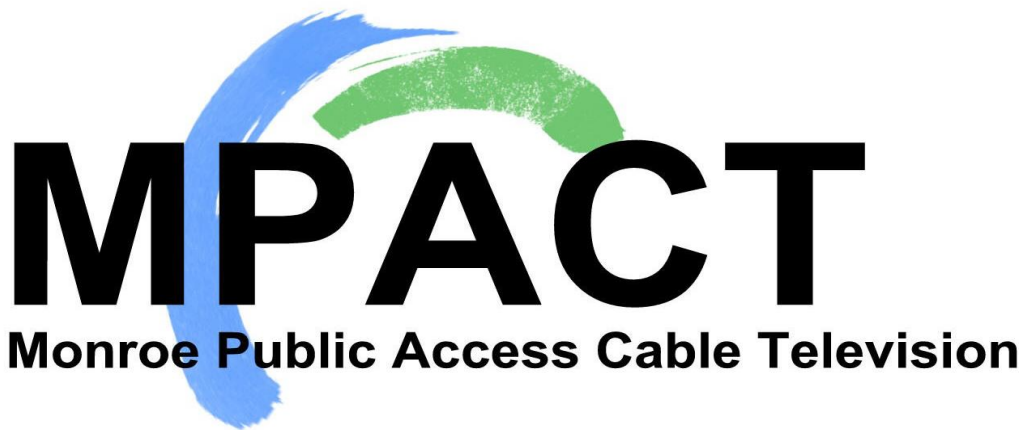


2018

Monroe Public Access Center Video Production Training



20 W. Fifth Street
Suite 201
734-243-5707
www.mpactstudio.org

T:2018_MPACT Member Training Handouts_042518

Studio Rules

ACCESSIBLE AREAS

Edit Suite, Studio, Control Room, Hallways, Elevator, Stairs,
and Benesh Building Bathrooms

NON-ACCESSIBLE AREAS

MPACT Office, any area areas within this building that are not
MPACT property, unless specifically permitted

Smoking is not allowed anywhere in the building.

Food or Drink is not allowed to be placed on surfaces where technical equipment is located. This rule applies to the following locations: Control Room, Radio Studios, Edit Suites, Rack Room, and Field Equipment Closet.

Always lock down cameras if you must walk away from them.

Any set dressing or portable equipment used must be put away.

If damages or problems are discovered with equipment please **notify the technician immediately**.

Do not make adjustments to any equipment that you have not been trained to use. Failure to adhere to this rule could result in **loss of privileges**.

The Producer is responsible for calling the crew. If sufficient crew is not available the show will be canceled.

Anyone found using drugs or alcohol anywhere on the property **will be prohibited** from using this facility.

Never force anything, **ask for help**.

If in doubt about anything, **ask for help**.

Do not step on cables.

The telephone is for business use only. Private calls are not permitted.

Printing and copying of documents are permitted on a limited basis and must be associated with an actual production. A minimal copying fee may be imposed.

Crew **must arrive** one hour before a production or the show will be cancelled.

Field Equipment Checkout Rules

Field equipment will be checked out and in by MPACT staff. Equipment will be thoroughly examined by both staff and individuals at check out and check in to determine the condition of the equipment. Members should allow time for this.

Late Equipment Returns: If for some reason equipment cannot be returned at the scheduled time, please contact the studio to determine if someone else has the equipment reserved.

The Following shall apply for late returns:

- 1st time: A written or Verbal warning.
- 2nd time: A ten (10) day block to reserving or checking out any equipment.
- 3rd time: A thirty (30) day block to reserving or checking out any equipment.

When checking out MPACT equipment you have thirty (30) days to schedule date for your program to be played, and sixty (60) days to submit your program for playback. Failure to adhere to this rule will result in a loss of check out privileges.

Failure to follow MPACT rules could affect your membership status.

These rules are at the discretion of the Executive Director and/or the MPACT Board of Directors.

Crew Positions for Studio Productions

PRODUCER: The manager of the television production; the boss. Responsible for program concept, structure, content, and for arranging talent, crew, equipment, times, script, playback schedule, and getting the production started and finished on time.

