

Overview of Role

Third assistant directors (3rd ADs) are the first assistant director's right-hand on set. Their major responsibilities in pre-production will be to organise effective communication with the crew throughout the shoot, as well as attending the tech recces to ascertain the number of additional ADs needed to facilitate each sequence, transport access, and that facilities such as holding areas, green rooms and bathrooms will be suitable. When filming, the crew and the (key) 2nd AD will rely on the 3rd AD for information on the progress of the day. They need to be able to communicate changes to scheduled activities without delay, and identify possible problems, planning for contingencies. They are responsible for coordinating and directing background artists, setting and cueing them in any required background action, unless specific crowd 3rd ADs are present. They may have to keep members of the public out of shot or off the set and location, and will liaise with the locations team with regard to the security of the set.

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 / budget band / genre of the production.

1. Production planning

- Collaborate with other departments to determine the main elements and timescales required to meet creative briefs
- Suggest realistic solutions when difficulties in implementing plans are identified
- Break scripts down to ascertain production needs
- Set up and equip AD office trailer so it is suitable to meet production requirements
- Establish communication systems which enable the efficient flow of information; including organising the crew radios by breaking down what is needed through talking to all necessary departments
- Record any problems or difficulties identified with the use of each location in line with production procedures
- Note any climatic, physical, environmental, access and health and safety factors likely to affect the use of locations

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

- Suggest proposed crew that have availability and suitability to meet production requirements
- Estimate and agree the number of additional ADs needed for productions with relevant people
- Ensure cast, crew and supporting artists (SAs) with any access requirements or special needs are provided for

3. 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
- Manage catering for cast and crew
- Obtain consent or release forms from cast / crew when required, storing these in line with regulatory and organisational requirements
- Provide advice to production teams regarding children's working and tutoring hours
- Keep their own record of children's hours, monitoring the time remaining for them on set, crosschecking that the chaperone is also keeping their record
- Check in-vision drivers have the correct documentation for driving vehicles on set and have completed driver's declarations
- Keep crew quiet during rehearsals and takes
- Escort cast and background artists from studios or locations when their work is completed in line with production requirements
- Respond to disputes or communication issues between cast members or crew, and try to resolve them unless above-the-line intervention is needed

4. Assist management of production filming

- Take responsibility for all radio communications kit, ensuring it is accurately logged at the start and accounted for at the end
- Confirm that call sheets and other paperwork for crew have been distributed when required
- Ensure that signs and notices explaining and specifying access requirements and restrictions are clear and visible
- Relay clear cues as directed to artists and crew
- Make sure background action is set up as directed
- Communicate what shots and set-ups are expected to crew and departments
- Manage runners on set, giving instruction or delegating supervision of relevant tasks to meet production requirements
- Maintain accurate records of artists on set, and of meal and wrap times in line with contract requirements
- 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
- Give relevant departments advance warning of the final set so they can prepare for wrap
- Stand in for and take over the floor, in line with instructions from production management

5. Manage shooting on productions

- Communicate daily call times to all relevant people and departments
- Give colleagues clear and accurate information about what is required of them in providing information for schedules and call sheets
- Ensure crew are present for call times, checks, crew shows
- Maintain constant communication links with the production office in line with production requirements
- Manage the shoot to ensure best use of available time
- Ensure that production targets and deadlines are met
- Communicate with all relevant departments on a regular basis
- Ensure that health and safety regulations are adhered to

- Deal with urgent matters when they occur and in collaboration with appropriate production personnel

Role Specific Skills:

- Compile information for production progress reports
- Liaise with other departments, acting as a key point of contact on the production
- Provide production personnel with up-to-date information on production activities
- Manage 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 production and department requirements to staff and colleagues
- Teamworking: collaboration within own and with other departments
- Management: support and nurture the team or runners / production assistants and put systems and feedback in place so the team works as an effective and efficient unit
- Negotiation: balancing the various needs and working practices of all on the production and finding ways to collaborate effectively
- Planning: planning practical requirements for transport, catering, cast and crew to meet production needs
- Problem-solving: contingency planning and resolving issues with locations and shoots so that productions remain on schedule
- IT skills: using Microsoft Office packages and bespoke production software

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