future business leaders, content creators and parents and the ones who need to lead the charge for future generations.

<https://seejane.org/research-informs-empowers/gender-in-media-the-myths-facts/>

According to the 2019 report of the European Audiovisual Observatory, around 1,000 titles (and 12,500 hours) of audiovisual fiction and over 1,100 fiction theatrical films were produced in the European Union. 950M cinema tickets were sold across the continent, among which 29% were for European productions.

Needless to say, European productions are widely seen on the continent and beyond and have a massive impact on how our societies see themselves. The responsibility of European storytellers when it comes to representing diversity is thus **tremendous.**

The Bechdel test is used as a measure of the representation of women in fiction.

To pass the test, a story needs to have:

- At least two women with names
- The women need to talk to each other
- They need to talk to each other about something other than a man

In France among the top 50 films produced in 2019, 48% passed the test (only 38% for films with budgets exceeding 10M€)

Source: Collectif 50/50

<http://collectif5050.com/files/etudes/2021/02/5050-AnalyseBechdel-201123.pdf>

The situation of on-screen representation of women and minorities

Women have been largely underrepresented on-screen, as shown by several studies conducted in recent years:

- A 2020 study analyzed 3 500 popular films (covering 3 decades) and found that **only 34,5% of the faces appearing in films are detected as female.**

Source : *Biais de genre dans les films grand public* :

<https://gendermov.antonomase.fr/index-fr.html> (in French)

A report studied a sample of the most popular films released in Germany between 2010 and 2013 and found that they featured only 24,2% of working females versus 45,9% working females in the real world: a difference of 21,7%!

Source: Geena Davis Institute: <https://seejane.org/wp-content/uploads/gender-bias-without-borders-full-report.pdf>

- A 2020 study - conducted on the 100 top movies in the US in 2019 - concluded:
- 66% of speaking or named characters were male and 34% were female. This calculates into a **gender ratio of 1.9 males to every 1 female.**
- 65,7% of the speaking or named characters assessed were white, and **only 34.3% of characters were from underrepresented racial/ethnic groups. The percentage of non-white people in the US population is estimated at 40%.**
- **Only 1.4% of all speaking characters were LGBTQ.** Ten characters were lesbian, 45 gay men, 3 bisexuals, and 3 transgenders. Just over half of these speaking roles were inconsequential to the plot. **The percentage of the US population identifying as LGBTQ is estimated at 4,5%.**

● **Only 2.3% of all speaking characters were depicted with a disability.** In terms of types of disabilities, the majority (64.7%) were physical in nature (e.g., missing limb, paraplegic) followed by cognitive (29.4%; e.g., PTSD, depression, psychosis, memory loss) or communicative disabilities (28.4%, e.g., stutterer, blind, deaf).

The percentage of the US population having one or more diagnosed psychological or physical disability is estimated at 20%.

Source : USC Annenberg https://assets.uscannenberg.org/docs/aia-inequality_1300_popular_films_09-08-2020.pdf

Only one type of woman is promoted in French women's magazines in 2008:

- 85,75% of women are young
- 92,75% of women are thin
- 92,65% of women are white
- 50% of women have blond hair - although only 10% of French women have blond hair

Source: Report by Reiser/Grésy on the image of women in the media, 2008.

<https://www.vie-publique.fr/rapport/30097-limage-des-femmes-dans-les-medias> (French language)

A 2017 French study found that roles for women over 50 accounted for 8% of all roles in French fictions in 2015, although more than half of adult French women are over 50 years old. It's even worse in 2016 because women over 50 represent a quarter of France's adult population and only account for 6% of all roles in French movies.

Source: AAFA association

<https://aafa-asso.info/les-chiffres-du-tunnel-des-50/> (French language)

Why diversity behind the camera matters: the link between on-screen representation and the team behind the camera

● Negative depictions have implications that reach far beyond the entertainment industry. Because of the role of film in popular culture and society, "motion pictures largely reflect prevailing cultural attitudes about gender roles, norms, attitudes and expectations" (Simonton, 2004). In the same vein, depictions of minority groups in film and the media can be influential in the dissemination of stereotypes (Bazzini, McIntosh, Smith, Cook, & Harris, 1997). This dual cause-and-effect often results in **a vicious cycle as societal stereotypes influence primarily male filmmakers who in turn create art that adds to said stereotypes** (Simonton, 2004). While this is not the end-all-be-all of misrepresentation in media, this cycle is important to consider when evaluating portrayals of minorities in film.

A 2018 study analyzed the top-five grossing live-action movies directed by men and the top-five grossing live-action movies directed by women and found that depictions of women on screen are often dependent on roles behind the scenes. Female directors tend to hire more women in key roles and depict women in a more positive light than men. All five movies directed by women could also be classified as female stories, with plots directly subverting traditional male stories. While there are “strong women” in many of the five films directed by men, women in these movies tend to have less agency than in the movies directed by women. Films directed by women were also much more likely to feature a female protagonist and to pass the Bechdel test.

Source: Representations of Women in Popular Film: A Study of Gender Inequality in 2018, Ian Kunsey

<https://www.elon.edu/u/academics/communications/journal/wp-content/uploads/sites/153/2019/12/03-Kunsey.pdf>

● USC Annenberg research on 1 300 popular films similarly found that women working behind the camera have an influence on what we see on screen: the percentage of female speaking characters (45.1% vs. 32.5%) and leads/co leads (83.3% vs. 37.5%) increased significantly when a woman director was involved. A similar trend was observed with women screenwriters and leading characters in contrast to those stories penned by men only.

Source: USC Annenberg https://assets.uscannenberg.org/docs/aii-inequality_1300_popular_films_09-08-2020.pdf

An analysis of the 200 highest-grossing films between 1995 and 2015 shows that when writing teams are entirely male, about 50% of films fail the Bechdel test. Add a woman to the mix and only a third of films fail. The seven films written entirely by women all pass the Bechdel test.

Source : <https://pudding.cool/2017/03/bechdel/>

WHERE WE STAND ON GENDER EQUALITY IN THE FILM AND MEDIA INDUSTRIES

General facts on gender inequality in the workplace

In 2018, a French study conducted for La Fondation des Femmes showed that a woman applying for a job considered as “masculine” had 22% less chance to be called for an interview than a male candidate.

**Source: https://fondationdesfemmes.org/wp-content/uploads/2018/11/DIALEM_FDF_LIGHT.pdf (French language)*

● **Women Face Challenges Working in Male-Dominated Workplace Cultures**

Women working in male-dominated industries face a variety of challenges, including:

- Societal expectations and beliefs about women’s leadership abilities.
- Pervasive stereotypes, such as that of the “caring mother” or office housekeeper.
- Higher stress and anxiety compared to women working in other fields.
- Lack of mentoring and career development opportunities.
- Sexual harassment

● **Women use various mechanisms to cope with working in male-dominated work environments, such as:**

- Distancing themselves from colleagues, especially other women.
- Accepting masculine cultural norms and acting like “one of the boys” which exacerbates the problem by contributing to the normalization of this culture.
- Leaving the industry.

● **Reports of Sexual Harassment Are More Prevalent in Male-Dominated Industries**

In a 2017 survey, 28% of women working in male-dominated industries stated they had personally experienced sexual harassment, compared to 20% of women in female-dominated industries.

This heightened level of harassment is a problem even before women enter the workforce. One study found that women pursuing male-dominated university majors experience higher levels of harassment than women earning other degrees.

● **Occupational Segregation Contributes to the Gender Pay Gap**

Women and men remain concentrated in different jobs and fields, a trend known as occupational segregation.

In Europe, occupational segregation has improved very little since 2005. Male-dominated occupations generally pay more than female-dominated occupations. 26 out of the 30 highest-paying jobs in the US are male-dominated. In comparison, 23 out of the 30 lowest-paying jobs in the US are female-dominated.

Gender inequality is also reflected in a pay gap: in 2018, men earned 15,3% more than women in the EU.

Source : Eurostat https://ec.europa.eu/eurostat/databrowser/view/sdg_05_20/default/table?lang=fr

Discrimination concerns all of us, male or female : a 2019 American study found that both men and women face gender discrimination in jobs usually filled by opposite sex.

Source: <https://academic.oup.com/sf/article-abstract/98/2/461/5288671?redirectedFrom=fulltext>

Data from the audiovisual sector

● European data

- According to a study by the European Audiovisual Observatory:

Only 20% of European films produced between 2015 and 2018 were directed by a female director.

Breakdown by country (EU member states):

Approx. 30%: Austria, the Netherlands, Sweden

Approx. 25%: Germany, Finland, Croatia, Latvia

Approx. 20%: Belgium, Czech Republic, Denmark, France, Hungary, Lithuania, Estonia, Portugal, Slovakia

Approx. 15%: Bulgaria, Spain, Ireland, Poland, Romania

Approx. 10%: Cyprus, Italy, Luxemburg

Approx. 5%: Greece, Slovenia

Source: <https://rm.coe.int/female-directors-and-screenwriters-july-2020/16809ef77b>

- In 2018 in Europe, the proportion of women who have directed a 1st or 2nd feature film is 23,92% whilst **the figure drops at 15,41% for a 3rd film** and more.

That same year, 28,62% of European documentary films were directed by a woman, 17,22% of fiction films and **only 8,47% of animation films**.

Source: <https://femmesdecinema.org/wp-content/uploads/2019/12/Lab-synthese-e%CC%81tude.pdf>

Figures from the European Film Academy

Female ratio of EFA members in creation/management positions:

- Directors: 26%
- Screenwriters: 26%
- Producers: 35%

● **Focus on France (number one country in Europe for the number of produced films)**

- 38,9% of short film directors were women in 2019
- 22,9% of films were directed by women in 2019
- The share of films directed or co-directed by women in French production between 2009 and 2018 is 25.5%.

It is higher than that of Southern European productions (12.8% in Italy, 16.7% in Spain), but lower than that of the northern European countries (35.7% in Sweden, 29.4% in Norway and 26.6% in Finland).

- From 2010 till 2019, the average budget of French films with a female director was 3,13M€ - which is 2,14M€ less than the average budget of male-directed films.

Source: *The place of women in the film and audiovisual industry, CNC, 2021*

<https://www.cnc.fr/documents/36995/1389917/La+place+des+femmes+dans+l%E2%80%99industrie+cin%C3%A9matographique+et+audiovisuelle+++mars+2021.pdf/36ecf42d-8fde-4e34-7442-e877b0055164> (French language)

● **The hard transition from female student to professional: the example of Germany**

Women and men graduates compared to working professionals:

(The share of professionally working men exceeds 100% of those educated, only half of all women who were educated at film universities work in their profession.)

- Editing:
 - 82% female graduates - 33% working female professionals
 - 18% male graduates - 57% working male professionals

- Scenography:
 - 67% female graduates and only 42% working professionals
 - 33 male graduates and 49% working professionals
- Script:
 - 48% female graduates and only 23% working professionals
 - 52% male graduates and 60% working professionals
- Directing:
 - 44% female graduates and 23% working professionals
 - 56% male graduates and 72% working professionals
- Production:
 - 40% female graduates and 14% working professionals
 - 60% male graduates and 58% working professionals
- Camera:
 - 22% female graduates and 10% working professionals
 - 78% male graduates and 85% working professionals
- Sound:
 - 5% female graduates and 4% working professionals
 - 95% male graduates and 91% working professionals

Source: 2017 study "Gender and Film - Parameters and Causes of the Gender Distribution of Film and Television Professionals in Key Positions in Germany", FFA. https://www.researchgate.net/publication/329253544_Hochfeld_Katharina_Genz_Karen_Ifflander_Vivien_Prommer_Elisabeth_2017_Gender_und_Film_-_Rahmenbedingungen_und_Ursachen_der_Geschlechterverteilung_von_Filmschaffenden_Schlusselpositionen_in_Deutschland (in German)

European average for female directors graduating from the main national film schools stands at about 44%. In Austria and the UK, the average percentage of female graduates is more than double that of the percentage of female directors listed as active in the country. In Croatia, Germany, and Italy the differential is slightly less but still considerable. Only in France and Sweden is the drop-off less significant, at 6% and 4% respectively.

Source : EWA's report on gender equality for directors in the European film industry (2006-2013)

https://www.ewawomen.com/wp-content/uploads/2018/09/Complete-report_compressed.pdf#page=16

Specific data on technician positions

While working on this toolkit we found a lot of data and statistics about female directors, but much less information when it came to other technical positions. We thus decided to collect data from **European film academies** to assess the gender balance in those fields in Europe.

Our research focused on the top-4 producing countries in Europe : France, Germany, Italy, and Spain.