DIRECTOR: The person responsible for decisions concerning each shot: composition, lighting, movement in and out of shots, etc. The director, while on headset, commands the camera operators, technical director (video switcher), audio engineer, tape operator and floor director on what to do.

CREW: The technicians on the shoot (i.e. audio, camera operators, etc.) people behind the equipment.

TALENT: The performers: people in front of the cameras.

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TECHNICAL DIRECTOR: The person, who pushes the buttons on the video switcher, i.e. switches from camera to camera, on the direct command of the director.

CAMERA OPERATOR: The person running the camera under the direction of the director.

AUDIO ENGINEER: The person responsible for setting up and monitoring the sound in a production.

CHARACTER GENERATOR OPERATOR: Types in titles and graphics on a special “video-typewriter” that is super-imposed over camera shots.

FLOOR DIRECTOR: The person who communicates between the director and talent, takes orders directly from the director and passes them on to the talent either verbally or with hand signals.

ASSISTANT DIRECTOR: Assists the director by keeping track of time and prompts the video tape operator for upcoming pieces. Usually only needed for a program with a lot of pre-produced content.

CONTINUITY SECRETARY: Where takes are redone to accomplish a show this person is responsible to take notes on each segment to insure that re-takes are accurate and useable.

Teleprompter Operation

Double Click “ EZPrompt 6.0”

1. Click Folder Icon
2. Double Click desired file
3. Click prompter Icon
 - a. Places prompt file on screen
 - b. File will be double spaced by prompter software
4. Press left mouse button to start scrolling
 - a. Alternate presses of the left mouse button will stop then start scrolling.
5. Scroll speed can be controlled with mouse wheel
 - a. Toward you to slow down
 - b. Away from you to speed up
6. Scrolling may be backed-up by pressing the right mouse button.

Alternately

7. Press the *Zero / Ins* key to start scrolling (*plus* or *minus* keys also start scrolling).
 - a. Alternate presses of the *Zero / Ins* key will stop then start scrolling.
8. Scroll speed can be controlled by:
 - a. Pressing the Minus button to slow down
 - b. Pressing the Plus button to speed up
9. Scrolling may be backed-up by pressing the *Period / Del* key.

Alternative Speed Changes

The number keys on the numerical pad are programmed with specific speeds Correspond with the following pattern:

- 1 slow 1
- 2 slow 2
- 3 slow 3
- 4 normal 1
- 5 normal 2
- 6 normal 3
- 7 fast 1
- 8 fast 2
- 9 fast 3

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This arrangement allows the operator to go directly to a preset speed without stepping through any other speed. Please understand, speeds above level 5 are very difficult for most people to follow, their use is discouraged or *Use at your own Risk*.

File Format

Most word processor documents are recognized,

however, *.DOCX* files generated by newer Microsoft releases are not compatible. Save all file documents as *.DOC*, *.RTF*, or *.TXT* files by using the Word output type selector when saving them. The MPACT EZPrompt is configured to double space files when sent to the prompter, therefore you do not need to double space. Someone should be available to operate the teleprompter when it is used.

Experience

Teleprompter operators should be experienced with the equipment to facilitate the rapid decision making required. It is not difficult to learn to operate the teleprompter; as usual, ease of use comes with experience.

Practice Script

QUIET ON THE SET

FADE TO BLACK

PRESS RECORD

STAND-BY TO TALENT

POT UP MUSIC

STAND BY CAMERA 2

ADD LOWER THIRD (NAME OF SHOW)

POT UP TALENT MIC

5...4...3...2...1...ACTION

TAKE CAMERA TWO

CUE TALENT

FADE MUSIC OUT

LOSE LOWER THIRD

Hello and welcome to MC3 Spotlight
and today's segment of Campus
Calendar I'm ____ **YOUR NAME** ____ .

STAND BY TURBO 1

LOSE TALENT MIC

POT UP TURBO 1

ROLL PSA

Today we have information about
concerts, a terrific antiques show, a
special dinner theater presentation,
and much more. So, stay with us, and
we'll be right back after this quick
PSA.

