

TO: The World Service Office
Carl Prescott

FROM: Danette Banyai

RE: Video Production Adhoc

The following is my input regarding the items of concern raised during discussion on our recent conference call. Let me know if you have any questions.

Re: A clearly defined goal and audience

I simply see our goal as providing a clear and concise picture about Narcotics Anonymous, dispelling as many misconceptions as possible, to whatever segment of the professional population may eventually purchase the video. At this time, we don't have an exact picture of which segment of the professional population will have the most use for which information. Using this broad focus now will be useful later when we decide to narrow the focus to a specific target market.

Re: Length

I've become fairly well convinced that 15 minutes is a good length.

Re: Studio or meeting place, A day in the Life concept

I am in strong favor of a staged meeting; if at all possible in a regular meeting place, if not then I guess in studio (really depends on cost and accessibility). Also, the incorporation of other activities, ie. H & I meeting, conventions, a 12 Step call, an encounter with drugs either unexpectedly or in a shaky environment--all these things could combine to make up part of a Day in the Life concept as well as providing the setting to give more information to an audience.

Re: Actors, Members, Spokespeople, Testimonials

I believe that members will be better able to portray the image we want, particularly if we decide to follow the suggestion of depicting meetings as the focal point of the video. I do not like the possibility of ending up with a spokesperson type of product, at all. Neither do I relish the thought of personal testimonials. I believe the meeting technique tactic will allow us to put forth all the information we want to, and avoid both spokespeople and testimonials.

Re: Scripted or not

Because I'm drawn to the meeting technique, I would say that none of the meeting verbiage be scripted. Any voice-overs would, of course, have to be.

Re: Animation

I really like the idea of animation for a later production. Right now, we aren't experienced enough in general nor focused on a specific audience to warrant the expense.

Re: Statistics

Only to the extent that they will be almost thrown in as an aside, without breaking the flow, ie., I don't like the idea of this becoming a scientific endeavor

Re: Music and Graphics

I really don't have much input on this. My personal preference is low key, very background kind of stuff. We're going to have plenty of information to get in without trying to worry about music and graphics.

Re: Marketing and Associated Materials

I would like to know from each bidder how much help they can give as far as strict marketing goes. I would assume we'd simply add it to one of our catalog listings and also put some initial advertising (perhaps also utilize a news bulletin to professionals) in the primary professional treatment publications. Secondly, I'm not clear on how much material we will need to be enclosed as part of the sale package and how much of it is already available in our current literature.

videoinp.doc

MEMORANDUM

December 1, 1991

TO: N.A. Video Working Group
FROM: Rogan

I don't think that expressing my opinion about each of the categories below will help us come to an agreement about how this video should be produced or what should be included. I maintain that by working with the producer that we choose, we can address each category in a more professional manner. I do believe that each one of these categories will have to be discussed with the producer.

However, if this is what the group would like to see in order to move along in the process of choosing a producer, I will offer some opinion.

Actors or Addicts:

I think addicts should be utilized in the video in order to provide the most authentic picture of our program at work. The best an actor can do is portray a real-life situation in a believable way. Actors cost money, especially good actors. Addicts are real and believable naturally, and they are free. With actors we could show full faces but even with a disclaimer, it might send the wrong message about anonymity

Scripted or Not Scripted:

Even though there are certain important facts about N.A. that need to be included in this video, I don't believe that scripting the entire video will give us the natural evolution of the story that should take place. Again, I believe that we get into a sense of "training" video if we have actors reciting the script.

Studio or at a possible meeting place:

In keeping with the budget that we have laid out, I see us using a meeting place rather than a studio. To use a studio, we go to the expense of trying to make it look like an N.A. meeting place, and what is that?

Music:

I definitely think we should have music, preferably an original score.

Graphics:

If the producer feels like graphics will give clarify some fact about N.A., then we should use them. Again I would like to stay away from the use of any expensive graphics to stay within our budget.

Voice-over:

I think the use of having addicts voices over images of our program could be used in a very effective way and it would protect the anonymity of the addict that was speaking. Then using a professional narrator to tie the different segments of the video together would be the other use of voice-over.

Animation:

Upon checking with a local animation company, I found the following prices: in Nashville, 30 seconds - \$4,500 in Hollywood \$2,000 per second. I don't think this medium will add anything to this video.

Statistics:

I don't think that we have any statistical data that is either interesting to offer to our audience or upheld by any research that we've ever done.