● Female ratio of national film Academies members in technician positions:

POSITION	France	Germany	Italy	Spain	AVERAGE TOP 4 COUNTRIES
Sound	12%	7%	7%	14%	10%
Production management	36%	n/a	n/a	40%	38%
Editing	67%	55%	26%	30%	44%
DoP	10%	14%	3%	10%	9%
Set design	25%	49%	35%	44%	38%
First AD	29%	n/a	n/a	n/a	n/a
Costume	89%	91%	75%	83%	84%
Continuity	99%	n/a	n/a	n/a	n/a
Set manager	25%	n/a	n/a	n/a	n/a
Hair & Make up	68%	77%	42%	75%	65%
Grip	0%	n/a	n/a	n/a	n/a
Electrical dpt	14%	n/a	n/a	n/a	n/a
VFX supervision	12%	16%	11%	16%	14%
Casting	77%	90%	n/a	n/a	83%
Music	n/a	11%	n/a	12%	11%
Average technical branches	40%	46%	30%	36%	40%

Figures from the European Film Academy (over 4,000 members from all Europe)

Female ratio of EFA members in technician positions:

- Sound: 7%
- Technician (unspecified): 8%
- Music: 10%
- VFX supervision: 11%
- DoP: 15%
- Editing: 38%
- Set Design: 47%
- & Make up: 74%
- Casting: 82%
- Costume: 87%

Average technicians: 38%

Conclusion: Figures show a clear gender imbalance depending on the jobs:

Male-dominated fields (less than 30% women):

Direction, Screenwriting, Sound, Cinematography, Set management, Camera and Electrical department, VFX supervision, Music

Female-dominated fields (less than 30% men):

Costume, Hair & Make up, Casting, Continuity

Balanced fields:

Editing, Set Design, Production management

Cinematography is a notoriously male-dominated field: Rachel Morrison became the first woman to be nominated for an Oscar in cinematography... in 2018 ! France fares slightly better with Claire Mathon being the 4th woman to actually earn the César for best cinematography in 2020.

Sound and music are also largely male-dominated fields: in 2019 Icelandic composer Hildur Guonadottir was only the fourth woman to win an Oscar for Best Original Music Score in over 90 years. Meanwhile in France, only one woman claimed the César for Best Music in 46 editions.

Gender imbalance between jobs is also notable in Northern Europe.

Here's data from the Danish Film Academy:

Out of 2100 members (48,5% of which are women)

- Grip: 0% women
- Gaffer: 4,1% women
- Sound: 8% women
- VFX: 11,6% women
- Director of Photography: 14,8% women
- First AD: 33,5% women
- Editing: 39,8% women
- Post production supervision: 44,7% women
- Set Design: 70,4% women
- Production management: 75% women
- Hair & Make up: 95,6% women
- Costume: 97,1% women

Video games

● European data:

In 2020, **45% of European gamers are women** and the majority of mobile and tablet gamers are women (51%)

Source : ISFE (Europe's Video Games Industry)

<https://www.isfe.eu/isfe-key-facts/>

A 2015 survey, conducted among nearly 3,000 workers (with 24% of the respondents representing different European countries), found that **three-quarters of workers in the gaming industry identified as "male"**. This can be compared to 22% identifying as female and 1% identified as male-to-female transgender.

It was also found that workers identifying as male are disproportionately dominant in core technical content creation roles. Only, 11% of female respondents were programmers, software engineers and technical designers in the video game industry, compared with 27% of male respondents.

Source: *The International Game Developers Association*

[https://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL_STU\(2018\)596839_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOL_STU(2018)596839_EN.pdf)

● French data:

Almost half of the video games players in France are women, however there are **only 14% women in development studio staff** and 2% non-binaries (year 2019)

Among them:

- 15% women in the image field
- 14% in edition and support
- 11% in management
- 6% in design
- 6% in technology

Only 15% women are among top executives.

Source : *Women in games France*

<https://womeningamesfrance.org/industrie/> (in French)

News Media

● European data:

In 2021, Reuters Institute analyzed the gender break-down of top editors in a strategic sample of 200 major online and offline news outlets in 12 different markets: Japan, Mexico, South Korea, Hong Kong, Brazil, Germany, UK, Finland, Spain, US, Kenya and South Africa. It turns out only **22% of the top editors across the 240 major outlets in the sample are women**, even though, **on average, 40% of journalists in the 12 markets are women**.

Among European countries, the percentage of female top editors ranges from 8% in Spain to 27% in Germany and Finland.

<https://reutersinstitute.politics.ox.ac.uk/women-and-leadership-news-media-2021-evidence-12-markets>

The United Nations Economic Commission for Europe looked at the evolution between 2000 and 2015 in a sample of 9 countries:

In 2000, 4 countries – Canada, Hungary, Romania and Slovenia – reported that more than 40% of journalists in their respective countries were women. From 2000 to 2015, this proportion increased in 6 countries out of the 9 presented. **In 2015 in 8 out of the 9 countries, the share of female journalists is now greater than 40%**. The largest share, 59%, is recorded in Slovenia. A modest decrease in the share of female journalists was observed in Canada and Romania, while Hungary saw the share drop from 53% in 2000 to 40% in 2015.

<https://unece.org/statistics/news/who-telling-story-changes-proportion-women-among-journalists-2000>

A study conducted by the European Parliament in 2018 found that in news media, **women form a minority of sources and subjects**, and are particularly under-represented as experts.

Women also make up a minority news reporters and presenters, with very little improvement globally since 2000.

Women's under-representation in the news media workforce **worsens at senior decision-making levels**, and this form of gender inequality is significantly worse in the private sector than in the public sector.

Source: Report "Gender Equality in the Media Sector"

[https://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOLSTU\(2018\)596839_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2018/596839/IPOLSTU(2018)596839_EN.pdf)

● French data:

In 2017 **46,9% of professional press card holders in France were women**.

Women were more represented in print (48,4%), while they were only 43,2% in TV, 44% in radio and 43% in press agencies.

Among them, 70,1% had a permanent contract (vs 76,8% of men), 21,5% were freelancers (16,5% men) and 3,9% had a short-term contract (2,8% men).

Still in 2017, in French media outlets, **only 25,9% of top editors were women** (they were 19,6% in 2000) and 38% were managing editors (27,7% in 2000). Middle management positions however are almost reaching gender balance (around 40% women)

<https://larevuedesmedias.ina.fr/feminisation-du-journalisme-encore-un-effort-pour-la-parite-et-legalite> (in French)

Women are less represented than men, and often misrepresented. In 2015, they represented **only 24% of the people we heard, or read about**, in print, TV and radio (a similar proportion was measured in 2010).

In 2015, women accounted for a third of reporters, anchors or journalists who expressed themselves in news programs. This figure is low compared to the 46% percentage of female press card holders that same year, and the 66% ratio of female students in journalism schools (in 2012).

<https://larevuedesmedias.ina.fr/mesurer-la-place-des-femmes-dans-les-medias-et-apres> (in French)

WHAT CAREERS? JOB DESCRIPTIONS

CINEMA AND AUDIOVISUAL

● DIRECTOR / ASSISTANT DIRECTOR

Sources

<https://www.cidj.com/metiers/realisatrice-realisateur>

<https://candidat.pole-emploi.fr/marche-du-travail/fichemetierrome?codeRome=L1304&t:lb=t>

<http://www.cpnef-av.fr/metiers/fiche/realisateur-trice>

<https://devenir-realisateur.com/blog/fiche-metier-assistant-realisateur/>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/assistant-realisateur-772>

<http://www.cpnef-av.fr/metiers/fiche/assistant-e-a-la-realisation>

Summary

The director is the creator, supervisor/manager of the crew at both the technical and artistic levels.

The assistant director plays an important role alongside the director, he/she has the responsibility to ensure that all technical details are sorted out for the start of the shooting.

Job description

Before filming, the director takes charge over the script and the storyboard, cuts the script into shots and specifies all details relative to the filming and framing axes.

Before filming, he/she also participates in the castings' set up, the location scouting process as well as the choice of equipment and of the technical crew.

While filming, he/she directs the actors/actresses, coordinates the work of the technicians and draws up schedules in order to meet the set deadlines. As an official supervisor and organiser, the director must be able to deal with unforeseen circumstances during the filming of a scene.

The position of assistant director is often equated with that of location manager (see «Location Manager» job description).

His/Her work begins before the start of filming, he/she will spot the locations, draft up the schedule as well as the technical sheets while registering the people who are present

(technicians and actors/actresses) and the sets to be used. He/she also manages the day-to-day planning. His/her presence is vital on set and his/her responsibilities are extremely important. He/she is sometimes assisted by a second or third assistant director.

Required skills

Director

- Specific skills:

- Translate a concept or a script into a visual representation,
- Monitor the delivery conformity of a project,
- May be required to write a screenplay or at least participate in the screenwriting process,
- Check continuity shots between different scenes,
- Carry out the film editing,
- Choose the actors in coherence with the film's universe,
- Transversal skills: creative, good manager, pedagogue, mastery of digital tools initiative, critical eye, artistic sense.

Assistant director

- Specific skills:

- Locate all elements in the script that are required for the drafting up of the technical sheets,
- Adjust the human and material resources required for a sequence, in close collaboration with the director, the production manager and/or the camera operator,
- Organise and optimise a series of filming days while taking into account sets' and artists' availabilities and the budget,
- Set the pace of each filming day to ensure that the work plan is respected,
- Find compromises between artistic, technical and budgetary requirements,
- Transversal skills: artistic culture, organisation, rigour, team spirit, physical stamina, technical skills, organise and manage the working conditions of his/her teams.

Training

See the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the "resources" section of the Toolkit.

It is also possible to integrate this profession with professional experience by starting as a director's assistant or a production assistant, for example.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: position with responsibilities, daily presence on set and before the filming starts.

Career development / Similar positions

The assistant director usually evolves as a director.

The director works closely with the cinematographer, sound engineer, camera operator, editor and scriptwriter.

It is possible for a director to work in the production and administration of shows, films and audiovisuals afterwards.

A TIP FROM ANCA DAMIAN, ROMANIAN DIRECTOR

I would say that the only trap that can prevent us from realizing our dreams, lies in ourselves. It takes work to find our voice and be conscious in all our actions, to evolve as artists, but also as human beings. And always without fear, reinvent ourselves, so we live the present and not the past.

● PRODUCER

Sources

<https://www.cidj.com/metiers/realisatrice-realisateur>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/producteur-787>

<https://devenir-realisateur.com/non-classe/fiche-metier-producteur-de-film/>

<http://www.cpnef-av.fr/metiers/fiche/responsable-de-production>

Summary

The producer plays a crucial role in the creation of a film and is vital to its success.

Job description

A producer's tasks are very diversified. First of all, after reading the script, he/she will be the one to determine if a project should be produced. Before and during filming, he/she

manages the financial and budgetary aspects of a film (estimates the creation costs - both material and human - and draws up a financing plan). He/she may also be involved in the choice of actors/actresses and in the possible evolution of certain aspects of the script.

Required skills

- Specific skills: budgetary and legal skills, ability to find compromises between artistic, technical and budgetary requirements, establish a schedule and stick to it.
- Transversal skills: leadership, negotiating skills, organisation (strong sense of priorities).

Training

There are different paths leading to the career of a producer : some acquired knowledge on the job, others were trained in finance and project management. In France, the BTS Audiovisual, image professions, production specialisation or the professional master's degree in production management, both provide a solid knowledge base in the field of production.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: generally, he/she is not physically present on set.

Career development / Similar positions

Young graduates or those entering the profession without training usually start as production assistants before they are given more responsibilities.



● SHOWRUNNER

Sources

<https://www.iesa.fr/vie-etudiante/metiers/showrunner>

https://www.defi-metiers.fr/sites/default/files/doc-kelios/Complement_pedagogique/2018/09/18/Brochure_Showrunner%2C_production_et_direction_artistique_2019.pdf

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwilt-6f86lfxAhUIExQKHQC4Cx8QFjAJegQIDBAE&url=http%3A%2F%2Fwww.cpnef-av.fr%2Fmetiers%2Ffiche%2Fscenariste%3Fpdf&usg=AOvVaw3rFz2DuewV8dJsepu2fl-5>

Summary

Another job that involves a multitude of tasks, not only as a screenwriter but also as a producer and artistic director, the showrunner transmits his/her vision to all the collaborators of a series in order to guarantee its narrative and artistic coherence.

Job description

He/she is often the lead author or designer of the program and always the artistic director. He/she defines and ensures the application of the specifications, recruits and employs screenwriters and designers, directors, actors/actresses and other artistic contributors. He/she then gives instructions to the production manager who organises the implementation of the productions. He/she works in the field of television series.

Required skills

- Specific skills: develop the concept of a series, master the operation of the production line of a series.
- Transversal skills: work with the professionals in his/her team and other professional branches that are present, adaptability, creative.

