

TELEVISION PROGRAMMING AND PRODUCTION

BA(JMC) 206

Unit II



Syllabus- Unit 1

Unit II: [Pre-Production]

1. Ideation, Programme Brief, Objectives, Synopsis, Research - Recce and Treatment
2. Scripting a Programme: Story Boarding and Script Breakdown
3. Maintaining Continuity, Make-up, Set-designs, Costumes, Props, Floor Plan
4. Budgeting

What is Ideation

- Ideation is a **dynamic and imaginative process** that involves **generating, refining, and conveying fresh ideas**. An idea is a fundamental component of thought that can be expressed in various forms, including visual, tangible, or conceptual. The ideation process encompasses all stages of the thought cycle, from initial innovation to further development.
- Ideation can occur on an individual level, within organizations, or through the collective effort of a group. It is a vital aspect of the design process, relevant in educational and practical contexts. Through ideation, individuals and groups can explore novel solutions, enhance creativity, and ultimately bring their ideas to fruition.

Finding an idea

- Coming up with an appropriate idea, even for a brief three-minute story, can be a challenging task. The most successful program elements, well-suited for magazine-style TV programs or longer factual shows, are usually based on simple ideas. While there are no completely novel concepts in television, numerous ideas resurface in different ways.
- For instance, consider the example of Kaun Banega Crorepati. Although it is just another quiz show, it is not too dissimilar to Mastermind, yet it has an extra suspense element that sets it apart. It is important to be innovative but not imitative. Build on what you already know works, but avoid duplicating what already exists on television.

Ideas wall

- Write down the name of six favourite places you actually know or would like to know, using one note page per place. Stick them all up on the paper in a line under each other. Some will be accessible, like the local beach or the Lake District; others may be harder to get to, like Rome.
- Write down the names of six people who interest you. Be as specific as you can - for example, Divya: stand-up comedian, Lakshay: bass guitarist - or just use names of people you know. Put them on the Paper.
- Write the name of six specific activities that interest you on another six bits of paper and put them up on the wall opposite the places - for example, shopping, bungee jumping, clubbing or even drinking Bacardi Breezers.

Cont...

- Think laterally. What will create the unexpected or the most unusual?
- Now move your bits of paper around to make a meaningful line of three: location, activity and person. You might get

Programme Briefs

- What's the purpose of your video?
- You need to communicate the goal of your video to the company. Is it to launch or support a specific campaign? Is it an attempt at solving a particular problem? What are the key messages about the company you want to come across in the video? The more context that the production company can understand, the better.

Cont...

- Who do you want to see it and how will they see it?
 - Who will your audience be? What do they know about you already? Explain what your intentions are in terms of the distribution of your video. Is it for conferences or training? Or are you planning to have it online? Maybe it is for TV?

Cont...

- What do you want it to include?
 - It helps if you have some ideas about what content you want in your video. Also, you should explain to the production company what you can already bring to the table, e.g. locations, contributors, or maybe you have hired a celebrity for voice-over. You may have archive footage that you would like to be featured in your video, or it might be a necessity that the video includes an interview with your CEO. If so, make it known!

Cont...

- How would you like it to be narrated?
 - Do you have a preference about how your video will be narrated? Do you want voice-over? Text titles? Talking heads? Knowing about this before you start is good because each option gives a very different feel to a video. A video production company can walk you through these options' pros and cons if you are unsure.

Cont...

- What style would you like it to have?
 - Do you want the video to be like a documentary? Would you like lots of talking heads? Maybe you want to create something impressively cinematic. If you can draw on examples of videos that use styles you aspire to, it would be beneficial to share them with the production company.

2. OBJECTIVES

TANGIBLE GOAL #1

What will this campaign accomplish? Give us some details here.

TANGIBLE GOAL #2

What's your idea of success for the project? This is a key question to ask clients.

TANGIBLE GOAL #3

What else? Provide details

WHAT IS A SYNOPSIS?

