



Training Gaps
Analysis



Production Managers
Film and Television

CHRC Cultural
Human Resources
Council

CRHSC Conseil
des ressources humaines
du secteur culturel

REPORT

PRODUCTION MANAGERS: TRAINING GAPS ANALYSIS

Prepared for the

Cultural Human Resources Council (CHRC)

by

Entertainment-Media Consulting Incorporated (EMC)

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1 Introduction

In the motion picture and television industry, the title “Production Manager” describes a range of skills and responsibilities, depending on the type of production.

The range of requirements runs from a documentary consisting largely of library footage, to a live studio cooking show, to 13 episodes of a one-hour filmed dramatic television series, to a low-budget Canadian theatrical film, to a big-budget Hollywood movie full of big stars, major stunts and huge crews. This makes the skills set for Production Manager very broad when looking at the diverse genres of productions which exist.

Production Managers, as well as many of the cultural workers in the film and television industry, achieve their positions by working through the ranks, and not directly as a result of a post-secondary education.

Some of the specific skills applied throughout the range may well be gained through formal education, but the skills listed in the competency chart can only be attained through subsequent upgrading courses, work exposure, and observation.

It was therefore important, for a realistic analysis, to not only research the PM category but to determine what path Production Managers took in reaching that position. At the same time, Producers who hire Production Managers were asked what they thought were the necessary skills required to be a Production Manager.

Most of the Production Managers, in Canada, are represented by the Directors’ Guild of Canada, except in Quebec,* which operate District Council Offices across the country. Without getting into discussion about negotiated agreements, provincial District Council Offices have different pre-membership and membership training requirements (see Appendix “D”).

* Recent developments have split the membership between AQTIS, DGC (QDC) and the Producers Association APFTQ.

2 Project objectives

The project objectives were to:

- Determine the training needs for Production Managers with the assistance of the competencies identified by the CHRC PM Committee
- Produce a survey of current training offerings
- Conduct a training gap analysis based upon a series of interviews, and
- Make recommendations based upon finding

3 Study methodology

Extensive research was conducted which included a cross-Canada review of training sites which touched upon training in the film and television industry; the reading of reports

such as “Framework: Employment in Canadian Screen Bases Media”, commissioned by Women in Film and Television Toronto; The “Cross-Canada Review of Film and Television Training for Emerging Content Creators (producers), commissioned by the National Screen Institute, and discussions with all the major organizations in the industry.

Two questionnaires were developed which would elicit the information required to determine the training needs, gaps and present availability. The first questionnaire was aimed at the production office staff in order to garner information about starting point, education, training to date and their perception of what skills upgrading they should have access to, as well as possible delivery methods. Producers were asked what they thought the skills required for the position of Production Manager should be, based upon the exigencies of production.

Training institutions and organisations were polled with respect to any training or professional development courses presently delivered. To obtain information on available training for Production Managers EMC contacted national and provincial associations; film commissions; unions and guilds representing Production Managers, as well as categories very often leading up to that position; film and television training schools, and individuals who had developed and delivered courses for the film and television industry over the years. Many of the organizations made their memberships lists available or circulated the questionnaires.

The interview guides were also used when conducting one-on-one meetings with production staff and organizations, as well as training institutions and federal and provincial agencies funding film and television programming. In doing so we feel we have a good sense of what exists; where the gaps are, and how these might be remedied. This process resulted in the chart in Appendix “C” and “D”.

The interview process was conducted in both official languages, depending on the preference of the people being polled and interviewed.

4 Report Structure

This report is structured around a number of themes that were discussed during the consultations. These themes are as follows:

- The process leading up to the position of Production Manager
- The needs of different types of training depending on the type of project and differences in negotiating terms and conditions
- The effectiveness of present available programs

Under each of these themes, we have summarized the views of the individuals consulted. In addition, a separate section entitled “Consultant’s Observations” contains suggestions to the CHRC and PM Steering Committee for further lines of inquiry or action.

