



Project Credits

Model Format for Themed Entertainment

A Guideline of the
Themed Entertainment Association

Approved by the TEA International Board:
December 11, 2002

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I. Introduction

Publishing appropriate credits rewards your project team with well-earned recognition. To the credited person or firm they are a precious acknowledgment of their contribution to a project. A credit is a thank you—a pat on the back—that helps your project participants land a future job. The Themed Entertainment Association (TEA) requires project credits from candidates for its Thea Awards, so that they can be published in the awards program. The TEA also encourages project owners to disseminate such lists to the press and public, and to post credits at their attractions.

The TEA believes project participants deserve such recognition. The purpose of this document is to assist owners and developers in compiling and publishing a complete and accurate record of project credits.

A Model Credit List

A model credit list begins on page 6. It provides a representative sampling of appropriate credits for themed entertainment projects. You will probably find that you need to customize it somewhat to provide accurate credits for your project. In many cases, the job titles the project uses will vary from those listed here. Every project is different, requiring a different group of specialties. Some of the credits listed below may not apply to a specific project. In many cases, it will be appropriate to provide additional project-specific credits that we have omitted. And it may be necessary to list more than one person or entity for each credit.

Assistants to any of the listed titles should also be cited. In some professions, the *assistant* title may carry special meaning.

We offer our list as a model to get you started. It is structured so that the main groups under each heading are to the left, with sub groups shown by indentation. This structure indicates, in a generalized way, the hierarchy of the teams in each area.

When listing credits, put the job title first, followed by the name. Credits may be ascribed to individuals, companies, or organizations. When a single individual from a contracting company is credited, the person's name should appear first, followed by the company name.

Thea Award Winners

Every year, the TEA recognizes outstanding Themed Entertainment projects in a number of categories through its Thea Awards. The trophies are accepted by the owners at the Thea Awards gala. To ensure recognition for project participants, the winners are required to provide a complete list of credits for publication—both in the Awards program and on the TEA website (www.themeit.com). The project developer or owner is responsible for validating and confirming the official credit list.

Benefits of Publishing Credits¹

Giving proper credit will provide owners with a better product at virtually no extra cost. Here's how:

¹ Bob Rogers, BRC Imagination Arts. "Why Credits?" *At The Park Magazine*, 1995.

- *Better talent.* Showing your respect for talent by insisting on proper credit will help attract the best people and companies to future projects. This applies as well to project team members on the owner's own staff. A better team leads to a better show.
- *More dedication.* When your team knows their name will be on the product, they won't allow themselves to do less than their best. They will want to shine.
- *Truth in advertising.* Without published credits to refer to, owners and clients can be misled about the true achievements of potential contractors and suppliers. With official credits, owners can be sure about what these entities really did. Credits protect everyone, but mostly they protect the honest.

How to Prepare Project Credits

Your project team members will be relying on you to write credits that are clear, fair, and generous. Here is how to go about it:

- *Start now.* It always takes a long time to collect the information, so start early and set aggressive, early deadlines for those supplying you with information. The information always comes in slowly. Then it has to be double-checked.
- *Allow time for corrections, confirmations and changes.* When plotting out your schedule for developing the credits, be aware that much of the effort will involve sorting out inconsistencies and problems after the initial lists come in. With an eye on your ultimate deadline, allow plenty of time for the inevitable revisions.
- *Review project records.* Refer to project contact lists used during planning, design, construction, production, and installation. Review any names that appear in the labor accounts of the project's books. If you are just starting a project, establish an administrative discipline for tracking participants and recording their appropriate credits.
- *Ask key team leaders.* Ask these leaders to make up credit lists for those who worked for them. Many of their key employees and sub-contractors may be invisible to you.
- *Resolve inconsistencies.* Typically, when lists come in from several sources (such as the different team leaders) there will be some overlap, some gaps, and some inconsistency in nomenclature. For example, there may be a concept architect and an architect of record both listed as "Project Architect." Their contributions should be more specifically defined. You may also have multiple Executive Producers or Show Producers. Clarify what part of the project they were in charge of. These credits will appear in future resumes and biographies. If the duplications remain, and several people cite the same credit, the authenticity of the credit may appear dubious—which would be unfortunate for everyone.