- A synopsis is a write-up describing your story's plot and world. A script synopsis can be used to sell your idea. A synopsis can also be written when providing screenplay coverage or script analysis to agents, managers, and producers.
- You can write a brief or long synopsis, depending on the goal. Usually, a movie synopsis length is one page or less.

When to Use a Synopsis?

- A movie synopsis should explain who is the main character (or characters), what they want, and who or what stands in their way.
- It should also function as a plot synopsis in that it should describe broad strokes of what the characters do in an effort to get what they want.

How to Write a Synopsis

- So, how DO you differentiate your synopsis from a logline or an outline?
- A good chunk of it comes down to length. Use our synopsis template to keep yours at the proper length.
- Loglines barely cover two sentences. Ideally, they stay at about one.
- Outlines can go upwards of five to even ten pages. And treatments can run even longer, breaching the teens.
- The reason why outlines and treatments can go so long is because they're a scene-by-scene breakdown written in prose.
- An outline or treatment is not a novel, but basic concepts and actions of every scene need to be covered.

The Do's of Writing a Movie Synopsis

- **Length:** Keep your synopsis to one page. Anything longer than that and it defeats the point of writing a synopsis.
- **Tone and Voice:** Your movie synopsis should be written in the present tense, third person. Tell the story in the same tone and voice as the script.
- **Characters:** Make sure you introduce each character with something unique about them, whether it's a physical feature or another idiosyncrasy. The reader should know exactly who each character is, what they want, and why they want it.

Treatment

- There are three main stages in turning your idea into a television programme: preproduction, production and postproduction.
 - Crafting a treatment is an essential step in presenting your idea to a broadcaster in a professional manner.
 - This process involves vividly envisioning the story you wish to tell and how it will be tailored to captivate your intended audience.
 - The act of creating a treatment forces you to meticulously visualize each sequence of the film in your mind, resulting in a crystallized and refined idea.

Treatment

- A standard treatment typically ranges from 5 to 10 pages, with crucial information organized under appropriate headings.
- Once you have exhaustively developed and researched your idea, you may wish to expand upon it in a multi-page proposal.
- However, it is critical to begin with a treatment, as executive producers and budget handlers will often request this preliminary document.
- By creating a thorough treatment, you can effectively communicate the essence of your idea and provide a compelling overview of your proposed project.

Treatment

- A standard treatment includes the following information in this order.
 - ✓ **Program title.** A good title often gives a pointer as to what your programme is about.
 - ✓ **Producer and/or director.** Include the name of the person in charge of the production.
 - ✓ **Duration.** Select a recognized TV duration - for example, 10 minutes, 15 minutes, or 30 minutes.
 - ✓ **Audience.** It is important to define your audience as clearly as possible for example, late night on BBC2, or daytime on a popular lifestyle digital channel.

Treatment

- ✓ A **resume** is a condensed version of your program's structure and content, and it's crucially important. To make the most impact, be concise and focus on the essential storylines that highlight the most compelling, original, and visually engaging aspects of your program.
- ✓ Shooting days. Say how many days shooting this production will need. You must get this right. The budget will depend largely on this detail, especially on a single-camera low-budget shoot.

Suggested elements

- ✓ Set out the exciting, audience-grabbing aspects to your show in terms of content, style and people.
- ✓ • Include the names of characters who have agreed to feature in the programme. Be realistic. Madonna will not be available unless you have special access. But lesser luminaries may well be interested in taking part if the subject matter is something that really interests them.
- ✓ • Say what the show looks like in terms of televisual style.
- ✓ • Say where it will be filmed.
- ✓ • Say whom you have in mind to be your presenter (be realistic).
- ✓ • Say what aspects of the programme are unusual or special

Treatment example

Box 2.1 Cable TV treatment example

PROGRAMME TITLE	<i>The Working River</i>
DIRECTOR and CAMERAMAN	Mark Smith (include address & tel. no.)
DURATION	15 mins approx. Suitable to be shown on a cable network in the south-east of England.
AUDIENCE	Wide demographic audience anticipated. The documentary will aim to attract viewers of <i>Airport</i> , <i>Horizon</i> and <i>Dispatches</i> . Focusing on 25–40 year olds, male and female, including those who may work on the river or have a passion for waterways and what they have to offer.
FORMAT	DV
RÉSUMÉ	When people think of the River Thames, they regard it with low esteem and can only imagine images of murky water and the Thames flood

barrier. However, this could not be further from the truth. The River Thames is a vibrant river, which attracts tourists, as well as partygoers and the endless characters who work on the Thames.