Finally, the report includes several appendices, including:

- A list of persons and organizations consulted
- Interview guides used for the consultations
- A chart of available programs
- A Production Map

5 Analysis of Questionnaires – Consultant’s Observations

5.1 Production Manager Questionnaire

- There is very little in the way of requirement from the Guild for upgrading skills, and nothing exists in the DGC constitution to mandate professional upgrading. A suggestion that this could be achieved through the collective agreements negotiated with the producers’ association was put forward; however, the challenge there is that producers sometimes like the freedom of hiring whom they want.
- There were inconsistencies in the categories, depending on the province polled, with respect to membership criteria. This was further complicated by the fact that there are differences in representation in certain provinces such as Quebec and British Columbia.
- The majority of PMs and other categories polled started as production assistants whether they had formal training or not, the only difference being that those with a secondary education in an area related to this industry i.e. film studies, were more likely to develop and work on their own small production projects.
- Compared to the Production Managers surveyed, Producers’ secondary education is mainly in an industry related discipline.
- Apart from the DGC, where there are inconsistencies in the training given in the various regional locals, there is little available to production office staff as a means of upgrading their skills
- The training gaps most often listed by all surveyed are: Budgeting, financing (all elements), negotiating contracts, people skills and computer training.

5.2 Training Providers

The big question is where does the responsibility for training rest?

- As seen in the Training Inventory Chart (“D”), there are no national programs with the specific mandate to offer skills development for the position of Production Manager.
- Taking that into consideration, the body which is most closely involved with the category of Production Manager is the Directors Guild, leaving aside the fact that this is done through Regional District Councils. There are also provisions in some of the agreements negotiated between the Producers and the DGC, for a percentage of budgets to be allocated to training. This amount, however, is not sufficient to create and deliver a workable program.
- We must, however, take into account the fact that not all production managers work in a union environment.
- The Producers also have an important stake in making certain that the workforce has the skills appropriate to the job. This is reflected in the Producer comments, which highlights the upgrading of skills in the areas of budgeting, finance, tax credits and negotiating skills. It is interesting to note that the skills gaps identified by most respondents are very similar.

6 Consultant’s Recommendations

There are several bodies and organizations with which the CHRC should consult, with respect to the training priorities as identified in the Competency Chart and this Training Gaps Analysis Report:

1. The Directors Guild of Canada and the provincial District Councils which represent most of the Production Managers working in the film and television industry.
2. Those Production Managers who work on non DGC projects. These can be accessed directly through smaller production companies.
3. Identified training resources such as identified in Appendix “D” Inventory of Training Resources.
4. Further research should be undertaken into government sponsored/funded apprenticeship programs. As an example the BC government funds Assistant Director Trainees and Assistant Location Manager Trainee Directors Guild of Canada (BC) programs. This is done by through the BC Institute of Technology which gets direct funding for the government for these programs at a rate of 85% (used to be 100%). The programs are only accessible to member of the BC DGC.
5. The CHRC might also want to consider looking at existing programs such as Skillset in the United Kingdom. Skillset is the Sector Skills Council for the audio-visual industries (broadcast, film, video, interactive media and photo imaging), which is jointly funded by the industry and government. The programs are aimed at making sure that the UK AV Industry has

trained people for the required necessary positions. This is seen as a priority if the industry is to remain competitive.

Identified training gaps and program priorities are as follows:

1. Financing that would include not only the production budget, but the financing elements required to finance different types of production i.e. tax credits, provincial funds etc. There seems to be an urgency to keep up with changes which have occurred in the past 2-5 years, in how production is financed.
2. The co-production treaty rules, and how this affects both the financing and the allocation of resources
3. The basic rules of negotiation whether with unions or suppliers
4. How to manage and get the best out of your staff
5. Navigating the various union agreements, with particular attention on how these can affect the production budget
6. The “production family” – A refresher on the dynamics of the office and set
7. Budgeting programs

In some cases, i.e. #5 Union Agreements, the expertise needed for a comprehensive overview of all agreements, across Canada, is limited to a very few independent consultants.