Having a Spokesperson:

I don't like the idea of using a spokesperson within this video because of the credibility factor.

Length:

I believe we should stay within the confines of a 12-15 minute video. From viewing other informational videos on similar subjects, they seemed to present an overall picture within this timeframe. I would rather leave the audience wanting to know more or see more than to become bored in the middle of the program.

Personal Testimonial:

I don't see this video concentrating on one person and his/her particular story. I do see this video being comprised of a number of personal testimonials about recovery, just like a meeting.

A Day in the Life concept:

I don't go along with the "day in the life" concept because I believe we have to center on one particular member in order to accomplish this theme.

Marketing and Associated Materials:

I think that the video will be marketed through the same distributors that we have for our literature. Hopefully we can publicize this video in our "Newsletter to Professionals," "P.I. News," and other associated mailings to professionals in the field. I believe that we will come up with other ideas as we move along with the project.

Other markets that we might explore include law enforcement agencies, schools, and recipients of Hospitals and Institutions mailings.

I think our mailing list needs to be expanded to more effectively market the video.

Target Audience:

Very simply, I see our target audience as being anyone that may come in contact with an addict seeking help. I think the

distribution is limited only by our own imaginations.

To zero in on one particular audience, we would possibly miss impacting a large segment of our society. I think the video should have appeal to a variety of audiences.

Objective:

- The video will present a simple, clear and concise message that explains the program of Narcotics Anonymous.
- The video will reach people otherwise unreachable by P.I. committees or other personal efforts in the current service structure of N.A.
- This video will also build alot of credibility for our program.
- The video will not answer every question an audience might have about our program but will hopefully lead them to seek further information from someone in N.A. either through personal contact or letters to our office.
- The video may convince doubting professionals to refer clients to N.A.
- This will serve as another tool to carry our message to people outside our fellowship.

In closing, I would like to reiterate my wish to stay within a \$30,000 budget because I do believe that a quality video can be done for this amount of money. I don't think we can come to final conclusions about the details of the production without sitting down together with the producer. A big part of the producers job will be to make sure we feel that our message is understood and is going to be represented in a way in which we feel comfortable.

ROBERT D. MACFARLANE, M.D.
ADDICTION MEDICINE and FAMILY PRACTICE
Certified by the American Society of Addiction Medicine

- 2) Use of "real" addicts versus actors. There seems to be an advantage in having addicts share the message of recovery, but there are also advantages in using actors to give more artistic leeway to the portrayal of the message we want to convey. Why not use addict actors? Several areas and regions have theatrical committees.
- 3) The use of a voice trained professional for narration.
- 4) Short sequences to hold the viewers' attention.
- 5) Shots of meetings, activities and conventions interspersed with interviews, narration and explanation.
- 6) Shots of addicts acting as productive members of society.
- 7) Portrayal of sexual, racial, ethnic and language diversity.
- 8) Use of computerized graphics.
- 9) Possible interview segment with a nonaddict professional lending credence to our message as well as acting as a counterpoint to all the "cloak of secrecy" implied by the use of visual anonymity.

Upon digesting or conference call and sitting down and writing on the above, it dawned on me that perhaps our committee is too large to accomplish much expeditiously. The adage of "a camel is a horse designed by committee" seems apropos here. Perhaps after we have selected a producer/director, the committee should be pared down to perhaps two members to work directly with the chosen provider of services. Namely someone from the office for business matters and someone from P.I. to ensure the integrity of the message. The rest of us can remain in advisory capacities.

Hopefully the above is helpful, if not timely. Please excuse the typing, it's not my forte!

In loving service,

Bob —

Bob MacFarlane
Member WSO BOD

ROBERT D. MACFARLANE, M.D.
ADDICTION MEDICINE and FAMILY PRACTICE
 Certified by the American Society of Addiction Medicine

December 2, 1991

Carl Prescott
 Public Information Staff
 World Service Office Inc.
 P.O. Box 9999
 Van Nuys, CA. 91409

Dear Carl:

It seems to me, after much thought, that there are two distinct aspects of the proposed video that lend themselves to discussion. One being the philosophical interpretation of what we want to portray to the public of what N.A. is; the other being the more technical or artistic aspects of how these philosophical points are presented in a video format. As to the former, we as a group, need to be in absolute editorial control. However, in respect to the latter, none of us having sufficient technical expertise or artistic talent in the arena of video production, we should adopt a posture of negotiation with the chosen producer/director. I have thusly divided my concerns into (A) philosophical and (B) technical and artistic aspects as follows:

A) Philosophical.

