



TELEVISION PROGRAMMING AND PRODUCTION

BA(JMC) 206

Unit III

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Syllabus- Unit 3

Unit III: [Production]

1. Steps involved in production and utilization of a TV programme
2. Production Personnel: Role and Responsibilities in Studio & Location Shoot
3. Single Camera Shoot
4. Multi Camera Shoot

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Steps involved in production

• Introduction

- During the production phase, the TV programme or shoot is recorded. It involves gathering the cast and crew, with the director organizing the recording process for optimum efficiency. The recording can take place in a studio or on location, with the latter requiring more labour due to the need to transport equipment, cast, and personnel to the location. In order to expedite the production process, many television programmes utilise pre-existing sets, which simplify logistics.

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The Shooting Stage

- The efficacy of a video production's planning phase is crucial to its success. Before actual filming begins, the director plays a crucial role in ensuring that all equipment and personnel are well-prepared. Although each member of the production team has a specific function, they may need to be adaptable and take on additional responsibilities when necessary.

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- As the producer and director, it is our duty to supervise every aspect of the production, including transportation, video memory cards, talent, property, and even refreshments. In essence, as the production's captain, the producer functions as both the creative leader and logistical coordinator, ensuring that the entire crew is properly equipped for the filming phase.


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Managing Video Equipment

- Irrespective of whether we are travelling by public transport (train, flight, or even state transport buses) or by hired taxi, it is safe to insure the equipment we are carrying.
 - Probable checklist for an outdoor production


Camera Camera microphone Microphone Mount Lapel Microphone Lapel Microphone batteries XLR cables, short and long Batteries Video memory cards Tripod and Spreader Light Kit and cables Power Extension board (s) Reflectors Script copies	Location List Shooting Schedule Research Material Transport Water Bottles Clothes Extra Cash on production assistant
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- Some rules and advisable suggestions to follow in production stage:
 - Always keep all pieces of equipment clean and tidy.
 - Do not expose equipment to extreme weather conditions. Do not place them sources of heat, or extreme cold, rain or water.
 - Carry all equipment in their respective cases before and after use. Plan the shooting schedule to include packing time.
 - Take count of the equipment everytime there is a shift of location. Cross-check them with the checklist.
 - Always carry memory cards in their cases.
 - Protect memory cards from excessive heat, humidity, cold, smoke and dirt.



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- Recharge batteries fully after a day's shoot.
- Do not drop batteries.
- Avoid using the LCD screen on the camera to prevent excess battery usage.
- Hold the camera firmly to shoot without a tripod. Hold the camera little away from the chest, as breathing may result in camera shakes.
- Use tripod whenever possible.
- Check the spirit level every time there is a shift in the camera position.
- Hold each shot at least for 5 seconds before and after pans and tilts.
- Do not stop recording during pans and tilts or zoom.
- Always try to achieve the sharpest image possible.

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- Ensure enough headroom, noseroom and balance in the frame.
- Use rule of thirds. 
- Shoot interviews at eye level. Place the camera at least 30 degrees to the interviewee. 
- Avoid interviewees looking directly into the camera.

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- Try out different viewpoints. They add perspective and variety to the shots.

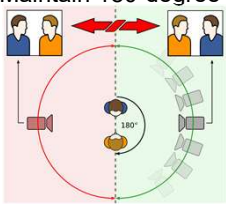


- Change camera height and angle appropriately.

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- Maintain 180-degree rule.




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- Press record button only if sure about the composition.
- Shoot as many cutaways as possible. They help in post-production. Shoot reaction shots during a full-length interview, though these may not be required if shooting sound bites.
- After perform white balance before shooting in a location. Also do it when shifting from outdoors to indoors and vice versa.
- Use reflectors outdoors or artificial lights for better picture quality.
- Advise talent to avoid white clothes where possible.
- Do not shoot with the talent against light i.e. in front of a bright light source.
- Always use an appropriate microphone to record sound like lapel for interviews.
- Maintain appropriate microphone distance.

