**Assistance Director**

The role of an **Assistant Director** on a film are tracking daily progress against the filming production schedule, arranging logistics, preparing daily call sheets, checking cast and crew, and maintaining order on the set. They also have to take care of the health and safety of the crew. The role of an Assistant to the Director is often confused with Assistant Director but the responsibilities are entirely different. The Assistant to the Director manages all of the Director's in development, pre-production, while on set, through post-production and is often involved in both personal management as well as creative aspects of the production process. Historically, Assistant to Director was a stepping-stone to directing work. This transition into film directing is no longer common in feature films. It is more common now for an Assistant to the Director to transition to a production management or role than to directing. In America, an Assistant to the Director is not unionize role, but Assistant Directors of every level require membership to the Director’s guild of America. The DGA strictly monitors and regulates employment frequency and duration, salary, and promotions of Directors and are usually completely different from the requirements of filmmaking and should not be confused.

**1st Assistant Director -** The 1st AD is responsible for all the logistics in support of the director. Before the shoot, he or she is the one who puts together the entire shooting schedule (a beast of a logistical problem that takes into account the availability of locations and actors and optimizes for spending the least amount of money). Much of this work is done in collaboration with a **Production Manager** who oversees the budget and hires most of the crew. Other duties include tracking the progress of filming versus the production schedule, observing all rules related to union crafts, labor contracts and location agreements, maintaining safety on the working set, and working with the Unit Manager to keep operational costs within the budgeted plan.

During the shoot, the 1st AD is on the ground making sure everything runs according to plan and that the production is on schedule to “make it’s day.” In my experience, you could often spot the first AD standing right out of the shot, either next to the director or next to someone critical for the shot (an actor who needs to walk in at a particular time and needs to be queued). The 1st AD also usually called action and got everyone to be quiet before a take (“Everybody settle. Everybody quiet. Sound speed. Action.”) In fact over the course of a 5 week shoot, the 1st AD probably said the word “quiet” more than an average person does in their entire life.

**2nd Assistant Director** - The 2nd AD is responsible for information distribution and reporting, cast notification and preparations during the shooting process, recording of all data relative to the working hours of the crew and cast, management of the background cast (atmosphere or "extras"), preparation of call sheets, production reports, and other documentation. When needed, the Second Assistant Director can assume the duties of the First Assistant Director on a temporary basis.

In practice, 2nd AD deals with everything that is going on logistically outside the immediate area where the director is filming. This means moving actors from their hotels to their trailers or the staging area to wardrobe and then makeup and then the set itself. It means making sure things like craft services are functioning properly, reminding the AD when things like meal breaks need to happen, or distributing script pages when they change. This is only a partial and random list because there is so much to do and it changes every minute. The 2nd AD was consistently the hardest person to locate on set because he literally never sat still. The only way to find him was via walkie talkie. But when you needed help with something, he was your guy.

The **Third Assistant Director** (Third or 3AD) works on set with the "First" and may liaise with the "Second" to move actors from base camp (the area containing the production, cast, and hair and makeup trailers), organize crowd scenes, and supervise one or more production assistants (PA). There is sometimes no clear distinction between a 2AD and a 3AD. Although some industry bodies (American DGA) have defined the roles in an objective way, others believe it to be a subjective distinction.

**Director**- The director runs the show. The director spends almost 100% of his or her time on set working directly with the actors as they do takes of the scene. In between takes, the director often consults with the DP and 1st AD- and occasionally the producer depending on their relationship. Directors often hang out just out of the shot, in front of a group of monitors displaying the output of the cameras. This area is nicknamed “video village.” The director might also be wearing a headset in order to directly hear the audio feed from the microphones on set. You might also find some producers sitting next to the director, depending on the dynamic. And it’s not uncommon for VIP’s to visit set and watch the monitors as well.

The director is the person in charge of all artistic matters throughout the production of a film. He is the supreme commander of the film army. Like a general, he may ask for advice or assistance. Like a general who has to obey his nation's government, he may have to take outside direction from a producer or a studio executive.

Reference:

Imdb

http://www.imdb.com/glossary/A

Quora

https://www.quora.com/What-are-the-duties-of-a-2nd-Assistant-Director-on-a-film-set

Zenera

http://www.zenera.com/film\_ad.html

Below The Line

Below the line is a team of collaborators that form members of a film production, responsible for all the physical process of getting a film done. These people/position include; assistance director, the art director, the line producer and location manager, the director of photograph, costume designer, the unit production manager, script supervisor, make-up artists, and the sound mixer.

While above the line separate the Actors, producers, writers and Directors from the other crew, they are separated because they have a fixed cost.

The Most important role of PA

The most important responsibility of Production Assistance is to foresee what somebody may want and take care of it before they ask for it. Other responsibility include punctuality, Flexibility, dependable, trustworthy, Clarity, calmness and attentiveness