



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

Overview of Role

Crowd second assistant directors (crowd 2nd AD) work as an additional second assistant director (2nd AD) exclusively to manage the supporting artists (SAs). They work with the (key) 2nd AD in managing the planned crowd elements for a day's shoot. They will plan organisational elements as a 2nd AD would, but exclusively for the background; breaking down scripts, selecting SAs, scheduling fittings, ensuring there are sufficient facilities, transport and AD team members, such as crowd 3rd ADs and crowd runners, to cater for the number of supporting artists. They prepare ahead of the day's shoot, doing their utmost to stay within the designated crowd budget, and communicate any issues if they come up.

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 crowd briefs
- Break down the script to identify these elements and what will be required to deliver within budget and on schedule
- Develop plans and schedules, using production planning methods appropriate for the type of production
- Identifying 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
- 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
- Plan and schedule pre-production activities to meet production requirements

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

- Check that SAs are available for days required in the schedule
- 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 the script and breakdowns
- Organise and carry out selection processes to obtain appropriate background artists to the director's brief
- Distribute 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 crowd ADs that have availability and suitability to meet production 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
- Check background drivers' have the correct documentation for driving vehicles on set
- 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 to ensure that contract terms are being fulfilled
- Establish communication systems which enable the efficient flow of information

3. Coordinate cast and crew during productions

- Consult with appropriate departments to prepare, compile and amend daily SA sheets
- Confirm that appropriate arrangements have been made for travel and accommodation for non-local artists
- Establish next day requirements of costume, make-up, caterers, and use this information to finalise call times for the following day
- Communicate daily call times to relevant people and departments
- Inform crew, SAs and agencies that you are the main point of contact in line with production SA requirements
- Give colleagues clear and accurate information about what is required of them in providing information for schedules and call sheets
- Notify crew of any last-minute changes to call sheets after wrap without delay
- Maintain constant communication links with the production office in line with production requirements
- Coordinate the constant movement of background artists through required departments in line with production requirements
- Ensure SAs are ready when required in relation to the call sheet and needs of the set

4. Manage cast and crew during productions

- Provide for any access or special needs requirements of crowd in line with organisational procedures
- Give crowd 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
- Give cast clear information about what is required from them and information about any changes to planned running order, timing or content, in enough time for them to adapt
- Obtain consent or release forms from SAs, when required storing these in line with regulatory and organisational requirements
- Oversee SA transport and payment arrangements in line with production requirements

- Sign out background from studios or locations when their work is completed in line with production requirements

5. Assist management of production filming

- Confirm that required SA paperwork for crew have been distributed when required
- Brief SAs at appropriate times on studio or location codes of practice, and any health and safety requirements
- Coordinate transport to ensure the swift and effective movement of SAs and crowd departments 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 overtime, special categories, meal and wrap times in line with industry agreements

6. Control shooting activities for productions

- 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 by communicating it to the (key) 2nd AD
- Maintain the confidentiality of sensitive information in line with organisational and regulatory requirements

7. Monitor and control the progress of productions

- Resolve 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
- Resolve disputes or communication issues between SAs, cast members or crew
- Produce clear and accurate support documentation in required format, which contain all relevant information
- Circulate support documents without delay to all those who require them, informing them about any changes from earlier versions
- Maintain up-to-date information on production progress
- Compare progress against plans and schedules on an ongoing basis
- Compile accurate information for daily progress reports
- Alert producers or production managers to any problems which may have serious implications to production schedule or budget

8. Control production expenditure

- Check that expenditure detailed in 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 against budget to relevant colleagues on the production

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 budgets, logistics and / or travel, 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
- Teamworking: collaboration within their 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. Agreeing SA costs and contract terms
- 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 Move 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