Delivery

1. Because of production schedules and the freelance nature of production staff, any skills upgrading is best delivered through ½ to 1 day workshops.
2. Any training would be best delivered by industry professionals.
3. Ideally, any workshop should be supplemented by the appropriate materials
4. It would be worthwhile investigating forms of long-distance learning

APPENDIX “A”

CONSULTATION LIST

Production Staff and Producers

The consultation process consisted of face to face meetings in Toronto and Montreal. Consultations via postings by the DGC and their regional district councils, mailings through the CFTPA and IATSE and direct e-mails, followed up by telephone calls in at least 50% of the cases, to producers, production managers, production assistants etc. which numbered in excess of 100.

Training Facilities/Providers Consulted with

Alan Mills - Saskatchewan Motion Picture Association (Crew Call Program)
Desiree Single - Film Training Manitoba
Pamela Brand - Directors Guild of Canada (National Office)
Fortner Anderson - Directors Guild (Quebec District Council)
Laurie Januska - Directors Guild (Ontario District Council)
Deborah Patz – Golden Arrow Productions and Trainer (now with Telefilm) – British Columbia
Lucille Demers - AQTIS - Quebec
Ginette Pepin – Heard of Training Telefilm Canada
Margarita Ramon – Film Commissioner Yukon
Mary Eilts – Shooting Star Entertainment and Trainer – British Columbia
Laurie Jones – National Film Board – Quebec Office
Women in Film and Television – Ontario and BC chapters
Justin Whyte – Canadian Film Centre – Ontario
Johanne Rousseau O’Sullivan College – Quebec
Jean – Marc Hebert - Institut nationale de l’image et du son – Quebec
Sabrina Faust Zuniga - Toronto Film College

APPENDIX B

INTERVIEW GUIDES

PRODUCTION MANAGERS: TRAINING GAPS ANALYSIS

QUESTIONNAIRE #1 – Production Managers + and Producers

1. What position do you most often hold on a given production:
 - Producer ____
 - Line Producer ____
 - Production Manager ____
 - Assistant Production Manager ____
 - Production Coordinator ____
 - Assistant Production Coordinator ____
 - Production Secretary ____
 - Production Assistant ____
 - Locations Manager ____
 - Assistant Locations Manager ____
 - Production Accountant ____
 - Assistant Production Accountant ____
 - Art Director ____
 - Assistant Art Director ____
 - Post Production Manager ____
 - Other _____

2. Of the above listed production positions, please identify any that you have occasionally held on a production.

3. What was your entry position in production?

4. In the capacities checked above, what types of productions have you worked on?*

* CC = Canadian Content SW = Service Work

5. Have you received any formal education or post-secondary degree or diploma specifically in preparation for the production industry?
 - o If yes, please state
6. Have you taken any courses or upgrade training since starting in the industry?

If yes, please state what, and who offered the courses or training
7. **If you are a Production Manager**
 - (a) What type of skills upgrading do you feel would enhance your ability to perform your job better?
 - b) How would you propose achieving them?
8. **If you are an aspiring Production Manager**
 - (a) What do you feel are the skills that you must acquire to help you fulfil those aspirations?
 - (b) How would you propose achieving those skills?
9. **If you are a Producer or Line Producer**
 - (a) What do you feel are the most important skills, achievable through education or training courses, for a Production Manager?
 - (b) How would you propose that such education or training courses be provided?

PRODUCTION MANAGERS: TRAINING GAPS ANALYSIS

QUESTIONNAIRE #2 – Training Providers

1. Do you offer any professional development/training programs for film and television Production Managers?

2. If the answer is yes, is it:
 - A degree program _____
 - A workshop _____
 - A series of workshop _____
 - Panel discussion _____
 - Part of an industry conference _____

3. Please give details including a description of the program, and the expected results

4. Is there a cost involved?

5. Contact information
 - Name of program co-ordinator _____
 - Telephone# _____
Email _____
 - Website _____

 - Title of program/workshop
etc. _____

* Please note that these interview guides were used to direct the discussions

APPENDIX “C”

5 CHARTS

Production Manager Training Gaps Analysis
Questionnaire #1 – Production Manager and Producers

There were 51 Responses to over 100 Questionnaires sent to Production Managers and Producer across the country. The breakdown in respondents is as follows: 22 Production Managers; 16 Producers/Line Producers; 4 Production Assistants; 4 Production Coordinators; 2 Location Managers; 2 Assistant Production Managers and 1 Assistant Production Coordinator.

