

JOB DESCRIPTIONS	RESPONSIBILITIES	REPORTS TO
<b>Series producer</b>	<b>2nd Editorial:</b> <ul style="list-style-type: none"> <li>• Head researcher to present her short-listed stories to the Producer.</li> <li>• They decide which ones will work</li> <li>• Work out possible/alternative story beats for the stories.</li> <li>• Presents the stories to the broadcaster after the 2<sup>nd</sup> Editorial meeting.</li> <li>• Writing of briefs and ensuring episode outcomes are in line with the approved series content plan.</li> </ul>	
<b>Director</b>	<b>Process:</b> <ul style="list-style-type: none"> <li>▪ Draw up short list from location schedule</li> <li>▪ Oversee the shoot</li> <li>▪ Responsible for writing the scripts, including the studio script</li> <li>▪ Overseeing the research process</li> <li>▪ Choosing the stories to be covered</li> <li>▪ Overseeing the edit process</li> </ul>	
<b>Head research</b>	<ul style="list-style-type: none"> <li>• An important part of this role will depend upon your abilities to develop and manage relationships with internal stakeholders and external parties.</li> <li>• Responsibility to manage relationships with existing customers and partners and maintaining relationships and projects with our suppliers and key contacts.</li> <li>• Supervises the research department and conduct day-to-day research work</li> <li>• Contributes ideas for all aspects of the show content</li> <li>• To participate in strategy team meetings</li> <li>• Liaise with Series producer to ensure flow of research from database of needs to television component</li> <li>• Set up and manage focus groups, as per the series plan and ensure that the stories and character profiles are in line with the objectives of the series</li> <li>• Set up and manage research meeting with local NGO's and other youth organizations in order to source stories and build up a database</li> <li>• Formulate the story beats and ensure that these outcomes are in line with the pilot/series outcomes</li> </ul>	Reports to Series producer/ Director



<p><b>Researcher</b></p>	<p>Researcher find the information, people and places for television, productions and website content, making sure that information is always correct.</p> <ul style="list-style-type: none"> <li>• Discussing programme ideas and research needs with Producers and Directors</li> <li>• Creating programme ideas and proposals</li> <li>• Finding and researching facts, figures and information using sources such as the internet, libraries, museums and government departments</li> <li>• Updating and writing sections of script or news report or briefing scriptwriters.</li> <li>• Checking copyright and arranging permission to use archive material.</li> <li>• Finding and interviewing contributors</li> <li>• Scouting for suitable locations for programmes</li> <li>• Keeping detailed records, to make sure that their work is always accurate.</li> <li>• General production assistance.</li> <li>• Contributes ideas for all aspects of the show content</li> <li>• Liaise with Head researcher to ensure flow of research from database of needs to television component.</li> <li>• Participate in strategy team meetings</li> <li>• Establish database that production team is able to use</li> <li>• Aware of your sense of responsibility and the extent to which other members of the team rely directly on your work having been done in order that they can do theirs</li> <li>• It depends very much on the type of production and the stage of the production process.</li> <li>• A lot of time is spent on the phone talking to useful organisations and potential contributors to get an idea of the stories that are around, and producing detailed briefs for Producers and Directors.</li> <li>• Later, a fair amount of time is spent out and about meeting potential contributors and also out on location, helping out with the filming, or, on a live production, providing advice and research support to the commentator or presenters during the transmission</li> <li>• Prove your commitment. Be willing to do any job that comes along and do it well - however dull it is - to prove your capabilities.</li> <li>• Use your initiative and find other ways to help out - don't just wait to be told what to do. Be flexible</li> <li>• He/she also makes notes and writes detailed briefs and questions for presenters</li> <li>• Working hours can vary depending on the needs of the production, but hours are often long and irregular including evenings and weekends.</li> </ul>	<p>Reports to Head researcher, Line producer, Director, Production manager and Producer</p>
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<p><b>Line producer *</b></p>	<ul style="list-style-type: none"> <li>• Manage and control the budget to financial target</li> <li>• Determines the most efficient and economical sequence to shoot scenes and sequences in</li> <li>• Check ledgers and sign off ledgers</li> <li>• Complete monthly cost reports and sign off</li> <li>• Manage insurance</li> <li>• Oversee payment requisition process</li> <li>• Manage the crew and cast and alerts the Producer to any HR risks</li> <li>• Create systems to run the production and implements</li> <li>• Manage all legal processes</li> <li>• Draw up contracts for cast and crew and issue,</li> <li>• Set up and conduct interviews crewing in conjunction with the Producer.</li> <li>• Salary decisions about cast, crew and agents.