Other typical problems: Different lists drill to different levels of detail, so that some departments are submitting short lists while others submit tomes. One lists companies only and no individuals; another lists individuals and no companies. To avoid such problems, provide a standardized format, such as the model list presented here, to all your departments.

Allow time to straighten these things out. Your team members will thank you.

- *Modify titles to reflect segmented teams.* A project may have separate teams working on discrete sections of the overall project (e.g., main show, postshow, retail). Naturally, these divisions will differ from project to project. To be clear about who shouldered what

responsibility, these divisions should be added to the titles (e.g., “Postshow Production Designer”).

- *Remember the early people.* Due to the length of the development cycle for themed entertainment attractions, the composition of a project team changes over time. The TEA encourages you to examine your records and be sure you are crediting all those who have contributed to the project. We remember most easily the people who worked on the project last. Compensate by reserving a little time to remember those who worked early in the process.
- *Be specific.* Credits are most fair when they are as specific and direct as possible. Avoid vague or ambiguous credits that allow the reader to infer that the person did more than they did. Example: Two “Project Designers.” One designed the entire project, working for three years. The other designed doorway details for two weeks. The former might be changed to “Supervising Project Designer” while the latter could be “Doorway Detail Designer.”
- *Be prepared to handle protests and revisions.* Yes, you will have them. The more careful and thorough you are, the less it will happen (yet another reason to be specific!). But it will still happen. You will be called by someone asking for a correction or addition. Most of the time their omission was a simple oversight. A quick call to the person who supervised them is often sufficient to validate the claim. The more specific your other credits are, the easier it will be to accommodate their request without infringing on someone else’s credit.

Occasionally, the request is not justified. If so, you need to decline their request in order to be fair to the others who really earned their credits.

- *Use this Model Credits document judiciously.* Use this as a model, but remember that each project requires different skills. It is more important for your credits to be specific, accurate, and complete than that they perfectly match this model. The model gives you a place to start. It is a good document to put into the hands of anyone, whether leaders or administrators, who are tasked with developing your list of project credits.
- *Know and observe all guild and union credit requirements.* Many entertainment workers operate under binding union agreements that mandate the treatment of credits for their members. For example, if you have a film as part of your attraction, the credits should follow the rules of SAG/AFTRA, DGA, WGA, etc. Adherence is not optional. Assign their credits according to their rules.

Reserve Project Credits for the Project Participants

Project credits should recognize the artists, artisans, engineers, and leaders whose taste and vision create the visitor experience. It is also customary to include individual listings for executives and staff of the owner company that had a direct, recurring hands-on role.

It is not necessary to list workers in standard construction trades.

Credit Disputes

The TEA does not have—nor has it sought—a role in arbitrating credit disputes. The Association has no “signatory” agreements of the type found in entertainment guilds and unions. If no credit clause has been negotiated into the contract, all contractor credits are at the discretion of the project developer or owner. Likewise, unless negotiated by the contractor, the owner is not bound by credit agreements between contractors and subcontractors.

Credits are Forever

Credits are a record of all those involved in a project. They are meant to endure so that they may be referenced in future years by owners, project team members, and the public. Give careful consideration to how you will preserve the record of your credits and how they can be publicly posted. Archive them, of course, but also consider posting them at the venue or publishing them on a website. Placing an ad in one or more trade publications not only creates a referenceable record, it serves as a public thank you to everyone on the team.

