

# CLAIRE TREVOR-ROPER

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## FILM PRODUCTION SKILLS

I have extensive Production Management experience across film projects at feature and short film level, with responsibility spanning pre-production through delivery. I bring excellent, proven skills in scheduling and budgeting, ensuring that creative ambition is always balanced with practical delivery, quality, tone, and financial control. I have a strong understanding of the pre-production process and work closely with creative and departmental leads to ensure schedules, budgets, and workflows accurately reflect the needs of the project.

My experience includes managing complex, multi-departmental teams and contributing to the development of effective production processes and workflows across projects. I am highly organised and efficient, with exceptional attention to detail, and I am comfortable working under pressure and to tight deadlines. I am decisive in my approach, able to make clear, informed decisions or agree practical routes forward to keep production moving.

I am a confident, proactive, and approachable team leader with excellent written and verbal communication skills. I take a friendly and collaborative approach while remaining calm and diplomatic when handling difficult situations. I am respectful of the creative process and experienced in protecting creative outcomes within the constraints of schedule and budget. I am accustomed to delegating tasks appropriately to manage workload effectively and work equally well independently or as part of a wider team.

While my background has required me to work across a broad range of production and technical contexts rather than within a single system, I have regularly engaged with post-production workflows and am comfortable learning and adopting new tools quickly. I have strong IT skills, including MS Teams, Word and Excel, and experience working with and developing production tracking systems.

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2003 [Making Waves](#) (documentary) Executive producer for Tania Sena.  
Brought on board to complete the production, source the editor and complete post-production, source the licences for the music and arrange the screenings.

2001 [Inspiration](#) (music video starring Danny Webb) as producer (with Alan Rickman) for Andreas Wisniewski.  
I sourced locations, music rights, crew and film kit – as well as managed the budget and petty cash.

2001 [Mr In-Between](#) (feature film starring Andrew Howard) as production manager for Andreas Bahjora and Helen de Winter.  
Hired all heads of departments, managing the budgets and petty cash, all contracts, negotiations and insurances.

2001 [The Piano Tuner](#) (short film starring Hugh Laurie) as production manager for Jill Robertson.  
Managed locations, crew, catering, drivers and budgets.

2000 [Offending Angels](#) (feature film starring Andrew Lincoln) as production manager for Andy Rajan.  
Managed locations, sourced heads of department and crew, budget, petty cash and licences.

1998 [A Little Faith](#) (short film starring Jay Simpson) as production manager for Tom Tyrwhitt and Liza Brown.  
In charge of managing cast and crew, budgets and contracts – and I took this to Cannes Film Festival along with Urban Ghost Story (below).

1998 [Ghosthunter](#) (short film starring Frank Finlay and then 'How to make great short feature films' book with accompanying DVD) as production manager for Alison Reddihough.  
In charge of managing cast and crew, budgets and contracts and drivers.

1998 [Urban Ghost Story](#) (feature film starring Jason Connery) as location manager and then post-production manager for Genevieve Joliffe and Chris Jones of [Living Spirit Pictures](#).

Started as location manager and then hired all the runners, managed all the locations and was post-production assistant.

1997 [It's Good to Talk](#) (short film starring Martin Clunes) assistant director and location manager for Barney Reisz and Roger Goldby (which received an Oscar nomination for Best Short Film). Started as location manager and was credited with assistant director for all the additional work I took on.

1997 [The Woodlanders](#) (feature film starring Rufus Sewell) as production office runner for Barney Reisz and Phil Agland.

## OTHER FILM RELATED WORK

Administrator at Ealing Film Studios for the Living Spirit Filmmakers' Masterclasses, with responsibility for end-to-end administration, editing, printing, and organisational delivery from 1999 to 2003. The programme evolved during this period into what later became [The London Screenwriters' Festival and Talent Campus](#).

Editor for the following [textbooks](#) through 2000 to 2004:

- Editor, Researcher and Statistician for the Guerilla Filmmakers Handbook (Third Edition)
- Production and Statistician for The Movie Blueprint (First Edition)
- Editor for interviews in The Guerilla Filmmakers Hollywood Handbook (First Edition)

I was responsible for transcribing and editing interviews, as well as proofreading all accompanying books and software guides, ensuring clarity, consistency, and accuracy throughout. I gathered, analysed, and assembled statistical reports that were incorporated into the published material. In addition, I played an active role in sourcing and coordinating sponsorship partnerships for the publication, working with organisations including Fuji, Panavision London, Barclays Bank, Creative Partnership, Avid Technology, the Film Council, and multiple sound and technical laboratories.

## EDUCATION

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<b>1996</b>	Producer's Diploma Hollywood Film Institute, London
<b>1992 to 1995</b>	Brunel University College, 2:1 American Studies with English
<b>1983 to 1991</b>	A Levels: English, History and Spanish and 9 GCSEs