Training

The showrunner position is relatively recent and existing training in the field remains quite rare. However, it is possible to study screenwriting in order to work as a showrunner later on. La Fémis, the French school, offers a specific training course to become a showrunner: "Showrunner: production and artistic direction".

Work environment

- structures: audiovisual production companies, television channels, etc.
- Sectors: television, internet...

Career development / Similar positions

He/she works closely with the director, producer and screenwriter.
This job is generally considered to be an evolution of the screenwriter's job.

A TIP FROM MARIE ENTHOVEN, BELGIAN SHOWRUNNER

There are no good or bad stories, but there are well or badly told stories. If your writings are rejected, criticised or unloved, don't question what you want to tell. Question the way you tell it and work over and over again, until your singularity emerges. Be true... in your texts and mostly with yourself. « Be yourself, everyone else is already taken » as Oscar Wild once said.

● SCREENWRITER

Sources

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/scenariste-796>

<https://devenir-realisateur.com/blog/fiche-metier-scenariste-de-films-pour-le-cinema/>

<http://www.cpnf-av.fr/metiers/fiche/scenariste>

Summary

The director is the creator, supervisor/manager of the crew at both the technical and The screenwriter is one of the key positions of an artistic production. Working alone or as part of a team, he/she writes the entire narrative framework of a film or audiovisual program.

Job description

He/she creates a story, while taking into account the visual effects that will allow the viewer to project him/herself into the story. The screenwriter starts off by writing what is commonly known as a synopsis, a summary of the story to introduce the setting and outline of the plot, before writing a more detailed version: the script.

Required skills

- Specific skills: writing skills, identify a theme and determine the universe of the story, master the functioning of the production chain of a film or audiovisual program, build a plot and develop it, research and analyse information to feed the construction of a story.
- Transversal skills: developed creative and artistic senses, collaborate with the team especially if the writing is done as a team.

Training

Most of the current screenwriters have not received specific training related to film and / or screenwriting.

Nevertheless, certain training courses exist to professionalise oneself in this field: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: individual work or with a team.

Career development / Similar positions

There is no specific career path/development for screenwriters. A television screenwriter can be head screenwriter or start his/her own series, for example. Some screenwriters sometimes turn to directing.



● CASTING DIRECTOR

Sources

- <https://www.cidj.com/metiers/directeur-de-casting-directrice-de-casting>
- <https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/directeur-de-casting-104876>
- <https://devenir-realisateur.com/les-formations/fiche-metier-directeur-de-casting/>
- <http://www.cpnef-av.fr/metiers/fiche/directeur-de-casting>

Summary

The casting director is a real headhunter of actors/actresses. He/she identifies and selects the comedians for a film, a series, etc.

Job description

After listening to the director’s and producer’s instructions and reading the script thoroughly, he/she has to find actors/actresses who might be suitable for one of the various roles existing in the film. He/she contacts the actors’/actresses’ agents to arrange film tests or photoshoots that will contribute to the final choice making (noting that the

director has the final say). Sometimes, he/she will carry out wild castings (scouting in the street). In addition to the leading or supporting roles, the casting director has to find every single person appearing in the film (extras, etc.).

Required skills

- Specific skills: use of a foreign language (especially English) may be necessary, build a professional network with artistic agents, enrich and update a file of professional actors/actresses, identify and solicit new or amateur actors/actresses or extras and other artists, advise a director in the defining of a character's profile,
- Transversal skills: interpersonal skills, intuition, observation skills, diplomacy, persuasiveness, patience, ability to gain the trust of others, manage projects involving several actors/actresses and manage priorities, collaborate with the professionals in his/her team and other career branches that are present.

Training

In this career, it is more about experience and networking than about following a specific training. It is recommended to start as a casting assistant to access the position of a casting director.

The European Film Production Training Centre offers a one-month training course for assistant casting directors.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: intervenes only on request during the preparation of the film, so he/she is generally not present during the filming.

Career development / Similar positions

Often, he/she starts out as an assistant casting director or assistant to the person in charge of the extras, and then becomes a casting director once he/she has networked and learned the sector.

He/she works in close collaboration with the production manager and the director.



● COLORIST

Sources

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/etalonneur-numerique-92069>

<https://candidat.pole-emploi.fr/marche-du-travail/fichemetierrome?codeRome=L1507>

Summary

The digital colorist works on the colorimetric and sensitometric balances of all sequences in a film and on the balance of shots within a sequence.

Job description

The colorist's role is to obtain homogeneity in the film roll in terms of image density and colour balance. Nowadays, the colorist can intervene throughout the entire production process of a film. He/she may be called upon before filming to do a first processing of the images during post-production in order to deliver digital files for «virtual» editing. Color grading, strictly speaking, is done after the final editing of the film. The colorist then has to work on the colours, their density, their nuances, the texture of the images, their contours, etc.

Required skills

- Specific skills: mastery of digital retouching software, interest in cutting-edge/advanced technologies, visual appreciation of images,
- Transversal skills: developed aesthetic and artistic senses, care and method, aptitude for teamwork.

Training

There are few training courses to prepare for this profession. The audiovisual BTS digital option at Bac + 2 level and certain private schools offering courses with internships in the audiovisual field can prepare for this profession. Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film post-production companies.
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: work that requires several hours in front of a computer without relaxing one's attention in a dark room, flexible hours.

Career development / Similar positions

The colorist works as an employee of a post-production company, after having acquired a good level of experience, he/she can work on his/her own account with the intermittent entertainment worker status.

An experienced colorist can progress to the position of technical manager or post-production manager.

A TIP FROM SUSI DOLLNIG, AUSTRIAN FREELANCE COLORIST

Educate yourself continuously. Technology is developing so fast, you will always have to keep learning something new (cameras, programs, codecs), but that's also what makes it fun. Color grading requires specific equipment, which is expensive. I recommend finding a mentor or a post-production house where you can start as an assistant, with the prospect of getting hands-on experience.

A colorist is one of the last ones to touch the project, which usually has been in the works for many years. Ideally, you've been involved from the beginning. But if you join the team later in the production, always be aware of all the work and thought that has gone into it, before it arrives in your grading suite. Communications with your team is the key.

Last but not least, if you work with dedication, you can do anything you aspire to. Don't listen to people who tell you, you can't do it, believe in yourself.



● COMPOSER

Sources

<https://devenir-realisateur.com/blog/fiche-metier-compositeur-de-musiques-de-films/>

<https://candidat.pole-emploi.fr/marche-du-travail/fichemetierrome?codeRome=L1202>

Summary

The composer accompanies, in each film or audiovisual program, a scene or a character. Music is a tool that helps convey what one cannot always express visually or to reinforce a visual effect.

Job description

The composer can compose the lyrics and/or melody of a musical work intended to be used for a film or fiction. He/she is in charge of creating coherent soundscapes and themes for a film. He/she must therefore work closely with the director in order to understand his/her expectations and read the script in order to be in agreement with the general idea of the film, its atmosphere and the essence of the characters.

The work starts before the filming, sometimes the composer starts his/her work without having seen a frame of the film, then, after filming (during the post-production phase), he/she will test sequences, rewrite certain parts if necessary, arrange and orchestrate.

The final touch is to collaborate with the sound editor and sound engineer to perfectly set the music on the corresponding film scene.

Required skills

- Specific skills: high level of musical culture, developed imagination, ability to grasp the mood of a film and its atmosphere, practice of music theory recommended, auditory appreciation,
- Transversal skills: capacity of great adaptation to the director's wishes, flexibility, good listening skills.

Training

To become a composer, it is necessary to have practiced music theory and to have a general interest in music. Often, the film or fiction composer started out as a «simple» composer. A period of professional training at a conservatory is thus strongly recommended. Nevertheless, there are training courses, other than the conservatory, to specialise in film or fiction music: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

The recommended course is to combine one of these training courses with the conservatory.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...

Career development / Similar positions

A film or fiction music composer may evolve as a composer, an orchestra conductor, a conservatory teacher, etc.

A TIP FROM UÈLE LAMORE, A FRENCH-AMERICAN COMPOSER

For me, the most important thing is to always go further, to have the goal of surpassing oneself artistically and reach goals that at first would have seemed unattainable.

● FOLEY ARTIST

Sources

<https://candidat.pole-emploi.fr/marche-du-travail/fichemetierrome?codeRome=L1507>
<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/bruiteur-789>

Summary

The foley artist manually or mechanically creates sound effects for films, television programs or fictions.

Job description

Having a variety of techniques and a multitude of props at his/her disposal, the foley artist recreates noises in the studio to make a scene credible or, on the contrary, absurd, depending on the director's request. When we think of the foley artist profession, we easily think of squeaky doors, snapping fingers or the sound of footsteps and, very often, these sounds are recreated by using everyday objects such as the sound of a lighter being lit, or the friction between two leaves...

Required skills

- Specific skills: technical mastery of audio software, create the sound environment for a project,
- Transversal skills: good auditory skills, analytical mind, sense of observation, creativity, great imagination, adaptability.

Training

There is no specific institutional training for the profession of foley artist, it is a career that is often learned on the job.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...

Career development / Similar positions

With the proliferation of sound libraries (libraries of pre-recorded sound), foley artists are becoming increasingly rare but are still very much in demand, particularly in the film industry and within large productions that require very specialised or original sound effects.

A foley artist may run his/her own post-synchronisation studio.



● POST PRODUCTION SUPERVISOR

Sources

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/directeur-de-postproduction-103925>

<http://www.cpnef-av.fr/metiers/fiche/responsable-de-postproduction>

Summary

He/she draws up an estimate, then prepares and monitors the human, material and financial means of post-production (final phase of film production: editing, mixing, color grading...) of one or more films or audiovisual programs in compliance with the set schedule and budget.

Job description

Chronologically, he/she proposes the post-production budget to the production manager who validates it. Then, he/she draws up the post-production schedule delineating the time editing assistance, image editing, potential special effects, colour grading, etc.

He/she must ensure that the schedule is well respected.

He/she also manages the financial aspects of his/her production chain.

Required skills

- Specific skills:
 - Evaluate, optimise and readjust the resources required for post-production on the basis of a script or an audiovisual project,
 - Estimate post-production costs,
 - Master the functioning of the production chain of a film or an audiovisual program,
 - Develop new production processes in line with technological developments and usages,
 - Negotiate organisational and resource settings with post-production stakeholders,
 - Use post-production management and/or planning tools,
 - Find compromises between artistic, technical and budgetary requirements,
 - Keep informed of new technologies and incompatibilities between systems,
- Transversal skills: organisational skills, management skills, interpersonal skills, financial and accounting skills.

Training

There is no compulsory training course to become an audiovisual or film post-production supervisor.

However, it is recommended to follow a training course in the field of image and sound: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...

Career development / Similar positions

This is a recent and growing profession.

The post-production supervisor works closely with the film crew and the director.



● SOUND EDITOR

Sources

<https://www.cidj.com/metiers/monteur-monteuse-image-et-son>

<http://www.cpnef-av.fr/metiers/fiche/monteur-euse-son>

Summary

The sound editor works in post-production. In agreement with the director, he/she assembles the sounds of the film or audiovisual program by organising on different tracks sounds picked up during filming and additional sounds for mixing.

Job description

The sound editor gives the film its rhythm and edits the music score and sound effects. Sound editing consists in organising and levelling the sound tracks captured while filming - dialogues, soundscapes - and proposing and integrating complementary sounds and music to create or complete the sound atmosphere of the film or audiovisual program.

Required skills

- Specific skills:
 - Create the sound universe of the film or audiovisual program by selecting and arranging several sounds according to the director's intention and by taking into account the mixing requirements,
 - Translate into sound the director's requests expressed in the form of a speech and argue for his/her choice of sounds,
 - Master the functioning of the production chain of a film or an audiovisual program,
 - Create and develop a sound library (sounds, lyrics, music, sound effects),
 - Choose the sequences to be post-synchronised (dubbing) with the director and the image editor,
 - Monitor developments in sound editing softwares.
- Transversal skills: collaborate with professionals from other branches present, create and maintain relations with a network of professionals, good auditory skills.

Training

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the "resources" section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, independent productions that produce commercials, corporate films, short films...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: the sound editor is often an intermittent entertainment worker hired for the duration of the editing process. He/she has to work on a computer and must sometimes meet very tight deadlines.

Career development / Similar positions

The sound editor usually starts his/her career as an assistant editor.

He/she works closely with the image editor as these two stages are increasingly combined.



● RE-RECORDING / SOUND MIXER

Sources

<https://www.cidj.com/metiers/mixeur-mixeuse-son>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/mixeur-101238>

Summary

The sound mixer works on recorded sounds and mixes them, blending them together to create a harmonious ensemble for a film scene. It is a job that requires a lot of technique and imagination.