With respect to regional breakdowns: Ontario 18; British Columbia 15; Alberta 4; Quebec 4; Manitoba 3; Maritimes 3; Saskatchewan 2, and Yukon 2.

Production Managers

Process leading up to the position of Production Manager

<p>Trends in positions other than main production position held</p>	<p>Notes</p> <ul style="list-style-type: none"> • 14 out of 22 Production Managers responded that they occasionally held the position of Line Producer • Remaining were evenly spread among Production Co-ordinator, Assistant Production Manager, Locations Manager (asst), Assistance Production Co-ordinator, Unit Manager, Producer and Post-production supervisor • Other respondents included Locations Manager, Asst Production Manager, Production Coordinators, Asst Production Coordinator and Production asst who are occasionally employed in the above named positions
<p>Production Entry Position</p>	<ul style="list-style-type: none"> • The greatest number of respondents (including producers) working in production (30) began their careers as Production Assistants (9) Production Secretaries (7) or Asst Directors 1,2,3 (5) • More than a third of Production Managers, responded that they began their production careers as Production Assistants or Production Secretaries • The remaining respondents were spread among a range of entry positions

<p>Types of Productions worked on by Production Managers</p>	<ul style="list-style-type: none"> • MOW’s – 16 • Documentaries – 9 • Dramatic series – 7 • Comedy – 1 • Children’s Series – 2 • Features – 14 • Series – 8 <p>Other Production Positions (not including Producers – 13 Respondents)</p> <p>MOW – 5</p> <ul style="list-style-type: none"> • Comedy – 1 • Reality Series – 1 • Dramatic Series – 5 • Series – 2 • Documentary – 2 • Features – 7 • Children’s Series – 2 • Short film – 1 • Short Drama – 2
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Needs of different types of training depending on the type of project and differences in negotiating terms and conditions

<p>Related formal or post-secondary education</p>	<ul style="list-style-type: none"> • One third of Production Managers (8/22) had received formal education related to the production industry
	<ul style="list-style-type: none"> • Of the remaining other production professionals (13) - 6 had production related education
<p>In-service industry courses or upgrading</p>	<ul style="list-style-type: none"> • Over one third of Production Managers have received in-service training related to human resources issues such as conflict resolution, health and safety, harassment or substance abuse. • Four respondents had some form of financial, and/or tax training • 5 did not respond or stated that they have not received in-service training • DGC provided the training in 5 cases • The Main Film and TV workshops, National Screen Institute and the Banff Centre Electronic Film Media

	<p>Residency were each mentioned by one respondent</p> <ul style="list-style-type: none"> • Remaining 8 production professionals received limited or no in-service training
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Respondent views of required skills, upgrading and delivery

Skills upgrading to enhance job performance	<p>Production Manager – 4 main trends</p> <ul style="list-style-type: none"> • Finance, accounting, tax law and business management • Technology and Computing • Human resources including conflict resolution, labour relations, negotiations, health and safety • Overview of Canadian film industry and filmmaking process
Training initiatives to achieve this end	<ul style="list-style-type: none"> • The majority of respondents recommended on-set mentoring or courses through DGC. • Others also recommended courses through community colleges or workshops
Skills needed to become Production Manager	<p>The majority of aspiring Production Managers recommended</p> <ul style="list-style-type: none"> • Budgets and accounting • Human resource skills such as on-set problem solving were requested • Co-production overview
How to achieve them	<ul style="list-style-type: none"> • On-the job training and mentorship • DGC courses