II. Credit List

Project Development

Owner	The individual or entity that will own the assets of the completed project and benefit from its operation.
Owner's Representative	Serves as an agent for the owner and represents the owner's interest. The owner usually engages a representative who has specialized experience and expertise in the Themed Entertainment industry.
Developer	The entity who creates the project to improve a piece of real estate. At the completion of the project, the developer may retain ownership either as the operator or lessor, or sell the enhanced asset to a new owner.
Sponsor / Partner / Participant	A third party who provides capital for the project in exchange for an opportunity to promote their brand, product, or service in connection with the venue.
Consultants	
Market Analyst	Evaluates the potential audience demand for visitation and identifies the most promising market segments.
Financial Analyst	Creates a sound financial plan for completing the project. Defines the resources required, determines the appropriate balance between equity and debt, and develops a cash-flow management plan.
Feasibility Consultant	Evaluates the market and financial challenges the project faces and determines if they can be met. This includes review and analysis of site, concept, market, competitive environment, comparable attractions, economic/political environment, financial requirements, physical planning, operational issues, marketing, and warranted investment level. Also responsible for economic and fiscal impact studies related to the project.
Operations Consultant	Provides the employee, administration, and operating management perspective during planning and design. This consultant may be an independent consultant or, in the case of an existing enterprise, a representative of the operator-to-be.
Legal Counsel	Provides legal advice and legal services to the project.
Master Planner	Utilizing feasibility and operating requirements provided by others, defines the nature, program, scale, physical configuration, design approach, aesthetic treatment, phasing, and expansion strategy.

Land-Use Planner	Develops the Land Use Plan, responding to physical restrictions and opportunities, environmental issues, zoning restrictions, traffic, infrastructure, and other constraints of the site.
Managers	
Manager of Sponsorship Affairs / Partnership Affairs / Participant Affairs	Responsible for managing the relationships with third-party sponsors , partners, or participants.
Manager of Government Affairs	Responsible for managing the relationships with government entities.
Finance Manager	Maintains oversight of the project's financial affairs, including budget, expenditures, cash flow, and accounting.
Public Relations Manager	Responsible for interfacing with the media and the public, promoting a positive image of the project, and supervising the flow of information to external sources.

Creative Design and Development

Producer	Serves as the project catalyst by bringing together the concept, the financial resources, and the key talents that are needed to produce the project. The producer maintains oversight for the entire project, usually in a hands-on, day-to-day role.
Show Producer	Manages and implements the project's overall creative and production effort.
Show Writer	Provides a textual blueprint for the guest experience, beginning with a synopsis or a treatment and culminating in a fully articulated production script.
Creative Director	Establishes and maintains the project's overall creative direction and renders key decisions toward delivery of a unified guest experience.
Show Director	Establishes and maintains the creative direction for a particular show within a unified guest experience.
Project Illustrator	Creates the visual representation of the project, working from concepts, masterplans, and design direction of the Master Planner or Concept Creator.
Concept Creator	The signature talent that originates or elaborates the creative vision of the project.

Venue Design and Development

Concept Architect	An architect who conceives the design of the facility and establishes its aesthetics, physical configuration, functionality, and suitability to purpose.
Architect of Record	An architect that elaborates upon the concept architect's design and ensures that the venue can be built and conform to relevant codes. The Architect of Record's drawings are used in construction, and he or she will provide the legally required registered seal on drawings submitted to the local planning department. It is typically a firm familiar with construction practices in the site community. In the field, the architect monitors construction and provides any new drawings required for change orders.
Landscape Architect	The design professional responsible for the design of exterior grounds, including grading, hardscape, softscape, and detached structures.
Theater Designer	The design professional responsible for the geometry and functionality of a theater or performance space.
Interior Designer	The design professional responsible for the planning, programming, design, finishes, and furnishings of spaces within a building.
Architectural Lighting Designer	<p>A lighting designer who is concerned with facility lighting, as distinguished from theatrical or show lighting. This may include both industrial lighting as well as decorative and custom fixtures. In many cases, a single lighting designer will handle both architectural and show lighting to ensure a consistent look.</p> <p>See also Show Lighting Designer and Character Lighting Designer, page 10.</p>
Acoustician	A specialist responsible for optimizing sound reflectivity within an environment.
Acoustical/ Audio Designer	Designs the audio environment for a space, including both amplification and acoustics.
Graphics Designer	Designs the signage and graphics created for the venue.
Retail Planner	Plans the retail program, including merchandise offerings, configuration criteria for the physical space, and the store's operational requirements.
Food & Beverage Consultant	Plans the F & B program, including menu, configuration criteria for the physical space and the venue's operational requirements.