</li> <li>• Enforces and sees that all agreements, contracts and releases are adhered to as agreed.</li> <li>• Any disciplinary issues should be referred to the Producer and dealt with in conjunction with the Producer</li> <li>• Researches and keeps abreast of all producer's services in the industry and relates such information to the Producer</li> <li>• Recommends quality control or ethics actions as the case may be on personnel who need it to the SP</li> <li>• Is totally familiar and empathetic with the Producer's and the Director's problems and challenges relating to production</li> <li>• Oversee the post-production process</li> <li>• Manage the post-production delivery schedule</li> <li>• Managing all forward planning e.g. sets, location scenes, special projects.</li> <li>• Controlling all delivery schedules, i.e. breakdowns, scripts, completed episodes.</li> <li>• Low level Art Dept scheduling</li> <li>• Manage high level production schedule</li> <li>• Attend HOD meetings</li> <li>• Attend directors' meetings</li> <li>• Attend post meetings</li> <li>• Attend Hi Level Producer meetings</li> <li>• Attend viewings when Producer is not available</li> <li>• Work on crew and cast morale</li> <li>• Oversees workflow for shoots and editing</li> <li>• Manages the budget, including approval of travel and freelancers</li> <li>• Ability to prioritize work and multi-task in a fast-paced, deadline-driven environment</li> </ul>	<p>Reports to Series producer/ Director &amp; Executive producer</p>
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<p><b>Production manager</b></p>	<p><b>The Production manager is the Producer's representative who manages the production of the project in the most efficient manner possible. He / She is behind the scenes arranging for the equipment, crew and materials necessary for the project and authorized by the Line producer.</b></p> <ul style="list-style-type: none"> <li>• The PM is directly responsible to the LP and she works in close cooperation with the Director during filming.</li> <li>• Get involved in each stage of production, micromanage the day-to-day details of each departments work.</li> <li>• Track production scheduling and costs and adjustments to the process and co-ordinate.</li> <li>• Meeting with different levels of production process</li> <li>• Priorities, backlogs, breakdowns and can alter intricately planned scheduling; PM has to be flexible enough to adjust to these situations without reducing overall efficiency.</li> <li>• Become intimate with existing systems of production, past cost estimates and company policies.</li> <li>• Check Ledgers</li> <li>• Complete Monthly cost report</li> <li>• Juggle a lot of different jobs within the project at the same time and deal with any emergencies that come up.</li> <li>• Book equipment with liaison between LP, SP and SD</li> <li>• Should be familiar with transportation arrangements and accommodation.</li> <li>• If on location arranges for accommodation, food for staff and crew.</li> <li>• Hires and supervises the food catering.</li> <li>• Arranges for rental and purchase of supplies and equipment.</li> <li>• Works with accountants in preparing cost analysis.</li> <li>• Sees to it that all equipment is returned in good shape and time</li> <li>• Gets all authorized agreements and releases from the Line producer and signed by all participants, staff and crew before they work on production.</li> <li>• Is responsible for any and all company production equipment as differentiated from office and admin offices or hiring offices.</li> <li>• If some piece of equipment is not functioning properly immediately informs the Producer and necessary parties.</li> <li>• Is familiar with Location services and Location managers.</li> <li>• Prepares and disseminates the daily call sheets to all cast, staff and crew know what scenes the next day's shooting will be, where they will be shot, who be needed at what times and with what equipment etc.</li> </ul>	<p>Reports to Line producer, Series producer/ Director</p>
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<p><b>Location manager</b></p>	<ul style="list-style-type: none"> <li>• Find all locations needed for shoot – both office and shoot locations. Find owner and see if necessary, permissions can be found.</li> <li>• Negotiate price according to budget or make a barter deal according to screen value.</li> <li>• Show Director and Series producer and get go ahead</li> <li>• Organize recce with shoot team, take notice of challenges and needs – for e.g. toilets, traffic, trains</li> <li>• Ensure locations agreements are signed in duplicate, one copy for production, one for location owner.</li> <li>• Location filming is not just fun and glamorous - it can also be disruptive, inconvenient, and frustrating for neighbors impacted by it. Speak to neighbors, ensure all are informed and cooperative.</li> <li>• Ensure all necessary permissions for traffic etc. are in place. For e.g. If a fire hazard that a water bouzer is on set or fire engine on standby, if on a railway line that the trains are stopped etc.</li> <li>• Find toilets and get them on to set. Ensure they are cleaned and returned in a good condition.</li> <li>• If you don't have a production car keep a detailed and meticulous log of mileage.</li> <li>• If there are any damages to a location, ensure that the damage is fixed, and the location is restored to its original state.</li> </ul>	<p>Reports to Series producer/ Director &amp; Line Producer</p>
