

Screen Guilds of Ireland  
**Competency Framework**

**VFX**

Department



**Fís Éireann**  
Screen Ireland





# VFX Department

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## Roles

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1. VFX Producer
2. VFX Supervisor
3. VFX Coordinator
4. VFX On-Set Supervisor
5. VFX Lead Data Wrangler
6. VFX Data Wrangler
7. VFX Trainee

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# Visual Effects (VFX) Producer

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The VFX Producer is primarily responsible for all financial aspects of the VFX Department. This includes the budgeting of shots and distributing them to successful vendors. They will also create a VFX breakdown as a method of clarifying the shots that are allowed or budgeted for and to avoid those that are not. All costings, whether they be crew hire budgets, shot budgets, and postproduction cost budgets will all be overseen and monitored, or signed off by the VFX Producer.

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## Key tasks:

1. Controls the VFX budgets.
  2. Evaluates and selects VFX vendors.
  3. Maintains financial control and keeps the budget within permitted perimeters.
  4. Oversees financial costs of crew hire.
  5. Liaises with other Producers re: budgets and costings.
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## Task statements

### Task statement 1:

**Controls the VFX budgets.**

Associated activities

- ✓ Manage spending of the allocated budget across the department.
- ✓ Wide understanding of pre-production, shooting and post-production process in order to allocate the correct amounts required.
- ✓ Assess the feasibility of the budget on a project: breakdown script, research tax credits in different territories, cost all elements in the script.
- ✓ Understand other departments and how they may assist in reducing any VFX costs.
- ✓ Debate and negotiate VFX and other department budgets to promote fair usage of funds to achieve the directors overall desired effect.

### Task statement 2:

**Evaluate and select VFX vendors most suited to VFX shots.**

Associated activities

- ✓ Negotiates costings and fees with post-production facilities and award shots accordingly.
- ✓ Knowledge of the creative process required despite costs: how long a shot can take to reach completion, manpower, skill and the cost of time.
- ✓ Knowledge of the available post crew and their skill set and forte.
- ✓ Communicates with vendors and their key employees.

### Task statement 3:

**Maintains financial control and keeps the budget within permitted perimeters.**

Associated activities

- ✓ Through a variety of avenues, and access to finances; offers a suitable, workable budget to suit the project.
- ✓ Maintains tight control over spending as time goes on by liaising with set supervisors, key Heads of Departments, Producers, Directors and Heads of Finance.
- ✓ Understands tax relief, additional financial incentives depending on the country you're shooting in, as well as the production base.
- ✓ Understands the role of the wider Producers and any potential limitations they might have (funding/ governmental restrictions/country related limitations etc).

## Task statement 4:

### Oversees financial costs of crew hire.

#### Associated activities

- ✓ Assesses crew members for employment: read CVs, short lists, suggesting to HODs, interviews.
- ✓ Manages hours, timesheets and overtime.
- ✓ Is involved in the interview process and rates depending on the individual crew role.
- ✓ Knowledge of union rates and expectations.

## Task statement 5:

### Liases with other Producers regarding budgets and costings.

#### Associated activities

- ✓ Participates in all budget calls with Producers.
- ✓ Makes recommendations of potential changes to the script to assist in making the budget more feasible (recommendations based on assumptions).
- ✓ Recces – negotiates what the Director wants versus what can be afforded, ensures the radius works and that the Location Manager can facilitate the servicing of location and reduce moves, assess rigging needs.
- ✓ Communicates with Producers and keeps them up to date with ongoing costing changes.

## Technical competencies

Area	Indicators
<b>Technical Knowledge</b>	<ul style="list-style-type: none"> <li>✓ Extensive knowledge of camera and lighting techniques – thorough understanding of light, colour, shade and manipulation</li> <li>✓ In depth understanding of all motion picture equipment – cameras, lenses, monitors</li> <li>✓ Expert knowledge of iris control and the DIT system</li> <li>✓ Skill to make technical creative decisions in order to realise the creative vision of the Director and tell the story</li> <li>✓ Understanding of VFX needs on all levels: need for office space/truck/screening room, equipment, blue screens, riggers, crew support, access to power and WiFi etc.</li> <li>✓ Understanding of script breakdowns</li> <li>✓ Understanding of shooting schedules, the how and why behind them</li> <li>✓ Skills in Excel, Word, possibly accounting software.</li> </ul>
<b>Digital Skills</b>	<ul style="list-style-type: none"> <li>✓ Ability to use Filemaker Pro, Satellite or other wrangling apps</li> <li>✓ Ability to use Excel, Word, and apps like My Measures, Tentacle, Box, my3DScanner, Insta 360 Pro, QTAKE among others</li> </ul>
<b>Management</b>	<ul style="list-style-type: none"> <li>✓ Ability to manage workflow on set, communicating effectively with other departments</li> <li>✓ Ability to work within the confines of a schedule and budget</li> <li>✓ Ability to remain calm under pressure, critical thinking</li> <li>✓ Ability to manage internal VFX crew, trainees and key crew</li> </ul>
<b>H&amp;S Competency</b>	<ul style="list-style-type: none"> <li>✓ Awareness of scissor lift/Manitou, use of blue screens and scaffolding when applying tracking markers to large and extra large screens</li> <li>✓ Ladder safety and general set protocol around electrical wiring and cables</li> </ul>
<b>Administrative Skills</b>	<ul style="list-style-type: none"> <li>✓ Can critically evaluate each script and break it down to assess requirements such as blue screen needs, potential VFX shots, practical elements, need for make-up FX and model making FX, stuffies (replicas of any animated creatures/cast for reference)</li> <li>✓ Streamline access to files, ensuring attention to detail on paper trail</li> <li>✓ Understanding of filing systems as per various post production houses, camel case and suitability as per different VFX software</li> </ul>
<b>Knowledge of techniques and conventions of film making</b>	<ul style="list-style-type: none"> <li>✓ Can show understanding of techniques and conventions of film making</li> <li>✓ Ability to use what's at hand to make the shot work e.g. tracking markers, eyelines for VFX (invisible) creatures</li> <li>✓ Use of practical tools to assist in the shooting of VFX elements e.g. half swords for blade extension/throwing a knife/rock at another cast - drop rock mid shot and add CG in post/paint/reveal trick etc.</li> </ul>
<b>Budget management skills</b>	<ul style="list-style-type: none"> <li>✓ Has fantastic interpersonal and conflict resolution skills</li> <li>✓ Has expert departmental, equipment, technical and time management knowledge</li> <li>✓ Has the ability to balance the production budget/feasibilities/financial parameters etc. alongside the Director's artistic vision</li> <li>✓ Ensuring best value on screen. Ensuring deadlines can be met and contracts adhered to</li> <li>✓ Can assess project requirements</li> <li>✓ Is skilled in negotiating on price, assessing value and quality for money</li> </ul>