Job description

The sound mixer is present at the final stage making a film. He/she is in charge of the sounds recorded throughout the filming (music, sounds from the filming and sound editing). He/she makes the connections and corrects any interfering sounds that may have occurred during the sound recording process. He/she also corrects the volumes according to the film's shots (close-up or distant).

A real work of harmonisation is carried out by the sound mixer. He/she generally works on two soundtracks, one with all the film's sound elements and the other, blank, on which he/she records what he/she wishes to keep for the final version.

The sound mixer works very closely with the editor, who provides him/her with the soundtracks, with precise instructions to tune them to the image.

Required skills

- Specific skills: technical skills in audio software,
- Transversal skills: precision and creativity, artistic sense and musical ear, interpersonal skills.

Training

There is no institutional diploma with the title of «sound mixer». Very often, training is acquired on the job. A good scientific basis in acoustics, electricity or electronics can facilitate professional integration.

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: control rooms, auditoriums, mixing studios, etc...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: the activities vary according to the schedules and the working hours are irregular.

Career development / Similar positions

A mixer can evolve towards similar professions such as sound editor, sound engineer or sound assistant. He/she can also, after following a training course, evolve towards the profession of sound engineer.

He/she can work for television or cinema, but bridges between the two sectors are quite rare as the practices and materials that are employed are specific and the address book is different.



● VFX SUPERVISOR

Sources

<http://www.cpnef-av.fr/metiers/fiche/responsable-des-effets-visuels-numeriques>

Summary

The VFX supervisor provides the technical solutions for the visual effects required by the film script during its development, preparation, production and post-production.

Job description

For the VFX supervisor, the development and preparation consist in proposing solutions for the creation of digital visual effects, defining and setting up human and technical requirements for the production of these effects.

Then, during production, he/she manufactures and monitors the fabrication of visual effects.

Finally, during post-production, he/she monitors the follow-up and integration of the digital visual effects in the film.

Required skills

- Specific skills:
 - Evaluate and quantify the financial, material and human resources required to create the visual effects, in close collaboration with the director and producer,
 - Check the exploitability of the images produced during filming,
 - Conduct research on the effects to be created,
 - Advise the director and the camera operator on set on the visual effects to be produced,
 - Use special effects softwares and follow the evolution of these tools.
- Transversal skills: create and maintain relations with a network of professionals, use a project monitoring tool, lead and coordinate a team for the duration of a project, particularly by ensuring the quality of life at work, evaluate the technical and budgetary feasibility of a project.

Training

Various schools offer training in this field. Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

The VFX supervisor may also follow professional training courses.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...

A TIP FROM GAIA BUSSOLATI, ITALIAN VFX SUPERVISOR

My best advice is not to hurry.

Experience come with a lot of time, collecting pieces from every field. Look for details in every little sight of your life, they can be useful to make things look real in VFX.

Find the beauty in every detail.

● EDITOR

Sources

<https://www.cidj.com/metiers/monteur-monteuse-image-et-son>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/monteur-785>

<https://devenir-realisateur.com/les-formations/fiche-metier-monteur/>

<http://www.cpnf-av.fr/metiers/fiche/monteur-euse>

Summary

The editor intervenes once the filming has been completed and plays a crucial role in terms of assembling the film into a coherent whole.

Job description

The editor works closely with the director in order to create the final version of the film or audiovisual production according to the director's wishes.

He/she is in constant search for the perfect rhythm and ideal narrative to give to the film so that it is presented in its most accomplished form to the spectators. It is a job of selection, choice and viewing.

Editing takes time in the post-production phase, which is why the editor is usually assisted by an assistant editor.

Each editing is different from film to film, the rules and guidelines vary and the editor must always adapt to these changes.

Required skills

- Specific skills:
 - Mastering editing techniques and softwares,
 - Choose the sound recordings and the shots to be used for the editing,
 - Propose and choose, with the director, the writing of the proposed editing after reading the script or the subject to be edited,
 - Carry out digital visual effects,

- Research and integrate the desired additional elements (sounds, images, comments, titles and subtitles),
- Index the shots and sound recordings and check the usability of the images and sound provided.
- Transversal skills: artistic and analytical skills, organisational skills, concentration and rigour, lead and coordinate a team over the duration of a project, mastery of technical English.

Training

Several possibilities are available for people who wish to go into editing: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: work on a computer and use of specific and sharp softwares.

Career development / Similar positions

After completing a training course in editing, the opportunities are quite varied. Editors can work in film, television or advertising. They can also be called upon to edit corporate films.

Often, the editor starts his/her career as an intern, then progresses as an assistant editor and may end his/her career as a chief editor. It is also possible to evolve towards special effects designer, colorist, post-production supervisor or even director.



● SET MANAGER

Sources

<https://www.imaginetonfutur.com/metier/regisseur.html>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/regisseur-general-795>

<http://www.cpnef-av.fr/metiers/fiche/regisseur-euse-general-e>

Summary

The set manager acts mainly during the preparation and filming of a film or an audiovisual program. He/she organises the material resources of the production in accordance with a fixed schedule and budget.

Job description

He/she works closely with the production manager. He/she may be required to participate in the location scouting process in order to evaluate the technical, logistical and artistic resources required. Then, he/she is in charge of obtaining the necessary authorisations prior to filming, such as the blocking of a street, the use of a natural setting, etc. Depending on the needs, he/she recruits the staff and sets up the filming crews. He/she is also in charge of the administrative follow-up of the crews (work contract, declaration of a work accident) and financial follow-up (expense reports).

Required skills

- Specific skills:
 - Mastering editing techniques and softwares,
 - Evaluate, optimise and readjust the material and logistical resources required for a film set,
 - Ensure logistical coordination with all the filming crews,
 - Negotiate and contract the conditions of use of a public or private location for filming,
 - Set up a public or private space as a filming location,
 - Organise the daily configuration of filming locations according to the progress of filming,
 - Coordinate the work of the production team,
 - Respond to specific and unforeseen material and logistical needs.
- Transversal skills:
 - Organisation, autonomy, attentiveness, ease of working in a team, availability, rigor, leadership, logistical and technical skills,
 - Request quotations, finalise negotiations, contract and monitor the purchase and rental of equipment and services,
 - Propose, choose or validate the constitution of his/her team,
 - Lead projects involving several actors/actresses and manage priorities,
 - Analyse and monitor the budget of a project.

Training

It is a profession that can be learned on the job, the set manager will often start by doing internships. Find the training courses listed in the French version of the job description (in France only) and the European schools which offer similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia, entertainment, theatre...
- conditions: position with responsibilities, usually works on the film set.

Career development / Similar positions

The set manager can work in the film and audiovisual sector, but also for concerts, plays, circuses, etc.

In most cases, his/her career evolves towards the position of production manager.



● LOCATION MANAGER

Summary

The person in charge of location scouting is usually the location manager (see «Location Manager» job description) or the assistant director (see «Director/Assistant Director» job description).

This person has a crucial role in the realisation of a cinematographic or audiovisual idea.

Job description

The work of the location manager starts before filming. He/she will spot locations, contact the people involved in a private or public location used for one or more scenes in a film or audiovisual program and organise the material and human resources around this filming location.

Required skills

- Specific skills:
 - Prepare the film set,
 - Find compromises between artistic, technical and budgetary requirements.
- Transversal skills: organisation, rigor, team spirit, physical resistance, technical skills, diplomacy

Training

See the two job descriptions mentioned above.

Work environment

See the two job descriptions mentioned above.

Career development / Similar positions

See the two job descriptions mentioned above.



● SET DESIGNER (+ PROPS)

Sources

<https://www.cidj.com/metiers/decorateur-scenographe>

<https://www.imaginetonfutur.com/metier/decorateur-scenographe.html>

<https://www.studyrama.com/formations/fiches-metiers/art/decorateur-scenographe-91987>

<https://devenir-realisateur.com/les-formations/fiche-metier-chef-decorateur/>

<http://www.cpnf-av.fr/metiers/fiche/decorateur-rice>

<https://www.cidj.com/metiers/accessoiriste-de-spectacles>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/accessoiriste-769>

Summary

The set designer is both an artist and a technician. He/she creates the atmosphere on a film set, arranges the set, coordinates the costumes, furniture, scenery, chooses the exposure...

He/she also works during the preparation stage of filming to define the artistic line of the set, think about the budget for the set, plan and carry out or supervise its manufacture.

Job description

The set designers' contract lasts for the duration of the production of a film or audiovisual program. His/her role is to create and set up the sets.

He/she begins by studying the script and then thinks about the set step by step : first the location, then the costumes and props, the special effects, the distribution of lights, etc. Then, he/she designs the set decor and submits it to the director.

The set designer must assess the budget for his/her project.

He/she also has a team manager function as he/she monitors the construction and assembly of the sets and supervises the progress of the construction work while respecting the technical and budgetary constraints. Such technical constraints include respect for traffic areas and the resulting safety rules.

At the end of filming, he/she will be responsible for the restoration of the filming location.

The propman/propwoman participates in creating the visual atmosphere on the set: a coffee table, sunglasses, a plant in a room, a ring... all of these elements are his/her responsibility. He/she works under the direction of the set designer and listens to his/her instructions regarding the placement of the different elements in each scene shot. He/she also takes part in the dismantling of the equipment and in the follow-up of the decors and props that can be reused.

Required skills

- Specific skills:
 - List all of the decor needed for filming, starting from the reading of a script or an audiovisual project,
 - Carry out research to ensure that the decor is perfectly suited to the characteristic of the film or audiovisual program,
 - Define the development, transformation and restoration work for natural exterior or interior decors and studios
 - Estimate the manufacturing costs of the sets
 - Explain to the draftsmen and/or graphic designers the technical requirements of the sets' plans, models and sketches.
- Transversal skills: creativity, ingenuity, adaptability, sense of observation, team spirit, ability to work in a hurry and to manage stressful situations, draw up schedules, choose or validate the composition of his/her team, propose, argue and support a project.

Training

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: film sets.
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: variable hours, position of responsibility.

Career development / Similar positions

With experience, the propman/propwoman can take on recruiting and team organisation responsibilities. He/she may progress to the profession of stage props or set designer.

The set designer may, after having gained experience, turn to teaching his/her discipline. He/she may acquire a certain reputation in the course of his/her career and be hired as a production designer and supervise a team of assistant set designers.

He/she may also develop his/her own activity, such as a decor creation or rental company.

Similar profession : construction manager who supervises a team of technicians - decor designers for a shoot. It is the interface between the set designer and the carpenters, masons, painters, stagehands crews, etc.



● PRODUCTION MANAGER

Sources

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/directeur-de-production-778>

<https://devenir-realisateur.com/les-formationen/fiche-metier-directeur-de-production/>

<http://www.cpnf-av.fr/metiers/fiche/responsable-de-production>

Summary

The production manager is in charge of all the administrative and budgetary management aspects of a film or audiovisual program.

Job description

Prior to filming, he/she considers the means and equipment needed to complete filming and is responsible for ordering from the various service providers within the allocated budget.

He/she is present during all phases of filming by supervising expenses and ensuring a share of the revenues.

He/she also manages all the logistical aspects of filming (parking of technical vehicles, meals for the crew, booking of plane tickets and/or accommodation, image rights, occupation of public spaces, etc.).

The production manager is responsible for meeting all of the director's needs within the given budget. He/she implements the production.

In short, the production manager analyses the production project and draws up an estimate of the resources, duration and costs of production. Once the project has been validated, he/she specifies the schedules, hires the human resources, defines and books the material resources and negotiates service providers' quotes. During production, he/she is responsible for the administrative and financial management of all expenses and ensures a follow-up on set and manages unforeseen events.

Required skills

- Specific skills:
 - Budgetary and logistical skills,
 - Evaluate, optimise and readjust the resources required for the production based on a script or an audiovisual project,
 - Propose and have the director and/or producer validate his/her choice of human and material resources,
 - Negotiate organisational and resource adjustments with production stakeholders,
 - Find compromises between technical, budgetary and artistic requirements.
- Transversal skills:
 - Organisation, rigour, concentration, leadership, resistance to stress, administrative management, managerial qualities, diplomacy,
 - Establish, adjust and optimise schedules,
 - Establish, monitor and analyse a budget,
 - Coordinate a team,
 - Lead projects,
 - Manage the cash flow plan of a production,
 - Draw up activity reports,
 - Negotiate and draw up employment contracts.

Training

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the "resources" section of the Toolkit. .

Work environment

- structures: audiovisual production companies, film companies, animation companies, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: position of responsibility, sometimes requires working in a hurry with fairly short deadlines.

Career development / Similar positions

A production manager may later open his/her own production company and become a producer.

Often he/she started as a production assistant.

The production manager works closely with the director and is often assisted by an assistant and a location manager.