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- Always use an appropriate microphone to record sound like lapel for interviews.
- Maintain appropriate microphone distance.
- Have enough microphone cable lengths. Have enough number of cables too.
- Check for batteries if the microphone uses one.
- Always carry microphones in their cases or pouches. Protect them from dust and heat.
- Switch off fans and air-conditioners during interviews.
- Always use a headphone while recording.

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 **Blocking, Rehearsing and Shooting**


- What is **blocking**?
 - ✓ Film blocking involves more than just actor placement. It involves directing the audience's gaze and eliciting specific emotions.
 - ✓ This fascinating episode explores filmmakers' sophisticated film blocking procedures. Directors can create suspense, greater meaning, and an emotional connection with the audience by carefully placing and moving characters.
 - ✓ Directors carefully design each frame to convey nuance. They skillfully lead the viewer's gaze to the story's key aspects using blocking. Every movement and position affects the audience's perception and narrative experience.

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- ✓ Discover the secrets of great film blocking with us. Explore how directors use visual cues, camera angles, and movement to create a cinematic experience. Deliberate blocking unlocks film's unspoken language.
- ✓ The fundamental relationship between film blocking and storytelling will enchant you. Discover how directors weave meaning into every frame, inviting us to experience, question, and explore cinematic narrative.


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- On the set, it is crucial to be fully present both physically and mentally. Background subjects should be carefully managed, as even a brief appearance can disrupt the shot. While retakes are important for capturing the desired footage, excessive retakes can drain the crew.
- When starting out independently, it's essential to analyze the strengths and weaknesses of the story, equipment, locations, performers, and, most importantly, the budget. While envisioning impressive shots like crane-ups, it's vital to consider if such equipment can be afforded or accessed.


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- Your idea must be a captivating story with a compelling beginning, engaging middle, and a powerful ending. Leave no room for chance. Avoid assuming that camera placements can be managed on location without proper planning. Additionally, refrain from considering unfeasible locations from the outset. Thoroughly plan and finalize shooting schedules well in advance, documenting everything on paper and distributing copies to all team members.


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Some aspects to consider before shooting:

- What and Where am I shooting?
- What camera position and height will give me the best shots?
- What additional shots will I require to provide a context?
- How do I breakup the scene into different shots?
- What kind of sound is required during the scene?
- What lighting is required during the scene?


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Reviewing the shots


- At the conclusion of each day's shoot, it is essential to review the footage captured throughout the day. This process serves multiple purposes. Firstly, it allows you to identify any missing shots or essential moments that may need to be filmed later to ensure a comprehensive coverage of the story. Secondly, reviewing the tapes enables you to assess the quality of the shots, providing early insights into their effectiveness before returning to your base.

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- By diligently reviewing the material, you gain the opportunity to address any potential gaps or deficiencies in the visual storytelling. This practice helps maintain the integrity and completeness of the project, ensuring that no crucial elements are overlooked or omitted. Moreover, evaluating the footage promptly allows for adjustments or reshoots to be scheduled as needed, avoiding surprises or compromises during the editing stage.

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- Ultimately, the process of reviewing tapes serves as a valuable checkpoint, ensuring that the captured footage aligns with the director's vision and intended narrative. It provides an early opportunity to address any issues, make informed decisions, and maintain a high standard of quality throughout the production process.


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TV INDUSTRY PERSONNEL

- **ABOVE-THE-LINE vs BELOW-THE-LINE**
 - TV producers are either above- or below-the-line. Producers, writers, directors, and performers are above-the-line, while camera, audio, TD, VTR, grip, and gaffer are below. Although this may seem like a division,
 - "creative" and "technical" jobs, it is done for TV programme budget accounting. Above-the-line workers earn significantly more than their union's minimum wage, whereas below-the-line workers receive a fixed income or rate depending on their union contract. Unlike actors and directors, camera operators and audio technicians cost roughly the same.