Kitchen Designer	Specifies kitchen finishes and equipment. Designs the physical layout of that equipment.
Civil Engineer	Engineers the roads, utilities, and infrastructure that integrate the venue with the surrounding site and public services.
Structural Engineer	Engineers all the load-bearing members that support the building and related ride and show structures.
Mechanical Engineer	Engineers the mechanical functions within the building, including plumbing, HVAC, and fire protection.
Electrical Engineer	Engineers the electrical systems within the venue, including power distribution, low-voltage systems (such as audio or control systems), terminations, and outlets.
Communication/ Networks Engineer	Engineers the venue's communications infrastructure, including telephony, digital networks, public address, CCTV, and wireless systems.

Attraction Design and Production

Design

Production Designer	The lead designer responsible for the overall look of the visual elements of the show, including sets, costumes, and graphics.
Art Director	A designer responsible for the look of visual elements of the show, which could include sets, costumes, or graphics. Often works under the direction of a Production Designer.
Set Designer	A technical designer or draftsman who produces construction drawings of sets, based upon the designs of an Art Director or Production Designer. Also maintains drawings that coordinate all physical elements within the show area.
Illustrator	An artist that creates a graphic visual representation of the show design for presentation or promotional purposes.
Character Designer	Designs the appearance of characters (drawn, animated, or dimensional) featured in the attraction.
Show Graphics Designer	Designs graphics that are styled to support and conform to the environment's theme (e.g., "Home Sweet Home", "Blacksmith Shop").
Vehicle Designer	The designer responsible for the appearance and theming of the ride vehicle.

Rockwork Designer	The designer who determines the look of artificial rock and provides drawings, mock-ups, and models for rockwork construction.
Costume Designer	Designs the costumes worn by character figures and venue staff. (See similar listings under Media Production and Live Entertainment.)
Costumers	Makes, fits, and maintains show costumes.
Show Lighting Designer	Establishes the lighting scheme for the show elements of the venue, specifying instruments and layout.
Lighting Programmer	An individual responsible for programming lighting control equipment.
Character Lighting Designer	Designs or selects the character-lighting fixtures—fixtures that are styled to support and conform to the environment’s theme (e.g., period sconces, rustic lanterns).
Media Designer	Establishes the character of media used in the venue and directs its development.
Media Programmer	An individual responsible for programming media systems control equipment (audio, video, projection, etc).
Sound Designer	Establishes the character of sound used in the venue, including audio tracks, playback systems, and amplification.
Music Director	Responsible for all the musical aspects the show.
Music Supervisor	Establishes the character of music used in the venue and directs its development.
Music Composer	The composer of original music created for the venue.
Music Orchestrator/Arranger	Adapts an original composition, usually to fit specific voices, instruments, or time requirements.
Special Effects Designer	The designer who determines the nature of the physical effects used in a venue and provides fabrication drawings. Specialties include water effects, fog effects, pyrotechnic effects, and illusions.
Special Effects Programmer	An individual responsible for programming special effects control equipment.
Interactive Systems Designer	Provides direction and design for interactive systems manipulated by visitors.
Animatronics Designer	The individual who designs animatronic figures and their animation.

Technical Director	Directs the work of technical disciplines for a venue or attraction. Technical disciplines typically include such elements as lighting, audio, video, projection, special effects, telephone, and show control.
Media Systems Designers (Audio, Video, Projection)	Provides direction and design for integration, procurement, and installation of media hardware.
Technical Writer	Prepares the manuals and technical documents required to operate, maintain, and repair the specialty components of a venue or attraction.

Engineering

Show Electrical Engineer	The engineer who designs the electrical systems and distribution for public show elements.
Show Control Engineer	The engineer who designs the show control system and signal distribution for public show elements.
Animatronics Engineer	The individual who engineers the electromechanical functionality of animatronic figures in conformance to the requirements of the animatronic design.
Ride Systems Engineer	An individual responsible for engineering the mechanical aspects of the ride system.
Ride Controls Engineer	An individual responsible for engineering the ride control systems, including fail-safe safety systems.
Vehicle Engineer	The individual responsible for engineering the integrated vehicle body and the ride system propulsion system.
Show Mechanical Engineer	An individual responsible for engineering the mechanical aspects of the show action systems.
Show Action Controls Engineer	An individual responsible for engineering the show action control systems, including fail-safe safety systems.

