

# Competency Profile

*PRODUCTION MANAGERS*

*Film and Television*

*A Competency Analysis*

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# Recommended Skills for

## PRODUCTION MANAGERS (Film and Television)

### COMPETENCY PROFILE

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Canada

#### **Cultural Human Resources Council**

17 York Street, Suite 201  
Ottawa, Ontario K1N 9J6  
Telephone: (613) 562-1535 / 1-866-562-1535  
Fax: (613) 562-2982  
E-mail: [info@culturalhrc.ca](mailto:info@culturalhrc.ca)  
Web site: [www.culturalhrc.ca](http://www.culturalhrc.ca)



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## INTRODUCTION

The Cultural Human Resources Council ([www.culturalhrc.ca](http://www.culturalhrc.ca)) is a national organization dedicated to strengthening Canada's cultural workforce and improving the HR environment within the cultural sector. It strives to be at the centre of vision and forward thinking in the area of cultural human resources development. CHRC members include self-employed artists, cultural workers and arts organizations from the many disciplines which comprise the sector.

This **Competency Profile** is to be used in conjunction with the **Chart of Competencies** for the **Production Manager (Film and Television)**. These two documents have been developed by a group of seasoned practitioners in the field of Film and Television production. This exercise has been initiated and coordinated by the Cultural Human Resources Council (CHRC) thanks to the financial support of the Government of Canada's Sector Council Program.

This analysis focuses on the function of **Production Manager (Film and Television)**. However, a good number of the skills that have been identified are also required in a vast range of positions linked to cinema and television film and series production, such as:

**Producer / line producer / 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 / and post production manager.**

The **Competency Chart** and **Profile** can be used by individuals to evaluate their own skills and to determine areas where they should pursue additional training. On a corporate level, this material can be applied in defining job profiles, developing competency-based professional development programs, negotiating and customizing training programs, developing career planning programs, recruitment profiles and individual position descriptions. On a broader scale, the **Chart** and **Profile** can be used to increase understanding of the unique responsibilities that **Production Managers** have in the cultural sector.

To order CHRC publications, including *The Art of Managing Your Career*, visit <http://www.culturalhrc.ca>, or write to: [info@culturalhrc.ca](mailto:info@culturalhrc.ca)

## BACKGROUND

CHRC has worked closely with the Film and Television industry in the identification of the need for a competency **chart** and **profile** for **Production Managers**.

In November 2003, CHRC organized a Roundtable for Film and Television artists and cultural workers to identify training and other HR issues facing the industry. This was followed by a Summit in April 2004 when representatives of all parts of the Film and Television industry congregated to discuss training needs. The need for better training for Production Managers was identified then. The Canadian Film and Television Production Association confirmed this need through its broad based national training committee which meets annually. The competency chart and profile for Production Managers cut across all film genres and will have a wide impact on this industry. These documents, along with other competency charts and profiles such as the ones for Documentary Filmmakers, and a Film and Television Training Database to be released in 2006, are recognized as key components in a training strategy for the Film and Television industry.

## ABOUT THE PRODUCTION MANAGER (FILM AND TELEVISION) PROFILE

The group of expert practitioners that generated this document (as well as the chart of competencies) attempted to be as comprehensive as possible in its analysis of the skills that are required of production managers. However, all group members acknowledge that the duties and skills that a production manager is expected to exercise may vary both in scope and regional practices. Therefore, the following analysis should not be considered prescriptive.

## METHODOLOGY

The Cultural Human Resources Council has chosen the DACUM (Developing A CUrriculum) model to conduct this analysis. One of the key features of DACUM is to rely on a group of expert practitioners to review all the competencies required to function effectively in a given occupation.

The combined **Production Manager (Film and Television) - Chart of Competencies** and **Profile** present four levels of analysis:

1. A series of **General Areas of Competence**, more commonly called **GACs**. A GAC describes a major function or responsibility of a particular profession, trade or position. There are two types of GACs : **General Areas of Professional Competence** (GACs A to I inclusively) and **General Areas of General Competence** (GACs - J to M).
2. Each GAC is further defined into **skills** (competencies). The skills, as well as the GACs, are identified in behavioral terms and thus begin with an action verb depicting the applied behavior.
3. Each skill is further analyzed into **subskills**. A subskill is an intermediate step between the whole skill and the detailed actions associated with practicing the skill.
4. A (non-exhaustive) series of **important actions** and **key general competencies** has been identified; these may be used as performance indicators, providing the criteria by which competence can be assessed.

