

## **LOCAL 871 PRODUCTION COORDINATOR JOB DESCRIPTION**

**The following is a list of the duties performed by the Production Coordinator:**

1. Assist Unit Production Manager in all facets of production as needed. The Production Coordinator answers directly to the UPM.
2. Occasionally, the POC is required to locate office space for the Production Company. She/he must be aware of the office requirements. The POC sets up the production office, i.e., telephones, furniture, parking facilities, office supplies, travel and hotels when required. Location shows require considerable setup as the POC needs to make all the necessary contacts with suppliers and deal with hotels which require rooming lists, etc. Generally the POC is on payroll earlier than his/her staff so the initial setup duties fall on his/her shoulders.
3. Process crew deal memos and be familiar with union classifications, occupational codes and rates. Many times we check on availabilities for various union classifications and we must know rates. Deal memos must be completed and distributed to appropriate personnel.
4. The POC orders a considerable amount of equipment, i.e., camera, grip and lighting so he/she must interface with grips, lighting technicians and camera assistants. The POC must be familiar with the technical terms involved. He/she is responsible for raw stock orders and emulsion holds, etc., if required by the Director of Photography. He/she must track the raw stock purchases, maintain an inventory and be responsible for getting bids for sell-off at completion of photography.
5. Hotel and travel are usually handled by the POC unless a Travel Coordinator has been hired for the picture. Negotiating rates for airfare and hotels can be an added duty for the POC. Keeping all departments informed about travel and housing for key individuals is imperative. Extensive travel itineraries must be completed and updated continuously.
6. During pre-production, the POC interfaces with the Assistant Directors regarding shooting schedules, day-out-of- days, location and tech scout information and distributes to all the appropriate people.
7. Once filming commences, the Production Office is responsible for all paperwork being disseminated to the appropriate people. Call sheets should be reviewed and should be handled by the POC. Production reports should initially be reviewed by the POC and then approved by the UPM. Film totals, cast disposition, in/out times, etc., should be completed and corrected if needed. Actors' time sheets (aka Exhibit G) SAG contracts, camera reports, wrap reports, script logs and various end of the day paperwork must be reviewed and processed in a timely manner. Editorial's needs should be a high priority in all cases

8. All lists, i.e., crew list, cast list, contact list, cell list, etc., may be the job of the POC or APOC depending on each individual situation. Initially, they are started by the POC and may then become the responsibility of the APOC or Production Secretary once the production office staff has been hired.
9. The POC or his/her staff is generally responsible for setting up daily screenings, production meetings and may be involved in some cases, with casting sessions as far as coordinating the individuals involved. Usually ordering refreshments for these meetings is part of the duties.
10. The POC handles obtaining the insurance certificates; setting up cast physicals and completing Workers' Comp claims. There are extensive insurance requirements for highly technical films, which may include aircraft and watercraft. The POC must supply the Insurance Department with all the pertinent details in a timely manner and obtain the proper certificates before the scenes take place.
11. The POC must be responsible for purchase orders for things that may fall under his/her domain such as ordering raw stock, equipment, etc. There must be an awareness of the needs and requirements of the shows Accounting Department and there must be full cooperation with that department. The Accounting Department relies on the Production Office to supply them with all the necessary paperwork that comes from the set such as timecards, production reports, etc.
12. In general, the POC is responsible for ensuring that the production office staff facilitates all departments on a show. The POC will usually interface with the studio production executives if the UPM is not available and must be prepared to answer to their inquiries. The hours are extensive and the POC's staff must be skilled in their knowledge of production needs. The POC is ultimately responsible for the production office staff.

### **LOCAL 871 ASSISTANT PRODUCTION COORDINATOR JOB DESCRIPTION**

#### **The following is a list of the duties performed by the Assistant Production Coordinator:**

The Production Office Coordinator (POC) will assign various duties to the Assistant Production Coordinator (APOC). Each POC will have a different way to run the production office and therefore the tasks assigned to the APOC will vary from show to show. One thing is for certain: the APOC will assist the POC in every facet of running the production office.

Some of the more common duties routinely assigned the APOC are:

1. Preparation & maintenance of all lists: crew, cast, contacts, cell, hotel rooming, and confidential information, etc.
2. Overseeing the copying, faxing, and distribution of all materials including but not limited to: scripts, script revisions, one-line schedules, day-out-of-days, calendars, location lists, cast deal memos and contracts, as well as the aforementioned lists prepared by them.
3. Execute certificates of insurance.
4. Coordinate travel arrangements for cast and crew.
5. Runs the production office when hours are staggered with the POC. Other duties include those listed in the POC job description.