● STUNT PERFORMER

Sources

<https://www.cidj.com/metiers/decorateur-scenographe>

<https://www.cidj.com/metiers/cascadeur-cascadeuse>

<https://www.imaginetonfutur.com/metier/cascadeur.html>

<http://www.cpnef-av.fr/metiers/fiche/cascadeur>

Summary

The stuntman/woman intervenes during filming to take the place, occasionally, of an actor/actress when a scene involves significant physical risks or requires particular technical or physical skills. He/she may also act as a technical advisor to the director and the production manager to develop certain stunts.

Job description

The stuntman/woman may be recruited to perform mechanical stunts (scenes with cars, motorbikes, planes, etc.), physical stunts (falls, fights, etc.), equestrian stunts or even aquatic and pyrotechnic stunts. He/she designs, develops, rehearses and performs the stunts.

The stuntman/woman must have physical and technical training and must maintain his/her physical condition by training on a regular basis.

The preparation work done before filming is extremely important so that there are no unpleasant surprises or accidents and that the shot scene achieves the desired result. The stuntman/woman prepares himself/herself thoroughly, meaning that the scene can often be shot in one single take. In most cases, the stuntman/woman will be chosen according to his/her physical characteristics in order to have a person who matches the actor's/actress' figure as closely as possible.

He/she works closely with the director and the actor/actress he/she is dubbing.

The stuntman/woman's profession is a job with responsibility where safety constitutes a central concern.

Required skills

- Specific skills:
 - Good physical condition,
 - Awareness of danger and strict compliance with safety instructions,
 - Analyse and prepare a stunt,
 - Perform physical and mechanical stunts.
- Transversal skills: rigorous, sense of observation.

Training

There are several training courses for this profession but to this date, none of them have been institutionally recognized: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the "resources" section of the Toolkit.

Some training courses can constitute a plus to access this profession:

- Dramatic arts,
- Auto repair, piloting,
- Pyrotechnics...

Work environment

- structures: film sets (cinema, television), amusement parks, theatre, musicals, video games, accident re-enactment, road safety, etc...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: irregular working hours, demanding job.

Career development / Similar positions

The stuntman/woman can then work as a stunt coordinator or technical stunt advisor.

A TIP FROM ANNE RASMUSSEN, DANISH STUNTWOMAN

Always try to live out your passion. Stunt is hard work. You get dirty, cold, you often get bruised and you seldom get your face on the screen. However, that does not matter at all. The rush in a job well done and doing something that you are good at, is truly amazing.



● SCRIPT SUPERVISOR

Sources

<https://www.cidj.com/metiers/scripte>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/scripte-797>

<https://devenir-realisateur.com/les-formationen/fiche-metier-scripte/>

<http://www.cpnf-av.fr/metiers/fiche/scripte-fiction>

Summary

The script supervisor is part of the staging crew. He/she works alongside the director and is responsible for the consistency and timing of the film.

Job description

He/she is in charge of all the continuity shots during the preparation of the set and of filming and editing. He/she is the guardian of the visual and sound coherence of the film or audiovisual program. He/she must note all the details and pay attention to the slightest continuity error such as a lock of hair on the right in one shot and on the left in the next one even though the actor/actress hasn't changed position.

The script supervisor has to write four different reports: an editing report, a picture report, a daily report and a report for the production to give an overview of the filming progress. He/she therefore works daily with a stopwatch for the timing of each scene, a camera, the reports and the script.

Required skills

- Specific skills:
 - Observation skills,
 - Excellent visual memory,
 - Identify anomalies and inconsistencies in the script,
 - Organise and write the continuity of the script sequence by sequence,
 - Time the script to achieve useful film timing,
 - Supervise the continuity of the shots during filming.

- Transversal skills: writing skills, rigour, alertness, method, acute attention to detail, ability to propose, discretion, write detailed reports.

Training

Training courses that are purely directed towards the script supervisor position are quite rare and most script supervisors learn the profession on the job after their conducting their studies in the film and audiovisual sectors.

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.]

Work environment

- structures: film sets.
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: position of responsibility, irregular working hours.

Career development / Similar positions

The script supervisor can become an assistant director or a production manager, although it should be noted that this development is rare and that the transition is done over the long-term.



● CINEMATOGRAPHER (CAMERA OPERATOR, CAMERA ASSISTANT)

Sources

<https://www.cidj.com/metiers/chef-operateur-cheffe-operatrice>

<https://www.cidj.com/metiers/cadreur-cadreuse>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/directeur-de-la-photographie-92063>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/cadreur-et-assistant-operateur-773>

<https://devenir-realisateur.com/blog/fiche-metier-chef-operateur-ou-directeur-photo-dp/>

Summary

The director of photography, commonly known as the «cinematographer», or the person in charge of the creative and technical aspects of filming and the artistic quality of the

image, designs the lighting and organises the shooting. At his/her side, the camera operator is in charge of framing the image and harmonising the camera's movements, working under the authority of the chief operator and the director.

Job description

He/she may take part in the location and decor scouting process and in estimating the cost of the technical means to implement.

The core of his/her job is to adjust the lighting of the sets, the framing and the composition of the images according to the technical cutting. He/she is in charge of the technical and artistic quality of the images and for this he/she masters the camera techniques and selects the equipment he/she will use: film, projectors, reflectors, filters, etc.

During filming, he/she directs and coordinates the technical image team: camera operators, assistant camera operators, electricians and grips, lighting technicians, etc.

Required skills

- Specific skills: developed audiovisual technical skills.
- Transversal skills: creativity and an artistic sense, organisation and team spirit, reactivity and adaptability, methodical spirit.

Training

There are technical training courses in photography that give access to the profession of director of photography and more general training courses: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the "resources" section of the Toolkit

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia, documentary...
- conditions: can work in a studio as well as outside, sometimes irregular working hours (especially in cinema).

Career development / Similar positions

To become a cinematographer, one usually has to go through several stages: camera operator, second assistant and finally first assistant DOP.

Sometimes a cinematographer can afterwards work as a director.

It is possible, but rare, for the camera operator to first become an assistant director and then director.

A TIP FROM OLYMPIA MYTILINAIYOU, GREEK CINEMATOGRAPHER

It (the job) is not a profession but a way of life. From one point onwards, cinematography is everywhere and affects every aspect of our lives. Love what you do and gain as many experiences as you can in your life. Experiences help you better analyse a script that will come before you. The choices in the collaborations come from your personal culture, as well as the way you will illuminate each project.

● KEY GRIP

Sources

<https://www.cidj.com/metiers/machiniste>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/machiniste-92087>

Summary

The key grip operates behind the camera, he/she is responsible for setting up and moving the cameras and their supports, building the necessary scaffolding for decorative lighting equipment, etc.

Job description

The key grip in the film and audiovisual sector works on the filming location (set, studio, outside). He/she is responsible for setting up but also moving the equipment used on set such as camera tripods, cranes, projectors, dolly rails, etc. He/she must list the different types of machines to be used. He/she also has to set up and secure the constructions for lighting, decoration and other equipment. Safety is a very important aspect of this job.

Required skills

- Specific skills:
 - Technical skills,
 - Good physical condition,
 - In-depth knowledge of machinery and lighting and shooting techniques.
- Transversal skills: diplomacy, flexibility and adaptability, concentration and discipline.

Training

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit. It should be noted that there are specific training courses for the use of specific machines (cranes, motorised vehicles, etc.). Furthermore, the use of certain machines (particularly in terms of equipment lifting) may require specific authorisations.

Work environment

- structures: audiovisual and film production companies, animation film studios, television channels, events sector, live shows...
- sectors: cinema, advertising, television, internet and multimedia, theatre...
- conditions: varied schedules, travelling is quite common in this profession.

Career development / Similar positions

The stagehand, after gaining experience, can progress to managerial positions such as key grip or stage manager. He/she can also choose to evolve in the field of design and construction and then become a scenographer after having completed additional training.

A TIP FROM MAIKE MAIER, GERMAN KEY GRIP

Don't take yourself too seriously!

My mother used to say: “one can't always do big things, but one can try to put something small into big things”

Also you don't have to prove yourself (which unfortunately I had to at the beginning of my professional career in 1993).

In my job as a grip, I find it important to capture the energy and feeling of the actors and actresses to generate the best result in image.

... to explain my job I say:

Grip means to bring statics, movement and the feeling of the scene into harmony :-)



● GAFFER

Sources

<https://candidat.pole-emploi.fr/marche-du-travail/fichemetierrome?codeRome=L1504>

<https://www.cidj.com/metiers/technicien-technicienne-lumiere>

Summary

The gaffer designs and implements all the lighting and lighting effects for film or audiovisual program scenes.

Job description

He/she has several roles in relation to the lighting of a film or an audiovisual program: he/she manages the team that ensures the installation and adjustment of the projectors, the installation and wiring of the lighting equipment for filming, ensuring the maintenance of the lighting equipment and can design the lights for a show or spotlighting projects.

He/she plays his/her role throughout the creation and production of the film until the equipment is dismantled. He/she must propose the most suitable lighting for the needs of the film and the director's wishes. After studying the script and discussing it with the director, he/she draws up a «lighting plan» containing all the technical information and the lighting effects to be produced.

Required skills

● Specific skills:

- Use of a machine requiring an authorisation,
- Define the lights according to the director's instructions,
- Design and carry out a lighting project for filming areas,
- Identify the needs of a lighting project,
- Create lighting effects, control a lighting effects console,
- Follow and project lighting on the actors/actresses,
- Place orders for lighting equipment, consumables, tools...

● Transversal skills:

- Identify the characteristics of the filming location,
- Check the installation conditions of the lighting equipment,
- Select the lighting equipment,
- Install the lighting equipment,
- Program and adjust the projectors,
- Carry out a maintenance operation,

- Comply with safety standards,
- Competence in electricity and wiring techniques.

Training

There are relatively few specialised training courses in lighting techniques. Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit. Training in electricity and electrical engineering is a plus and can provide a very interesting basis for mastering the technique of lighting.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels, filming set, shows, theatres...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: frequent travel, irregular hours, the use of protective equipment may be required.

Career development / Similar positions

The gaffer may, in the course of his/her career, occupy other positions such as lighting manager, set manager or lighting technician.

● SOUND ENGINEER (BOOM OPERATOR)

Sources

<https://www.cidj.com/metiers/ingenieur-ingenieure-du-son>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/ingenieur-du-son-92066>

<https://www.studyrama.com/formations/fiches-metiers/audiovisuel-cinema/perchman-92067>

Summary

The chief operator is a sound artist and technician, he/she is commonly called the sound engineer or the chief sound operator. He/she works alongside the director, producer and/or artist who created the used music and the sounds, and guarantees the sound quality of the recordings.

Job description

The sound engineer may be required to record sound during filming, editing and mixing. His/her work begins as soon as the script is read, as it is at this point that he/she identifies the necessary and unnecessary sound elements and the recording techniques that will be used. In the post-production phase, he/she creates the sound atmosphere that will accompany the images of the film or audiovisual program. He/she must also ensure that the sound track is not disturbed by unwanted external noise.

At his/her side, among the sound technicians, we find the boom operator or sound assistant who is the person closest to the actors/actresses on set. He/she is responsible for carrying and moving a microphone equipped with a boom over the heads of the actors/actresses each time a dialogue or speech needs to be recorded. In addition to this role, he/she assists the sound engineer for all operations related to the sound system of a film.

Required skills

- Specific skills:
 - Master sound and recording techniques,
 - Mastery of mixing techniques,
 - Advanced musical knowledge,
 - Good physical condition (for the boom operator).
- Transversal skills: imagination, creativity, curiosity, team spirit and initiative, sensitivity to detail, method and meticulousness.

Training

In France, there is no national degree for sound engineers, but some film and audiovisual schools offer courses with a specialisation in the sound field. Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Access to this profession through practice, without training, is increasingly rare.

To become a boom operator, there is no real training and it is still one of the professions that, most often, is learned on the job. Nevertheless, a boom operator may have followed one of the training courses mentioned in the French job description.

Work environment

- structures: audiovisual and/or film production companies, recording studios, show production companies...
- sectors: cinema, advertising, television, internet and multimedia...

Career development / Similar positions

The sound engineer is considered to be at the top of the sound technician hierarchy but he/she may aspire to become a producer.

● COSTUME DESIGNER (DRESSER)

Sources

<https://www.cidj.com/metiers/chef-constructeur-chef-constructrice>

<https://www.cidj.com/metiers/habilleuse-habilleur>

<https://www.imaginetonfutur.com/metier/costumier.html>

<https://www.imaginetonfutur.com/metier/costumier-habilleur.html>

<https://www.imaginetonfutur.com/metier/styliste.html>

<https://www.studyrama.com/formations/fiches-metiers/mode-textile/costumier-1170>

Summary

The costume designer is the person responsible for dressing the actors/actresses and thus works in one of the film industry's technical professions; he/she searches for, adapts and sometimes even manufactures the costumes which constitute the set decor. This profession is one of the few to be particularly feminised.