The jobs on the river are extremely varied in their roles, from the River Police and the divers to the driftwood boat operators and pier masters. All of these gel together to form a 'working river'. It is these types of jobs on the Thames that help to make it one of the most famous rivers in the world. The River Thames is controlled from the Thames estuary to Teddington lock; like air traffic control, there is a control centre that monitors all movement within the Thames, monitoring super cruise ferries to tug boats. Both the Harbour Service and River Police work in conjunction with each other to help with this control as well as providing an emergency service. Although the Thames has been modernized in this way, it still keeps a sense of tradition, including the Waterman's Apprenticeship ceremony, which takes place at Waterman's Hall and has not changed for hundreds of years.

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SUGGESTED ELEMENTS

- ◆ Filming the Port of London Harbour Launch Service; a fly-on-the-wall approach to a typical day's work, including filming an emergency call-out of the Harbour Service.
- ◆ Focus on the lives of the River Police, explaining how their job differs from the Harbour Service, and film a river 'incident'.
- ◆ The River Thames operations control room: interview with operations officer whilst on the job, as well as discussion of past incidents in which the operations room played a major role.
- ◆ PLA Diving Department: interviews with divers, what they pick up from the river; filming a typical day of a diver.
- ◆ Follow an evening on a party pleasure boat, including filming the night's party, with possible interview of captain about his/her job.
- ◆ Greenside dock is one of the largest private cruise moorings for boats along the Thames; interviews with dock master, including the many 'upper-class' characters who moor their luxury boats within the dock.
- ◆ Along the Thames there are a variety of small piers. These are usually manned by older characters who used to work either at sea or on the River Thames. One character, Tom, will give an insight into the river and how it has changed over the years.

Box 2.1 *continued*

- ◆ Filming of an apprentice on the river following the various obstacles he/she has to tackle when training to become a waterman. Include visit to the historical and ornate Waterman's Hall and filming the apprenticeship ceremony.

SHOOTING DAYS	7–10 shooting days
BUDGET	£350 (see budget breakdown)

Box 2.2 Treatment budget estimate

The Working River

Production expenditure forecast

Expenses

Tapes, DVCAM: 4 × 60 mins	£100.00
Transport/fuel costs	£80.00
Food costs	£35.00
Technical resources: hire, camera filters	£20.00
Copyright material: music	£100.00
Miscellaneous costs	£15.00
Total cost	£350.00

Research

- All television programmes need research. Television research is largely about people. It is either looking for information about people, or it is about getting hold of people. You have actively to seek out those interesting characters for your documentary. You may meet some of them in the course of your daily life, or even in the pub. Then comes the difficult bit of getting hold of them again, and persuading them to take part in your programme. A lot of people research is carried out on the phone.

The Recce

- meaning a survey or discovery. It has come to mean finding locations suitable for filming.

Doing a recce

- To make quality programming you must do a recce on every location, no matter how small or insignificant the location might seem.
- Always take notes.
- Use a minidisc or MP3 recorder to Voice notes or interviews giving information.
- Take picture

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Scripting

- write a script for (a play, film, or broadcast):
- How to write scripts for Radio and TV shows
 - For TV, Radio, or Film,, script writing follows certain basic principles. If you are a professional scriptwriter, it may be good to remember the following points.
 - ✓ **STATE YOUR OBJECTIVE**
 - ✓ **Identify YOUR AUDIENCE**
 - 1. What is the age group of my audience?
 - 2. Which gender am I targeting more: males or females?
 - 3. What are the education and experience levels of my audience? (In other words, who will understand my words — if its full of high-brow jokes a la Woody Allen, you are not writing for pre-High School kids)
 - 4. What biases are your audience likely to have? (For example, its always better not to write stories with religious bias such as anti-Islam or anti-Semitic)
 - 5. Why are they watching this programme?