Producers or Line Producers

Entry Position, types of productions etc	<ul style="list-style-type: none"> • Producers polled (16) started their film careers in a wide range of entry positions starting as high as Executive Producer and run the gamut of production genres.
Important skills for Production managers achievable through education or training courses	<ul style="list-style-type: none"> • Greater skill in budgeting, funding accounting, finance and tax credits were requested by nearly all respondents • Increased skill and understanding of negotiations and labour relations, union and guild agreements were repeatedly

	<p>requested</p> <ul style="list-style-type: none"> • Peoples skills and conflict resolution were requested by some • Software such as Movie Magic, post production financing, set equipment, clearances scheduling and switching between production types were all requested at least once
<p>Recommended Training Initiatives</p>	<ul style="list-style-type: none"> • An overwhelming number of producers recommended short intensive workshops/courses/seminars • Mentorships and courses through community colleges were also recommended

APPENDIX “D”

INVENTORY OF TRAINING RESOURCES

QUESTIONNAIRE #2 – TRAINING INVENTORY

DGC - Training Requirements

DGC Pre-Membership Entry Requirements	
By Province	Training
BC	Not mandatory or endorsed
AB	PAP Program Set Etiquette & Protocol Film Production Asst. Flagman’s Course
MB	Set Etiquette and Protocol Propane Safety Intro to paperwork Safety Awareness Locations/Flagman
ON	18-month PA GAP Program PA GAP Course DGC Orientation Set Etiquette First Aid CPR
QC	No courses currently
Atlantic Region	Standard First AID/CPR
DGC - Membership Training Requirements	
BC	Script Breakdown and Scheduling Movie Magic: Scheduling and Budgeting
AB	Computer Training: Intro to Windows 98, Microsoft Word and Excel Basics, Intro to Internet Movie Magic: Scheduling and Budgeting

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SK	Office Production Asst Workshop
MB	<p>Into the Paperwork</p> <p>Movie Magic: Scheduling and Budgeting</p> <p>Dealing with Difficult People</p> <p>Excel for Film</p> <p>Script Breakdown</p> <p>Budgets and Tracking for Film</p> <p>Guide to the Production Office</p>
ON	<p>Fall Arrest</p> <p>Movie Magic: Scheduling and Budgeting</p> <p>Post Production Aesthetics & Management</p> <p>Post Production Scheduling & Budgeting</p>
	MOL Level 1 and Level 2 Certification
Atlantic Region	MMS Budgeting

Professional Development/Training Programs

Name	Location Prov/Nat/ Private/Non-Profit	Type/Name of Training Program	Cost involved	Details and/or Recommendations
Canadian Film Centre	National	Mentorship	None	Provides on the job opportunity to obtain Production Management Credit on Feature Film
Crew call –	Provincial – Saskatchewan Motion Picture Industry Association	Panel Discussion /Industry Conference	\$25-\$125	Panel discussions on topics of relevance to PMs
Canadian Film and Television Production Association (CFTPA)	The CFTPA National (head office in Ottawa) administers and supports a number of programs* through their National Mentorship Program (NMP) which allows individuals to obtain hands-on work experience and develop their skills. The programs are funded through public and private sources	Administrative/Management Internship	i.e. the National Production Program provides 20-30 wk placement Paid - minimum of \$13,260	Intern works with a team of production management personnel. Intern’s activities must focus on production, administration, accounting, communications and/or marketing 18-30 and underemployed or unemployed at time of application and in possession of a post-secondary degree.