Production

Show Systems Manager	The person ultimately responsible for the overall integration, performance, and safety of all the all the dynamic elements of the venue's show.
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Show Production Manager	The person responsible for implementing the manufacture, procurement, vendor selection, and installation of the show systems.
Sets/Scenery Fabricator	The individual or company that fabricates the show set environment for a show scene.
Scenic Painter	The artist who paints various sets and scenery to create faux finishes or provide a background to a scene.
Muralist	An artist engaged to create a mural. It may be executed as either a work of art, or as a scenery element.
Rockwork Fabricator	The entity that actually constructs and installs the rockwork.
Artificial Foliage Fabricator	The maker of artificial plants and trees used as scenery.
Show Props and Dressings Fabricator	The maker of the objects, furniture, and decor that fill out a show set or themed setting.
Graphics/Signage Fabricator	The maker of the graphics and signage used within a themed setting.
Sculptor	An artist who creates 3-dimensional elements for the show. This includes traditional sculpture, character figures, and ornamentation.
Exhibit/Collections Curator	The guardian of a collection, responsible for its care, handling, security, catalog, and display.
Exhibitry Fabricator	The fabricator of display fixtures used for exhibits.
Animatronics Programmer	The individual who programs the system that controls the movement of animatronic figures.
Animatronics Fabricator	The maker who produces the animatronic figure or robotic system.
Special Effects Manager	The leader charged with the design, procurement, installation, programming, and choreography of the physical effects used in a venue. Specialties may include water effects, fog effects, wind effects, pyrotechnic effects, aroma effects, tactile effects, and illusions.
Special Effects Fabricator	The maker of the special effects equipment used in the venue. Specialties may include water effects, fog effects, pyrotechnic effects, wind effects, aroma effects, tactile effects, and illusions.
Theatrical Rigging & Equipment Consultant	A consultant who provides advice and direction for safe and functional suspension of theatrical fixtures and equipment.
Theatrical Rigging & Equipment Vendor	A vendor of theatrical rigging and stage equipment used in a themed venue.

Theatrical Rigging & Equipment Installer	An individual who installs theatrical rigging and stage equipment.
Lighting Vendor	A vendor of lighting instruments and lighting equipment used in a themed venue.
Lighting Installer	An individual or entity that installs the lighting instruments and lighting equipment used in a themed venue.
Audio Vendor	A vendor of the audio equipment used in the venue.
Audio Installer	An individual or entity that installs the audio equipment used in the venue.
Video Equipment Vendor	A vendor of the video equipment used in the venue.
Video Equipment Installer	An individual or entity that installs the video equipment used in the venue.
Projection Systems Vendor	A vendor of the projection equipment used in the venue.
Projection Systems Installer	An individual or entity that installs the video equipment used in the venue.
Show Control Fabricator	A maker of the show control equipment used in the venue.
Show Control Installer	An individual or entity that installs the show control equipment used in the venue.
Show Control System Programmer	An individual responsible for programming the master show control equipment.

Mechanical Systems

Ride Systems Manager	The person ultimately responsible for the overall integration, performance, and safety of the Ride System.
Ride Production Manager	The person responsible for the manufacture, procurement, vendor selection, and installation of the ride system.
Ride Systems Fabricator	The contractor who manufactures and delivers the ride system.
Ride Control Programmer	The individual who is responsible for programming the ride control equipment and the related safety monitoring equipment.
Vehicle Fabricator	The contractor who manufactures and delivers the ride vehicles.

Propulsion Fabricator	The contractor who manufactures and delivers the propulsion system for the ride system.
Ride Controls Fabricator	The contractor who manufactures and delivers the ride control package for the ride system.
Ride Systems Installer	The entity responsible for physical installation of the ride system.
Show Action Equipment Manager	The person ultimately responsible for the overall integration, performance, and safety of all Show Action systems—equipment that involves moving scenery.
Show Action Production Manager	The entity responsible for implementing the manufacture, procurement, vendor selection, and installation of show action systems.
Show Action Equipment Fabricator	The contractor who manufactures and delivers the show action system.
Show Action Controls Fabricator	The contractor who manufactures and delivers the control package for the show action system.
Show Action Systems Installer	The entity responsible for physical installation of the show action system.
Show Action Control Programmer	The individual who is responsible for programming the show action control equipment and the related safety monitoring equipment.