RADIO SCRIPT

- Radio is a 'blind medium', which means it's a challenge to grab the attention of the listener for a long. People tune in to the voices or programmes that are dynamic and engaging, and unique. For radio writing, the first part is about writing to be heard. You start with the assumption that people have very short attention spans. To hold someone's attention, you have to be Intelligible. So how do you write to be heard?

- Use simple sentences. This is particularly true of radio ad spots. ‘Rush to the store Now!’ is an example.
- Use personal pronouns. Radio is a very ‘close medium. It means, more often than not, a person is listening as an individual, not as part of the group. In most cases, we have to address the listener directly. Creating such an intimate connection is key to radio writing. This can be done using personal pronouns of the first, second, or third case. Eg, I, We, you, us, etc
- Use contractions. It’s best to use conversational language than be fanatic about grammatical accuracy. You can say ‘I’ll’ instead of I will because that’s how it’s in the real world. Similarly, users can’t don’t, etc., unless you are using the expansions for style, emphasis, or to convey emotion.
- Use active voice as much as possible unless you don’t have a doer’ for the action. The speech delivered by the president is long, boring, and convoluted. Instead, just say, ‘The president delivered the speech.’

- Step 1> Select your show's format:
 - 1. Lecture: This could be the most boring type of TV and in fact this type of TV was used in the initial days. It's just one person talking. It may be more interesting if it's a very dynamic leader delivering a speech, but if the speaker is not articulate and engaging, it could be very boring. At the same time, if the programme is on a shoe-string budget or requires an expert to talk about rocket science, then this is the best way to go. It is best to show graphics, flip charts, props and demonstrations to make it more visual. Imagine how boring cookery shows would be without the visual demos.

- 2. Interview: another way of doing programme if you are on budget constraints is to do interviews. This is best for a news based channel but we see many documentaries with interviews inserted between shots. If the interviewee is a dynamic personality or an expert who knows some great secret no one else knows, then it could have dramatic effects on the shows. That explains the power of exclusive' interviews. The moment you hear its an exclusive, you have a sense that some secret is going to be revealed.

- 3. Panel discussion: Another way of creating engaging TV is to have panel discussions. Remember that much of the panel discussion is not going to be 'scripted' though a moderator would have clear ideas as to where the discussion leads to. The scripting/moderating success depends on how much the panel stays within the topic. It could be very animated and attention-grabbing if the panel consists of people on extreme ends of an issue being discussed. Let's say, for example, you pit Julian Assange against Hillary Clinton plus a few hackers on a TV panel discussion. It's unlikely to happen but it would be fun to watch if it does!

- Voice-over narration: you have Morgan Freeman to narrate a story or documentary for which you have arranged the visuals; great. At least get someone closer. Voiceover narration can be engaging only if the voice is good enough. But that does not mean it has to be a gravelly voice only. The point is to engage the audience with an enticing combination of visuals and audio. In this kind of script, it will be important to script exactly what will be heard against the visuals.
- Dramatization: TV ads, sitcoms, or TV serials. This will probably be the costliest on this list, because it needs talent, technicians, and props in one place. But this kind of TV is the most watched too. So if you have a moneybag supporting this script, nothing like it!

- Examine your dead lines, capabilities and Budget
-

Single-Column Scripts

- Short and feature-length films are scripted with very specific standards for style and formatting, and many screenwriting programs have been developed to assist the writer with proper formatting. Final Draft is a screenwriting program with many formatting features commonly used by many screenwriters.