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COUNTDOWN WITH TURBO

LOSE B-ROLL AUDIO

BRING UP MUSIC & TAKE CLOSE UP

POT UP TALENT MIC

TAKE CAMERA 1

CUE TALENT

FADE MUSIC

ADD GRAPHICS (Antiques in April)

Welcome back to Campus Calendar on MC3 Spotlight. Monroe County Community College and Sauer Furniture and antiques are teaming up to bring you a quality antiques and collectible show that will feature local vendors as well as vendors from across the United States. This annual show is becoming one of the best antique shows featuring an unprecedented display of high quality antiques and collectibles from the 18th, 19th, and 20th centuries. The show runs through Saturday and Sunday, April 2nd and 3rd. Show hours are from 9 a.m. to 5 p.m. on Saturday and 10 a.m. to 5 p.m. on Sunday. Admission is \$3.

CHANGE GRAPHIC (BOOK)

Join sailor/author, Pamela Sisman Bitterman at the Meyer Theater as she talks about her new book, *Sailing to the Far Horizon: The Restless Journey and Tragic Sinking of a Tall Ship*. This event is free and Pam will be available to sign her new book. For more information about this event, call 384-4272.

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CHANGE GRAPHIC (BAND)

Monroe County Community College and the Community Symphony Band invite you to a free concert Monday, April 18th at 7:30 p.m. at the La-Z-Boy Center – Meyer Theater. For More Information call the college at 384-4272.

CHANGE GRAPHIC (PLAY)

And finally, Picasso at the Lapin Agile, a comedy of creative brilliance will be performed at the Meyer Theater on the campus of Monroe County Community College.

From the incredible mind of comedian Steve Martin comes one of the most imaginative new plays to come along in years. It takes place in 1904 at a bar where by chance Albert Einstein, Pablo Picasso, and a singer from the future meet. Toss in some quirky characters and you have a theatrical evening of thoughts, ideas, and conversation that will leave you laughing and thinking for years to come!

ADD LOWER THIRD (PHONE NUMBER)

Tickets for this April 22nd dinner and show are \$25. There will also be a Saturday and Sunday performance at

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7:30 p.m. Tickets for show
performance are only \$10.

For more information call 384-4272.

LOSE GRAPHIC

STAND-BY MUSIC

And that's going to do it for Campus
Calendar.

I'm _____ **YOUR NAME** _____.
Join me next week for another edition
of MC3 Spotlight.

POT UP MUSIC

MC3 Spotlight is sponsored by
_____ **SPONSOR NAME** _____ .

LOSE TALENT MIC

FADE TO BLACK

FADE MUSIC

THAT'S A WRAP!!!!

What does it mean?

Quiet on the set	Everyone on the set must be quiet until directed otherwise by floor director. Floor Director (FD) Raises hand overhead.
Fade to Black	Tech Director (TD) presses Fade to Black Button
Stand-by to roll tape	Graphics gets ready to start recording
Press Record	Graphics starts recording and calls " <i>speed</i> "
Stand-by to cue talent	FD gets ready to cue talent
Stand-by music	Audio Engineer (AE) gets ready to pot up music
Stand-by wide shot (WS)	TD selects WS camera on PST Row
Stand-by graphics	Graphics selects graphic called for
Pot up music	AE pots up CD
Dissolve to WS	TD presses fade to black button
Graphics	TD presses Key1 on air and the cut button
Stand-by Close Up (CU)	TD selects close up camera on PST Row
Pot up Talent Mic	AE pots up talent mic
Cue talent	FD points at talent
Fade music out	AE pots the CD down slowly
Stand-by super	Graphics selects graphic called for
Stand-by PSA	TD selects Turbo1 on PST row
Lose talent mic	AE Pots down talent mic
Pot up b-roll audio	AE pots up Turbo1 audio