Media Production

Media Director	The creative lead, responsible for all of the artistic and technical aspects of the production used to tell the story.
Assistant Director	Assists the director in coordinating the creative aspects of the production.
Producer	The financial and business head of the production, overseeing all aspects of the production, including crew and talent.
Associate Producer	Assists the producer in the business and financial operations of the production.
Writer	Creates the story to be told in cinematic narrative.
Choreographer	Defines the movement of performers, determining how they move, dance, perform stunts, or engage in combat.
Actors / Performers	The performers appearing in the production.

Production Manager	Manages the resources for all stages of the production.
Production Designer	Designs the overall visual appearance of the production.
Art Director	Oversees the overall artistic look of the tangible, show elements of the production, including sets, costumes, and graphics.
Graphics Designer	Designs the two-dimensional signs, titles, and illustrations that appear in the production.
Set Decorator	Fills out the decor of a setting with furnishings and objects that establish an appropriate character, backstory, and mood.
Costume Designer	Designs the clothing and accessories worn by the performers.
Director of Photography	The person in charge of the images captured during the production, overseeing both camera work and lighting.
Camera Operator	The operator of the camera, responsible for composition, focus, and movement.
Gaffer	The person in charge of photographic lighting and the supporting electrical systems.
Key Grip	The person in charge of diffusion, actuating movement of the camera with dollies and cranes, and temporary construction in support of camera or lighting.
Sound Supervisor	Oversees all aspects of the sound for the production and its integration into the story.
Sound Designer	Designs the conceptual sound effects and sounds that help create the emotions and mood for the story.
Sound Recordist	The person in charge of the capturing the audio for the production and maintaining its synch.
Animator/Animation	An artist who uses the techniques of frame-by frame filmmaking to give his artwork the illusion of life.
Special Effects Supervisor	Oversees the physical effects introduced on the set to augment the scene, as well as the crew that operates them. Specialties include water effects, fog effects, pyrotechnic effects, animatronics, and illusions. (Should be distinguished from visual effects, created in post-production).
Post-Production Supervisor	Supervises all the administrative, financial, and logistical details of post-production—the work that follows principal photography.
Music Supervisor	Oversees all aspects of the music and its integration into the story.

Music Composer	Creates the music for the production.
Editor	Assembles the fragments of images and sound into a coherent and engaging narrative.
Sound Editor	Assembles the recorded dialogue, sound effects, and music to support the visual narrative.
Re-Recording Mixer	Mixes all final elements of sound together by working with sound levels, equalization, and other effects processors to create the final soundtrack.
Visual Effects Supervisor	The overall supervisor of visual illusions introduced to the images in post-production. This usually includes any special effects photography recorded for this purpose.

Live Entertainment Production

Director	The creative lead, responsible for all of the artistic and technical aspects of the production used to tell the story.
Assistant Director	Assists the director in coordinating the creative aspects of the production.
Producer	The financial and business head of the production. Overseeing all aspects of the production, including crew and talent.
Associate Producer	Assists the producer in the business and financial operations of the production.
Writer	Creates the story to be told in theatrical narrative.
Choreographer	Defines the movement of performers, determining how they move, dance, perform stunts, or engage in combat.
Production Designer	Designs the overall look of the production.
Art Director	Oversees the overall artistic look of the tangible, show elements of the production, including sets, costumes, and graphics.
Costume Designer	Designs the clothing and accessories worn by the performers.
Lighting Designer	Establishes the lighting scheme for the production, specifying instruments and layout.
Projection Designer	Provides direction and design for procurement, installation, and functionality of projection equipment used in the production.