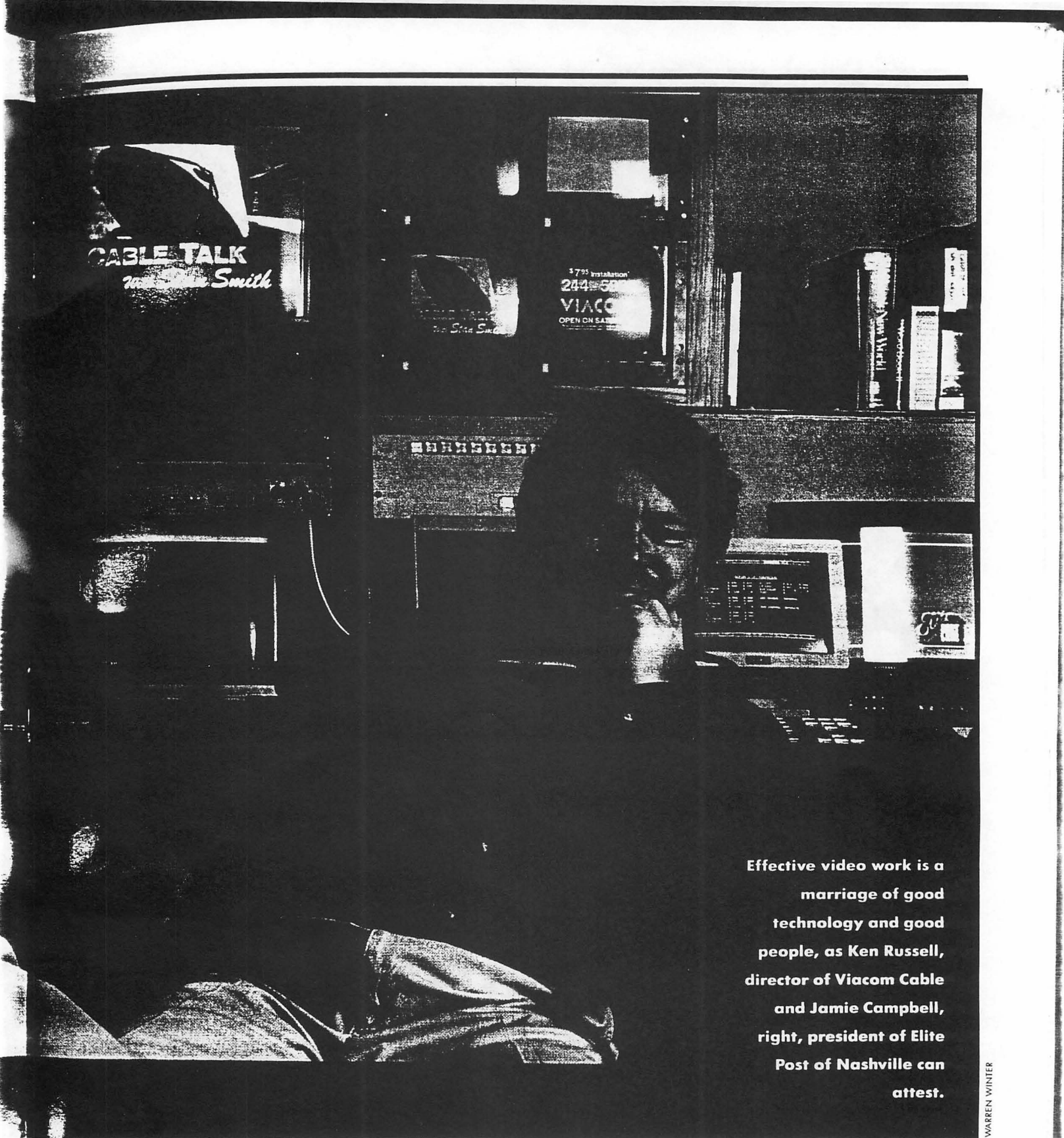
- 1) The uniqueness of our First Step, i.e., powerlessness over the disease of addiction (internal) rather than powerlessness over a substance (external).
- 2) The power of the Fellowship: one addict helping another.
- 3) The nature of our Fellowship, e.g., ethnic, sexual and socioeconomic diversity; here ~~for~~ for all addicts (not just heroin or opioid addicts, young people or those with vile tongues).
- 4) The concept of the addict being a part of, and participating in society -- "...acceptable, responsible and productive members of that society."
- 5) The concept of recovery being greater than mere abstinence.
- 6) Highlight the Traditins, e.g., no opinions on the "War on Drugs", legalization, etc.; nonaffiliation; self support; anonymity.
- 7) Highlight the Steps as a method of spiritual growth.
- 8) The concept of sponsorship (see #2 above).
- 9) Depict activities and conventions as celebrations of recovery.
- 10) Outline what we can't or won't do, e.g., operate detoxes, provide housing or vocational training, etc.
- 11) Show how contact is made with the addict through helplines, fliers, H&I, etc.
- 12) Indicate how the professional can contact us.

