

AP Council Credits For Non-Fiction Television

Supervising Field Producer

A Supervising Field Producer reports to the Series Producer or Executive Producer and is responsible for directing multiple production teams.

Duties include:

- Oversees a team or all teams outside of a controlled studio environment.
- Directs productions outside of a studio environment, in the field, conducts filmed interviews.
- Researches story beats, plans production shoot days, tracks budget for own segments or stories they oversee
- Oversees all aspects of production, which includes camera operators, sound mixers, associate producers, production assistants, drivers, grips, gaffers, etc.
- Deals with talent along with the Field Producer.

Field Producer

A Field Producer reports to the Supervising Producer, Series Producer and/or Executive Producer or the Supervising Field Producer, if employed.

Note: This position may also be called Field Director or Coordinating Producer.

Duties include:

- Directs productions outside of a controlled studio environment, in the field, conducts filmed interviews.
- Researches story beats, plans production shoot days, tracks budget for own segments or stories they oversee.
- Oversees all aspects of production, which includes camera operators, sound mixers, associate producers, production assistants, drivers, grips, gaffers, etc.
- Deal directly with the talent.

Segment Producer

The Segment Producer reports to the Supervising Producer, Series Producer and/or Executive Producer or the Supervising Field Producer, Supervising Post Producer, if employed, which is an office, field or post-position. They are responsible for producing one or more individual segments of a multi-segment production.

Note: This position may also be called Challenge Producer, Content Producer, Consulting Producer or Food Producer.

Duties include:

- Preparing episodes for field production (pre-interviews, shoot logistics, story conception, scouting & booking locations, creation of shot lists).
- May oversee all production units during production including camera operators, sound mixers, make-up artists, gaffers, grips, associate producers and production assistants.

Production Manager

The Production Manager reports directly to the Line Producer, Supervising Producer, Executive in Charge or Executive Producer and is responsible for the coordination and oversight of the production units assigned to him/her, including all off-set logistics, day-to-day production implementation, locations, facilities, equipment, budget, schedules and personnel.

Duties include:

- Hiring & supervising the crew.
- Works with the Line Producer or Supervising Producer to create the shooting schedule.
- Arranging transportation for cast & staff to/from the location; setting up housing (apartments or hotels) and rental cars, if needed.
- Setting up production office; issuing certificates of insurance.
- Lining up equipment and transportation of said equipment throughout the production.
- Reviewing and approving time cards along with paycheck distribution.
- Issuing petty cash and being responsible for settling at wrap; reconciling returned cash and receipts along with issuing per diem, if needed.
- Managing the logistics of field shoots including permits, locations, producing call sheets and production reports.
- Liaison between Production/Post: Responsible in providing Field Notes & Tape Logs to the Post Supervisor along with daily footage.
- Works in conjunction with the EIC, LP and Coordinator for onset safety; responsible for accident / injury reports; monitor safety on set, confirm all network safety guidelines are being adhered to, alert senior staff to any upcoming "ideas" that may present safety concerns.

Production Coordinator

The Production Coordinator reports to the Production Manager and/or Line Producer and to the Production Supervisor for shows staffed with one.

Production Coordinators usually functions as part of a team with multiple Production Coordinators covering either separate episodes, separate functions within an episode (i.e., field vs. office) or separate shifts, (i.e., day production coordinator, night production coordinator). Also sometimes called a Field Coordinator, but which may have a slight variation in duties when called that.

Duties include:

- Assist Line Producer with set up and maintenance of Office; lock in Production Office in each city or location.
- Paperwork Distribution: digital distribution for all documents for the crew, oversee physical distribution done by PAs; distribution of call sheets; confirm call times; PRs: receive and distribute; start paperwork / distribute, collect, verify and process payroll, collect timecards weekly and submit to payroll.
- Contract and legal liaison; oversee and manage team (PAs or APs) who physically obtains releases; create and collect location releases, material releases, logo releases; create and collect background appearance releases for any bystanders; process all releases and the liaison for legal on any missing releases or contracts.
- Accounting / financial management; track petty cash and P-Card expenses; issue per diem to cast and crew if on location; write and turn in POs for most departments; set up vendor accounts and turn in all necessary paperwork to accounting.
- Locations; obtain film permits; issue COI; confirm proper insurance policies in place for specialty shoots (i.e. watercraft, aircraft, etc.); book vendors for port-o-

- potties, cast / producer trailers, dumpsters; book security guards; location hazard forms.
- Catering / craft Service; overseeing PA team who is responsible for: making sure lunch is ready to eat; if on location responsible for lunch orders, securing place to eat, clean up; prepare second meal if needed; responsible for craft and water for crew on location and in vehicles, morning coffee, ice in coolers, etc.
 - Gear & purchases; manage all equipment orders, trade outs, L&D, issue POs; walkies: order, inventory, track, return; make any prop purchases (if no props dept.); make any wardrobe purchases (if no wardrobe dept.); place expendables, purchases and rentals. could also be called Equipment Coordinator. Responsible for coordinating the pickup and return of equipment, which is done by PA team.
 - Transportation; place all orders for minivans, other vehicles such as watercraft, drones, planes or helicopters for production; create daily vehicle assignments for crew and gear; hire and manage local PAs tasked with driving any vehicles. Also called a travel coordinator.
 - Safety; works in conjunction with the EIC and LP on set; responsible for accident / injury reports; monitor safety on set, confirm all network safety guidelines are being adhered to, alert senior staff to any upcoming “ideas” that may present safety concerns.
 - Post; ship media on daily basis; camera reports; resolve post issues (i.e. sound reports); coordinate cast pick up requests with post if necessary; scanning all necessary paperwork and turned into post for wrap.
 - Travel; responsible for all travel arrangements for cast and crew.
 - Hiring local PA’s and other field staff as needed for distant locations.

