



**Job Title: (Key) Second Assistant Director
(Key 2nd AD)
Department: Assistant Directors**

Overview of Role

Second assistant directors (2nd AD) are the main off-set contact for all other departments such as production, locations and facilities. In pre-production, they will break down the script, organise fittings & rehearsals for cast members and work out necessary transport & facilities requirements. Once filming begins, the 2nd AD must prepare and draw up the next day's call sheet, ensure that all actors are ready for filming when they are required, coordinate transport and make-up and wardrobe timetables. Seconds work closely with the 1st AD and are in regular communication with them. Seconds may be responsible for finding background artists and coordinating the same requirements for them. Where a production has multiple second assistant directors, this role will be called key 2nd AD.

Core Responsibilities:

These core responsibilities are provided as a guide and are not exhaustive. The exact responsibilities in a particular job will vary depending on the scale / period / budget band / genre of the production.

1. Production planning

- Collaborate with other departments to determine the main elements and timescales required to meet the project's requirements
- Identify the major responsibilities, sequences and likely duration of activities and tasks to deliver productions within budget and on schedule
- Raise concerns when the budget and schedule may not be met
- Develop plans and schedules, using production planning methods appropriate for the type of production
- Identify factors which are likely to cause delays to production activities, making realistic contingency plans to deal with any delays which may arise
- Check production plans and schedules are accurate and contain essential information
- Confirm with relevant colleagues that production plans are fit for purpose
- Suggest realistic solutions when difficulties in implementing plans are identified
- Confirm that schedules take account of health and safety of cast and crew
- Discuss and agree realistic alternatives and budgetary changes with colleagues, when proposed plans are likely to exceed budget, or when departmental requirements exceed artistic or technical limits
- Recommend contingency arrangements to cover extremes of weather or non-availability of certain locations
- Ensure that cast and location owners sign consent and release forms at appropriate times
- Plan and schedule pre-production activities to meet production requirements

2. Health and safety

- Monitor the production's health and safety, ensuring regulations are being followed
- Raise concerns and suggest alternatives where something is unsafe
- Store health and safety files and all other necessary certifications in line with organisational procedures

3. Select crew, suppliers and supporting artists for the production

- Check cast and crew availability against the schedule, raising any conflicts
- Liaise with education authorities, agents and production office so that child licences are applied for and obtained
- Identify and book chaperones, tutors or sign language interpreters as required
- Check the accuracy of schedules against casting advice notes (CANs)
- Distribute supporting artists (SA) breakdowns and compile costume and make-up fitting schedules with the appropriate departments
- Communicate changes to scheduled activities to all relevant people without delay
- Interview and select proposed crew that have availability and suitability to meet the department's requirements
- Negotiate contracts within union, organisational guidelines or trade agreements, and which are within budgetary parameters
- Ensure safeguarding checks and vetting have been carried out in line with local requirements
- Confirm that vehicle operators hold relevant operating licences and comply with all pertinent regulation
- Estimate and agree the number and types of SAs or cast needed for productions with relevant people
- Identify SAs likely to meet requirements, checking their availability and cost
- Select the SAs who offer the greatest potential for meeting the requirements of productions
- Negotiate and agree the final number of SAs that will fit both the director's requirements and the budget
- Confirm fees with SAs or their agents, using the appropriate industry rates agreements
- Check with SAs if they have any access requirements or special needs
- Keep records of contracts and store them in a secure location in line with regulatory and organisational requirements
- Monitor crew and suppliers' performance and put processes in place to improve performance where standards are not being met
- Establish communication systems which enable the efficient flow of information

4. Coordinate cast and crew during productions

- Consult with relevant departments to prepare, compile and amend daily call sheets
- Liaise with the production office at appropriate times to issue call sheets
- Confirm that appropriate arrangements have been made for travel and accommodation for non-local artists
- Establish next day requirements of all departments and use this information to finalise call times for the following day
- Communicate daily call times to relevant people and departments
- Inform cast and crew that you are the main point of contact in line with production requirements
- Give colleagues clear and accurate information about what is required of them in providing information for schedules and call sheets
- Notify crew and cast of any last-minute changes to call sheets without delay
- Maintain constant communication links with the production office in line with production requirements
- Negotiate with cast and crew about tasks above and beyond their regular duties in line with production requirements
- Coordinate the constant movement of cast through required departments in line with production requirements