Two-column, split-page script format

- This format is used for multiple-camera productions, as well as for advertisements and corporate and instructional videos.
- Unlike the screenplay format, governed by fairly precise guidelines that have evolved since the beginning of moviemaking, the **two-column or AV script** format has only a few guidelines, and exceptions exist. However, some conventions have emerged as fairly standard. The conventions presented here are suggestions; it must be understood that each client may require different format standards of the writer. Following these guidelines is a sample script, Writer's Block, demonstrating most of these elements.

COLUMNS

- The video column is on the left; the audio column is on the right. The shot descriptions in the video column should be aligned horizontally with their corresponding sound or dialogue or music in the audio column.

COLUMN LABELS

- The columns may have VIDEO and AUDIO headings on each page, which may even be underlined, though none of this is necessary. The suggestion here is that the columns are obvious without headings, and because headings require extra space in the header, they may be eliminated.

Video Script

Broadcast Writing Template

Title: Morning Routine
Writer: Mary Stewart
Length: 2 mins

VIDEO	AUDIO
<p>INT. House-Bedroom- Early Morning</p> <p>Completely dark room with only a slither of light escaping from behind the curtain.</p> <p>Cell phone alarm goes off. CU of phone</p> <p>MARY's hand is seen turning the alarm off.</p> <p>MS- Mary turns on side table lamp. Light slowly floods the room.</p> <p>LS of Mary getting out of bed.</p> <p>TRACK Mary leaving the room walking down the hall and opening a door.</p> <p>INT. House- Kaidyn's Bedroom</p>	<p>SFX-Loud ringing from cell phone</p> <p>Yawning</p> <p>SFX-Music heard from the other room</p> <p>MARY: Hey there big boy! Ready to get up?</p>

Story Boarding

- A storyboard is a graphic layout that sequences illustrations and images with the purpose of visually telling a story shot by shot.

What is a storyboard?

- A storyboard visually represents a film sequence and breaks down the action into individual panels. It is a series of ordered drawings with camera direction, dialogue, or other pertinent details. It sketches out how a video will unfold, shot by shot.
- It is similar to a trial run for your finished film, video, or commercial, laid out in a comic book-like form.

Cont..

- Drawings, sketches, reference images or photographs to represent each frame.
- A description of the shot — any relevant information on the action, dialogue, or composition.
- Shot specs — shot size, lens length, two-shot, etc.
- Arrows to indicate camera and/or character movement or how each shot connects to the next.

Cont...

- [\(34\) Maximus Defeats The Tigris of Gaul | Gladiator \(2000\) | Screen Bites - YouTube](#)

Gladiator 8 SHOTS

Create Your Storyboard Here →

Shot 1



MCU · LA · Tracking · Steadicam

Shot 2



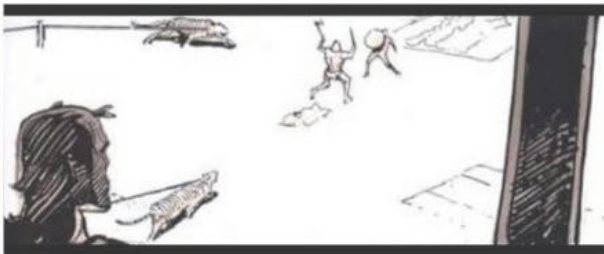
MCU · LA · Tracking · Steadicam

Shot 3



MS · LA · Static · Hand Held

Shot 4



WS · HA · Static · Steadicam

Shot 5



MS · LA · Static · Hand Held

Shot 6



MS · LA · Static · Sticks

What Is a Script Breakdown?

