

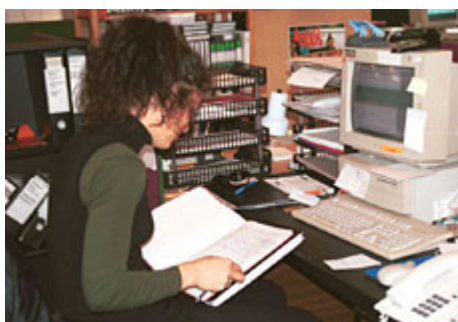
PRODUCTION MANAGER (FILM/TELEVISION)

Kaiwhakahaere (Whitiahua/Pouaka Whakaata)

Print Page

Description

Film/television production managers help the producer and director in the making of a film or television programme, usually by taking care of the business and financial side of production. They also do much of the organisation before and after filming (called pre-production and post-production).



Catherine White organising schedules

He Whakamarama



Mahi ai ki te awhina i te kaiwhakaputa me te kaihautu ki te hanga whitiahua, kaupapa pouaka whakaata ranei, ma te tiaki i nga take kaipakihi me te tahua. Mahi ai ano i te nuinga o nga mahi whakahaere i mua, a, i muri iho i te wa kua mutu te whakaatu i nga whitiahua (ara, e kiia nei wa mua i te whakaputanga me te wa muri i te whakaputanga).

Alternative Titles

- Television Production Manager
- Manager (Film/Television Production)
- Production Manager (Film)
- Production Manager (Television)
- Film Production Manager
- Video Production Manager

Tasks and Duties

Film/television production managers:

- hire crew with the producer and director
- hire production staff
- manage the budget for the film or programme
- negotiate the best deals possible on all orders
- make the arrangements for location shoots (filming outside the studio)
- solve any production problems
- may negotiate actors' pay and their contracts
- may look for locations
- may supervise the soundtrack and editing of a production.

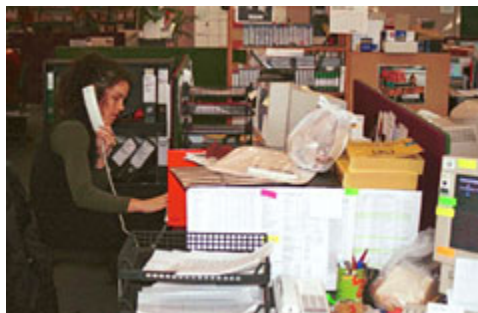
Personal Requirements

Skills

Film/television production managers need to have:

- problem-solving and organisational skills
- administrative skills
- skill in business and finance
- written and spoken communication skills
- negotiation skills
- word-processing and computer skills
- research skills.

They also need to have good people skills.



Catherine White organising her schedule for the day

Knowledge

Film/television production managers need to know about:

- how each department in the film/television company works
- what each department needs to function best
- what the production process involves
- film budgets and costs

- equipment requirements
- how to set up a location shoot
- how to set priorities (deciding which things need to be done first).



"It's important to know what to say to people so that you get what you want and they still feel happy, because you can't upset people in this industry - otherwise you may get a bad name and no one will help you."

Dawn Aronie, Production Manager (Film/TV)

Personal Qualities

Film/television production managers need to be assertive, able to work well under pressure and able to work well as part of a team. They also need to be good at working with and motivating people, and able to delegate.

Physical Requirements

There are no physical requirements for film/television production managers.

How to Enter the Job

Education

There are no specific educational requirements for film/television production managers, as it is an experience and ability-based job.

Related courses:



[Media and Broadcasting Skills](#)
[Media Production \(General\)](#)
[Video and Television](#)
[Art Management and Business](#)

Take off to tertiary!

[Take off to tertiary!](#) - information and advice to help with study or training decision -making.

New Zealand Qualifications Authority:



[Electronic Media](#)
[Film and Television](#)
[Performance Production](#)

Entry Requirements

There are no specific entry requirements for film/television production managers.