Job description

The costume designer creates the costumes that will be used on set. In this creative exercise, he/she must take several elements into account: the director's vision, the era of the movie, the lighting, the environment... to do this, he/she must pay particular attention to the script.

The dresser is in charge of dressing and preparing the actor/actress to enter a film set with the costume and accessories required for the scene. He/she can have several functions, including mending, sewing, etc.

Required skills

- Specific skills:
 - Manual skills,
 - Technical skills.
- Transversal skills: artistic sense, meticulousness, organisation, creativity, team spirit, reactivity.

Training

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: varying working hours.

Career development / Similar positions

A dresser can work for different types of productions and can evolve towards the profession of costume designer.



● HAIR & MAKE UP ARTIST

Sources

<https://www.studyrama.com/formations/fiches-metiers/art/makeup-artist-maquilleur-pro-5253>

<http://www.cpnf-av.fr/metiers/fiche/maquilleur-euse>

Summary

The make-up artist and hairdresser play a very important role in the creation of a film since beyond simply carrying out a task, they may be asked to be a source of initiative and to create looks and atmospheres that will reinforce or change an effect in a film scene.

Job description

The make-up artist brings to life a character drawn from the film’s creator(s) imagination. His/her task can range from simple facial make-up to the creation of a false nose, a bruise, a bullet hole, a prosthesis, etc. This work is divided into several stages: collect the director’s wishes, then read the script, search the era in which the film takes place, etc. The hairdresser will take care of the actors/actresses’ hair on set so that they can perfectly embody their character.

Required skills

- Specific skills:
 - Excellent artistic culture and strong technical skills,
 - Be a source of coherent and innovative proposals,
 - Knowledge of the products to be used in the field of hairdressing and make-up,
 - Purchase the material necessary for the realisation of a make-up or a hairstyle,
 - Apply make-up and/or achieve a hairstyle within a given deadline.
- Transversal skills: creativity, curiosity, ability to listen and pay attention to details, teamwork, thoroughness, maintenance of work equipment.

Training

Unlike what one might think, training in aesthetics/cosmetics/perfumery does not lead to the make-up artist profession.

For make-up artists, there are specific training courses: find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the “resources” section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia, fashion show, photo shoots...

Career development / Similar positions

The make-up artist can become an assistant and then a chief make-up artist or even create his/her own company



● ANIMATOR

Sources

http://www.cpnf-av.fr/docs/pdf/Etude_schema_fabrication_5_fiche.pdf

Summary

The animator intervenes during the production phase of an animated film to create an audiovisual object or to bring to life a character imagined by the graphic designer.

Job description

He/she works under the direction of the animation director (or chief animator) and the director. In addition to creating characters or visual objects, he/she may also animate set elements or manage special effects.

The animator's work begins relatively early in the filmmaking process, as he/she must get to know the script, the director's wishes and observe, analyse and understand all the movements of the film in order to create the animation.

Once this phase is completed, he/she creates the animation using specific softwares and/or computer graphics tools.

The animator is accountable for the quality of the animation he/she creates.

Required skills

- Specific skills:
 - Animate: make the characters move, create their expressions and gestures,
 - Master animation softwares,
 - Control the rhythm and duration of the animation shot,
 - Drawing skills in order to draw postures, portraits, the decomposition of movements...
- Transversal skills: creativity, organisational skills, respect of deadlines, developed artistic sense.

Training

Find the training courses listed in the French version of the job description (in France only) and the European schools which offer a similar training in the "resources" section of the Toolkit.

Work environment

- structures: audiovisual and film production companies, animation studios, television channels...
- sectors: cinema, advertising, television, internet and multimedia...
- conditions: most of the time, the animator works in a computer animation studio, often in a team with other animators or graphic designers.

Career development / Similar positions

The animator works under the supervision of a chief animator, an animation director and the director. The hierarchical chain is shorter if the project is smaller. For example, for a commercial, the animator may work directly under the authority of the director.

The animator may later consider becoming a layout artist or even an artistic director or

JOB DESCRIPTIONS - VIDEO GAMES

Jobs in the video games industry can be divided into 5 categories :

● MANAGEMENT

This category brings together the «conductors» of video game production. They are the ones who organize the schedules and ensure the coordination and monitoring of the teams.

EXECUTIVE PRODUCER

Guarantees the execution of the company's strategy and the smooth running of projects (human resources, infrastructure, methodology, quality, deadlines, budget, etc.).

PRODUCER

Manages and coordinates production activities and teams in order to deliver the game on time and on budget, and at the expected quality level.

ASSOCIATE PRODUCER

Facilitates teamwork and communication between the different departments and ensures that the set objectives (deadlines, budget, quality) are met.

● DESIGN

This category is that of game design professionals. A complete team works together under the guidance of the creative director to succeed in creating a unique universe in which the player can immerse himself and evolve.

CREATIVE DIRECTOR

Builds the creative identity of the company's games and guarantees the creative orientation of the project (graphic aspect, game mechanics, design) according to the given constraints.

GAME DIRECTOR

Responsible for the creative vision and oversees production to ensure project consistency.

LEAD GAME DESIGNER

Coordinates the game designer teams in charge of designing the game principle.

GAME DESIGNER

Designs the gameplay, rules and mechanics to offer players the best experience possible.

LEAD LEVEL DESIGNER

Coordinates the level designer teams in charge of designing the game levels.

LEVEL DESIGNER

Designs the game's levels by creating maps and setting up a series of events and obstacles that punctuate the player's progress.

ECONOMIC GAME DESIGNER

Responsible for the design, management, balancing and maintenance of all systems that encourage the player to invest in a game to improve their experience.

UX DESIGNER

Creates a fluid user experience, removing unnecessary frustration and unwanted challenges from the game design.

NARRATIVE DESIGNER

Creates a narrative continuity within the game, and writes dialogues, linear and nonlinear, as well as other elements of the game (main story, characters, dialogues, cinematics...).

● IMAGE AN SOUND

It is thanks to the various contributions of this category of professions that the gaming universe materialises itself. Special effects, animated characters, 3D decors... The mission of this professional category is to animate the game and make it aesthetic. Each contributor's function ensures the visual and artistic rendering of the game.

ART DIRECTOR

Defines a graphic universe and coordinates the artistic teams throughout the production process to ensure a constant visual coherence.

SOUND DESIGNER

Conceives, edits, integrates and tests the game's sound environment (music, sound effects, dialogue) to accompany creative and design visions.

AUDIO DIRECTOR

Oversees the production of sound elements and their integration into the video game.

COMPOSER

Writes and composes the music for the game.

ART DIRECTOR

Defines a graphic universe and coordinates the artistic teams throughout the production to ensure a constant visual coherence.

CONCEPT ARTIST

Contributes to the realisation of the project's artistic vision by creating characters, objects and an artistic universe from color compositions.

LEAD GRAPHIC DESIGNER

Coordinates the team of graphic designers in accordance with the artistic direction of the project and manages the implementation of the game's graphic style.

ANIMATOR

Animates the characters, objects and decor elements of the game by creating their movements and behaviors.

2D GRAPHIC DESIGNER

Creates visuals and assets for 2D characters (concept, environment, characters...).

3D GRAPHIC DESIGNER

Designs 3D backgrounds, objects, scenes and characters, in accordance with the artistic direction and the engine constraints.

SPECIALIZED GRAPHIC DESIGNER

Draws up the graphic project on the visual aspects (lighting, special effects or movements).

UI ARTIST

Creates user interfaces and menus for the game.

CINEMATICS DIRECTOR

Creates the game's cinematic scenes, whether they are interactive or not.

TECHNICAL ARTIST

Oversees the integration of graphic data into the game's engine.

● TECHNOLOGY

This category is that of programmers. It brings together all actors in charge of computer development to which the other design and image professions are connected in order to give substance to the video game. These professions are also responsible for the deployment and maintenance of the various design tools used internally.

TECHNICAL DIRECTOR

Defines and supervises the implementation of development activities, manages the technical teams and creates the necessary tools and functionalities for the company and its projects.

LEAD PROGRAMMER

Supervises programmer teams, makes technological choices and deploys technical solutions.

ENGINE PROGRAMMER

Develops and maintains the «game engine» technology (which includes graphic engines, sounds, physics, network, etc.) and the production pipeline.

GAMEPLAY PROGRAMMER

Programs the game mechanics, the interactions between the player and the environment as well as the modules required for the game to function properly.

AUDIO PROGRAMMER

Programs the game's audio engine and audio-specific tools.

PROGRAMMER TOOLS

Develops and maintains software tools to create game content, speed up production or automate tasks, etc.

AI SPECIALIST

Develops and maintains the AI code in the game engine.

NETWORK PROGRAMMER

Designs and programs low-level network engine bricks and multiplayer mechanics associated with gameplay.

UI PROGRAMMER

Creates the presentation modules and control elements of the game interface.

● EDITION AND SUPPORT

This category includes professionals who contribute to the deployment, marketing, distribution and sustainability of video games. These professionals can be hired by publishers, but also by production studios that market their games directly.

MARKETING DIRECTOR

Develops marketing plans (market analysis, target determination, action plan, choice of advertising channels, etc.).

USER ACQUISITION MANAGER

Defines and implements the portfolio application acquisition strategy, based on paid or free levers.

HEAD OF ANALYTICS

Elaborates studies related to the game and players, at all stages of the product's life cycle.

USER RESEARCHER

Develops, organizes and analyzes user tests in order to validate the design of the video game.

PRODUCT MANAGER

Manages the marketing of the product as a whole, from its conception to the end of its life cycle.

LIVE OPERATIONS MANAGER

Leads the maintenance team of an online game (PC, mobile or console), creates and manages promotions and special events for each game.

BRAND MANAGER

Defines, implements and monitors the marketing strategy for one or more games of a brand, throughout the product's life cycle.

DEVELOPMENT MANAGER

Elaborates and implements a strategy to find new development levers for the company, either directly (project, product) or indirectly (marketing, communication).

OUTSOURCING MANAGER

Manages the outsourcing of a part of the game production (art, audio, quality control...).

TRAFFIC MANAGER

Manages and organises advertising spaces and campaigns, on the Internet or via mobile, in order to optimize traffic acquisition levers.

DATA SCIENTIST

Creates and applies complex algorithmic analysis models based on the cross-referencing of data from various sources to help the company make strategic and operational choices.

COMMUNITY MANAGER

Analyses, animates, federates, and develops the loyalty of the community of players around the game or the company while ensuring that good conduct rules are respected within the community.

QA TESTER

Identifies and corrects anomalies during the production cycle to ensure the video game's quality.

MARKETING ARTIST

Adapts a repository and translates game content (on-screen texts, scripts) and other content (marketing, blogs, tweets...).

A TIP FROM GWENDOLYN GARAN, UX RESEARCHER AND ACCESSIBILITY CONSULTANT

I believe networking is essential. Doing your own thing in your corner and waiting to get noticed will not lead you anywhere: you have to meet as many people as possible and participate as much as possible in events, join associations and collectives in your sector... Don't be afraid to show what you do, to ask the questions you may have, and to share articles and points of view.

JOB DESCRIPTIONS - NEWS MEDIA

● NEWS AGENCY EMPLOYEES

Analyze, summarize, inform

News agencies are often the first to collect information, which will then be picked up by newspapers, TV stations, radio stations, etc. News agencies employ editors who sort, correct, rewrite, translate and verify the information, reporters or correspondents, editors-in-chief, etc.

● CORRESPONDENT

Investigate, write, inform

He/she works for the regional or national press, magazines, television channels, websites, etc. First, he/she gathers information. Then he/she writes the article, following the editorial line of the media. He/she may also have multimedia skills in photo, video, sound recording...

● DATA JOURNALIST

Research, analyze, explain

The digitization of journalistic methods involves an increasing use of structured data, whether from the web or elsewhere. This requires the use of specific tools (database managers, spreadsheets, online mapping tools, etc.). Even though data journalists are still few in number, many journalists are now learning how to use mass data.

● RADIO JOURNALIST

Analyze, inform, report

In a radio station, several categories of journalists work together. There are reporters, who go out into the field to gather information, columnists, who write and present their columns, and journalists, who prepare and present the news. We mustn't forget about the hosts, who animate the programs. They all work alongside the technicians.

In radio, the relationship with time is unique and leaves no room for improvisation! This media requires oral fluency and perfect diction, especially when broadcasting live.

A TIP FROM BELGIAN REPORTER SAFIA KESSAS

would tell women who are starting out to believe in themselves, take their place and fight against the impostor syndrome that very often strikes women. I'd tell them they're allowed to make mistakes, to listen to themselves, and they should never hesitate to find a mentor with whom they feel comfortable, to exchange ideas and avoid the pitfalls that women are more often confronted with in our professions.