Associate Producer (Production)

The Associate Producer reports directly to the Executive Producer, Producer, Co-Producer, Segment Producer, Supervising Field Producer or Field Producer.

An Associate Producer is responsible for assisting the Producer, Executive Producer, Segment Producer or Field Producer by performing those producing functions assigned to them. This does not include positions whose primary function is research or talent booking.

NOTE: May also be given the title of Associate Segment Producer or Associate Field Producer.

Duties include:

- Finding interview subjects and creating hot sheets/cast bios; conducting phone pre-interviews; managing cast or liaison between cast/contestants and the producer by relaying any valuable information on a day-to-day basis.
- Creating cast and crew contact lists, keeping records of updated scripts.
- Researching, or working with Researcher to confirm research list or providing research elements requested by Producers for story or challenge ideas.
- Creating documents and grids per requests of producers that will be of organizational use during filming (e.g. story outlines, credits list, rights and clearances, image/material releases, challenge grids, guest/judge grids, contestant grids, story grids, winner/loser grids, etc.).
- Logging field notes.
- Liaison between the Producer and Production Management and working together to provide reimbursement requests and maintaining their portion of budget.
- Booking shoots, finding locations or working with Location Manager.
- Scheduling the shoot dates, times, locations; creating production schedule and sending out to cast & crew; preparing Production Binders.
- Overseeing logging and transcriptions; overseeing B-roll list by working with the camera department.

- Creating post-production schedule (if no Post Producer is assigned to the production); finishing wrap binders; finishing deliverables.

Supervising Story Producer

The Supervising Story Producer reports to the Supervising Producer, Series Producer and/or Executive Producer and is responsible for overseeing all of the creative during post-production, typically for multiple storylines or programs in a series. This title goes to a seasoned Story Producer who works closely with the Executive Producer to help maintain the creative vision.

Note: May also be given the title of Post Producer.

Duties Include:

- Assembles scripts from existing footage from the field, finds stock footage, directs the edit, researches and fact checks.
- Directs production of graphic elements, sound design and color correction, which may involve editing.
- May also supervise editors, additional writers, graphic designers, animators, sound designers, associate producers, and production assistants.
- Plays a role in guiding interviews and story during production (often from post and sometimes in the field) - not just in edit.
- Direct teams of story producer's -assigning episodes, story arcs, and scripts. They managed delivery of scripts and help review and oversee creative of cuts in edit and often direct and manage creative for any necessary pickup shooting to ensure delivery of strong episodes.

Senior Story Producer / Story Producer

The Senior Story Producer / Story Producer reports to the Series Producer and/or Executive Producer or Supervising Story Producer, if employed, who is responsible for overseeing creative during post-production of a non-fiction program.

Note: May also be given the title of Post Producer.

Duties include:

- Assembles scripts from existing footage from the field, finds stock footage, directs the edit, researches and fact checks,
- Directs production of graphic elements, sound design and color correction, which may involve editing.
- May also supervise editors, additional writers, graphic designers, animators, sound designers, associate producers, and production assistants.

Post Production Supervisor

The Post Production Supervisor reports directly to the Co-Producer, Line Producer and/or Executive Producers and is responsible for the supervision and oversight of the entire post-production process.

Duties include:

- Responsible for all post related activities and personnel hires.
- Works closely with the "Produced By" Producer to institute post production workflows.
- Revises and manages post budgets and schedules.
- Providing notes and/or executing Executive's notes for all cuts including mix, music, VFX.

- Responsible for post items during shoots, including VFX Supervision and music (pre-record or on set and video playback elements) and stock footage.
- Interfacing directly with studio, network and publicity executive/department on all technical deliverable elements.
- Supervises final mix, final color, final delivery and supervising/approving all final deliverables.

Post Coordinator

The Post Coordinator reports directly to the Post Production Supervisor and is responsible for facilitating post production functions as assigned by the Post Supervisor, which can involve interaction with various studio and post production departments concerning any and all aspects of the logistics of post production, such as working with the vendors, helping prepare crew deal memos, scheduling ADR, making travel arrangements, distributing paperwork, maintaining crew lists, etc.

Duties include:

- Supervising Post Production Assistants.
- Responsible for distributing all cuts.
- Responsible for issuing purchase orders, final paperwork by post personnel and preparing final delivery paperwork.
- Helps to acquire stock footage and clearances.
- Assists in running daily operations for post/editorial department.

Associate Producer (Post)

The Associate Producer reports directly to the Executive Producer, Producer, Co-Producer and/or Post Production Supervisor and is responsible for research and clearances on all creative elements in cuts.

Duties include:

- Researches stock footage, news footage and any other ancillary materials needed.
- Tracks license fees, provides cost reports per episode for ancillary materials and obtains all documentation of rights & clearance for final delivery.
- Works closely with the post-production coordinator with wrap binders.