B) Technical and artistic.

- 1) Original music.



WAKING VIDEO WORK



Effective video work is a marriage of good technology and good people, as Ken Russell, director of Viacom Cable and Jamie Campbell, right, president of Elite Post of Nashville can attest.

WARREN WINTER

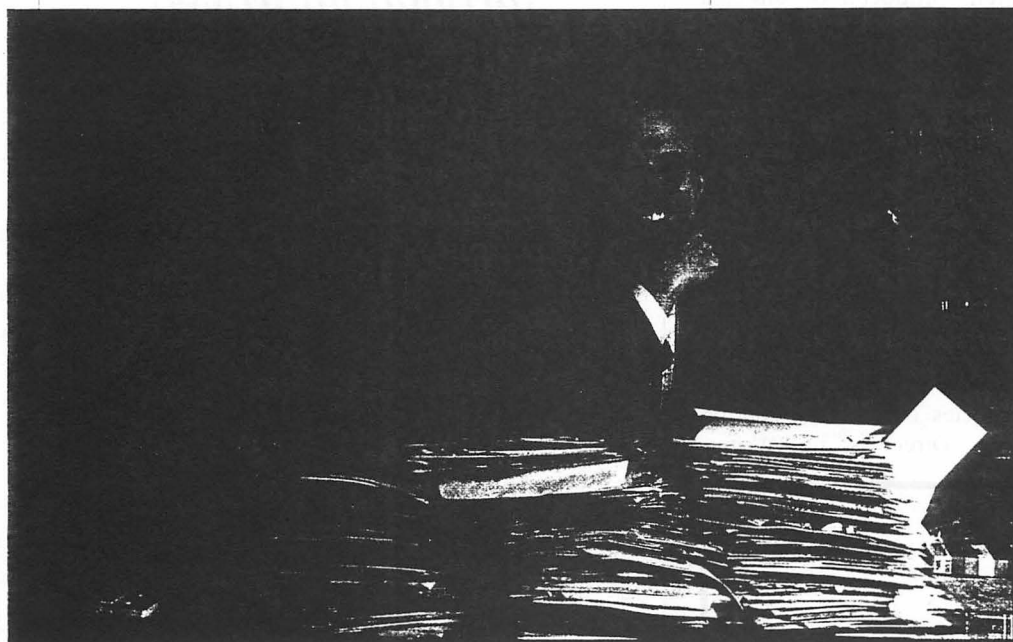
As the use of VCRs, camcorders, and computer screens grows, as the number of cable channels proliferates, visual communication is increasingly becoming the language of the '90s.

Video communication is becoming not only the most effective way to entertain, but to communicate, business to business, business to employee, and business to consumer. "We are the most

When It Comes to Video Production, Who Is Behind the Camera Is Just as Important as What Is in Front.

BY DYANN S. RIVKIN

**Working with independents
gives more flexibility feels Wayne Caluger,
Caluger and Associates.**



WARREN WINTER

visually literate society on the planet," says Arthur Taylor, Senior VP and Creative Director, Ericson Marketing Communications. "Video is a wonderful tool for communicating — we can see somebody talking, the way their eyes move, the way they use their hands, the look on their face."

Whether you are planning to do a commercial, a TV program, a music video, a video press kit, or a long form to educate, train, motivate, or to market your company's products or services, the most important decision you will make is the people who will write, produce and direct your video communication. Whether those people are on staff at a production company or whether they are an independent, freelance writer, producer or director, their creativity and experience will determine the success of your video communication.

In most cases there is no need to look outside of the Nashville market for top quality people. Attracted by the Nashville lifestyle, there are even several successful writers, producers and directors of national stature who reside here. But at the same time there are also an increasing number of others who have simply purchased some video equipment or selected a company name, and with little or no experience, are seeking your business. How do you know the difference?