- A script breakdown is an **important filmmaking process** that allows you to identify all the script elements needed **to prep, schedule, and budget film production**. A breakdown happens at a scene level. The person tasked with the job will create scene breakdown after scene breakdown until a full, start-to-finish script breakdown is completed. **This will be used to determine technical and creative requirements for each department.**

Script Breakdown Element

- A script breakdown element is an object, person, or process that is identified when creating a scene breakdown, such as:

- ✓ Cast / Characters

- ✓ Extras

- ✓ Props

- ✓ Set Dressing

- ✓ Costumes

- ✓ Makeup

- ✓ Vehicles

- ✓ Stunts

- ✓ Special Effects or VFX

- ✓ Livestock

- ✓ Sound

- ✓ Music

- ✓ Special Equipment

▶ EXTRAS (1)

▶ PROPS (5)

▶ SET DRESSING (4)

▶ COSTUMES (2)

▶ VEHICLES (1)

1 INT. STUART'S CAR - DAY

1

A worn-out, '93 CAMRY. Weathered interior. Burger wrappers. A pillow & blanket splay across the backseat.

STUART (36), unwitting, cocky, man child, strums his guitar, humming a tune. Jotting lyrics.

STUART
((singing to himself))
I was gonna to be the wind...and
you were gonna be the leaves...I
just wanna be your...

He looks up, thinking. Notices a smudge on the windshield.

STUART (CONT'D)
((singing))
...your windshield..

Focusing through the windshield, he spots CLAIRE (17), introvert, tough. Dressed in school uniform. Backpack slung.

Stuart scrambles to pull out an aged PHOTO OF A YOUNG GIRL.

He holds it up, comparing Claire to the photo. A match.

He stashes the photo in his BACK POCKET.

Maintaining Continuity

- What is continuity in the film?
 - Continuity is the way in which a film's **plot, characters, events, and props** follow a logical progression to create a cohesive story world. This process is also impacted by technical filmmaking elements such as **cuts, angles, and editing**.

How to Identify Continuity Mistakes in Film

- **Prop and costume continuity.** Prop and costume inconsistencies are film and TV's most common continuity errors. **Examples of errors between takes include different colour mugs being used throughout a scene or different numbers of buttons being buttoned on an actor's coat.**
- **Acting continuity.** Filmmakers often shoot several takes of the same shot to give editors as many options as possible during post-production—and with so many takes, actors may do things slightly differently each time, introducing small continuity mistakes. **Examples of errors in acting continuity include actors using a different hand when picking up a prop, or looking in a slightly different direction in each take when delivering lines to an off-camera character, creating a fluctuating point-of-view.**

Cont...

- **Time continuity.** When filming schedules require that shots in the same scene be filmed hours, days, or even months apart, spatial continuity variations between shots can be difficult to plan for. Examples of errors in time continuity include significant changes in weather or season, or different lengths of shadows between shots.

Cont..

- **Plot continuity.** Perhaps the most significant consistency errors are errors in plot continuity. Often called “plot holes,” these errors aren’t about visual continuity—rather, they’re conceptual inconsistencies that can occur when a script hasn’t been written carefully, when a script has undergone significant revisions, or when actors improvise during scenes. For example, if a character says they’re an only child and later tells a story about a sibling, that would be a plot continuity problem.
- **Camera and audio continuity.** Throughout a film or TV episode, picture settings and audio levels should be consistent, which means that filmmakers need to take special care to ensure they’re using the same equipment and correct settings for each shot in a scene. If not, there could be distracting variations in things like light levels, image sharpness, or volume.

Why Is Maintaining Continuity Important?

- Continuity is vital to **good storytelling** because it helps keep viewers immersed in the film or TV show. Filmmakers want audiences to be able to pay attention to the **action and dialogue during their story** as if it's happening in the real world, and when every detail of a set is consistent throughout a scene, the audience can pay full attention.
- However, **if little details are inconsistent, or if there are plot holes in the story, viewers will become distracted and won't be able to focus on the storytelling;** they'll spend more time thinking about the fluctuating water levels in a character's glass and less time listening to the dialogue or caring about the story. That's why maintaining continuity is crucial—it keeps audiences engaged.