<p><b>Art director</b></p>	<ul style="list-style-type: none"> <li>▪ Ensure you are well versed with the concept and story</li> <li>▪ Breakdown scripts or concept and know what is needed for the final product</li> <li>▪ Communicate with Director re shoot location vision</li> <li>▪ Hire team if needed</li> <li>▪ Find, buy or hire goods needed and ensure you work within the budget allocated to you</li> <li>▪ Make deals</li> <li>▪ Keep a running inventory and asset list of all goods procured</li> <li>▪ Take responsibility for all goods – inform LP if insurance or security is needed. Ensure all goods are kept in good condition.</li> <li>• When shoot is complete ensure all returns are done and damaged or stolen goods accounted for.</li> </ul>	



<b>Post - editor</b>	<ul style="list-style-type: none"><li>• Director and Series producer to view rushes every day on location/at production offices</li><li>• Oversee digitization of tapes</li><li>• Offline</li><li>• Viewing</li><li>• Online</li><li>• Viewing</li><li>• Final Mix</li><li>• Viewing</li><li>• Broadcast tape ready according to schedule deadlines</li><li>• Transfers to vhs etc.</li><li>• Liaison on tape delivery to client</li></ul>	
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<b>Live Show Production Manager</b>	<ul style="list-style-type: none"><li>• Assist with all the required production arrangements for the selection process</li><li>• Be available to travel if and when required</li><li>• Responsible for co-ordinating all production arrangements for all live shows, including the opening and finale</li><li>• Responsible for co-ordinating all production arrangements for insert shoots, booking of crew, equipment shoot venues, transport, tapes and guests where required</li><li>• Arranging the collection and return of gear</li><li>• Ensure that all artists appearing on the live show are booked, contracted, cleared for use</li><li>• Informing the MCR crew of shoots taking in MCR and/or camera way when required</li><li>• Arranging for specific tapes to be available such as tapes for House cameras recorded links. Production manager to liaise with HOD Archive and Archivist on duty</li><li>• Drawing up of a call sheet for all live shows and insert shoots</li><li>• Ensure all crew members for the live show and inserts have call times and call sheets</li><li>• Ensure running orders and scripts are circulated to relevant crew timeously</li><li>• Ensure that copies of the live show are delivered to the library</li><li>• Ensure that all music cue sheets are delivered to the relevant persons at the broadcaster</li><li>• Ensure that copies of Music cue sheets are filled in for production purposes</li><li>• When required, trace footage of specific house content pertinent to the live show with the assistance of Archivists</li><li>• Requisition payments for all freelance contract workers as well as suppliers of equipment or services</li><li>• Processing of all orders, invoices etc</li><li>• Ensure that production elements booked for live shows and inserts are within budget as supplied by the Line producer</li></ul>	Reports to the Line producer and Series producer
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<p><b>Head writer/producer</b> **</p>	<ul style="list-style-type: none"> <li>• Develop and implement creative storylines for broadcast on international platforms</li> <li>• Manage a team of home-based writers to build compelling stories that capture the audience and generate buzz. Consistently improve and refine storylines.</li> <li>• Use consumer insights and social media to deliver impactful storylines that are consistent with the Shows brand and each talent's skills and history.</li> <li>• Hire and manage writers and ensure their work is in alignment with the show's brand and programming strategy.</li> <li>• A creative thinker with great programming instincts.</li> <li>• Minimum of 10 years writing and production experience in television.</li> <li>• Directing children's television, a plus. Narrative writing would also be an advantage.</li> <li>• An experimental risk-taking mindset. Must be open to thinking outside of traditional television formats and outside of the traditional linear television model.</li> <li>• A strong working knowledge of all aspects of non-scripted television production, including live-event production.</li> <li>• Highly developed written and verbal communications skills. Ability to communicate story lines, including vision and strategy, effectively with senior management, writing and production teams, and external parties.</li> <li>• Demonstrable people management and development abilities.</li> <li>• Deep understanding of the children's television audience (demographic and psychographic).</li> <li>• Flexible schedule to meet the demands and rigor of a weekly television program.</li> </ul>	
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\*Line producer is a position that requires extensive knowledge of budgeting and scheduling for corporate projects. Responsibilities will include attending meetings with clients, working with other staff members including budgeting, shoot scheduling, and working on location as a Line producer. Any additional production and post-production skills

\*\* The Head Writer/Producer will be responsible for the creative content and scripts of all television content. He / She will manage a team of writers who will produce compelling content for broadcast.