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Roll PSA	TD presses the cut button
Stand-by to take CU	TD selects CU camera on PST row
Stand-by super	Graphics selects graphic called for
Stand-by to cue talent	FD gets ready to cue talent
Lose B-roll audio	AE pots down Turbo1
Bring up music & take	AE pots up CD. TD presses auto trans
Pot up talent mic	AE pots up talent mic
Cue talent	FD points at talent
Fade Music	AE slowly pots down CD
Super	TD presses Key1 on air and the auto trans button
Dissolve super	TD presses auto trans button
Stand-by super	Graphics selects graphic called for
Super	TD presses Key1 on air and the auto trans button
Dissolve super	TD presses auto trans button
Stand-by super	Graphics selects graphic called for
Super	TD presses Key1 on air and the auto trans button
Dissolve super	TD presses auto trans button
Stand-by super	Graphics selects graphic called for
Super	TD presses Key1 on air and the auto trans button
Dissolve super	TD presses auto trans button
Stand-by super	Graphics selects graphic called for
Super	TD presses Key1 on air and the auto trans button

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Dissolve super	TD presses auto trans button
Stand-by super	Graphics selects graphic called for
Stand-by camera WS	TD selects WS camera on PST Row
Stand-by music	Audio Engineer (AE) gets ready to pot up music
Dissolve to WS	TD presses BKGD button and presses auto trans button
Super	TD presses Key1 on air and the auto trans button
Pot up music	AE pots up CD
Dissolve super	TD presses auto trans button
Lose talent mic	AE Pots down talent mic
Fade Music	AE slowly pots down CD
Fade to Black	Tech Director (TD) presses Fade to Black Button
That's a rap. Lock, cap, and rotate. Secure all equipment before leaving it.	

Standard print = Preparatory Command

Bold Print = Final Action Command

7 Basic Camera Movements

With today's post, we're heading back to Video Production 101 for a review on the **seven most basic camera movements**. These fundamental techniques can inspire a countless number of combinations that will add depth and visual interest to your next project.

Zoom

Without a doubt, **zooming** is the most used (and therefore, most overused) camera movement there is. It is often used as a clutch when the videographer is not sure what else to do to add interest to a shot. If you are going to use **zoom**, try to use it creatively. Zoom in or out from an unexpected, yet important, object or person in your shot. Use a quick zoom to add energy to a fast-paced piece. Don't get stuck with your zoom as your default move!

Pan

Panning is when you move your camera horizontally; either left to right or right to left, while its base is fixated on a certain point. You are not moving the position of the camera itself, just the direction it faces. These types of shots are great for establishing a sense of location within your story.

Tilt

Tilting is when you move the camera vertically, up to down or down to up, while its base is fixated to a certain point. Again, like panning, this move typically involves the use of a tripod where the camera is stationary but you move the angle it points to. These shots are popular when introducing a character, especially one of grandeur, in a movie.

Dolly

A **dolly** is when you **move the entire camera forwards and backwards**, typically on some sort of track or motorized vehicle. This type of movement can create beautiful, flowing effects when done correctly. If you want to attempt a dolly, make sure your track is stable and will allow for fluid movement.

Truck

Trucking is the same as dollying, only you are **moving the camera from left to right** instead of in and out. Again, it is best to do this using a **fluid motion track** that will eliminate any jerking or friction.

Pedestal

A **pedestal** is when you **move the camera vertically up or down** while it is fixated in one location. This term came from the use of studio cameras when the operators would have to adjust the pedestal the camera sat on to compensate for the height of the subject. A pedestal move is easy to do when the camera is fixated to an adjustable tripod.

Rack Focus

Rack focus is not as much of a camera move as it is a technique, but many amateurs overlook this essential skill. You adjust the lens to start an image blurry and then slowly make it crisper, or vice versa. It is an extremely effective way for you to change your audience's focus from one subject to another.

Are there some basic moves you think we're missing that should be included? Let us know by leaving a comment below!

