

'0-60 Seconds iNTELEVISION Commercial Producers'  
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## STANDARD OPERATING PROCEDURES

### Guidelines & Job Description – What I need to do after I get some experience?

These procedures were designed to give the person responsible in this area some indication to what needs to be achieved after a lengthy exposure and work experience. The person(s) selected for this particular position will be allowed time to adjust and train him/herself while working with the producer. Not in-depth experience or qualification is required at this stage. Please come along and share your experience with the rest of us. Thank you.

### Production Management

#### Unit Production Manager

He is responsible to the producer for organizing the budget, rushing all aspects of the production etc. The UPM is usually only involved in pre- production and production. Production Coordinator: This person works in the production office to coordinate the logistics of the production. Logistics as in things like shipping film, arranging transportation and accommodations for actors and crew, and generally coordinating things. Production Assistants: These people are responsible to the director, production manager, assistant director, and production coordinator. They should assist the production by doing things like running errands, typing production notes, carrying equipment etc.

### Producing unit

A producer's responsibility varies from film to film. Because of this, nobody is really sure what the job of a producer is. Nowadays films contain several producing credits with more than one name attached to each. For example, one film can have two executive producers, three producers, three co-producers, and one associate producer; this brings the total amount of producers to nine. Out of these nine producers, some of them earned their credit while some of them did nothing whatsoever relating to the producing role. To allow you to understand more about each kind of producer, below are some brief descriptions of each one: Executive Producer: Traditionally this credit is given to the person who is responsible for assembling the whole production together, in terms of financially or creatively. Nowadays this has become an unclear title. An executive might be the star actor's associate or partner, or perhaps the owner of the production company that produced this film. Producer: A creative producer works hands-on the film and is involved in the whole process of filmmaking. He's the one who selects and works with the screenwriter, casting, editing etc. He is responsible for staying within the budget throughout the production and acts as a liaison between the production company, the studio and the director. Besides that, the creative producer supervises the line producer, who is responsible for the budget of the film. Line Producer: A line producer is usually involved in large-budget films and besides managing the budget he is second to the UPM (unit production manager) and acts as a supervising production manager. Besides that he is responsible for maintaining and make the most of the budget. They are not responsible for the "creative" parts of the film and are therefore not required to attend casting sessions and script meetings. A line producer is usually included in the head credits, unlike the UPM, which appears at the end credits. Associate Producer: Usually an associate producer acts as a supporting producer. Sometimes, an associate producer may even perform all the standard line-producer's duties. In other cases, this title is given to a UPM or the first assistant director for contributions that greatly go beyond that person's duties. Or, the writer could get this credit if he/she was actively involved in the production process. There is no fixed person who

should get this credit.

### **In the Nutshell**

The Unit Production Manager or Production Manager is in charge of the below-the-line crew when making a movie or other film project. The UPM prepares a budget for the project by breaking down the script, prepares a preliminary shooting schedule, negotiates, approves and arranges for equipment, locations, crew and everything else needed to make the project move forward.

The UPM often works with a budget or accounting program, film scheduling and word processing software. They also spend a great deal of their time on the phone.

The management tasks involved can be divided into two areas: general business, and film business. Somebody has to make sure the bills get paid, tasks are being delegated and finished, people are working well together, just as in any office. The tasks specific to the film business include: negotiation and completion of actors, location, crew and equipment contracts (with union paperwork, where applicable); hiring the best crew available; negotiating the best deals on equipment and supplies (cameras, lights, film stock); assisting with finding locations for filming; approving all expenses from other departments; overseeing the orderly flow of production paperwork from the set to the office. The job is not creative, as a makeup artist or a cinematographer's might be; it is very business oriented, and takes a thorough knowledge of film production.

Depending on how smoothly each part runs, the UPM divides his or her time between the production office and the set. Before principal photography begins, obviously, 100% of the time is spent in the office or in meeting with vendors or scouting locations. Once shooting starts, the UPM may only spend a few hours a day on the set, but only if there are no fires to put out back at the office. They usually show up on the set around lunchtime.

These Standard Operating Procedures [SOP] were designed only to be a guide and help to you.



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