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# VFX Supervisor

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The VFX Supervisor is the most creative role within the department. They are involved in realizing the overall look of the VFX shots, and bringing any of the Director's visions to life. They are responsible for all post work and will usually move into post-production supervision once shooting has completed. They will be in constant communication with post-production during shooting as the pipeline of work develops.

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## Key tasks:

1. Works closely with the Director, Art Director and other departments to realise the look of the show.
  2. Creates a pipeline for post-production.
  3. Identifies how a VFX shot must be executed within budget as per the VFX Producer.
  4. Leads to overall creative look of the VFX shots.
  5. Works with the rest of the VFX team to see each shot through.
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## Task statements

### Task statement 1:

**Works closely with the Director, Art Director and other departments to realise the look of the show.**

#### Associated activities

- ✓ Is the primary contact regarding all things VFX from a creative level.
- ✓ Knowledge of the internal budgeting of the show.
- ✓ Attends meetings, calls, and creative discussions.
- ✓ Creates and develops pre-vis from Director's storyboards.

### Task statement 2:

**Creates a pipeline for post-production.**

#### Associated activities

- ✓ Is involved in the creating and execution of the pipeline for post, delivery of shots throughout the shoot and after shooting wraps.
- ✓ Goes through shot lists, and gives feedback to post-production houses, and individual teams.
- ✓ Transcribes the Director's requests and vision to the post team to achieve his/her desired look.
- ✓ Reports back to the Director for feedback and communicates anything that needs tweaking etc.

### Task statement 3:

**Identifies how a VFX shot must be executed within budget as per the VFX Producer.**

#### Associated activities

- ✓ Directs any specific VFX shots during setup and filming to support and assist work in post-production.
- ✓ Works with the onset supervisor to shoot various references for VFX as required by post eg. balls and charts, lighting passes, clean plates, HDRI etc.
- ✓ Understands the requirements of post-production crews.

## Task statement 4:

**Controls the overall creative look of the VFX shots.**

Associated activities

- ✓ Supports the creative vision of the Director while considering budget restraints and various other limitations.
- ✓ Attends meetings and approaches the Director at suitable times for feedback/clarification.
- ✓ Supplies the Director with visuals/concept drawings/pre-vis etc. to allow greater understanding and insight to his/her vision.
- ✓ Has experience in dealing with creative types, their strengths and how you can support the process through your own strength.

## Task statement 5:

**Works with the rest of the VFX team to see each shot through.**

Associated activities

- ✓ Communicates any answers to the Director should there be any.
- ✓ Works closely with the VFX Producer regarding issues that may arise.
- ✓ Discusses fine-tuning of artwork/3D comps/3D elements/assets.
- ✓ Discusses textures, lighting, animation of and compositing drafts and work towards finalising each shot to the highest spec.
- ✓ Has a deep knowledge of the VFX post-production process, designing, building, colouring, texturing, animation and compositing.

## Technical competencies

Area	Indicators	
<b>Technical Knowledge</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Extensive knowledge of camera and lighting techniques – thorough understanding of light, colour, shade and manipulation</li> <li>In depth understanding of all motion picture equipment – cameras, lenses, monitors, iris control and the DIT system</li> <li>Skill to make technical creative decisions in order to realise the creative vision of the Director and tell the story</li> <li>Understanding of VFX needs on all levels e.g. need for blue/green screens, balls and charts, references, HDRIs, clean plate</li> <li>Ability to break down scripts</li> <li>Understanding of the scheduling process and the needs and requirements from ADs (time per each shot requiring VFX etc.)</li> <li>Some ability to use Excel, Maya, Houdini, Blaze, PT Gui, though not essential</li> <li>Knowledge of use of screens, LEDs, Translights, Backdrops etc.</li> <li>Ability to envisage a shot and its technical outcome</li> </ul>
<b>Management</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Ability to manage workflow on set, communicating effectively with other departments</li> <li>Ability to work within the confines of a schedule and budget</li> <li>Ability to remain calm under pressure, critical thinking</li> <li>Ability to manage internal VFX crew, trainees and key crew</li> <li>Ability to think quickly, address any unexpected issues and problem solve on set, under pressure and with little or no time</li> </ul>
<b>H&amp;S Competency</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Awareness of scissor lift/Manitou, use of blue screens and scaffolding when applying tracking markers to large and extra large screens</li> <li>Ladder safety and general set protocol around electrical wiring and cables</li> </ul>
<b>Administrative Skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Can critically evaluate each script and break it down to assess requirements such as blue screen needs, potential VFX shots, practical elements, need for make-up FX and model making FX, stuffies (replicas of any animated creatures/cast for reference)</li> <li>Streamline access to files, ensuring attention to detail on paper trail</li> <li>Understanding of filing systems as per various post-production houses, camel case and suitability as per different VFX software</li> </ul>
<b>Knowledge of techniques and conventions of film making</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Can show understanding of techniques and conventions of filmmaking</li> <li>Has a thorough understanding of all departments and the grades within</li> <li>Has a thorough understanding of the Working Time Act, meal break rules and turnaround requirements</li> </ul>
<b>Budget management skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Has fantastic interpersonal and conflict resolution skills</li> <li>Has expert departmental, equipment, and technical and time management knowledge</li> <li>Has the ability to balance the production budget/feasibilities/financial parameters etc. alongside the Director's artistic vision</li> <li>Ensuring best value on screen</li> <li>Ensuring deadlines can be met and contracts adhered to</li> </ul>