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### **CHRC'S PRODUCTION MANAGERS EXPERT WORKING GROUP**

Réjean Comeau, Cojak Productions Inc., NB  
 Carol Geddes, The Thing With Feathers Productions Inc., Yukon  
 George Grieve, BC  
 Joanne Jackson, ON  
 Colette Mallais, Cojak Productions Inc., NB  
 Carol Milne, Front Porch Productions, BC  
 Andrew Noble, Productions jeux d'ombres, QC  
 Karen Redford, AB  
 Natasha Ryan, Drinking Game Productions, NS  
 Lisa Towers, Towers Pictures Inc., BC

### **CHRC'S CULTURAL MANAGEMENT STEERING COMMITTEE**

Deborah Andrews, ON  
 Max Berdowski, Canadian Screen Training Centre, ON  
 Joanne Duguay, Les Productions Grana Productions Inc., NB  
 Holly Redford, BC  
 Erin Smith, BC  
 Marilyn Stonehouse, ON

### **SUPPORT**

Susan Annis, Executive Director, CHRC  
 Kim Larocque, Project Assistant, CHRC  
 Manon Turcotte, Project Manager, CHRC  
 Pierre Morin, Consultant and DACUM Facilitator  
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**SUMMARY – CHART OF COMPETENCIES | A PRODUCTION MANAGER (Film and Television) MUST BE ABLE TO:**

## PROFESSIONAL COMPETENCIES:

**A. ASSESS FEASIBILITY OF A PROJECT BASED ON A SCRIPT**

1. Assess project requirements
2. Make recommendations

**B. PREPARE AND MANAGE SCHEDULES**

1. Assess script / storyboard
2. Identify and confirm logistic parameters of the project
3. Determine script days and other continuity needs
4. Determine location / studio needs
5. Determine talent needs
6. Determine special equipment, visual effects and mechanical effects needs
7. Determine stunt needs
8. Determine animal, props and special elements needs
9. Submit schedule proposals to producer (from pre to postproduction)
10. Communicate approved schedules (to all departments)
11. Adapt / adjust schedules
12. Monitor compliance with schedules

**C. PREPARE AND MANAGE A BUDGET**

1. Identify financial parameters of the project
2. Draft budget
3. Present and lock budget
4. Communicate budget outline to departments
5. Ensure cash flow
6. Track costs
7. Control costs
8. Maintain books
9. Obtain authorization for overtime / overages

**D. SET UP AND MANAGE FACILITIES AND LOCATIONS**

1. Secure local resource people
2. Set up production office
3. Organize stage facilities

4. Secure locations
5. Conduct technical surveys
6. Satisfy unit requirements
7. Ensure talent and crew accommodations
8. Set up editing / post facilities
9. Satisfy transportation requirements
10. Ensure security and safety of facilities and locations
11. Ensure maintenance and integrity of facilities and locations
12. Wrap locations and facilities
13. Secure banking arrangements in foreign locations

**E. SECURE CONTRACTUAL AGREEMENTS**

1. Facilitate negotiation of completion bond
2. Negotiate insurance
3. Secure contractual agreements with unions and affiliates
4. Secure local talent
5. Secure contractual agreements with vendors
6. Secure clearances

**F. MANAGE CREW**

1. Confirm size of the crew
2. Research potential candidates
3. Facilitate crew selection process
4. Facilitate negotiation of crew deal memos
5. Orient crew with project
6. Handle payroll
7. Monitor crew performance
8. Resolve grievances / conflicts

**G. PERFORM LIAISON ACTIVITIES**

1. Facilitate discussion amongst departments
2. Establish / maintain relationships with community
3. Keep producers informed
4. Control media access to the set
5. Maintain relationship with unions, guilds and affiliates
6. Establish and maintain professional networks

**H. PREPARE AND AUTHORIZE REPORTS**

1. Ensure dissemination of production documentation
2. Approve call sheets
3. Approve daily production reports (DPRs)
4. Report on cost control
5. Report to and inform bonders
6. Archive production documentation