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- Thus, a TV show's below-the-line costs can be estimated based on the number of technical staff needed, while its above-the-line costs can vary greatly depending on the actors, directors, and writers hired. Marlon Brando would earn more than Henry Winkler for a programme. Judith Krantz would make more writing a TV mini-series than Melrose Place authors. Steven Spielberg would earn more than the "Maxercise Creme" commercial director.


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Single Camera Shoot

- **Introduction**
 - The primary objective of any video production is to effectively transform an idea into a compelling visual program. The process involves incorporating creative concepts, addressing technical and personnel demands, coordinating various aspects, and managing financial resources, all of which are specific to the type of video program being developed. In the case of producing a video using a single camera, it becomes crucial to adequately prepare for the distinct stages of production.


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ABOVE-THE-LINE PERSONNE


- **1. Executive Producer –**
 - the TV show's owner and project's final authority. The executive producer may be the "bank" behind the production and have little creative influence or interest in it. Managers care about a profitable project. Executive producers assemble a team of talented producers, directors, and writers to create the TV show. If you were building a house, you would be the executive producer because you hire the architect, general contractor, and subcontractors and pay for all the materials and wages. Executive producers are management and therefore not unionised. (Name your favourite TV programmes' executive producers)

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- **Producer (PGA)**
 - Executive producer hires PGA to oversee TV programme creativity. The producer is like the architect who plans your house but does not build it. The producer hires a director as the set's general contractor, although the director usually reports to the producer on the episode's quality and development. Producers choose the greatest directors, writers, music directors, and art directors for a production and know how to coordinate and "work with" them for optimal outcomes. The producer is ultimately responsible for product quality and must answer to the executive producer.

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- **Associate/Assistant Producer (AP)**
 - helps the producer. Some producers are creative coordinators, while others are glorified secretaries who help with schedules, phones, and contracts. Since this is primarily a non-union profession, an AP can make minimum wage for a 60-hour week or a very high compensation if the producer likes and values them. Friends and relatives of the producer who start as APs normally get big compensation, while unknowns usually get peanuts until they prove their usefulness to the producer.


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• **Director (DGA)**

- It manages set tasks during programme episode filming for the producer or executive producer. Like a general contractor, the director oversees your house's masons, carpenters, plumbers, and electricians. In film, the director "gets the performance out of the actors," whereas in television, the director "calls the shots" in the control room. Thus, a movie director sits in the canvass chair on set and directs actors and action with a loudhailer, while a TV director sits in the control room and calls for the TD (Technical Director) to take various camera shots through a PL (Private Line) headset to electronically edit the show in real time. TV directors oversee at least four cameras, opposed to one in film. Sports broadcasters can use 12 or 25 cameras during the Super Bowl.


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• **Lighting Director**

- TV programme lighting. Unlike a film director of photography or cinematographer, who is intimately involved in camera placement, framing, depth of field, camera movement and lighting of each shot, a TV lighting director mainly lights a set that is used repeatedly on a show or lights a production number or musical act. TV lighting directors operate in studios, rarely outside.


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• **Art Director**

- Principally responsible for the show's "look"—set design, props, costuming, and makeup. Most art directors specialise in sitcoms, soap operas, game programmes, talk shows, or newscasts. The art director is responsible for creating the show's "look" by hiring subcontractors for costume, make-up, set dressing, set construction, and special effects.


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• **Casting Director**

- principally responsible for casting. Instead of making the director and producers sit through hours of "cattle calls," producers use casting directors to present a suitable selection of qualified actors for various roles in a series or episode. Casting directors know better than directors and producers which performers are suitable for various roles, their range, and their availability. The production saves time and money by auditioning actors from a pre-screened "A List" and frequently gets better actors for the show.