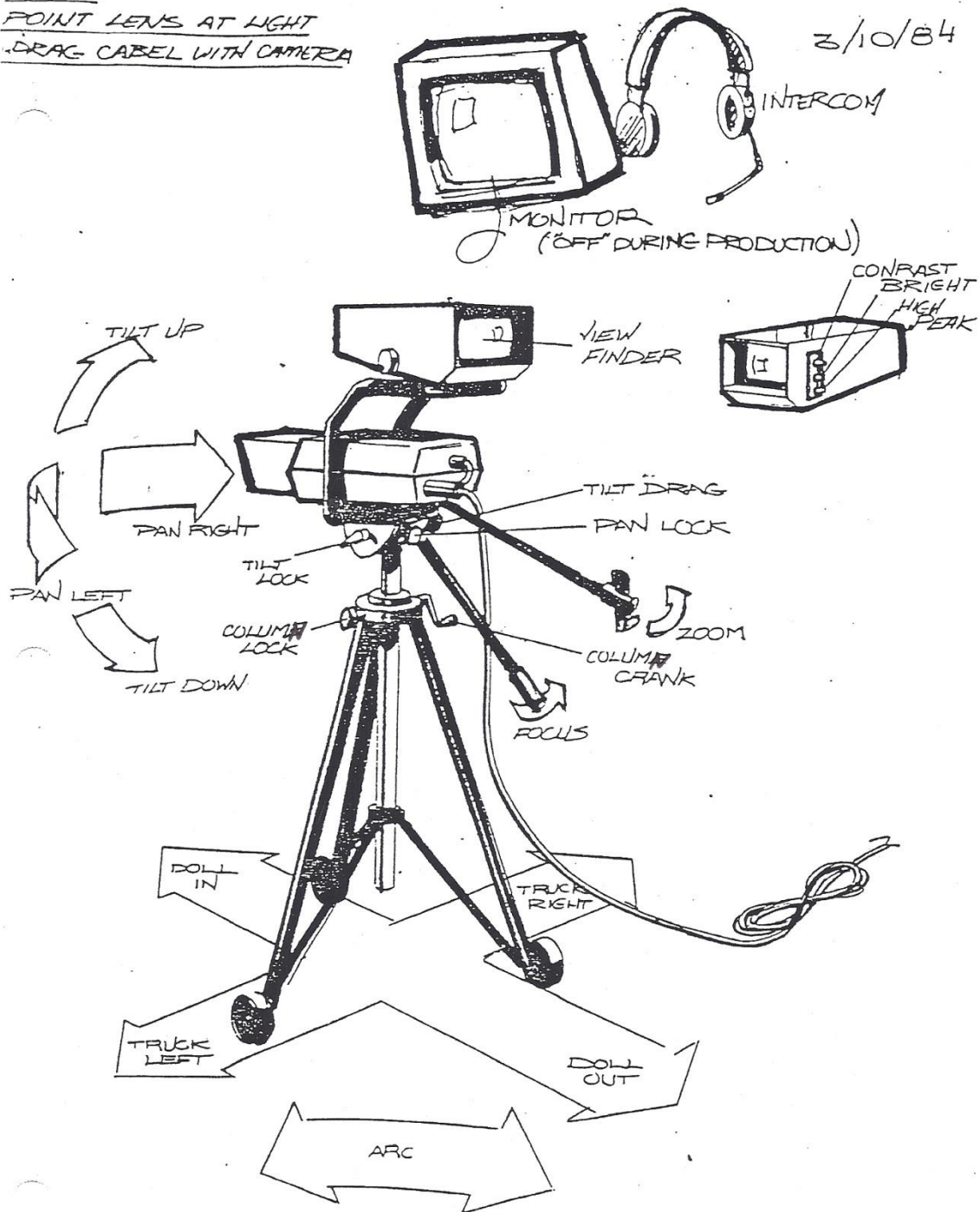
And while you're looking below, you'll notice we left a gift for you! Click on the button below to download a **free green screen stock footage clip** to use in any of your upcoming projects, royalty-free!