There are two common misconceptions in Nashville: that owning film or video equipment makes someone a producer/director, and that having a production company makes someone a producer/director. Neither is true. The fact is that owning film or video equipment doesn't make one a producer/director any more than owning a pencil makes someone a writer.

Many top producers and directors don't own equipment or have their own production company. Most are independent and freelancers working with a company only for the duration of a specific project.

While there are several fine production companies with good staff people and equipment, some of the top writers, producers and directors are not on staff of any production company but are only available on an independent or freelance basis. "By working with independents you can

properly match the people to the project," says Wayne Caluger, Caluger & Associates, Nashville's service video technical support company. "With independents, you can put together a team of specialists best suited to the job."

Working with an independent producer may save the cost of overhead and profit that is generally built into a budget from a production company by having the indie producer package a production for you, charging you only for their services as producer. Actual invoices for crew, facility and equipment rental would be paid to the providers. This is the way major record labels often

work with record producers. An independent video/film producer can select the writer and director of your choice. There are a few producers who also have significant experience writing and directing and it can be cost effective to work with one person who can do two or more of these major functions on a production.

While it can be convenient for a production company to own its own film or video equipment, the firm will generally want to use it on every production — a business necessity to amortize the equipment's high initial purchase cost. This is fine if the equipment owned happens to be exactly what is best for the production in question. An independent who does not own equipment is free to select the best equipment for each job from a number of rental houses. The cost is usually comparable to the use of company-owned equipment.

"I don't like owning equipment," says Steven A. Womack, independent producer and multi-camera director who has directed more than 50 nationally-syndicated shows. "To be competitive, I'd rather rent what I need at the time. Most anything you need is rentable."

"An equipment rental house can better match the equipment that will do the job based on the job requirements, the budget, and the particular needs of the client, rather than a company that always uses the same equipment on all jobs," says Caluger, who regularly packages equipment for network, nationally syndicated and cable television programs, as well as corporate productions.

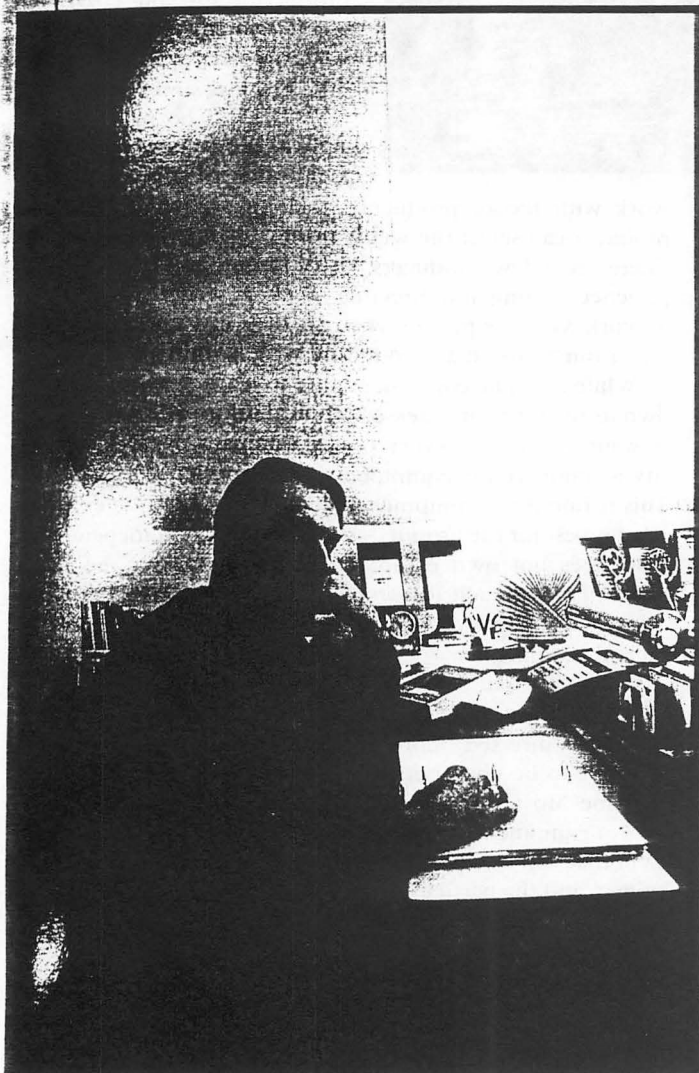
Who you gonna call?