● **IMAGE REPORTER JOURNALIST**

Film, direct, edit

He/she is an editor, a reporter, a camera operator and a sound recordist. When he/she goes on assignment, he/she films, but it is also he/she who prepares the story and sometimes even edits the images.

● **TV JOURNALIST**

Analyze, inform, report

Within a television channel, several categories of professionals work together. It's the same professionals as those we saw in radio journalism.

A TIP FROM ITALIAN REPORTER PAOLA MOSCARDINO

To someone who wants to become a journalist I would say : study a lot, read, books and newspapers of course, but above all the dictionary; and then always try to feel involved in what happens around you. I would advise choosing a field of specialization (I find it easier to find a job if you are specialized in a field) and working to become the best in that field, the best of all. Then dedication, sacrifice, commitment. Talent is not enough. You don't get anywhere without hard work and sweat. And last but not least, never accept to do a job for free. If it's work, it's not free, and if it's free, it's something else. Work must always be paid.

● **WEB JOURNALIST**

Write, analyze, inform

He/she works for digital media. He/she provides websites with editorial content: texts, photos, videos, sounds...

He/she must be versatile and extremely reactive because, unlike the traditional press, he/she can update an article after it being published and choose his/her subjects according to the reactions of Internet users. Interactivity is vital: the website is the media where there is a close relationship between the reader and the content creator through comments and likes.

● **PRESS PHOTOGRAPHER**

Observe, photograph, inform, sell, research

It is a job that requires talent. Most press photographers work independently. In some cases, they produce reports which they then sell to newspapers or news agencies. Or he/she may work on commission: he/she goes on assignment with an editor and takes photos.

● **PRINT MEDIA EDITOR**

Investigate, write, inform

His/her work starts by gathering information. Then he/she writes the article, following the editorial line of the newspaper.

After several years of experience, he/she may become a section editor and be in charge of a part of the publication.

● **EDITOR-IN-CHIEF**

Inform, decide, direct

He/she is the one responsible of the content of the pages published in a newspaper or on a website, of a time slot on the radio, of a magazine or of a TV news.

He/she makes sure that the editorial line is respected, chooses the subjects with his/her section heads and rereads, listens to or watches the journalists' production.

He/she also thinks about the development of the media to attract new readers, listeners, viewers or Internet users.

A TIP FROM BULGARIAN JOURNALIST GALYA PROKOPIEVA

Journalism is about curiosity, empathy, creativity, fairness and principles. If this all resonates with you: enjoy!

● **WEBSITE EDITOR**

Inform, analyze, direct

He/she is surrounded by a team of web editors, community managers and sometimes data journalists and front-page editors. On the web, he/she operates in an immediate environment, which requires him/her to be particularly attentive to the accuracy of the information he/she disseminates. If he/she has to be creative and constantly find new ways to tell stories, he/she must also know the technicity of the internet, its basic languages, natural referencing and social networks.

● **EDITORIAL SECRETARY**

Proofread, check, correct

This journalist never goes on the field. He/she carefully and meticulously proofreads all the sentences, corrects the mistakes, finds a title, writes the captions... Sometimes he/she can rework the article if it is too long or badly structured. He/she is therefore the last safeguard before printing: he/she must be careful not to let any mistakes go by!

24 hours in the life of a newsroom is the website the ESJ Lille and CFI have created to help journalists all over the world train in agreement with international standards. They have developed four series of practical index cards to help you get a precise idea of how exactly a day goes in a TV, radio or a web newsroom.

<https://24hdansunedaction.com/en/>

RESOURCES

WHERE TO GET TRAINING ?

AN OVERVIEW OF FILM SCHOOLS IN EUROPE

AUSTRIA

Filmakademie Wien

Cinema and TV

<https://www.filmakademie.wien/de/>

BELGIUM

IAD Brussels

Cinema, TV, radio, animation, multimedia and theatre

<https://www.iad-arts.be>

INSAS Brussels

Cinema and theatre

<https://insas.be>

LUCA School of Arts Brussels

Audiovisual Arts & Techniques, Interior & Product Design, Construction, Music & Drama and Visual Arts & Design

<https://www.luca-arts.be/nl>

Erasmus Brussels University of Applied Sciences and Arts

Film, TV, documentary, animation and radio

<https://www.erasmushogeschool.be/nl>

Ghent School of Arts

Cinema and animation, music, drama, photography, visual arts

<https://schoolofartsgent.be/2021/>

BULGARIA

National Academy for Theatre and Film Arts (NATFA) Sofia

Animation, directing and screenwriting, cinematography, design, editing and photography

<http://en.natfiz.bg>

CZECH REPUBLIC

FAMU Prague

Interdisciplinary Center of Audiovisual Studies

<https://www.famu.cz/en/>

Prague Film School

Dedicated to developing informed auteurs, crew and post production professionals

<https://www.filmstudies.cz/>

DENMARK

The National Film School (Copenhagen)

Film, TV, scriptwriting and animation directing

<https://www.filmskolen.dk/english>

VIA University College (Aarhus)

Storytelling and Animation

<https://en.via.dk>

ESTONIA

Baltic Film and Media School (Tallinn)

Communication and Audiovisual

<https://www.tlu.ee/en/bfm>

FINLAND

Aalto (Espoo)

University for filmmakers, scenographers and researchers

<https://www.aalto.fi/en>

TAMK University of Applied Sciences (Tampere)

Film, TV, animation, production, screenwriting

<https://www.tuni.fi/en/about-us/tamk>

FRANCE

La Fémis (Paris)

Cinema and TV

<https://www.femis.fr>

ENS Louis-Lumière (Paris)

Cinema, sound, photography

<https://www.ens-louis-lumiere.fr>

ESRA Group (Paris)

Cinema, TV, music, sound and animation

<https://www.esra.edu>

L'Ecole de la Cité (Saint-Denis)

Screenwriting and directing

<https://www.ecoledelacite.com/>

La CinéFabrique (Lyon)

Video and Audio Techniques

<https://cinefabrique.fr/>

Kourtrajme (Montfermeil)

Screenwriting, directing, acting

<https://cinema.ecolekourtrajme.com/>

Le Fresnoy (Paris)

Post-graduate art and audiovisual research center

<https://www.lefresnoy.net/fr>

Les Gobelins (Paris)

Photography, animated filmmaking, motion and graphic design, interactive and digital media communication, print and digital media production, video, sound and broadcast technology training, two training programs in video games

<https://www.gobelins.fr>

***3iS (Paris)**

Leading audiovisual campus in Europe (also video games)

<https://www.3is.fr>

GERMANY

The Deutsche Film und Ferneseh Akademie Berlin

Film Academy

<https://www.dffb.de>

ifs internationale filmschule Köln

Screenwriting, Directing, Creative Producing, Cinematography, Editing Picture & Sound, VFX & Animation, and Production Design, Serial Storytelling, Digital Narratives, 3D Animation for Film & Games and Entertainment Producing and Film

<https://www.filmschule.de>

Filmakademie Baden-Württemberg (Ludwigsburg)

Cinema and TV

<https://www.filmakademie.de/en/>

GREECE

Aristotle University of Thessaloniki

Audiovisual

<https://www.auth.gr/en>

HUNGARY

Budapest Film Academy

Teaches every aspect of filmmaking

<https://budapestfilmacademy.com>

Budapest University of Drama and Film

Theatre, film and TV

https://www.unipage.net/en/6601/university_of_drama_and_film_budapest

Moholy-Nagy University of Art and Design (Budapest)

Art, design and mostly animation

<https://mome.hu/hu>

IRELAND

Dun Laoghaire Institute of Art, Design and Technology (IADT) in Dublin

Film, animation, broadcasting and digital media

<https://iadt.ie>

ITALY

Civica Scuola di Cinema Luchino Visconti (Milano)

All creative and technical audiovisual professions

<https://cinema.fondazionemilano.eu>

Fondazione Centro Sperimentale di Cinematografia (Roma)

Film, TV drama, animation, documentary

<https://www.fondazioneccsc.it>

Griffith Film & Television Academy (Roma)

Cinema

<https://www.griffithduemila.com>

Scuola Holden (Torino)

Storytelling

<https://scuolaholden.it/>

ZeLIG (Bolzano)

Professional training course in documentary filmmaking

<https://www.zeligfilm.it/it/>

LATVIA

Latvian Academy of Culture (Riga)

Audiovisual art, drama studies, creative industries, stage acting, international media and culture management

<https://lka.edu.lv/en/>

LITHUANIA

Lithuanian Academy of Music and Theatre (Vilnius)

Music, theatre, dance, film art

<https://lmta.lt/en/>

NETHERLANDS

Netherlands Film Academy (Amsterdam)

Filmmaking

<https://www.filmacademie.ahk.nl/>

NORWAY

Westerdals Oslo

Script, direction, producer, editing, photography, film and TV sound, or Film and TV concepts

<https://www.kristiania.no/en/studies/study-programmes/>

POLAND

The Polish National Film, Television and Theatre School (Lodz)

Directing and cinematography of both live-action and animated films, lighting design, still photography, editing, screenwriting, producing and acting

<https://www.filmschool.lodz.pl/en/>

Warsaw Film School

Directing, film editing, film & TV production, acting, cinematography, photography, video games creation, management in culture, practical film studies

<https://warsawfilmschool.com>

PORTUGAL

Lusophone University of Humanities and Technology

Portuguese network of universities, courses in film and media art

<https://www.ulusofona.pt/en/>

ROMANIA

UNATC I.L Caragiale

Film and Theatre

<https://www.unatc.ro/eng/about/>

SLOVAKIA

VSMU - Academy of Performing Arts Bratislava

Film and TV directing, documentary film, dramaturgy and screenwriting, animated film, cinematography and photography, sound design, visual editing, production and distribution, visual effects, art criticism and audiovisual studies

<https://www.vsmu.sk/en/>

SLOVENIA

Academy of Theatre, radio, film and TV Ljubljana

All professions in the fields of theatre, radio, film and television

<https://www.agrft.uni-lj.si/en>

SPAIN

Bande À Part (Barcelona)

Filmmaking

<https://www.bandeapart.org/>

ECAM, The Madrid Film School

Film, TV and advertising

<https://ecam.es>

Elias Querejeta Zine Eskola (EQZE) - San Sebastian

Filmmaking

<https://www.zine-eskola.eus/fr>

Media Business School (Madrid)

Specialised in the business of the audiovisual sector

<http://mediaschool.org>

Escola superior de cinema i audiovisuals de Catalunya (Barcelona)

Filmmaking, storytelling, post-production

<https://escac.com>

SWEDEN

School of film Directing at the University of Gothenburg

Filmmaking

<https://www.film.gu.se>

Stockholm Film School

Filmmaking

<https://stockholmsfilmskola.com/en/>

Stockholm Academy of Dramatic Arts

Performing arts, Media, Design and Acting

<https://www.uniarts.se/english/about-uniarts/stockholm-academy-of-dramatic-arts>

Valand Academy (Gothenburg)

Filmmaking

<https://www.gu.se/en/hdk-valand>

SWITZERLAND

HEAD Genève

Fine Arts, Cinema, Interior Architecture, Space and Communication, Visual Communication, Fashion and Accessory Design

<https://www.hesge.ch/head/>

VIDEO GAMES : an overview of educational institutions providing study programs in game development in Europe

BELGIUM

- Digital Arts and Entertainment
- Haute Ecole Albert Jacquard
- Interface3
- Karel de Grote-Hogeschool
- LUCA School of Arts
- Syntra Vlaanderen
- Technocité

BULGARIA

- Sofia University
- Soft Uni
- Arc Academy
- Technical University -Sofia

CZECH REPUBLIC

- Academy of Performing Arts Prague
- Czech Technical University in Prague, Faculty of Electrical Engineering
- Czech Technical University in Prague, Faculty of Information Technology
- Brno University of Technology, Faculty of Information Technology
- Charles University in Prague, Faculty of Mathematics and Physics
- University of West Bohemia in Pilsen, Faculty of Design and Arts
- Higher vocational school graphic in Jihlava
- Secondary School of Film, Multimedia and Computer Technologies
- since 2020 also Prague FAMU
- + 8 universities that offer courses relating to the game development

DENMARK

- Dania Games
- IT university of Copenhagen
- Aalborg University
- The University of Southern Denmark
- Dadiu
- National Film School of Denmark
- KADAK(The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation)

FINLAND

- 52 institutions

Here's a selection: <https://pelimerkit.metropolia.fi/en/2018/11/16/game-studies-in-finland/>

FRANCE

- 130+ schools & universities

Here's a selection: <https://www.letudiant.fr/etudes/ecole-art/57-ecoles-de-jeux-video-au-banc-d-essai-1.html>