**I. ENSURE COMPLIANCE WITH LAWS, REGULATIONS, CONTRACTS AND AGREEMENTS**

1. Comply with studio rules and regulations
2. Comply with union / affiliate agreements
3. Comply with individual contract requirements
4. Comply with international labor, import-export and immigration laws and regulations
5. Comply with government funding regulations
6. Comply with labor laws and regulations
7. Comply with health and safety regulations
8. Comply with fiscal laws and regulations
9. Comply with error and omission obligations

**SUMMARY – CHART OF COMPETENCIES | A PRODUCTION MANAGER (Film and Television) MUST BE ABLE TO: (cont'd)**

## GENERAL COMPETENCIES:

**J. USE TOOLS AND EQUIPMENT**

1. Use word processor
2. Use spreadsheet
3. Use research tools
4. Use communication tools
5. Use a scheduling software
6. Use a budgeting software
7. Use accounting software

**K. DEMONSTRATE MANAGEMENT SKILLS**

1. Plan
2. Organize
3. Prioritize
4. Delegate
5. Exercise leadership
6. Anticipate and prevent problems
7. Solve problems
8. Mediate conflict
9. Negotiate
10. Make decisions
11. Exercise authority
12. Demonstrate efficiency
13. Conduct interviews
14. Conduct meetings
15. Multitask

**L. DEMONSTRATE COMMUNICATION SKILLS**

1. Give / receive feedback
2. Listen
3. Give clear directions
4. Persuade
5. Write correspondence (memos, reports, ...)
6. Demonstrate interpersonal skills
7. Communicate visually
8. Select appropriate media and format of communication
9. Adapt language / jargon to audience, recipient
10. Use / decode body language

**M. DEMONSTRATE PERSONAL SKILLS**

1. Demonstrate thoroughness and attention to details
2. Exercise judgement
3. Demonstrate resourcefulness
4. Demonstrate endurance
5. Work under pressure
6. Manage stress
7. Demonstrate integrity
8. Rely on intuition
9. Take initiative
10. 'Schmooze'
11. Be approachable
12. Demonstrate flexibility
13. Demonstrate analytical skills
14. Synthesize information
15. Stay current

**COMPETENCY PROFILE**

**A PRODUCTION MANAGER (Film and Television) must be able to ...**

A PRODUCTION MANAGER MUST BE ABLE TO:

**A. ASSESS FEASIBILITY OF A PROJECT BASED ON A SCRIPT**

SKILLS	SUBSKILLS	IMPORTANT ACTIONS	GENERAL COMPETENCIES
<b>1. Assess project requirements</b>	<b>1.1</b> Determine project's scope	<ul style="list-style-type: none"> <li>Identify producer's and director's expectations</li> <li>Identify available financial resources</li> </ul>	Most critical interpersonal and / or personal skills associated with the competency as a whole: <ul style="list-style-type: none"> <li>* ANTICIPATE AND PREVENT PROBLEMS (K6)</li> <li>* RELY ON INTUITION (M8)</li> <li>* DEMONSTRATE ANALYTICAL SKILLS (M13)</li> </ul>
	<b>1.2</b> Read screen play	<ul style="list-style-type: none"> <li>Identify key elements (technical aspects, logistic, actors, locations, etc.)</li> <li>Identify potential difficulties</li> </ul>	
	<b>1.3</b> Prepare preliminary breakdown	<ul style="list-style-type: none"> <li>Synthesize financial, logistical and technical requirements</li> <li>Correlate all elements</li> </ul>	
<b>2. Make recommendations</b>	<b>2.1</b> Discuss key parameters	<ul style="list-style-type: none"> <li>Provide preliminary budget estimate</li> <li>Provide logistical parameters</li> </ul>	<ul style="list-style-type: none"> <li>* ANTICIPATE AND PREVENT PROBLEMS (K6)</li> <li>* GIVE CLEAR DIRECTIONS (L3)</li> <li>* SYNTHESIZE INFORMATION (M14)</li> </ul>
	<b>2.2</b> Discuss potential screenplay modifications	<ul style="list-style-type: none"> <li>List major problems</li> <li>Identify solutions</li> </ul>	
	<b>2.3</b> Make key crew and facility proposals	<ul style="list-style-type: none"> <li>Identify expertise required</li> <li>Identify special requirements (equipment, locations, etc.)</li> </ul>	