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# VFX Coordinator

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The VFX Coordinator works primarily off set in an organizational and administrative capacity. The Coordinator provides support for the whole VFX team and works closest with the VFX Supervisor and Producer. They would also liaise with the VFX on-set team and VFX vendors. They require excellent communication skills, and knowledge of several other departments, especially the green screen team, Art Department, Construction, Production and others.

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## Key tasks:

1. Assists the VFX Supervisor and VFX Producer and performs any tasks as instructed to ensure the smooth execution of VFX shots.
  2. Partakes in meetings with the Supervisor and post crew in a supportive, administrative role
  3. Potentially be responsible for uploading of all files, drawings or data to specific houses.
  4. Coordinates the logistics of reference and surveys of sets and props.
  5. Potentially continues into the supportive role after shooting has been wrapped.
  6. Organises and arranges all VFX crew for travelling overseas if necessary.
  7. Liaises with editorial and post-production and assists with pre-vis/cuts etc. distribution.
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## Task statements

### Task statement 1:

**Assists the VFX Supervisor and VFX Producer and performs any tasks as instructed to ensure the smooth execution of VFX shots.**

#### Associated activities

- ✓ Follows instructions according to their requests re meetings/logistics/transport/personal requests.
- ✓ Occasionally works with transport to arrange movement of crew outside shooting hours.
- ✓ Works with transport in arranging of VFX truck/portable office and where it will be placed on locations
- ✓ Arranges WiFi setup for VFX crew.
- ✓ Logs upcoming meetings/reviews/notes from other key shooting crew and post crew.

### Task statement 2:

**Partakes in meetings with the Supervisor and post crew in a supportive, administrative role.**

#### Associated activities

- ✓ Takes notes and arrange meetings during calls/Zooms/meetings.
- ✓ Addresses any extra requirements e.g. blue screens, lighting rigs required, locations to shoot VFX elements.
- ✓ Addresses need for space within a studio for non-set shooting e.g. 360 scanning rigs, texture photography studio setup, office space for extra crew.
- ✓ Follows up on extra requirements for VFX e.g. scanning of sets, cast, props.
- ✓ Logs and manages lists for plates to be shot to comp into blue screens etc.

### Task statement 3:

**When necessary, is responsible for uploading all files, drawings or data to specific houses.**

#### Associated activities

- ✓ Receives files and footage from Wranglers and forwards to various post-production houses.
- ✓ Understanding of VFX terminology .
- ✓ Devises a suitable file labelling system to suit both local VFX team and wider crew in post.
- ✓ Understands filing structures, CamelCase, file tree setups.

## Task statements

### Task statement 4:

**Coordinates the logistics of reference and surveys of sets and props.**

#### Associated activities

- ✓ Liaises with other crew departments and devises a shooting plan for props, textures, scans etc.
- ✓ Understands of how the set works and time constraints regarding all departments.
- ✓ Keeps post-production houses up to date with tasks due.
- ✓ Gathers props at appropriate times in tandem with their need on set.
- ✓ Liaises with ADs to arrange streamlining of cast scanning and availability of cast.
- ✓ Liaises with Locations crew to arrange scanning of EXT sets, at various locations away from studio.
- ✓ Arranges and assists in the shooting of Elements days, and manages the various departments involved - e.g. SFX, Props, Standbys etc.

### Task statement 5:

**Potentially continues into the supportive role after shooting has been wrapped.**

#### Associated activities

- ✓ Continues gathering and organising data after shooting crew have wrapped.
- ✓ Communicates regularly regarding daily tasks and specific requirements from post-production houses.
- ✓ Attends Zooms, meetings and arranges calendars for upcoming meetings and appointments.

### Task statement 6:

**Organises and arranges all VFX crew for travelling overseas if necessary.**

#### Associated activities

- ✓ Informs VFX crew of requirements regarding packing and shipping gear for overseas shooting.
- ✓ Prepares destination for incoming VFX crew.
- ✓ Manages crew needs from distance before arrival.
- ✓ Organizes carnet for shipping/transportation.

### Task statement 7:

**Liaises with Editorial and post-production and assists with pre-vis/cuts etc. distribution.**

#### Associated activities

- ✓ Uploads and disperses footage received to chief crew.
- ✓ Manages the distribution of previous shots to Directors/Producers as requested
- ✓ Follows up on lens grid footage via DIT and Editorial.
- ✓ Plays a supportive role in any extra requests from VFX post-production, which may impact shooting schedule e.g. need for Elements shoot days etc.