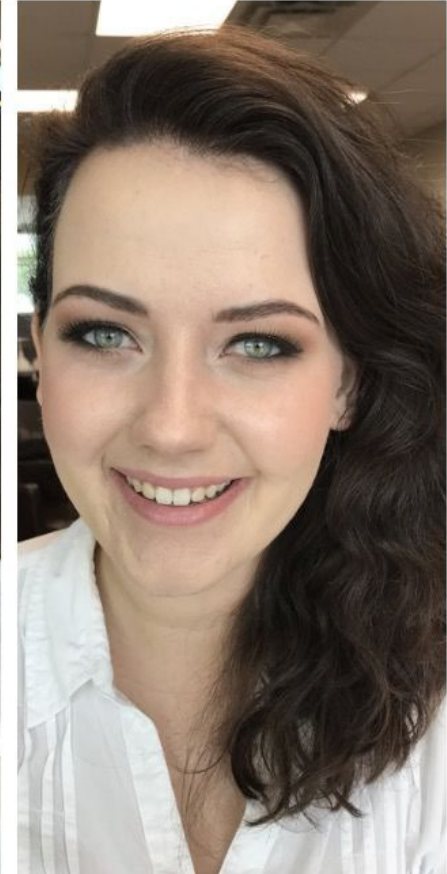
Tips: To maintain Continuity

1. Take photos. The best way to be sure of even the smallest details of a shoot stay consistent is to take photos.
2. Maintain detailed continuity reports. Continuity reports are detailed records of each day's shoot, including camera settings, screen direction, weather, props, and any possible deviations from the script.
3. Keep your shooting days close together.
4. Hire a script supervisor.

The Necessity for Makeup in TV and Film

- With the advent of HD cameras, **film makeup has actually become a greater necessity than before**, as these powerful cameras can pick up even the tiniest detail on an actor's face. This is probably the golden age for the film makeup artist. That being said, film makeup is necessary for three reasons we will briefly discuss below.

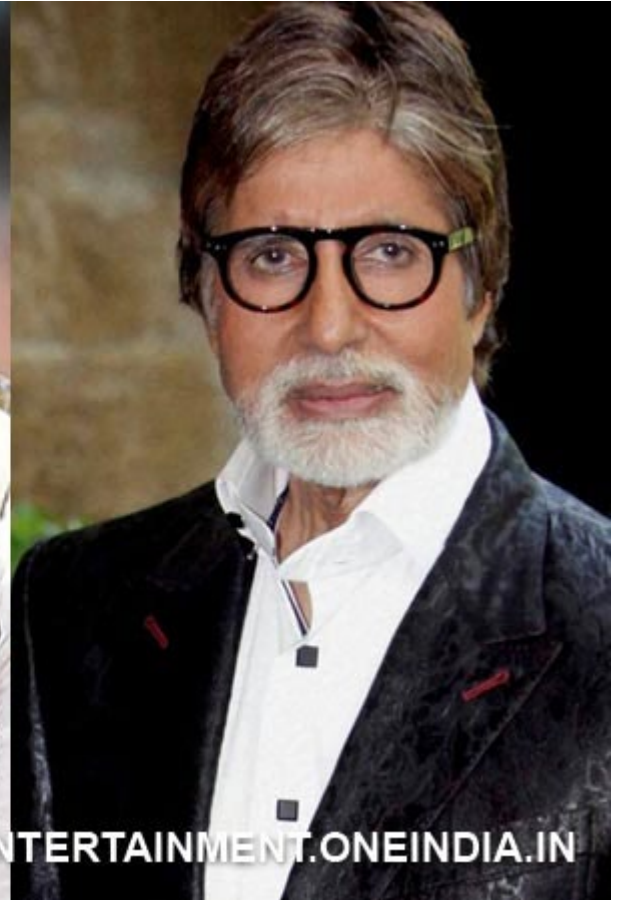
- **Basic Makeup**
 - Basic makeup serves the purpose of compensating for the undesirable changes in your appearance caused by the lights and cameras.
- **Corrective Makeup**
 - Corrective makeup is used to enhance your positive attributes and correct flaws.
- **Character Makeup**
 - The purpose of character makeup aims to alter your appearance to make you look more like the character you are playing.