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DO NOT:

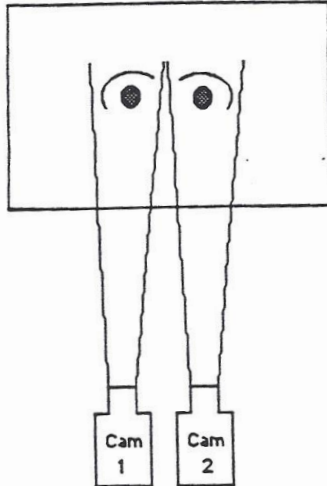
POINT LENS AT LIGHT

DRAW CABLE WITH CAMERA

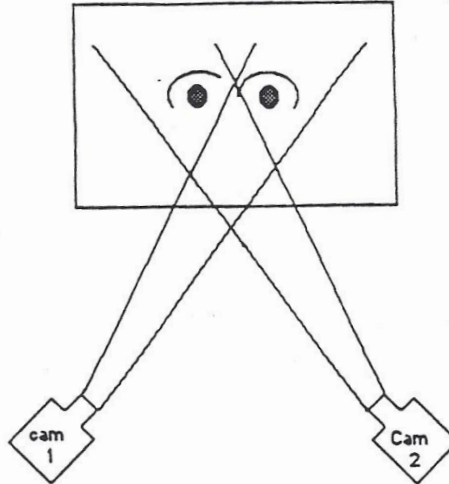


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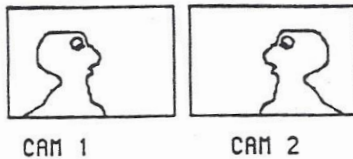
Wrong camera placement



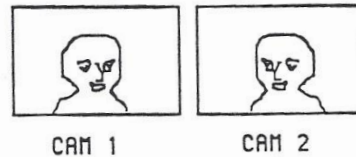
Prefered camera placement



Gives you profile shots



Now you can see both eyes!



Look at what you see from the camera's point of view, not from what you see standing in the studio.

Keep the talent close together, this will avoid a lot of blank space between them.

Keep artwork in the distance, so that it is not too distracting to the viewer. Also, keep the art low on the set so that it can be seen without having too extreme a wide shot.

<http://www.mediacollege.com/lighting/three-point/>

The Standard 3-Point Lighting Technique

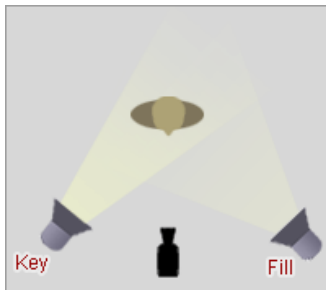
The *Three Point Lighting Technique* is a standard method used in visual media such as video, film, still photography and computer-generated imagery. It is a simple but versatile system which forms the basis of most lighting. Once you understand three point lighting you are well on the way to understanding all lighting.

- The technique uses three lights called the **key light**, **fill light** and **back light**. Naturally you will need three lights to utilize the technique fully, but the principles are still important even if you only use one or two lights. As a rule:
- If you only have one light, it becomes the key.
- If you have 2 lights, one is the key and the other is either the fill or the backlight.



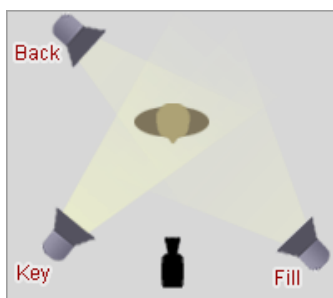
Key Light

This is the main light. It is usually the strongest and has the most influence on the look of the scene. It is placed to one side of the camera/subject so that this side is well lit and the other side has some shadow.



Fill Light

This is the secondary light and is placed on the opposite side of the key light. It is used to fill the shadows created by the key. The fill will usually be softer and less bright than the key. To achieve this, you could move the light further away or use some spun. You might also want to set the fill light to more of a flood than the key.



Back Light

The back light is placed behind the subject and lights it from the rear. Rather than providing direct lighting (like the key and fill), its purpose is to provide definition and subtle highlights around the subject's outlines. This helps separate the subject from the background and provide a three-dimensional look.

If you have a fourth light, you could use it to light the background of the entire scene.

<http://www.mediacollege.com/video/camera/>

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Shot Types

There is a convention in the video, film and television industries which assigns names and guidelines to common types of shots, framing and picture composition. The list below briefly describes the most common shot types (click the images for more details).