## Technical competencies

Area	Indicators	
<b>Technical Knowledge</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<p>Basic knowledge of camera and lighting techniques – thorough understanding of light, colour, shade and manipulation is helpful, but not always necessary</p> <p>In depth understanding of all motion picture equipment – cameras, lenses, monitors, iris control and the DIT system</p> <p>Skill to make technical creative decisions in order to realise the creative vision of the Director and tell the story</p> <p>Understanding of VFX needs on all levels e.g. need for blue/green screens, balls and charts, references, HDRIs, clean plate</p> <p>Knowledge of use of screens, LEDs, translights, backdrops etc.</p> <p>Ability to envisage a shot and its technical outcome</p> <p>Knowledge of Shotgun is a help but not necessary</p>
<b>Digital Skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<p>Ability to use Filemaker Pro, Satellite or other wrangling apps</p> <p>Key software skills using Excel/Word/Pix/Aspera/My Measures helpful but not always necessary</p> <p>Photography skills are helpful but not always necessary</p>
<b>Management</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<p>Ability to manage workflow on set, communicating effectively with other departments</p> <p>Ability to work within the confines of a schedule and budget</p> <p>Ability to remain calm under pressure</p> <p>Punctuality and reliability</p> <p>Willingness to work long hours and be available before and after call times.</p> <p>Problem solving and anticipating issues from crew on a personal level (e.g. ordering taxis, food, bookings) and issues during shooting on location - e.g. need for power, WiFi etc.</p>
<b>H&amp;S Competency</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> </ul>	<p>Has read and can understand the H&amp;S Statement and knows what applies to the VFX department</p> <p>Has shown ability to follow Health and Safety protocols on set and location</p>
<b>Administrative Skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<p>Can critically evaluate each script and break it down to assess requirements</p> <p>Streamline access to files, ensuring attention to detail on paper trail</p> <p>Supply the latest script should a crew member require it</p> <p>Supply hard copies of timesheet/mileage forms/travel docs/passport photos etc. as required or requested by production</p>
<b>Budget management skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<p>Has fantastic interpersonal and conflict resolution skills</p> <p>Has expert departmental, equipment, technical and time management knowledge</p> <p>Has the ability to balance the production budget/feasibilities/financial parameters etc. alongside the Director's artistic vision</p> <p>Budget development</p>

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# VFX On-Set Supervisor

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The VFX On-Set Supervisor role is both creative and technical. In the absence of the VFX Supervisor, the On-Set Supervisor is the key representative on the VFX team on set. The On-Set Supervisor is responsible for liaising with other departments for the smooth execution of the VFX shots. They must also work with the VFX team to communicate the requirements to the Wrangler. They should have a clear idea of the methodology for each shot and communicate that to other departments, including the VFX team. They should hold enough knowledge of the VFX processes, to be able to make decisions on the spot, when required.

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## Key tasks:

1. Works closely with the Supervisor and Coordinator in prepping screens/sets for upcoming shots.
  2. Supervise the VFX shots on set as they are being filmed.
  3. Supports and informs the Wrangler as to any data required at time of shooting.
  4. Liaises with Director when necessary and ensures compliance with the creative process.
  5. Acknowledges budget constraints and monitors shots accordingly.
  6. Supports the VFX Supervisor's requests regarding limitations or otherwise on set.
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## Task statements

### Task statement 1:

**Work closely with the Supervisor and Coordinator in prepping for upcoming shots.**

#### Associated activities

- ✓ Follow the direction of the Supervisor and Coordinator.
- ✓ Supervise the setting up of blue screens, lighting rigs, locations and other elements as required.
- ✓ Understand the role of other departments in creating the necessary effects.
- ✓ Liaise with other involved departments to set up scenes to facilitate VFX shots - electrical, locations, props, SFX etc.
- ✓ Write recce reports or daily reports to keep all relevant VFX personnel informed on the current goings on.

### Task statement 2:

**Supervise the VFX shots on set as they are being filmed.**

#### Associated activities

- ✓ Will have acquired an excellent knowledge of the processes involved while shooting any specific VFX shot on set.
- ✓ Understand time constraints within the shooting day and call for additional time for VFX with this in mind.
- ✓ Develop skills in communication of VFX needs for specific shots and to the relevant people, ahead of the event.
- ✓ Keep composure and professionalism while actually shooting the hero shot and understand other departments will have other priorities - guide the crew as a team towards achieving what's needed for the shot.
- ✓ Be prepared, and always have a plan B should some elements be against you during the shot (e.g. weather/cast/crew/time).

### Task statement 3:

**Support and inform the Wrangler of any data at time of shooting.**

#### Associated activities

- ✓ Communicate with the Wrangler on set to ensure they are aware of what data needs to be logged for each shot.
- ✓ Teach and assist them in developing their own skills as a Wrangler.
- ✓ Understand the level of skill each Wrangler has and delegate work appropriately.
- ✓ Explain on a wider scale, the need for precise and detailed notes and answer any questions regarding post and how wrangling affects post-production.
- ✓ Understand the pressures a Wrangler might be under and assist in supporting them and potentially undertaking some tasks yourself.

