

Rickardo Beckles-Burrowes - Production Coordinator

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My ScreenSkills profile: <https://bit.ly/3j7FNHE> - Nationality: British

London based and willing to travel Birmingham, Bristol, Manchester, Salford and Leeds

An extremely organised production coordinator who enjoys project managing within an inch of my life, focused on developing my skills, credits and network in factual, serialised drama and genre-specific film. Being a diligent multitasker with a natural ability to adapt and solve problems is really important to how I work. What makes me unique is that I can leverage a background spanning film, corporate video production, marketing directorial leadership, copywriting - editing / script and poetry writing.

Accredited skills courses / education

NOV 2021

- **So You Want to be a Production Coordinator** at the Production Managers Association, London.
- **Producing: Production Management** course at the London Film Academy, London - HIGH PASS.

FEB 2022

- **Coronavirus basic awareness on production training** - Screenskills
- **Film and TV apprenticeships: working in the production office** - Screenskills
- **ALBERT: Sustainable production module and Editorial module training**
- **Budgets explained** at the Production Managers Association, London.

OCT 1997

- **BA Media Production** at The University of Bedfordshire - 2.1 with honours.

Credits

Production Coordinator - Uplands TV - HETV: Race History and Today - May 2022: owning planning and scheduling across an ambitious factual multi-shoot / location (UK / EU) nine film project with David Olusoga OBE BAFTA winning Producer/Presenter. I quickly prioritised the key shoot items to support the AP by coordinating (crew / equipment hire, crew contracts, call sheet and travel scheduling, contributor management and their Covid / contributor release forms, location set up with location rep, DIT support) film number fives multi-location shoot requiring red camera work to get macro shots as part of the directors shot list along with pick ups for a HETV factual tv show by my sixth day. I backed up rushes (updating the master rushes log), following up with contributors and crew (getting final invoices). In parallel I worked with the line producer completing forensic spend analysis (tracking cost per film against the budget, shoot days against spend, spend for offline per day/film vs the budget. Driving efficiencies for how the following films were more accurately costed out. While completing invoicing), having an eye across research / archiving requirements. I scheduled an additional shoot (sourcing crew, arranging hotels, contracts and creating the call sheet) in Brighton which involved drone filming (I ensured the correct remote pilot certificate of competence was in place, and got filming permits for the public areas). **Production 2:** I gave two days on set to support a different co-production (feature) between Storyfutures Academy, BBC, BFI, Final Pixel and Uplands TV called Once On This Familiar Spot. And created the call sheet for another block of filming of three contributors and supported the crew on set on the day. **Production 3:** I lent PC support for a BBC commissioned show called Union, sourcing studio spaces in Belfast and Glasgow along with equipment hire / crew for the shoots.

Senior marketing leader - Jul 2009 - June 2021): Led global multi-disciplined marketing teams, marketing campaigns, video production (production coordination experience across a spectrum of clients. Shoot planning and scheduling: creating call sheets, organising voiceovers and overseeing post production tasks). Having accumulated a wealth of experience as a Senior Marketing Leader, I decided to refresh my production knowledge during the pandemic and am focused on using my skills and training in the TV and film industry. Please refer to my LinkedIn profile for more information: <https://bit.ly/3MGFW1w>.

Assistant Production Coordinator - Little Wing Films - Feature: Nine Dead Gay Guys - Dec 1999 / released Sept 2003:

Supported running the production office (with a team of runners reporting to me) reporting to the LP which included: executing the health & safety protocol, scheduling (call sheet creation for 30 plus crew / 15+ cast, shooting schedule creation for 6+ weeks and schedule analysis), production reporting, arranging transportation for main talent / key crew stakeholders (AD, director and producer), location / technical recces with H & S risk analysis, department and set planning (working with construction crew), booking equipment and helping with on set equipment use and storage. Logged, digitised rushes / managed record keeping of dailies to support media encoding / file transfer for delivery to the post production company. I acted as a key contact between the production office, cast and crew (I ran lines with actors and helped with overall talent management.). Finally, I had a supporting actor role playing 'Second West African Brother' who stayed alive until the end till he was killed by the desperate dwarf character.

Boom Operator - Make Belivr Films - Feature: Waiting For A Killer - Sept 1999: operated a fisher boom / fish pole to manage the film's sound capture (contorting my way around set while keeping the mic out of shot), checking sound levels, rigging radio / lavalier mics, checking talk back / play back and assisting the film sound technician (who I learned a ton from about sound management).

Post Production Coordinator - Soho Images - April 1999: I coordinated bookings (completing dailies reports with our internal reporting system for data coordinators for data flow creation and clients, updating storage files and archiving rushes) from a variety of production companies. Liaised with edit assistants, editors and external clients (giving updates r.e. problems / delays or). I updated the folder system to better manage office admin (completing EDL changes, worksheets and client billing) and ad hoc tasks (edit suite scheduling) for the wider post production team.

Production Coordinator - Short film: Who Thief The Wedding Cake - May 1998: I provided production coordination (administrative support to producers and the director) for this Arts Council Funded project to drive the delivery of the film by creating call sheets, completing dailies reports, proofread scripts and rehearsed with actors. This led into technical and operational support for the arts department (prop building), with the DoP (sourcing equipment and shadowed the DOP to upskill my knowledge), lighting (additional body for set up) and sound (helping the sound Op out with setting up radio mics on actors and acting as QC for the sound levels).

Production Coordinator - Feature length: Noir Verité - Oct 1997: The production coordination involved hiring equipment, prop making / prop sourcing, call sheet creation, rushes management - logging / record keeping (monitor cue / time count logging) to support post production (I edited the film) and production report management. I wrote, produced, directed and acted in the main role for this independent feature length film. An achievement for this production was exhibiting the film at The London Portobello Film and Video Festival, across selected UK cinemas and then at the Naples Film Festival.

Skills

- Project Management Professional Certification (PMI-PMP) - HIGH PASS.
- Movie Magic and Filemaker (invoicing) - beginner
- Budget ownership/management up to £7.5 million
- DIT knowledge / ShotPut Pro - beginner
- After Effects / Nuke and Avid: beginner
- OfCom, BBFC, ClearCast and CAA knowledge
- APA Shooting Guideline knowledge
- Languages – English (Native Speaker) and German (Conversational / reading)
- Office (excel / powerpoint) - intermediate
- G Suite (drive / sheets / slides / docs) - intermediate