- Basic Makeup

- Corrective Makeup

Character Makeup



ENTERTAINMENT.ONEINDIA.IN

Importance of Set Designing

- Set design is the art of creating the physical space where a performance takes place, **including scenery, props, furniture, and overall appearance**. It is an essential element of visual storytelling in film, TV, and theatre. **A well-designed set provides context for the performance and communicates the tone and personality of the show.**

Cont.

- It also contributes to a production's reputation and can serve as a form of branding and good PR strategy. Moreover, **the set design communicates themes, symbols, periods, and a movie's setting.** In summary, set design plays a vital role in the entertainment industry by supporting the production's style and breathing life into a performance.

Set Design

- Set design should be avoided as in composition, formal balance and regularity. **Certainly, the traditional interior set is elementary to design and easy to construct.** But if all the sets in the programme are of that nature, the scenes may be monotonously alike and lack the compositional movement that comes with foreground pieces, winding stairs, interesting fireplaces, and large bay windows. However, extremes in that direction are to be avoided.

Set Designer

- The main tasks are likely to include:
- ✓ studying scripts and discussing ideas with the director
- ✓ Researching details for the production
- ✓ Communicating ideas to costume, make-up, props and lighting designers
- ✓ producing sketches, scale models and technical drawings and elevations of the proposed set of designs using computer-aided design CAD
- ✓ Supervising costs and set building.

Jewellery for TV

- Jewellery can represent two problems. First, if it's highly reflective, the results can range from a simple distraction to creating annoying streaks in the video. The simplest solution is to substitute non-reflective jewellery or remove it altogether. The second problem with jewellery such as necklaces and beads is noise -- especially if it comes in contact with a personal mic.

Tv Costumes

- TV productions usually require a costume team comprising a Costume Designer, Costume Assistant or Wardrobe Supervisor and two dressers.
- A programme may take weeks or months to film, and such a team is required in order to collate and maintain costumes, paying particular attention to the portrayal of characters and costume continuity.

Cont..

- In the Wardrobe Department, you find the following positions
 - ✓ · Costume Designer
 - ✓ · Costume Assistant or Wardrobe Supervisor
 - ✓ · Dressers or Wardrobe Mistress or Master

Cont.

- Managing the audience, explaining safety requirements, show timings and explaining what will happen during filming and when the programme will be aired;
- Referring to floor plans;
- Dealing with any technical problems or crises;
- Controlling the studio and halting production if necessary;
- Liaising with public relations staff to agree on who will be interviewed, for example, at sports matches;
- Passing information and progress reports from live events to studio presenters;
- Adhering to health and safety regulations, e.g. keeping 'safe areas' and fire exits clear of equipment.

Budget

- Most budgets are a matter of organizing essential expenses both from producing personnel and from the projected costs of the production and postproduction. The basis for much equipment and facility costs can be obtained from a rate card, which most production facilities and equipment suppliers make available to the potential clients.

Budget

- **Every Penny Must Go On Screen** - Traveling to locations, unloading equipment trucks, rigging lights, laying dolly track, organizing crowd scenes, etc. is time consuming and expensive. Most importantly, this work does not appear on screen per se. **In order to make a successful low budget documentary, you must put every penny on the screen.**

- If a story can be told with 10 locations, why use 20? If it can be told with a cast of 6, why use 12? Are elaborate lighting setups and camera moves adding to the story or are they just burning up the budget and pulling down overall quality? You must ask these hard questions.



Budget

1	BUDGET TOPSHEET				
2					
3	Production Co.			Producers	
4	Project Title			Union/Non	
5	Budget Date			Prepared by	
6	Shoot Days			Locations	
7					
8	ABOVE THE LINE				
9	10-00	Development Costs	1		\$0
10	11-00	Story & Rights	1		\$0
11	12-00	Producer Unit	1		\$0
12	13-00	Director & Staff	1		\$0
13	14-00	Cast	1		\$0
14	15-00	Travel & Living	1		\$0
15	Total Above the Line				\$0