## Task statement 4:

**Liaise with Director when necessary and ensure compliance with the creative process.**

### Associated activities

- ✓ Establish and maintain a supportive and trustworthy relationship with the Director.
- ✓ Ensure an understanding of the Director's vision through conversation and discussion during prep and on set.
- ✓ Offer options to the Director as to how their creative vision can be realized through VFX methodology.
- ✓ Inform him/her of any negative influence a VFX shooting method may have and supply them with options or alternatives.
- ✓ While following the Directors' creative wishes, keep in mind any previous discussions and agreements.

## Task statement 5:

**Acknowledge budget constraints and monitor shots accordingly.**

### Associated activities

- ✓ Understand the budget constraints for each shot.
- ✓ Understand the overall budget and the financial implications for each shot.
- ✓ Know when to flag if something is going beyond the planned budget.
- ✓ Consider previous discussions and agreements when considering an unplanned shot and report to the Producer when necessary.
- ✓ While some additional shots may be assumed during the course of shooting, it's important to always work towards keeping expected and unexpected costs within reason.
- ✓ If you say "yes" to a new shot, be sure it can be achieved in the edit, technically and financially.

## Task statement 6:

**Support the VFX Supervisor's requests regarding limitations or otherwise on set.**

### Associated activities

- ✓ Understand the given limitations on set.
- ✓ Be able to explain said limitations.
- ✓ Be present to voice these limitations and ensure that they are upheld in the absence of the VFX Supervisor.
- ✓ Write a report at the end of every day and mention any issues or upsets on set during shooting to support your work and to keep record.

## Technical competencies

Area	Indicators
<b>Technical Knowledge</b>	<ul style="list-style-type: none"> <li>✓ Extensive knowledge of camera and lighting techniques – thorough understanding of light, colour, shade and manipulation</li> <li>✓ In depth understanding of all motion picture equipment – cameras, lenses, monitors iris control and the DIT system</li> <li>✓ Skill to make technical creative decisions in order to realise the creative vision of the Director and tell the story</li> <li>✓ Understanding of VFX needs on all levels regarding post-production - element shoots required, need for scanning etc.</li> <li>✓ Ability to break down a script</li> <li>✓ Understanding of schedules</li> <li>✓ Understanding of Word, Aspera, Pix would be helpful</li> <li>✓ Knowledge of use of screens, LEDs, Translights, Backdrops etc.</li> <li>✓ Ability to envisage a shot and its technical outcome</li> <li>✓ Knowledge of Shotgun helpful but not necessary</li> </ul>
<b>Digital Skills</b>	<ul style="list-style-type: none"> <li>✓ Ability to use Filemaker Pro, Setellite or other wrangling apps helpful but not necessary</li> <li>✓ Word, Pix, Aspera, Premiere, all helpful</li> </ul>
<b>Management</b>	<ul style="list-style-type: none"> <li>✓ Ability to manage workflow on set, communicating effectively with other departments</li> <li>✓ Ability to work within the confines of a schedule and budget</li> <li>✓ Ability to remain calm under pressure, critical thinking</li> <li>✓ Willingness to work long hours and be available before and after call times</li> <li>✓ Deeper knowledge of budgeting and the potential financial outcomes of extra VFX shots being filmed</li> </ul>
<b>H&amp;S Competency</b>	<ul style="list-style-type: none"> <li>✓ A basic understanding of general Health and Safety on set is helpful</li> </ul>
<b>Administrative Skills</b>	<ul style="list-style-type: none"> <li>✓ Can critically evaluate each script and break it down to assess requirements such as blue/green screens, elements required (SFX flames/location plates etc.)</li> <li>✓ Streamline access to files like call sheets, recce reports, photos using folders, Google Docs, Box etc. so they're easily accessible at short notice</li> <li>✓ Potentially log and address the need for various elements like plates, elements etc.</li> </ul>
<b>Budget management skills</b>	<ul style="list-style-type: none"> <li>✓ Budget development</li> <li>✓ Has expert departmental, equipment, technical and time management knowledge.</li> <li>✓ Has the ability to balance the VFX budget/feasibilities/financial parameters etc. alongside the Director's artistic vision.</li> </ul>

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# VFX Lead Data Wrangler

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The VFX Lead Data Wrangler role includes all those of the Wrangler, but extends to a wider level of knowledge relating to post production and file management requirements. The Lead Wrangler takes responsibility for designing the wrangling process for a particular job, after consulting with the key post-production houses and their specific requirements. They are responsible for the management and working of the other Wranglers and often additional VFX crew as well as wrangling themselves on-set. The Lead is responsible for all data from all Wranglers and its organised, timely and personalised accumulation relating to the post-production houses requests.

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## Key tasks:

1. Performs all the duties of Data Wrangler.
  2. Creates the database from scratch including all relevant camera details for the shoot.
  3. Excellent knowledge of the post-production process and specific requirements relating to a shot.
  4. Organises and manages all Wrangler's data, prepares, and distributes to various houses/Producers etc.
  5. Works closely with the Set Supervisor and VFX Post Production Manager.
  6. Is involved in the interviewing and hiring of additional VFX crew.
-

## Task statements

### Task statement 1:

**Performs all the duties of Data Wrangler.**

#### Associated activities

- ✓ Provides the post-production team with what they will require such as textures, photogrammetry, HDRI, references, photographs, camera setup photos, set refs etc.
- ✓ Works on a live set, liaises with the appropriate departments and understands when and how to gather the information you need.
- ✓ Reads a set and those in command of the set to know the appropriate time to execute required VFX material.