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• **Actors**

- They are called "talent" in the film industry and provide the dialogue and on-screen activity. Anybody who speaks or acts on camera is labelled "talent," regardless of ability. Actors usually follow the director (save for big-name actors). The director coaches TV actors on scripted lines. Most performers join SAG and AFTRA to work on cinema and TV. Melrose Place, Seinfeld, and Star Voyager, which are filmed, require SAG membership. AFTRA membership is required to work on videotape shows including Roseanne, Married: With Children, Home Improvement, and General Hospital.


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• **Writer**

- primarily responsible for writing the script or teleplay which contains the show's dialogue or spoken lines. Various episodes of a TV series are usually written by different writers. This includes the plot (story) and dialogue for the episode. Although unknowns can sell story ideas to the show, the final script and writing credit is almost always given to the staff writers on the show.


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Music Director

- Composes and arranges TV show music. The music director writes and arranges the show's soundtracks and bumpers, while another composer writes the theme tune. The music director chooses, arranges, and conducts the music on talk shows like Letterman and Leno.


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Production Assistant

- Helps everyone on set. Again, a PA can play a major role in a production or simply do errands, photocopy scripts, or deliver packages around town. PAs can make good money depending on the production and producer. This is only when the PA is crucial to a producer. PAs frequently work 60-80 hours a week for a low income and have to utilise their own cars to run production errands and deliveries. A female PA is nicknamed a "honeydo" and a male PA a "gofer" (go for this, go for that). PAs, who are just above "runners" in the production crew hierarchy, often rise to associate producers and producers over time. As such, most actors, writers, directors, and production staff follow the wise saying, "Be nice to the PA," since the small PA giving you coffee now could be the producer you work for ten years from now.


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BELOW-THE-LINE PERSONNEL

- Assistant Director**
 - prepares camera angles, timings scripts, and coordinates cues for the director in the control room or on site by coordinating extras. ADs do not become directors. ADs specialise in extras, not actors. On location TV series, multiple ADs help directors.


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• **Technical Director**

- executes the director's commands by selecting and mixing various cameras and video sources on the switcher (SEG) to go out over-the-air or to the master video tape recorder (VTR). The TD performs the fades, dissolves, cuts, keys, and electronic special effects such as wipes, chroma keys, and DVE that are used to electronically edit and combine the various video sources for a show.

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• **Camera Operator**

- primarily responsible for framing the shot, focusing the shot, zooming in or out, and performing any camera moves on-the-air such as pan, tilt, dolly, truck, arc, pedestal, or tongue. Camera operators usually have their particular shots written on the script for scripted shows such as sit-coms, soaps, and newscasts; or they have an assigned area or type of shot for unscripted programs such as talk shows and sports broadcasts.


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• **Audio Technician**


- largely responsible for miking, mixing, and sweetening programme audio. Most TV programmes employ set-recorded audio, unlike films. Miking is crucial to display quality. The host of a talk show utilises a wireless hand-held mike to speak and take audience comments, while guests wear wireless lapel mics. Newsreaders utilise lapel mics, sportscasters headset mics, and singers hand-held mics. In soap operas and sitcoms, the two boom mike operators must situate the microphones for optimal sound pickup without blocking the camera or throwing a shadow. Mixing is the equilibrium between a drama's speech and music score or a baseball game's sportscaster and crowd noise.

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 **SECURITY**

- **Video Editor**
 - primarily responsible for electronically editing on video tape program segments, news stories, promos, and movie teasers and separators for block conforming. On-line editors perform the technical operations of assembling a program according to the creative decisions of the directors, producers, or their assistants. Off-line editors are sometimes hired by the producers to make more of the creative decisions in regard to the artistic aspects of editing a program. As such, off-line editors make many of the creative decisions for the Edit Decision List (EDL) that the on-line editor will follow to technically assemble the actual master tape for the program.