Since you have the choice of working with a writer, producer and director who are on staff of a production company or who are independent, who own equipment or do not, how do you go about finding and evaluating the right personnel? Beware of yellow pages listings and adver-

ments and of other directories where all listings are paid for. Each year many new companies spring up in Nashville, proclaiming they are full-service companies. For example, only a few of the companies listed under "Television Program Producers" in the 1991-92 *Greater Nashville Yellow Pages* have actually written, produced or directed television programs. And some companies listed under "Video Recording Services" are simply individuals who own home video camcorders or low end video equipment and have virtually no experience in producing or directing.

The 1991-92 *Production Directory* published by the Tennessee Film, Entertainment & Music Commission is a good source book for finding producers, directors and writers because listings aren't paid and actual credits are listed and generally verified by the Commission staff.

"The *Production Directory* is available to people in state as well as out of state, and we make every attempt to make sure the credits listed are accurate," says Dancy Jones, executive director of the Commission. When using the directory, scan under the categories of both Production Companies as well as Producers, Directors, and Writers



"Practically everything you need

rentable," says veteran producer

Steven A. Womack.

Companies save millions through improved meeting performance.¹

Reduce costs
and improve
communications:

- Sales and Incentive Meetings
- Planning Retreats
- New Product Presentations
- Focus Group Meetings
- Directors Meetings
- Awards Celebrations

THE
WONDER
COMPANY,
INC.

Meeting and
Special Events Experts

(615) 254-9300 FAX (615) 255-5757

(1) According to Thomas A. Kayser in Mining Group Gold, the potential savings total \$15.8 million at Aerox, a Wonder Company client.

"We are the most visually literate society on earth," says Arthur Taylor, Ericson Marketing Communications.



WARREN WINTER

individually. Note that some production companies will list among their credits productions that have simply used their facilities or equipment. If considering a production company based on listed credits, you should verify which productions were actually written, produced and directed by people who are currently working with that production company and their current availability.

Experience is the most important criterion in evaluating potential candidates: have they had years of experience working their way up in other capacities on a number of productions so they will understand the needs of the director and crew on your production? Have they had extensive experience, both on location and in the studio, so they can anticipate any potential costly problems during shooting and guard against them during pre-production? Do they understand the exigencies of production insurance and necessary legal clearances to protect your company from undue exposure? Have they consistently demonstrated their ability to bring productions in on time and on budget and to achieve high production value on screen for the production dollars expended?

"Experienced people will go the extra mile to eliminate the pitfalls," says Womack, "because they bring to the table an awareness of budget, dealing with talent and crew, how to deliver the end project and how to go about it in a cost effective and timely way."

Always obtain a written listing of the actual productions the company or individual has done, and what their specific responsibility and verifiable credit were on each production.

"Identify a person you would like to work with, someone who understands your communication objectives and goals," advises producer-director Randy Hale & Hearty, "then screen that person for capabilities, make sure they have the knowledge and experience to do what they say they can do." Viewing samples of their work; verifying credits; asking for letters of recommendation or checking references; reading reviews of their productions from major publications; and talking at length with the actual people who will write, produce and direct your project are all important.

The writer

Good scripts always have visuals written in as an integral part of the script because the visual communication is as important a part of the communication as the audio. While a director may choose to visualize the script differently than the writer has suggested, the visuals should always be a part of every good script, not simply as illustrations of the words, but as visualization that extends the communication of what is being spoken.

A writer who has written only print copy may not know how to effectively use moving visual images and sound to communicate as well as words. Seek a writer who is knowledgeable about production so they can understand the cost of producing the scenes and write within a budget.

A good writer will have the ability to learn, absorb, and communicate even complex or technical information about your company, products or services. Company experts can act as consultants on the script, but an experienced script writer can provide much needed expertise in marrying words to the right images.

The most important expenditure you can make on any production is to get a good writer and a great script. Even the best of producers and directors can't make a bad script into a great production that achieves your communication objectives.

The director

In evaluating a director, screen tapes or films of their work. Directors who direct single-camera video or film style often have different skills than those who direct multi-camera shoots. While some directors have the ability to do both well, you will want to be sure that the director has the ability to do the kind of production you are planning, and that the director has had experience working in film or tape.