GREECE

- SAE Institute, Bachelor in Games Programming (BSC) & Game Design
- New York College in Athens, University of Bolton (UK), Undergraduate Studies: BSc in Computer Games Programming
- IEK OMHROS, Web Developer, Video Games |
- Mediterranean College in Athens, University of Derby, Undergraduate Studies: BSc (Hons) Computer Games Programming, BSc (Hons)
- AKTO Game Design (BA) | EK Intergraphics, Game Development
- IST Executive Diploma in Games Development
- 13 Public Technical Schools on Informatics Applications
- Technicians (Multimedia / Web Design -Development / Video Games)
- 50 higher education departments in computer programming/ ICT/Computer science/ computer engineering

IRELAND

- Pulse College
- Northern Regional College
- Athlone Institute of Technology
- Carlow Institute of Technology
- Waterford Institute of Technology
- Tralee Institute of Technology
- Limerick Institute of Technology
- Dundalk Institute of Technology
- Letterkenny Institute of Technology
- Dublin Institute of Technology
- TU Dublin
- University College Limerick
- Ballyfermot College of Further Education
- University of Ulster
- Bray Institute of Higher Education
- St. John's Central College of Further Education and Training
- Cenit College

GERMANY

- 57 public institutions, 24 private institutions-
- Here's a selection : <https://www.studycheck.de/studium/gamedesign>

NETHERLANDS

- 32 institutions
- Here's a selection: https://www.studyinholland.co.uk/game_design.html

NORWAY

- INN -Inland Norway University of Applied Sciences
- NTNU -Norwegian University of Science and Technology
- UiT -The Arctic University of Norway
- Nord University
- Kristiania University College
- Noroff -School of technology and digital media

POLAND

- 26 institutions

Here's a selection: https://study.gov.pl/studyfinder?field_area_tid=16&field_level_tid=21&field_language_tid=18&page=1

SLOVAKIA

- University of St. Cyril and Methodius in Trnava
- Academy of Fine Arts and Design
- Butterfly Effect
- Academy of Filmmaking and Multimedia
- Vocational Art School (Škola umeleckého priemyslu)
- Creative Arts Secondary School in Trenčín (Stredná umelecká škola v Trenčíne)
- Academy of Animation (Súkromná stredná umelecká škola animovanej tvorby)
- Gamecamp / Gamecraft / LevelUp
- OpenLab technological accelerator for high school students
- Summer Game Dev`

SLOVENIA

- No specific game development studies, just regular technical and art studies.

SWEDEN

Universities and university colleges:

- Blekinge Tekniska Högskola
- Chalmers
- Högskolan i Skövde
- Luleå tekniska universitet
- Stockholms konstnärliga högskola
- Uppsala Universitet: Campus Gotland

Higher vocational educations:

- Forsbergs Skola
- FutureGames

- Indiespelutvecklare (folkhögskola)
- PlaygroundSquad
- The Game Assembly

Upper secondary educations

- LBS Kreativa Gymnasiet
- Mediagymnasiet Nacka Strand

ROMANIA

State Universities:

- Politehnica University of Bucharest
- Ion Mincu University of Urbanism and Architecture
- National University of Theatre Arts and Cinematography

Private academies:

- Game Dev Academy
- Nobleprog•Media Academy
- Edukube
- Link Academy
- Pixellab training center

Industry Initiatives

- AMC RO Studio
- Amber Academy
- Gameloft Learning Center
- Ubisoft

Source : <http://www.egdf.eu/wp-content/uploads/2020/08/European-Report-on-the-Game-Development-Industry-in-2018.pdf>

AN OVERVIEW OF JOURNALISM SCHOOLS IN EUROPE

AUSTRIA

- South East and Central Europe PR Organisation-SECEPRO Master Programme- Vienna
- Center for Journalism and Communication Management, Danube University- Krems
- Kuratorium für Journalistenausbildung- Salzburg

BELGIUM

- Artevelde University College- Ghent

- Institute XIOS Hogeschool- Limburg
- Hogeschool-West-Vlaanderen
- Institut des Hautes Etudes des Communications Sociales (Haute Ecole Galilée)- Brussels
- Thomas More- Antwerpen
- Erasmus Hogeschool- Brussels
- AP Hogeschool- Antwerpen

BULGARIA

- Sofia University- Sofia

DENMARK

- Centre for Journalism, Department of Political Science, University of Southern Denmark- Odense
- Institute Danish School of Media and Journalism- Aarhus N

ESTONIA

- University of Tartu- Tartu
- Tallinn University- Tallinn

FINLAND

- The Voionmaa Institute- Ylöjärvi, Finland
- Institute University of Helsinki- Helsinki
- University of Jyvaskyla- Jyvaskyla
- University of Tampere- Tampere
- Haaga-Helia University of Applied Sciences- Haaga-Helia

FRANCE

- CELSA Paris- Sorbonne University, Paris
- CFJ Paris-based Journalism School and Training Center, Paris
- Ecole Supérieure de Journalisme- Lille
- Ecole Supérieure de Journalisme de Paris- Paris
- HEJ- L'Institut des Hautes Etudes de Journalisme- Montpellier
- HEJ- L'Institut des Hautes Etudes de Journalisme- Lyon
- IJBA- Institut de journalisme Bordeaux-Aquitaine- Bordeaux
- ISCPA- L' Institut supérieur de la communication, de la presse et de l'audiovisuel (Institut Supérieur Des Medias)- Paris
- ISCPA-L'Institut supérieur de la communication, de la presse et de l'audiovisuel (Institut Supérieur des Medias)- Toulouse
- Paris Institute of Political Science- Paris

•Université Paris-Dauphine (IPJ)- Paris

GERMANY

- Deutsche Journalistenschule- Munich
- Henri-Nannen-Schule- Hamburg
- Macromedia University of Applied Sciences for Media and Communication- Munich, Stuttgart, Cologne, Hamburg and Berlin
- Freie Journalistenschule- Berlin
- MedienQualifizierung GmbH- Akademie für Hörfunk und Medien- Kölner
- Kölner Journalistenschule für Politik und Wirtschaft- Kölner
- Hochschule Bonn-Rhein-Sieg University for Applied Sciences- Sabkt Augustin
- Jade University of Applied Sciences Institute for Media Management and Journalism- Wilhemshaven

GREECE

•Aristotle University of Thessaloniki (AUTH) School of Journalism and Mass Communication- Thessaloniki

Hungary

•Balint György Academy of Journalism, National Association of Hungarian Journalists- Budapest

IRELAND

•Dublin Institute of Technology- Dublin

ITALY

- Master universitario in Giornalismo, IULM University of Milan- Milano
- Scuola Superiore di Giornalismo 'Massimo Baldini' LUISS Guido Carli- Rome
- Catholic University of Milan (Università Cattolica del Sacro Cuore)- Milan
- Scuola di Giornalismo Radiotelevisione di Perugia (RAI, Radiotelevisione Italiana)- Perugia

LITHUANIA

•University of Vilnius- Vilnius

NETHERLANDS

- Department of Journalism, University of Groningen- Groningen
- School voor Journalistiek, Hogeschool Utrecht- Utrecht
- Fontys Hogeschool Journalistiek- Tilburg
- European Journalism Centre- Maastricht
- Hogeschool Windesheim (Windesheim University of Applied Science)- Zwolle
- Christelijke Hogeschool- Ede

NORWAY

•Oslo and Akershus University College of Applied Sciences- Oslo

Portugal

•Nova University of Lisbon- Faculty of Human and Social Sciences- Lisbon

•Lisbon Polytechnic Institute- Superior School of Communication- Lisbon

•Lisbon University Institute- IUL- Lisbon

•CENJOR- Centre for Training in Journalism- Lisbon

•University of Oporto- Faculty of Letters- Oporto

•University of Minho- Braga

•University of Beiras- Covilha

•University of Coimbra- Faculty of Letters/Journalism Institute- Coimbra

•Portuguese Catholic University- Lisbon

•Autonoma University- Lisbon

ROMANIA

•Babes-Bolyai University- Babes-Bolyai

SPAIN

•Complutense University of Madrid- Faculty of Communications- Madrid

•Autonoma University of Madrid- El Pais School of Journalism- Madrid

•Rey Juan Carlos University of Madrid- EFE News Agency School- Madrid

•Carlos III University of Madrid (Getafe)- Madrid

•Autonoma University of Barcelona- Barcelone

•University of Barcelona- Barcelone

•University of the Basque Country- Bilbao

•University of Valencia- Valencia

•University of Seville- Seville

•San Pablo University CEU- El Mundo Newspaper group- San Pablo

•Navarra University- Pamplona

•IE School of Communication, Master in Digital Journalism- Madrid

•Mondragon University (HUHEZI)- Eskoriatza-Gipuzkoa

•Escuela de Periodismo UAM- El País - Madrid

•University of Castilla-La Mancha- Faculty of Journalism- Cuenca

SWEDEN

•Göteborg Universiteit- Göteborgs

•Linnaeus University- Kalmar

•University of Stockholm- Stockholm

•Södertörn University- Huddinge



SWITZERLAND

- MAZ- Die Schweizer Journalistenschule- Luzern
- Zurich University of Applied Science (IAM Institute of Applied Media Studies)- Winterthur

Source : <http://www.aalep.eu/schools-journalism-europe>

Last but not least, you can find here an exhaustive list of training programs for industry professionals supported by Creative Europe MEDIA :

<https://www.creative-europe-media.eu/trainings/courses>

NOW THAT YOU'VE BEEN TRAINED, BUILDING YOUR NETWORK IS KEY TO YOUR PROFESSIONAL SUCCESS!

WOMEN'S COLLECTIVES IN EUROPE

INTERNATIONAL

EWA - European Women's Audiovisual Network

<https://www.ewawomen.com/>

Women in Games Europe

<https://womeningamesconference.co.uk/>

Women in Film and TV International

<https://www.wifti.net/>

AUSTRIA

FC Gloria

<https://www.fc-gloria.at/>

BELGIUM

Elles font des films

<http://ellesfontdesfilms.be/>

Women in Film, TV & Media Belgium

<http://www.wiftm.be/>

CYPRUS

WIFT Cyprus

<https://wifncy.org/en/about-us/>

CZECH REPUBLIC

Girls in Film Praha

<http://girlsinfilm.net/locations/prague>

DENMARK

WIFT Denmark

<https://www.wift.nu/>

FINLAND

WIFT Finland

<https://www.wift.fi/>

FRANCE

Collectif 50/50

<http://collectif5050.com/>

Women in Games France

<https://womeningamesfrance.org>

Les Femmes s'animent

<http://lesfemmessaniment.fr/>

Prenons la une

<https://prenonslaune.fr/>

GERMANY

Pro Quote

<https://www.pro-quote.de/>

WIFT Germany

<https://wiftg.de/>

Journalistinnenbund

<https://www.journalistinnen.de/>

GREECE

Greek Women Wave

<https://www.womenonwaves.org/en/page/4233/greece>

WIFT Greece

<https://www.wift.gr/>

IRELAND

WIFT Ireland

<https://wft.ie/>

ITALY

WIFT Italia

<https://www.facebook.com/wiftmitalia/>

NETHERLANDS

Girls in Film Amsterdam

<http://girlsinfilm.net/locations/gif-amsterdam>

POLAND

Kobiety Flimu

<https://kobietyfilmu.pl/en/woman-in-film/>

ROMANIA

Femart

<http://www.femart.ro/>

SPAIN

CIMA

<https://cimamujerescineastas.es/>

Chicas Poderosas

<https://chicaspoderosas.org/>

PROFESSIONAL ORGANIZATIONS

International & Pan Europe

FERA

Federation of European Directors

<https://screendirectors.eu/>

List of national members : <https://screendirectors.eu/our-members/>

IMAGO

Int'l Federation of Cinematographers

<https://imago.org>

Tempo

Int'l Federation of Film Editors

<https://www.tempo-filmeditors.com>

Artscenico

European Federation for Costume and Prod Design

<https://www.artscenico.com>

EFS

European Film Sound

<http://www.europeanfilmsound.org>

SHADE

International Colorist Association

<https://shade-colorist.com>

EFA

European Film Academy

<https://www.europeanfilmacademy.org/>

EPC

European Producers Club

<https://www.europeanproducersclub.org/>

DAE

Documentary Association of Europe

<https://dae-europe.org/about-us/>

FSE

Federation of European Screenwriters

<https://federationscreenwriters.eu/>

ICDN

International Casting Directors Network

<https://theicdn.com/>

ISFE

Europe's video games industry

<https://www.isfe.eu/our-membership/>

EGDF

European Game Developers Federation

<http://www.egdf.eu/>

List of national members: <http://www.egdf.eu/about/>

EFJ

European Federation of Journalists

<https://europeanjournalists.org/>

List of national members: <https://europeanjournalists.org/members/>