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 **SECURITY**

- **Floor Manager/Stage Director**
 - primarily responsible for coordinating the action on the set or stage by relaying the director's commands to the crew and talent via hand signals. Since the TV director is usually in a control room separated from the actors and crew on the set, the floor manager coordinates the work on stage by relaying the director's commands to the people on the set. Although the director can speak to the Floor Manager via the PL line headset feed during a taping, the Floor Manager must communicate to the stage personnel via hand signals since his or her voice would pick up on the live microphones during the taping.

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 **SINGLE-CAMERA CINEMATOGRAPHER**




- Single-camera productions offer both benefits and drawbacks, but they also need for a committed cinematographer who can handle a variety of jobs on location. A single-camera cinematographer must manage the camera, lighting, composition, audio, and the aesthetic and technical components of the shot. Although there may be a lot to balance, when done well, it can produce excellent outcomes.

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- **Benefits of Using Single-Camera Set-ups**
 - ✓ A single-camera setup allows the filmmaker more camera control and viewpoints than filming. It improves shooting by letting you see the complete scene. One take makes capturing a narrative arc easier. Space, crew, and equipment limits must be considered.



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- **Preparing for a Single-camera Shoot**
 - ✓ The cinematographer should consider money, props, and setting based on resources. One-take filming requires little personnel and adequate lighting and camera coverage. To avoid issues, the team should decide on the total take time. Before filming, these decisions should be carefully considered.



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- **Establishing different shots & timeline**
 - Splitting your scene into numerous shots can help you achieve the one-take effect. Breaking the scene into shots and a chronology might help you plan each portion. The timeline also helps you highlight and construct the one-take scene.



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- **Tips & tricks for single-camera cinematography**
 - **Splitting your scene into numerous shots can help you achieve the one-take effect. Breaking the scene into shots and a chronology might help you plan each portion. The timeline also helps you highlight and construct the one-take scene.**



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- With proper planning, the one-camera effect can create a cinematic masterpiece.
- Planning the storyboard, lighting, and angles can assist get the perfect photo. To maximise the one-camera impression, rehearse the scene.



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Multi Camera Shoot

- **Introduction**
 - This presentation offers a full grasp of the utilisation of many cameras in filmmaking, making it suitable for professional presentations. When working with several cameras, there are a variety of various approaches and equipment that are utilised, all of which have an affect on the overall quality of the film that is created.



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- • Understanding the Basics
 - Working with a number of cameras at once might be difficult if you do not have the necessary understanding.
 - Learning the fundamentals of camera settings, camera angles, and focal lengths can help you create video projects that are both professional and beautiful.
 - You may get the most out of your filmed project by experimenting with a variety of strategies, such as working with different angles, shoots, and zooms and concentrating on close up shots.

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- Use of Multiple Cameras Has Its Advantages
 - When filmmakers use numerous cameras, they can take more varied shots in a shorter amount of time, which results in improved coverage, quicker editing, and a production that is more dynamic and interesting. It provides more flexibility while filming, allowing for better originality, creativity, and improved control over the final output. Among other benefits, it allows more versatility.




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Cameras Used for Multi-Camera Production


- Cameras Used for Multi-Camera Production
 - DSLR, movie, and action cameras are utilised in multi-camera setups. An even wider choice of camera accessories can be used and adjusted to record any scene at the desired quality.
 - A multi-camera arrangement allows filmmakers to capture shots that would otherwise be unattainable. Presentations are enhanced with multi-camera.




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- Tracking and Syncing Cameras
 - Multi-camera tracking and synchronisation are essential for creating a cohesive and professional presentation. By tracking the camera's angles and movements, filmmakers can stay confident that all cameras capture the same timeline. Automated multi-camera systems can automatically sync all angles in real time for ease of use.



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- Switching Techniques
 - The best way to understand the importance of multi-camera usage is to know the different switching techniques used such as cutaway, jump cut, and dolly. Cut away is the process of cutting from one angle to another in order to change the view. Jump cut allows filmmakers to switch from one angle to another while maintaining the same action.
 - Finally, dolly is used for more creative shots, like following an actor or an action.

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