<p>Film Training Manitoba</p>	<p>Manitoba</p>	<p>Workshops and Internships Crew Training program Work Experience Program Above the line program – actors writers and producers</p>	<p>\$10/hr \$80/day</p>	<p>Range of workshops but nothing that specifically targets PMs</p> <p>Work Experience program places PM trainees with experienced PMs</p> <p>FTM cites the need for more comprehensive training programs for potential PMs as well as new training needed to assist senior PMs adjust to a changing film environment</p>
<p>Deborah Patz - Golden Arrow Productions</p>	<p>Private</p>	<p>Book on production management Workshops</p> <ul style="list-style-type: none"> • Panel discussion • Industry Conference • Production Management 101 • Surviving Production Management 	<p>\$250-\$400</p>	<p>Access cross-over skills, develop new skills and empowerment on a production</p>
<p>Women in Film and Television</p>	<p>Not for profit Toronto</p>	<p>Courses</p> <ul style="list-style-type: none"> • Production Management 	<p>\$100-\$200</p>	

		<p>for Producers</p> <ul style="list-style-type: none"> • Producing Documentary and Lifestyle 		
Women in Film and Video	Non-profit Vancouver	<ul style="list-style-type: none"> • Producer’s workbook • Producer’s workshop series sponsored by Telefilm 		
National Screen Institute (NSI)	National - Winnipeg	<p>Programs which are designed to support emerging producers</p> <p>Resources necessary for producers who wish to go to the next step.</p> <p>No programs specifically for production staff.</p>		
O’Sullivan College Centre –	Private - Montreal	<p>2 day workshops in the areas of</p> <ul style="list-style-type: none"> • Conflict management • Art of negotiating • Problem solving, <p>Not specifically designed for the film and television industry.</p>		

<p>Alliance Quebecoise des techniciens de l'image et du son (AQTIS)-</p>	<p>Montreal</p>	<p>Workshops</p>		<p>Workshops designed for production coordinators and assistant coordinators, which AQTIS represents.</p> <p>The interest has been minimal. When given, these workshops are open to members and non-members alike for a nominal fee.</p>
<p>Mary Eilts – Shooting Star Entertainment Inc</p>	<p>Private - Vancouver</p>	<p>Production course through the BC Institution of Technology.</p>		<p>Long-time production manager and producer</p> <p>Mary has just published a book on production budgeting.</p>
<p>The Canadian Screen Training Center CSTC</p>	<p>National Toronto, Montreal, Vancouver and Ottawa.</p>			<p>For the last 25 years the CSTC has been delivering the Summer Institute of Film and Television which consists of 20 week-long workshops which take place in and around Ottawa.</p>

				One of the 2006 workshops will be on production crafts
Aboriginal Media Development Fund (AMEF)	National Non-profit	Programs are presently being created.		Recently formed Mandate to train emerging, mid-level and seasoned Aboriginal professionals working in the media industry including film and television production and broadcasting.
Ryerson Radio and Television Arts Program Department	Ontario-based university/college	Have provided resources and content for Production Manager training		Most programs are full-time lasting from 1-3 years. However, the PM program is a short-term hands on workshop, taught by industry professionals.

*CFTPA MENTORSHIP PROGRAM

Program Chart

Program Name	Deadline	Spots	Eligibility and Application Form
Telefilm Producer Trainee Program	TBA Winter 2006	6	Must be member of visible minority group or of Aboriginal descent and a Canadian citizen or permanent resident. Application Form - <i>Sample only.</i>
National Production Program	TBA	20	Must be 18-30 years of age and a Canadian Citizen or Permanent Resident Application Form - <i>Sample only.</i>
CFTPA Aboriginal Program	TBA	n/a	Canadian Aboriginals, Inuit or Métis. No age restriction. Application Form - <i>Sample only.</i>
BC Global Television Internship Program	TBA Spring 2006 Only in BC	4 - 6	No age restriction. Must be a Canadian Citizen or Permanent Resident Application Form - <i>Sample only.</i>
CTV Cross Platform Internship	TBA Spring 2006	4 - 6	No age restriction. Must be a Canadian Citizen or Permanent Resident Application Form - <i>Sample only.</i>
Corus Entertainment Young Filmmakers Initiative	TBA Spring 2006	4 - 6	Must be 16-24 years of age and a Canadian Citizen Application Form - <i>Sample only.</i>
International Program for Canadian Youth	TBA Spring 2006	10	Must be 18-30 years of age and a Canadian Citizen or Permanent Resident Application Form - <i>Sample only.</i>
Miziwe Biik Aboriginal Training Program	TBA Spring 2006	2	Canadian Aboriginals, Inuit or Métis. No age restriction. Application Form - <i>Sample only.</i>

APPENDIX “E”

PRODUCTION MAP – PRINCIPAL CATEGORIES AND FUNCTIONS

The Different Stages of Production

Development

This is the earliest stage of production, when the Producer and/or Executive Producer, pitch the project to a network/distributor; look for sources of financing; look at having a script written, and start thinking about cast and above the line people.