Useful Experience

Film/television production managers are usually expected to have experience in a number of other areas of film and television production, such as stage management work in the theatre, work as a production runner or production assistant, or any work in film or television production. Experience of business management, accounting, administration or any work that involves organising and working with people is also useful.



"You need a few years of experience before you can production manage, mainly because of the budget; no one will let an inexperienced person run a budget. You have to work your way up; from production running to production assisting then production managing."

Catherine White, Ngati Te Ata, Production Manager

Training on the Job

Many skills are gained on the job while working as film/television production managers, but people are usually expected to have some skills before they enter the job.

Working Conditions

Work Places and Travel

Film/television production managers work indoors in offices and studios. They may also work outdoors on location shoots.



A television studio during a rehearsal

Equipment

Film/television production managers use office equipment, including computers, televisions and videos. They may also have to carry a cellphone or pager.



Planning schedules

Workplace Conditions

Film/television production managers usually work indoors, except during outdoor location shoots. Conditions may be stressful and high-pressure.



"It can be a very stressful industry, so you have to have a really good grip on your stress levels. That comes with experience; often things that stress now won't in five years' time."

Catherine White, Ngati Te Ata, Production Manager

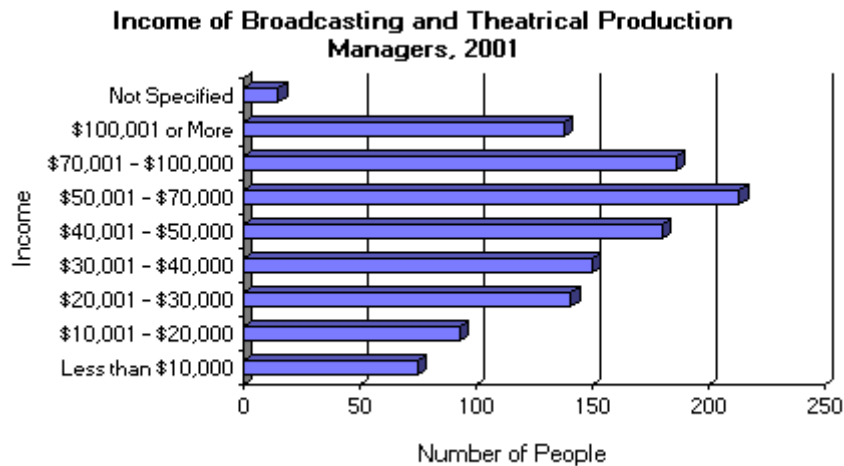
Employment Conditions

Hours

Film/television production managers work flexible hours, often have to work evenings and weekends, and are sometimes on call.

Salary

Salary for film/television production managers varies widely, but is usually above the average income, often between \$900 and \$1,300 per week. Work is often on a contract and job-to-job basis.



Source: Statistics New Zealand

[Interpreting Charts](#)

Contact with People

Film/television production managers work as part of the production team and have a lot of contact with people including:

- producers, directors, actors and film crews
- casting and actors' agents
- airline and hotel staff
- accountants staff
- people from the Inland Revenue Department and hire firms.

Film/television production managers usually have to supervise other members of the production team as well.



"You need to be a real 'people person' and enjoy working with people. If you get on well with everybody and know how to keep the enthusiasm levels high, it helps to keep everything rolling forward."

Catherine White, Ngati Te Ata, Production Manager

Job Market

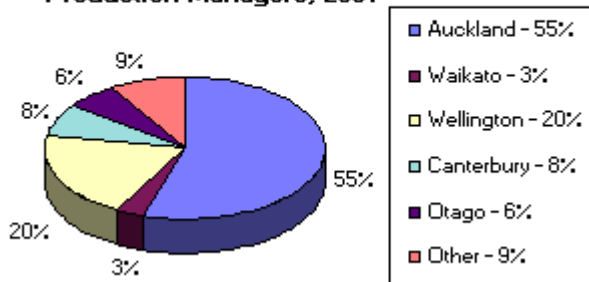
Market Details

These statements and statistics are based on information available from Statistics New Zealand about broadcasting and theatrical production managers. Charts and statistics on broadcasting and theatrical production managers include data on producers (film/television/video), production assistants (film/television/video), production managers (film/television), radio producers and theatre producers.

