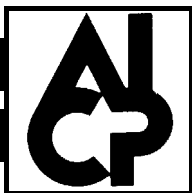


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COMMERCIALS,
VIDEOTAPE

& MUSIC PRODUCTIONS

ASSOCIATION OF INDEPENDENT
COMMERCIAL PRODUCERS

INTRODUCTION

The national AICP represents some 80% of all commercial production in the United States, and is the only industry voice talking to and dealing with advertising agencies, their clients, and with the various governmental, local, state and national agencies and unions serving this industry. Since its inception, the AICP has also taken on increasingly important roles

in the areas of labor negotiation (craft guilds, DGA and SAG), industry bidding procedures and standards, and a wide range of problems and concerns involving the entire gamut of film and videotape production negotiations and producers. The AICP does not interfere with the free enterprise system, nor does it attempt to dictate to a member company how it should run its business. It is rather, a trade association.

I. JOB CLASSIFICATIONS & DEFINITIONS

The following defines job functions and terms that frequently appear on AICP forms:

CATEGORIES A & B

A1/B51. PRODUCER: The liaison throughout the job, between the agency/client and the director/crew. He/she helps create a positive atmosphere for the production. The Producer is the channel of communication who helps to interpret the needs of the agency into specific goals that can be achieved by the production company. The Producer retains overall responsibility for the budget and identifies coverage areas as they occur.

In preparation, the Producer attends talent callbacks, is present on location scouts, attends production meetings and, in general, supervises the preparation of the job. On the set, the Producer is available to the agency/client to facilitate communications with the Director.

A2/B52. ASSISTANT DIRECTOR: The "right arm" of the Director, both in organizing the production and in running the set. In preparation, the Assistant Director surveys the location, analyzes the job, and coordinates various logistic elements of the production. The Assistant Director suggests a shooting schedule, sets the call times, and coordinates with the crew department heads to determine personnel requirements. In general, he/she works with the Producer and Director to set up the job in the most efficient manner possible. On the shoot, the Assistant Director runs the set, working closely with the Director to anticipate his/her needs and communicate them to the crew. In addition, the Assistant Director is responsible for directing any background action and maintaining order on the set.

A3/B53. DIRECTOR OF PHOTOGRAPHY: Responsible for bidding procedures and standards, and a wide range of problems and concerns involving the entire gamut of film and videotape production negotiations and producers. The AICP does not interfere with the free enterprise system, nor does it attempt to dictate to a member company how it should run its business. It is rather, a trade association. The overall visual "look" of the film. The Director of Photography surveys the location

and/or sets, and then interprets all of this information into technical terms, deciding what equipment and manpower will be needed to achieve the desired results. The Director of Photography will communicate his/her needs to the production staff, and advise the Assistant Director as to the time he/she will need to set up each shot, so the Assistant Director can plan the shooting in an efficient way. On the shoot, the Director of Photography supervises the camera and lighting crew and, in many cases, physically operates the camera. *Note:* In the commercial field, many Directors are also Directors of Photography and also camera operators, i.e. they light and operate, as well as direct.

A4/B54. CAMERA OPERATOR: In those instances where the Director of Photography or the Director do not operate the camera, the Camera Operator physically operates it. When multiple cameras are required, additional operators are used.

A5/B55. CAMERA ASSISTANT: In prep, the Camera Assistant checks out the camera, making certain that it is working properly and that all the necessary accessories are included. On the shoot, the Camera Assistant loads and unloads magazines of film, follows focus, keeps the slate that identifies numbered takes, keeps camera reports (a written record of each take, by number, including footage counts and film stock used, which tells the lab which takes to process) and, in general, maintains the camera equipment. Frequently, the Camera Assistant has additional overtime after the general crew wrap, which is time needed to pack the camera and to "can out" and pack the exposed film to go to the lab.

A6/B56. OUTSIDE PROP: Property people, in general, are responsible for procuring and maintaining the various "furnishings" that make up the scene to be photographed. The Outside Prop meets with the Director and the Set Designer, surveys locations, and "shops" for the necessary "dressing." He/she locates each item and purchases or rents furniture, fixtures, tableware, hand props, featured key props, and any item needed to create atmospheric effects (e.g. smoke, fog, rain, etc.).

A8/B58. INSIDE PROP: Sometimes known as a "Set Dresser," the Inside Prop receives the items arranged for by the Outside Prop, unpacks and inventories them, and places them on the set. *Note:* On a prelude day, when the sets have already been dressed and construction/dressing crews are no longer present, it is necessary to have an Inside Prop on the set to