### Task statement 2:

**Creates the database from scratch including all relevant camera details for the shoot.**

#### Associated activities

- ✓ Builds or reorganises a VFX database and prepares for use during shooting.
- ✓ Provision of personal kit/database.
- ✓ Understands what will be required onset HDRI kit, balls and charts, witness cameras, stuffies, various tools, tracking markers.
- ✓ Liaises with the camera team at the early stages of prep regarding lens grids, lens serial numbers, camera numbers etc.
- ✓ Understanding how Camera Department works is helpful to gather better camera data, working with the camera team and building a good working relationship.

### Task statement 3:

**Excellent knowledge of the post production process and specific requirements relating to a shot.**

#### Associated activities

- ✓ Spends time with a variety of VFX Supervisors and post-production houses.
- ✓ Understands of VFX terminology.
- ✓ Understands the need or lack of need for various VFX elements during shooting should there be no VFX Supervisor present.
- ✓ Understands the set, protocol on set, the constraints of time and the need for prompt action during the shot when it comes to getting the elements VFX needs.
- ✓ Understands the need for a clean plate, what that means e.g. removing rig wires out of shot.
- ✓ Explains to the camera operators and focus pullers what is required e.g. for tiling, and plates etc.
- ✓ Potentially guides the Operator and Focus Puller to maintain fluidity while shooting plates without actors.

## Task statement 4:

**Organise and manage all Wranglers' data, prepare, and distribute to various houses/Producers etc.**

### Associated activities

- ✓ Gathers and prepares all relevant camera data into specific databases.
- ✓ Refers to camera notes and continuity notes when needed to double check data.
- ✓ Organises files and photos into certain folders and filing systems as pre-arranged during prep.
- ✓ Gathers and prepares all photography etc. unless task is undertaken by other VFX crew members.
- ✓ Understands how different post-production houses may prefer certain filing structures over others.
- ✓ Backs up and backs up again all data gathered, habitually.
- ✓ Learns to be efficient in your work, using down time during the day to organise files rather than add hours after work, off the clock.

## Task statement 5:

**Works closely with the Set Supervisor and VFX Post Production Manager.**

### Associated activities

- ✓ Assists in superiors needs in relation to shooting requirements, such as even asking them if they need a coffee, or food as they will often have been working late.
- ✓ Is ready to organise screens and tracking markers as instructed at short notice on set.
- ✓ Sends daily reports to post-production crew and VFX editorial.
- ✓ Communicates regularly regarding daily tasks and specific requirements - e.g. plates, textures, scanning etc.
- ✓ Is prepared to supervise the set in the absence of Set Supervisor.
- ✓ Communicates with the Director and 1st AD keeping them in the loop of and VFX needs - plates, HDRIs, tiles etc.

## Task statement 6:

**Involved in the interviewing and hiring of additional VFX crew.**

### Associated activities

- ✓ Is present during interviews to hire necessary crew bearing in mind crew grades, rates, required technical ability, and industry standard working conditions.
- ✓ Understands which days may require additional crew and liaises with producer and set supervisor for possibility of extra help necessary.
- ✓ Informs additional crew of what is required of them during the interview and thereafter.
- ✓ Is willing to constantly be a teacher, often working with Trainees both experienced and very inexperienced.
- ✓ Understands the Trainee crews' limitation yet encourage growth and learning.

## Technical competencies

Area	Indicators	
<b>Technical Knowledge</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Iris control and the DIT system</li> <li>Skill to make technical creative decisions in order to realise the creative vision of the Director and tell the story</li> <li>Understanding of VFX needs on all levels: screens, trucks, wifi, food, coffee, misc kit, and specialised kit</li> <li>Knowledge of use of screens, LEDs, Translights, Backdrops etc.</li> <li>Ability to use a Disto</li> <li>Ability to envisage a shot and its technical outcome</li> <li>Knowledge of Shotgun</li> <li>Exceptional knowledge of professional full frame cameras.</li> <li>Ability to take and understand HDRI, lighting refs, photogrammetry, green/blue screens, lenses, tracking markers, and other departments</li> <li>Knowledge and understanding of the purpose of the onset task to the VFX process</li> <li>Knowledge of digital full frame camera use</li> <li>Some understanding of the post-production process and its requirements</li> </ul>
<b>Digital Skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Ability to use Filemaker Pro, Setellite or other wrangling apps</li> <li>Ability to use word, my measures app, photography skills, potentially scanners, QTAKE, MyMeasures App etc.</li> </ul>
<b>Management</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Ability to manage workflow on set, communicating effectively with other departments</li> <li>Ability to work within the confines of a schedule and budget</li> <li>Ability to remain calm under pressure, critical thinking, and multitasking under pressure</li> <li>Willingness to work long hours and be available before and after call times</li> <li>Problem solving and anticipating issues like the need for tracking markers, painters poles, etc.</li> </ul>
<b>H&amp;S Competency</b>	<ul style="list-style-type: none"> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Basic health and safety knowledge is expected</li> </ul>
<b>Administrative Skills</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Streamline access to files, ensuring attention to detail on paper trail</li> <li>File Management of data, reports, hdris, textures, photogrammatory, references, scans etc.</li> <li>Following a filing management layout as pre-determined in prep</li> </ul>
<b>Crewing</b>	<ul style="list-style-type: none"> <li>✓</li> <li>✓</li> <li>✓</li> <li>✓</li> </ul>	<ul style="list-style-type: none"> <li>Knowledge and experience of crew grades, rates, required technical ability, and industry standard working conditions</li> <li>Can check references and interview, ensuring gender balance and diversity.</li> <li>Can negotiate with HODs to consider other applicants for job where there is a requirement to fulfill S481</li> <li>Has a good up to date working knowledge of crew</li> </ul>

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# VFX Data Wrangler

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The VFX Data Wrangler role is a technical, primarily set based role. The Wrangler takes responsibility for accumulating all relevant data relating to any VFX shot as it is being filmed. This involves liaising with certain departments, especially the Camera Department, but also standbys, hair/make-up, prosthetics etc, depending on the shot. It requires excellent “set” knowledge, as well as organisational, communication, and technical skills to name but a few.