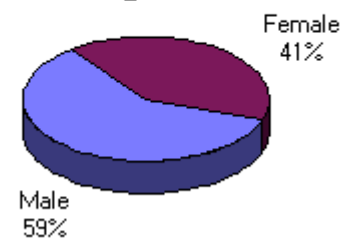
- 1,191 people were employed as broadcasting and theatrical production managers in 2001

- 90% were employed full-time
- 41% were female
- The highest proportion of people were employed in the Auckland (55%), Wellington (20%) and Canterbury (8%) regions

Regional Location of Employment of Broadcasting and Theatrical Production Managers, 2001



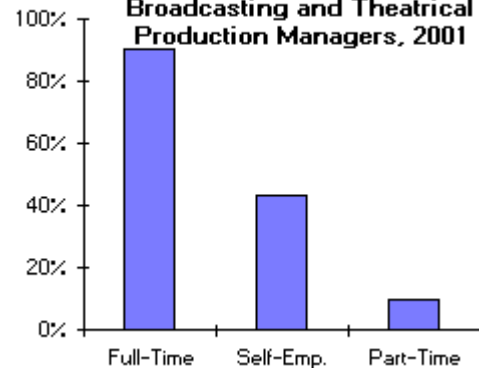
Gender of Broadcasting and Theatrical Production Managers, 2001



Age of Broadcasting and Theatrical Production Managers, 2001



Type of Employment of Broadcasting and Theatrical Production Managers, 2001



Source: Statistics New Zealand

[Interpreting Charts](#)

Job Outlook

The outlook for film/television production managers is good and the number of people employed in this occupation is expected to remain stable or grow moderately over the next two to three years. However, competition for positions is expected to be high due to growth in the number of people doing or completing tertiary courses aimed at this work.

Although there has been a rapid growth in television stations (especially regional) in New Zealand over the last few years, the film and television industry is still fairly small. Many production managers are self-employed and work freelance, although there are some opportunities for full-time work in production companies. Networking with people in the industry continues to be one of the most important factors in getting work.

New Zealand is also being marketed as an appealing production base for overseas film and television series makers. This has the potential to increase job prospects as international production companies use New Zealand workers.

(Written 26/10/2000 - Updated 10/02/2003)

Regional Market Details

Northland / [Auckland](#) / Waikato / Bay of Plenty / Gisborne / Hawke's Bay / Taranaki / Manawatu-Wanganui / [Wellington](#) / Tasman / Nelson / Marlborough / West Coast / Canterbury / Otago / Southland

Auckland:

The number of broadcasting and theatrical production managers employed in the Auckland region is expected to remain stable over the next three to five years. In theatrical production, employment opportunities are influenced by disposable income levels and the demand from the public for productions. Limited theatre funding is currently impacting on job numbers. Despite an increase in the number of training courses available, and in the opportunities available to do amateur productions to gain experience, the amount of paid employment is small. However, for those with regular exposure and a solid reputation, opportunities are stable.

In the broadcasting industry, government funding impacts on smaller broadcasters making it harder for them to compete with government-owned radio stations. However, if new radio bands go up for tender this will create employment opportunities as it will allow new radio stations to enter the market. Technology is also impacting on this role as automated programming creates less need for broadcasting production managers but will increase the demand for technical support roles.

Turnover among broadcasting and theatrical production managers is moderate, and people in this occupation are employed both full and part-time.

(Written 26/03/2003)

Wellington:

The number of radio producers employed in the Wellington region is expected to remain stable or grow moderately over the next three to five years. Employment opportunities are often influenced by radio station budgets, the state of the economy and disposable income levels as these factors affect the ability of radio stations to operate, and in turn producer job numbers.