Pre-Production

You have now been “green lit” and it is time to co-ordinate all the production elements i.e. establishing your production office; finding studio space or scouting locations; preparing budgets; hiring crew; constructing sets; casting; perfecting the script etc.

The Shoot

This is the most labour intensive part of production, and subject to time and budget constraints.

A feature length film will usually take 12 weeks, whilst a one-hour television episode may take up to 9 days to shoot.

Post-Production

It is now in the “can” and, and it is time to make for the added on features, which will make your programming ready for the viewer.

This is when the result of the shoot is editing; the music laid down; sound mixed; ADR recorded, and special or visual effects added on.

Marketing/Publicity

You have your finished product, but now you have to let people know it is there to be seen.

If it is a film you will want your distributor to generate interest by having trailers and print advertising produced; taking out ads, and arranging promotional tours and interviews. With television programming, you will want the broadcasters to run promotional ads for the program, and see to it that either the broadcaster or your own publicity people reach the right print media, and if possible get air time on “entertainment programs”.

3. The On-Set Players

During Development

The Executive Producer is the point person with the broadcaster/studio/distributor; responsible for putting the financing together, and is the person ultimately responsible for the smooth running of the production.

The Producer and or Line Producer co-ordinates and organises all physical production elements; supervises budgets; and makes sure scripts are on time and workable.

The Screenwriter researches and writes and re-writes scripts based on need of the production/Executive Producer and/or Producer, Broadcaster/Distributor/Studio notes

During Production

The **Director** interprets the script and brings it to life on screen.

The **1st Assistant Director** usually establishes the shooting schedule and makes sure it is on target.

The **2nd Assistant Director** is responsible for insuring that the shooting crew are where they are supposed to be, and issues the daily call sheets.

The **3rd Assistant Director** looks after the Performers' call sheets and makes certain they are ready for there entrance.

The **Script Supervisor** works with the Director by taking notes and keeping track of all details. The Script Supervisor is also responsible for ensuring continuity.

The **Production Manager** must be on top of the budget at all times, and oversees departmental day-to-day finances. The PM also hires the crew.

The **Location Manager** scouts and secures locations and facilities and is also responsible for getting the proper permits (if required).

Assistant Location Manager, the Location Manager is the liaison between the community in which the shooting takes place, and the production company.

Very often the local film commissioner or funding body have **Location Scouts** available who will help identify suitable locations based upon the shooting script.

The **Production Coordinator** is in charge of he production office staff and some of the responsibilities include immigration permits for non-Canadian cast and crew; travel and accommodation arrangements; preparing contracts; ordering supplies; producing production reports, and liaising with set staff through the AD.

The **Production Secretary** is the person who provides administrative support in the production office.

The **Production Assistants** both in the office and on-set run errands including getting lunches and pick-ups and provide assistance where required.

The **Production Designer** is responsible for seeing that the look of the production is consistent and works with the various keys in props, hair and makeup, sets and wardrobe.

The **Art Director** is the person who designs and supervises the construction of the sets. The Art Director also looks after painting and dressing of the sets.

The **Construction Coordinator** is responsible for planning and supervising the building of sets or backgrounds on location.

The **Key Scenic** is responsible for painting, sets, props, backdrops etc.

The **Set Decorator** buys or rents the furniture and all items which are required to dress the set, and oversees the placement.

The **Set Dresser** works with the Key Set Decorator, and is responsible for moving furniture, place items, hangs the pictures and other fixtures, and helps create the necessary look.

The **Greensperson** – Everything on set and location which relates to greenery is the responsibility of the Greensperson.