Notes:

- The exact terminology varies between production environments but the basic principles are the same.
- Shots are usually described in relation to a particular subject. In most of the examples below, the subject is the boy.
- See below for more information and related tutorials.



EWS (Extreme Wide Shot)

The view is so far from the subject that he isn't even visible. Often used as an establishing shot.



VWS (Very Wide Shot)

The subject is visible (barely), but the emphasis is still on placing him in his environment.



WS (Wide Shot)

The subject takes up the full frame, or at least as much as comfortably possible.

AKA: long shot, full shot.



MS (Mid Shot)

Shows some part of the subject in more detail while still giving an impression of the whole subject.



MCU (Medium Close Up)

Half way between a MS and a CU.

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CU (Close Up)

A certain feature or part of the subject takes up the whole frame.



ECU (Extreme Close Up)

The ECU gets right in and shows extreme detail.

Variation: Choker



Cut-In

Shows some (other) part of the subject in detail.



CA (Cutaway)

A shot of something other than the subject.



Two-Shot

A shot of two people, framed similarly to a mid shot.



(OSS) Over-the-Shoulder Shot

Looking from behind a person at the subject.



Noddy Shot

Usually refers to a shot of the interviewer listening and reacting to the subject.



Point-of-View Shot (POV)

Shows a view from the subject's perspective.

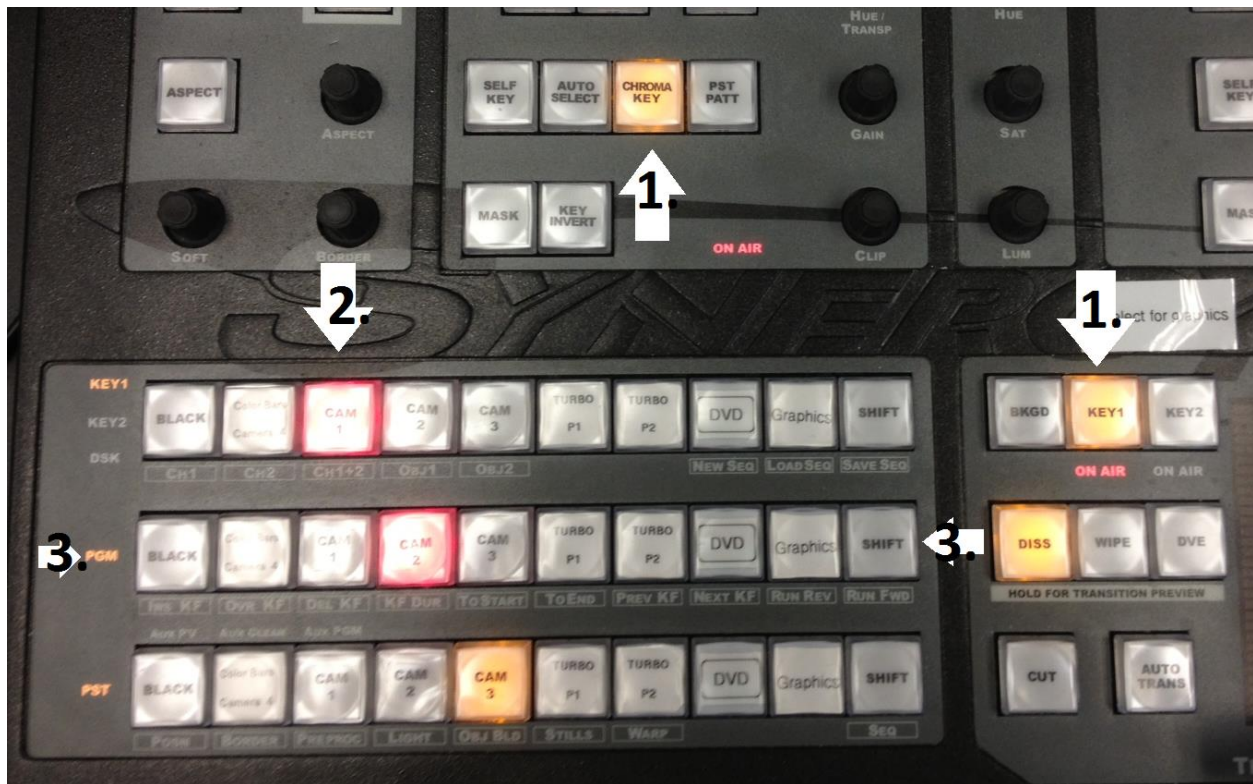
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Weather Shot

The subject is the weather. Can be used for other purposes, e.g. background for graphics.