Sound Designer	Determines how all audio elements will be used in support of the production.
Music Supervisor	Oversees all aspects of the music and its integration into the story.
Music Composer	Creates the music for the production.
Production Manager	Obtains the supplies for all stages of the production.
Stage Manager	Oversees the cast and crew during rehearsals and runs the performances to the directors vision.
Special Effects Supervisor	Oversees the physical effects introduced to the stage in order to augment the scene, as well as the crew that operates them. Specialties include water effects, fog effects, pyrotechnic effects, and illusions.
Special Effects Designer	Designs, engineers, and choreographs the special effects to be used in the production. Specialties include water effects, fog effects, pyrotechnic effects, and illusions.

Recreational Equipment

Arcade Equipment / Game Supplier	A vendor of arcade and game equipment used in the venue.
Playground Equipment Supplier	A vendor of play structures or playground equipment used in the venue.
Recreation Equipment Installer	The entity responsible for physical installation of the recreational equipment.

Project Management

Project Director/Manager	Holds the primary responsibility for the managerial, business, and administrative aspects of the project. Ensures that the project achieves its goals and conforms to budget and schedule.
Project Administrator	Handles administrative duties in support of the project manager.
Project Coordinator	Responsible for ensuring efficient field-installation of owner-furnished items (OFI) by multiple disciplines. Success requires involvement far in advance of mobilization, tracking all items and reporting their progress as they proceed through design, production, acceptance, shipping, local warehousing, delivery to site, and installation.

Document Control / FTP Site Administrator	Responsible for storage, management, and distribution of all project documents. Manages FTP site access and distribution of electronic documents to all project team members. Maintains all records of original documents, revisions, design changes, specifications, and all other project documents.
Project Scope Writer	Prepares the Project Scope document, which describes all the physical components of the project, including facility, media, show, ride, and OFI items. Monitors design changes and updates the document as necessary at each design iteration.
Project Planner	Oversees the time and sequencing issues for project activities to ensure both efficient progress and conformance with the project's milestone schedule.
Project Finance Manager	The project controller. Handles the financial aspects of project administration, including budgeting, cash-flow analysis, expense monitoring, and accounting.
Cost Accountant	Tracks the costs incurred by the project and maintains the appropriate accounting records.
Estimator	Appraises the potential cost of the project by analyzing and assigning the probable costs of its constituent components. The work begins from the first concepts and continues until project close-out. The estimator polices the design to ensure that it conforms to budget.
Project Business Affairs	Provides administrative and legal support for project activities. This includes establishing the project's legal form of business, managing liability and risk, reviewing contracts, conducting negotiations, obtaining rights and clearances, managing employee relations, and providing general legal advice.
Contract Manager	Administers the project's contracts, including soliciting bids, awarding contracts, monitoring compliance, authorizing payment, and dispute resolution.
Procurement / Purchasing Agent	Acquires owner-furnished items (OFI), equipment, parts and materials for the project when not otherwise spec'd to contractors.

Construction

General Contractor	The primary construction contractor, contractually responsible for all construction work performed on the site. Hires and supervises the work of any subcontractors.
Construction Manager	Manages the work of contractors engaged by others. May work for either the owner or the general contractor.

Landscape Contractor The contractor responsible for executing construction of the exterior grounds, including grading, hardscape, softscape, and detached structures.

Specialty Contractor A contractor whose uncommon vision, craftsmanship, or expertise provides the venue with a special character.

NOTE: Standard construction trades should not be listed.

Operations (Opening Crew)

General Manager The overall manager of the enterprise.

Area Manager In a large-scale venue, a manager charged with supervision of a particular area in which the project is sited.

Venue Manager /
Attraction Manager The manager charged with supervising the project venue.

Retail Supervisor The supervisor with primary responsibility for retail operations within the project venue.

Food & Beverage Supervisor The supervisor with primary responsibility for food and beverage operations within the project venue.

Training Manager The supervisor with primary responsibility for employee training prior to opening.

Maintenance Supervisor The supervisor with primary responsibility for maintaining the project venue and its show systems.

Special Thanks To:

Reserved for people or organizations that offered special assistance to the project. These are entities that fall outside the typical project disciplines. It may include public agencies, non-profit organizations, special experts, or research sources.