The **Property Master** is responsible for buying or renting the items which Performers will use.

The **Costume Designer** researches the period of the project to be produced, and taking into consideration the characters in the script, makes the appropriate costume purchases for the Performers.

The **Wardrobe Set Supervisor** is responsible for the continuity of costumes and assists in dressing background performers.

The **Key Hair and Makeup** creates the look required by the script.

The **Director of Photography** works with the Director to establish the look and is responsible for the photographic look. The DOP is the point person in charge of the technical crew with specific responsibility for the camera, lighting and grip.

The **Camera Operator** operates the camera during the take, looks after continuity of shot and works with the Director, DOP, Assistant Camera and Dolly Grip.

The **1st Assistant Camera/Focus Puller** is responsible for threading the film in the camera, maintenance of camera and lenses, and focus on every frame.

The **2nd Assistant Camera/Clapper Loader** loads the film into the camera, looks after the film inventory, keeps the camera reports, and works with 1st assistant.

The **Unit Stills Photographer** is the person who takes the on-set photographs which will be used for publicity purposes.

The **Gaffer** is the head lighting/electric on set. The Gaffer works with the DOP, and is the one to determine the needs for the production.

The **Key Grip** decides on the grip equipment required, and supervises the grips that are responsible for setting up and striking sets; equipment; for cameras, lights etc.

The **Best Boy** is the second in command for the Gaffer and Grip.

The **Generator Operator (Genny)** is responsible maintaining, operating and monitoring the portable generator.

The **Dolly Grip** moves the dolly upon which the camera sits, to allow the Camera Operator to get the tracking shots.

The **Sound Mixer** is the person responsible for recording the sounds for each scene. The Sound Mixer also mixes levels for the takes, determines where the microphones should be placed, and eliminates background noises.

The **Boom Operator** handles the sound boom and sometimes is called upon to help the Mixer place microphones on the actors, and work with the Mixer to minimize or get rid of noise which interferes with the dialogue.

The **Transportation Coordinator** rents all vehicles necessary for the production. This includes trailers, cube vans, and trucks for unit moves from studio to location. The Transportation Coordinator also hires and supervises the Picture Car Captain.

The **Picture Car Captain** looks after the vehicles and drivers which are scene on camera.

Craft Service Personnel are the people who provide refreshments and snacks on set or location to cast and crew.

The Talent

Principal Performers – Anyone who has a role on set with more than six lines of dialogue.

Performer – Performs a role with six lines or less.

Stunt Actor – Portrays a character performing a stunt.

Stunt Performer – Replaces the actor to perform that character’s stunt.

Background Performer – An “extra” without a scripted role, often part of a crowd.

Special Skills Extra – A Performer with a special skill, i.e. skiing, skating, horseback riding etc.

Stand-In – Substitute for a Principal during set-up.

Please Note: The above list does not claim to be all inclusive.

After The Production

The **Post Production Supervisor** looks after the coordination of all post-production elements such as booking the facilities, and hiring staff.

The **Editor** edits the material according to the direction received by the Director and/or Producer, which will translate into the final cut. In some cases the Editor would also supervise sound and f/x editors.

The **Music Director** makes the music choices, acquires the music, or composes and/or creates the music which will accompany the footage. The Music Director works closely with the Editor.

The **Foley Artist** is responsible for adding the sound effects which are often lost during the shooting, or matches the sound effects to the various action on screen.

The **Special Effects Coordinator** supervises the required special effects i.e. explosions, smoke, wind etc. and provides same.

The **Optical F/X** is the visual effects (fade outs, dissolves) whether by computer generated means or traditional film.

The **Visual F/X Artist** includes animation, graphics etc. created on film or computer generated and edited into the final film/tape.

The **Negative Cutter** cuts the original negative of the film stock to reflect the final edit of the film.

The **Colourist** is responsible for making sure the final colour adjustments to film or tape master are made.

The **Film Lab Technician** is responsible for seeing that the quality of the film is maintained.