- Ensure cast are ready when required in relation to the call sheet and needs of the set
- Prepare and implement plans to ensure long-term scheduling needs are on target

5. Manage cast and crew during productions

- Identify and greet cast and introduce them to relevant production personnel
- Provide for any access or special needs requirements of cast in line with organisational procedures
- Give cast clear information about any relevant studio or location practices or regulations that apply to them
- Look after cast whilst on location or in the studio in line with production requirements
- Brief cast about what is required from them, and about any changes to planned running order, timing or content, in enough time for them to adapt
- Obtain consent or release forms from cast, when required storing these in line with regulatory and organisational requirements
- Oversee cast and crew transport arrangements in line with production requirements
- Escort cast safely from studios or locations when their work is completed, in line with production requirements

6. Assist management of production filming

- Confirm call sheets and other paperwork for crew have been distributed when required
- Coordinate transport to ensure the swift and effective movement of cast and crew between set and base
- Confirm that transport is available at the required times during the filming day
- Keep the production and relevant people informed of shot progress, and of any potential delays and changes to schedules
- Maintain accurate records of artists on set, and of meal, preparation and leaving times in line with contract requirements
- Stand in for, and take over floor, in line with instructions from production management

7. Manage daily shooting schedules on productions

- Manage the shoot to ensure the best use of time
- Ensure that production targets and deadlines are met
- Communicate with all relevant departments on a regular basis
- Deal with urgent matters when they occur and in collaboration with appropriate production personnel
- Confirm that all relevant information is included in the call sheet and further revisions are passed onto cast and crew at appropriate times
- Maintain the confidentiality of sensitive information in line with organisational and regulatory requirements

8. Monitor and control the progress of productions

- Resolve technical problems as they occur, achieving satisfactory results in collaboration with others
- Ensure that the director's requirements are met by delegating tasks to appropriate people during shooting
- Identify the reasons for, and suggest realistic solutions to, any discrepancies between actual and planned progress

- Notify appropriate colleagues of changes to production schedules without delay
- Respond to disputes of communication issues between cast members or crew and try to resolve them unless above-the-line intervention is needed
- Alert producers or production managers to any problems which may have serious implications to production schedule or budget
- Maintain an on-going awareness of post-production schedules

9. Control production expenditure

- Check that expenditure detailed in crowd reports is within budget
- Discuss variations in budget with production accountants when appropriate
- Provide accurate and up-to-date financial reports when required
- Report progress to relevant colleagues on the production where budget may be affected

Role Specific Skills:

- Compile resourcing and progress reports, drawing on information from all relevant departments in line with production requirements
- Liaise with other departments, acting as first point of contact on the production
- Provide production personnel with up-to-date information on production activities
- Manage logistics, liaising with other departments when required
- Assist with management of the set, studio or location of the production

Other / Transferable Skills:

- Communication: interpreting other's requirements and communicating department requirements to staff and colleagues.
- Team working: working closely with the 1st AD and in collaboration within own and with other departments
- Negotiation: balancing the various needs and working practices of all on the production and finding the way to collaborate effectively
- Planning: planning practical requirements for transport, catering, cast and crew to meet production needs
- Problem-solving: contingency planning and resolving issues so that productions remain on schedule
- IT skills: using Microsoft Office packages and bespoke production software, such as Movie Magic Scheduling

Attributes:

- Resilience: adapts to changing work priorities and patterns, ensuring deadlines continue to be met. Proactive and explores new ways of working which will enhance and deliver the best results for the production
- Productivity: organises work effectively and achieves required results within deadlines. Demonstrates the drive and energy to get things done in pressurised situations and escalates appropriately when necessary.
- Ethics and integrity: honest and principled in all of their actions and interactions. Respectful and inclusive of others, and meets the ethical requirements of their profession
- Flexibility: willing to both listen and learn and to accept changing priorities and working requirements and has the flexibility to maintain high standards in a changing production environment