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## Key tasks:

1. Gathers all set information, camera, lighting, refs relating to the VFX shot.
  2. Executes HDRI, references with balls and charts or props as required.
  3. Liaises with various departments as needed.
  4. Works closely with VFX On-Set Supervisor.
  5. Reports to Lead Wrangler regarding data gathered and prepares for distribution.
  6. Shoot photogrammetry or set/props/actors of the highest quality.
-

## Task statements

### Task statement 1:

**Gather all set information, camera, lighting, refs relating to the VFX shot.**

#### Associated activities

- ✓ Gathers camera data info from focus puller, or learns to read the camera and metadata displays.
- ✓ Gathers extensive data including lens serial numbers, types, focus marks, t stops, ISO, colour temp, tilt, lens height, track length etc.
- ✓ Enters all data into a specific database such as Filmmaker Pro, or Satellite
- ✓ Executes HDRI at the appropriate time and in the appropriate position after the last take of a setup
- ✓ Executes balls and charts, and understands how and where to perform them in front of the camera
- ✓ Understands the post-production process and knowledge of what they will require
- ✓ Understands of the post-production process and its requirements
- ✓ Works on a live set, liaises with the appropriate departments and understands when and how to gather the information you need.
- ✓ Reads a set and those in command of the set to know the appropriate time to execute required VFX material.

### Task statement 2:

**Executes HDRI, references with balls and charts or props as required.**

#### Associated activities

- ✓ Understands the camera, bracketing, timing of the shots for HDRI and the exposure levels required.
- ✓ Supplies and presents the 50/50 Ball and McBeth chart to the camera as required to record lighting refs for post.
- ✓ Potentially presents stuffies etc. to the camera for shooting refs of textures or shapes due to be animated at the end of the setup.
- ✓ Understands lighting, and what changes may prompt the need for additional HDRIs and references.
- ✓ Provision of personal kit or ability to use others provided.
- ✓ Liaises with Set Decorating/Props/Art Department about required ref material or set access.
- ✓ Builds a suitable environment to shoot props.

### Task statement 3:

**Liaises with various departments as needed.**

#### Associated activities

- ✓ Supports the camera team in performing tests as required by particular post-production house.
- ✓ Carries out grid testing and grain tests.
- ✓ Suggests any upcoming need for screens to the standbys or grips/lighting so they can be ready at short notice.
- ✓ Queries any issues with Set Standby regarding hiding unwanted cables/bits of equipment in the shot which VFX may end up painting out.
- ✓ Follows up with continuity regarding labelling of takes/shots if necessary and including the Camera Clapper Loader
- ✓ Informs the ADs of any extra requirements such as clean plates etc.
- ✓ Follows up with Video Assist for any screen grabs of shots required.
- ✓ Maintains the need for camera data to be displayed on QTAKE, with respect to the Director of Photography (DOP), video assist depts, DIT and Camera Department.

## Task statement 4:

**Works closely with VFX On-Set Supervisor.**

### Associated activities

- ✓ Understands the preferred methodology of the Supervisor and Set Supervisor.
- ✓ Assists him/her with any requirements such as water, food, coffee, screens, tracking markers, etc.
- ✓ Mental stamina and ability to concentrate especially during difficult weather, with multiple cameras, lack of video picture, fast shooting and technical difficulties.

## Task statement 5:

**Reports to Lead Wrangler regarding data gathered and prepares for distribution.**

### Associated activities

- ✓ Submits all photos and references in the required file tree for post-production and ready for uploading.
- ✓ Gathers the camera data in a clear and concise fashion.
- ✓ Uses various versions/types of Wrangler databases such as Satellite, or Filemaker Pro.
- ✓ Works closely with camera team regarding lenses/technical changes.
- ✓ Organises data flow in a clear and concise manner.
- ✓ Prepares data for backup/export.
- ✓ Knowledge of various post-production facilities requirements re file transfer and naming conventions.

## Task statement 6:

**Reports to Lead Wrangler regarding data gathered and prepares for distribution.**

### Associated activities

- ✓ Positions the actor/prop accordingly and shoot them in accordance with VFX guidelines.
- ✓ Knowledge of various post-production facilities requirements re file transfer and naming conventions.
- ✓ Shoot photogrammetry of sets at the appropriate time.