Most radio producers are employed part-time as this role is part of a wider job description. Turnover among radio producers is moderate to low and most stay within the occupation but change the station they work for. Enjoyment of the job, being good at the work and limited opportunities also contribute to the low turnover.

(Written 04/11/2002)

Current Vacancies



[Corporate Managers](#)

[KiwiCareers Job Vacancy Links](#)



Personal Profile

Dawn Aronie



Dawn Aronie began her career in television production after she trained as an art teacher in Australia. "I'd already decided not to teach so I applied to work at one of the national TV channels where a friend of mine was working. Because I had a background in teaching, they put me to work on children's programming, presumably because they thought I knew something about children."

Starting as a production secretary, Dawn worked as a production assistant and then as a producer and researcher. "The nature of television is that no job is consistent, so if you can do a few things you'll generally be okay for moving around. It teaches you different aspects and opens up your options. The more you know the better. I like that aspect of the job."

Dawn came to New Zealand with her partner, and found work quickly. "I did one job and was unemployed for three months after that. It was looking pretty bad but I picked up more work, and was unemployed again shortly after. I started work where I am now in February 1996 and I've been here ever since."

"I like the fact that we run a well-organised business and we're quite well regarded within the industry. I take pleasure when people say we're one of the best production companies to work for, that we pay on time and things like that. It gives me a great deal of personal satisfaction."

Catherine White, Ngati Te Ata



Catherine White says she left school relatively uneducated but made the decision to further her study. "I was lucky enough to be accepted into Maori journalism course, which lasted for a year." When she had completed the course, Catherine decided she had an inclination for television, and got into a broadcasting course. "The course was with Don Selwyn, who was a well known Maori in the industry who trained young Maori to work in television. So I studied film and television for a year and then started working in the industry straight away."

"I decided to follow the production side of things because I just knew I was a very organised person and I have always had an interest in television. The skills I picked up with journalism, such as typing, researching, shorthand and interviewing have been so helpful to me in this job. I am dealing with people all the time, asking questions and communicating. I learned great skills for story telling, and television is a medium of story telling. Also, I have chosen a career where I can work all the time, which isn't always the case with other jobs in this industry. And this is a great job for women, because I was able to take time off to have children, and I can production manage from home as well because I have all I need there."

When Catherine first started she worked for free to get a foot in the door. "I was so fascinated by it all and it was good time to learn all the nuts and bolts of it. I then got a job as the directors' assistant at the station I

was doing work experience on and that is where it all started. To get into the industry you have to keep hounding people and be really positive, because you do get knocked back a lot when you're young, but as soon as you get in somewhere you are away."

Involving Maori heritage into her work is important to Catherine. "Maori in the television industry all know each other and all work well together as one big whanau. We all put a lot of effort into Maori programming, so while I still work with mainstream television programmes, I have a real passion for documentaries that are about Maori. There is a great career for Maori people in this industry because of the funding available to them." From the work, Catherine says she gets a great sense of achievement "when the talent or subject of the documentary have seen the programme go to air and they are just so happy with it - that's a wonderful feeling. Also just seeing the show go to air, that's wonderful too. It's quite funny - you spend 12 to 16 weeks working hard on a documentary and then it's all over and it screens for one hour."

Further Information

Relevant Contacts

- [Film New Zealand](#)
- [NZ Film Commission](#)
- [NZ Television Broadcasters' Council](#)
- [TV3 Network Services](#)
- [TVNZ](#)
- [Women in Film and Television](#)

Related Jobs

- [Director \(Film/Television/Video\)](#)
- [Producer \(Film/Television/Video\)](#)
- [Production Assistant \(Film/Television/Video\)](#)
- [Production Runner \(Film/Television/Video\)](#)

Industry Overviews

- [Motion Picture, Radio and Television Services](#)

[PREVIOUS](#)[TOP OF PAGE](#)[NEXT PAGE](#)

[Career Services](#)

Last Updated:

17/3/2004 at 18:28:2