"When screening samples of work, ask what the budget range was for the work you're viewing," advises director Marc Ball, chairman of Scene Three. "Ask them to provide you with examples of work that are in the budget range of the job you will be doing."

If you are looking for a director to do short pieces such as commercials, it is fine to look at a demo reel. If you want a director who can effectively direct your longer form

communication, you should take the time to look at the full productions they've directed. Don't expect to see the flashiness of a commercial sample reel, but rather evaluate how the director sustains the pace and communication throughout.

If you see a demo reel or longer work with lots of digital video effects and computer animation, evaluate whether those effects were intrinsic to enhancing the communication of the production or were simply added to the budget and only served to enhance the director's sample reel.

When looking at a sample reel or tapes from a production company you'll want to ask if the people who wrote, produced, and directed the work you are seeing will be the same people who will write, produce and direct your production. If not, you should ask to see the work of those people who will be working on your production. If you prefer to work with specific independents, ask the company to bring that person in on your project.

Technical quality is always important, but especially important if your production is intended for television. According to a consensus of several chief engineers of television stations, cable networks and transmission facilities, what is technically "broadcast quality," i.e., broadcastable under FCC standards, does not necessarily mean it is technically a quality broadcast. While the technical quality seen by the consumer is limited somewhat by the broadcast or cable delivery systems and by the home television set, when you start out with higher resolution and technical quality you will get higher quality in the end result seen by the consumer. A cheap looking video production will make your company, its products and services look cheap, whereas a quality production is the opportunity to present a quality image.

While most productions, whether or not they are for television, will be edited on or transferred to videotape before being seen by the intended audience, an important decision is whether to shoot the production on film or videotape. The best answer can only be determined by evaluating the specifics of each production. "The first things to ask are how big is the budget as film is more expensive than tape; who will see the end product; and how is it going to be shown," says Marc Ball. "And is the impact of film — which I personally think has a lot more beauty and artistic look than tape — that important to this production. Or is there an immediacy that you want to use the tape for?"

Bidding

While the bidding process is not uncommon in selecting the players in a video project, it can be misleading and counter-productive. "Unless you have an exact script, you can't do a bid that has a lot of integrity," says Marc Ball. "I advise people to pay development money and have a script written. Then ask for bids."

In the production of a video project the final outcome is often only as good as the people selected to perform the work. Much that is done to insure a good performance should occur before the project actually begins. Taking the time to properly evaluate your needs and then select the people best equipped to suit them is the best insurance you can have in any video project, regardless of scope. ■

Dyann S. Rivkin is a locally based writer/producer/director with extensive national and local credits.

Chesapeake Bay Crab Meat

**It's Easy to Order ... Simply Call Toll Free
1-800-423-CRAB (2722) Or Fax It! (804) 453-5421**

Order by December 10 for guaranteed Christmas delivery. Prices include shipping anywhere in the 48 Continental United States. Shipped UPS air freight in insulated containers with jel ice to insure freshness. Three pounds of FREE Chesapeake Bay lump crab meat with 10 or more orders. MasterCard and VISA accepted.

Four 1 lb. regular\$49.00
Small white flakes of body meat for zesty Chesapeake Bay crab cakes or casseroles.

Four 12 oz. cocktail fingers\$43.00
Cracked crab claw for serving as an appetizer or on your hors d'oeuvre tray.

Three 1 lb. lump\$58.00
Solid large chunks of Chesapeake Bay crab meat for salads or main dishes.

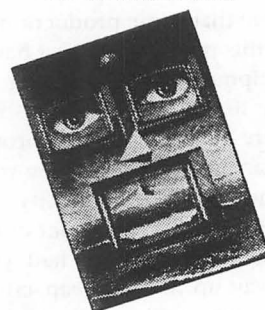
Three 1 lb. backfin\$52.00
Large white flakes and chunks of backfin crab meat. A fabulous gift. Used in main dishes and salads.

Cases of 12 or 24 8-oz. cans of herring roe
also available.

EPICURE SEAFOOD

Route 2, Box 100
Reedville, Virginia 22539

AVR
A U D I O
V I S U A L
R E S O U R C E S ,
I N C .
A SIFFORD VIDEO COMPANY



ILLUSTRATE, GENERATE, MOTIVATE,

with quality audiovisual, sound
and video rental equipment from
the **professionals** at....

AUDIOVISUAL RESOURCES, INC.

1650 Elm Hill Pike, Suite 11 • Nashville, TN 37210
Phone 615-871-9100 • FAX: 615-871-0825