## Technical competencies

Area	Indicators
<b>Technical Knowledge</b>	<ul style="list-style-type: none"> <li>✓ Knowledge of use of screens, LEDs, Translights, Backdrops etc.</li> <li>✓ Ability to envisage a shot and its technical outcome</li> <li>✓ Knowledge of Shotgun is helpful but not necessary</li> <li>✓ Ability to use a disco</li> <li>✓ Exceptional knowledge of professional full frame cameras</li> <li>✓ Ability to take and understand HDRI, lighting refs, photogrammetry, green/blue screens, lenses, tracking markers, and other departments.</li> <li>✓ Knowledge and understanding of the purpose of the onset task to the VFX process.</li> <li>✓ Knowledge of digital full frame camera use.</li> <li>✓ Some understanding of the post production process and its requirements.</li> <li>✓ Good knowledge of Alexa LF/Film Cameras etc. used for shooting</li> <li>✓ Some skill in scanning is useful though not always necessary</li> <li>✓ Knowledge of photogrammetry techniques</li> </ul>
<b>Digital Skills</b>	<ul style="list-style-type: none"> <li>✓ Ability to use Filemaker Pro, Setelite or other wrangling apps</li> <li>✓ Ability to use apps like Box, Google Docs, Excel, My Measures, QTAKE, Word, Note, etc.</li> </ul>
<b>Management</b>	<ul style="list-style-type: none"> <li>✓ Ability to manage workflow on set, communicating effectively with other departments</li> <li>✓ Ability to work within the confines of a schedule and budget</li> <li>✓ Ability to remain calm under pressure, critical thinking, and multitasking under pressure</li> <li>✓ Willingness to work long hours and be available before and after call times</li> <li>✓ Problem solving and anticipating issues like the need for tracking markers, painters poles, etc.</li> </ul>
<b>H&amp;S Competency</b>	<ul style="list-style-type: none"> <li>✓ Basic Health and Safety knowledge is expected</li> </ul>
<b>Administrative Skills</b>	<ul style="list-style-type: none"> <li>✓ Streamline access to files, ensuring attention to detail on paper trail</li> <li>✓ File management of data, reports, HDRIs, textures, photogrammetry, references, scans etc.</li> <li>✓ Following a filing management layout as pre-determined in prep</li> </ul>
<b>Knowledge of techniques and conventions of film making</b>	<ul style="list-style-type: none"> <li>✓ Can show understanding of techniques and conventions of filmmaking</li> <li>✓ Has a thorough understanding of all departments and the grades within</li> <li>✓ Has a thorough understanding of the Working Time Act, meal break rules and turnaround requirements</li> </ul>

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# VFX Trainee

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The role of the VFX Trainee is both technical and administrative. The Trainee role may develop towards one area depending on the trainees strengths. It is a junior role and so the Trainee must be eager to learn, and be able to work under pressure both on set and within the office environment. The Trainee may be required to work with any member of the team within their role and eventually develop key skills to progress within the VFX Department.

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## Key tasks:

1. Supports the VFX crew with any equipment needs.
  2. Keeps batteries charged.
  3. Assists on set as required.
  4. Carries out any administrative requirements.
  5. Goes on errands to pick up any extra kit required.
-

## Task statements

### Task statement 1:

**Supports the VFX crew with any equipment needs.**

#### Associated activities

- ✓ Ensures any equipment or access to equipment is open and ready for use eg the VFX truck is accessible.
- ✓ Assists in the moving of kit/trollys/magliners as required.
- ✓ Is willing to carry slightly heavy equipment if necessary.
- ✓ Is available and willing to undergo any task asked of them (within reason).
- ✓ Assists with wrapping up gear at the end of the day.
- ✓ Is accepting of the hours worked during camera shooting and the extra work to be undertaken when camera is wrapped.

### Task statement 2:

**Keeps batteries charged.**

#### Associated activities

- ✓ Ensures any camera batteries are charged and ready as well as radio batteries.
- ✓ Knowledge of charging and use of different kinds of batteries.
- ✓ Responsibility for maintaining radio, batteries, earpieces, grommets etc.
- ✓ Forward thinking and initiative.

### Task statement 3:

**Assists on set as required.**

#### Associated activities

- ✓ Assists with such tasks as adding tracking markers to screens, building camera setups, locating trucks, liaising with other crew members.
- ✓ Ensures VFX crew have everything they need to support smooth running throughout the day.
- ✓ Understands crew needs.
- ✓ Tends to any catering needs of shooting crew who can't leave set, like coffees, foods, snacks etc.
- ✓ Anticipates any potential requests such as coffee, snacks, equipment like stuffies, witness cameras.
- ✓ Potentially assists with the shooting of witness cameras.

**Task statement 4:**

Carries out any administrative requirements.

Associated activities

- ✓ COVID tracking forms.
- ✓ Personal timesheets.

**Task statement 5:**

Goes on errands to pick up any extra kit required.

Associated activities

- ✓ Is willing to travel to various locations to pick up or drop off kit/items.
- ✓ Has access to a car and a full license is beneficial.

## Technical competencies

Area	Indicators	
<b>Technical Knowledge</b>	✓	Basic understanding of VFX needs; help carrying equipment, setup of witness cameras, desk, workspaces, truck
	✓	Basic knowledge and understanding of the purpose of the onset task to the VFX process
	✓	Some understanding of the post-production process and its requirements
	✓	Camera skills would be highly beneficial
	✓	Previous experience being on a set would be highly beneficial
<b>H&amp;S Competency</b>	✓	A basic understanding of the common-sense aspect of safety and a willingness to pay heed to any Health and Safety requests from relevant crew
<b>Administrative//Workflow Competency</b>	✓	Has displayed ability to keep timesheets
	✓	Can relay what consumables are required to production
	✓	Can analysis what is expected on everyday tasks / and manage deadlines
<b>Knowledge of who's who on set</b>	✓	Should have a basic understanding of who is who on set, yet liaise with more experienced VFX crew initially
<b>Digital Skills</b>	✓	Camera skills and MS Word.
<b>Administrative Skills</b>	✓	Printing, photocopying, and forwarding
<b>Knowledge of techniques and conventions of film making</b>	✓	Can show understanding of techniques/protocols of filmmaking on a live set
	✓	Has a basic understanding of all departments by the end of the job
	✓	Has a basic understanding of which dept to liaise with for VFX requirement, e.g. Props Department, ADs and catering



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