Chroma Key allows you to place a background image behind a person or object when they are put in front of a GREEN SCREEN



1. Select CHROMA KEY and Select KEY1
2. Select FOREGROUND Image Source...
3. Select BACKGROUND Image Source...
4. Use the Hue/Transp, Gain, and Clip Knobs to address the Chroma Key until the image is clear

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Video Camera White Balance

White balance basically means *color balance*. It is a function which gives the camera a reference to "true white" — it tells the camera what the color white looks like, so the camera will record it correctly. Since white light is the sum of all other colors, the camera will then display all colors correctly.

Incorrect white balance shows up as pictures with orange or blue tints, as demonstrated by the following examples:



Correct colour balance



Colour balance too blue



Colour balance too yellow

Most consumer-level camcorders have an "auto-white balance" feature, and this is how most amateurs operate. The camera performs its own white balance without any input from the operator. In fact, very few home-video users are aware of its existence. Unfortunately, the auto-white balance is not particularly reliable and it is usually preferable to perform this function manually.

Terminology

To confuse the issue, the term "automatic white balance" has two different interpretations. On consumer-level cameras, it means *completely* automatic. On professional-level cameras, it can mean the white balance operation as described below (which is actually quite manual). This is because in professional situations, a "manual white balance" can mean altering colors using specialized vision processing equipment.

The terminology we use at *mediacollege.com* is as follows:

"Auto-white" means the completely automatic function (no user input at all).

"Manual-white" means the operation described below.

"Color correction" means any other method of adjusting colors.

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How to Perform a Manual White Balance

You should perform this procedure at the beginning of every shoot, and every time the lighting conditions change. It is especially important to re-white balance when moving between indoors and outdoors, and between rooms lit by different kinds of lights. During early morning and late evening, the daylight color changes quickly and significantly (although your eyes don't notice, your camera will). Do regular white balances during these periods.

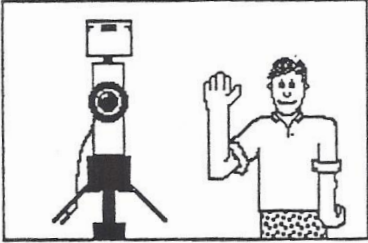
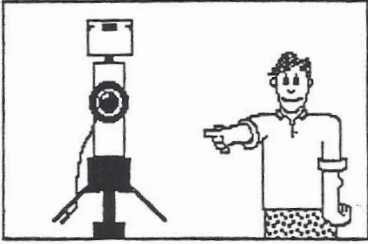
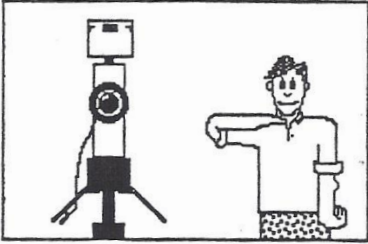
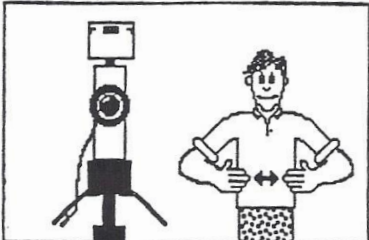


You will need a camera with a manual white-balance function. There should be a "white balance" button or switch on your camera.

If your camera has a filter wheel (or if you use add-on filters), make sure you are using the correct filter for the [lighting conditions](#).

1. Point your camera to a pure white subject, so that most of what you're seeing in the viewfinder is white. Opinions vary on just how much white needs to be in the frame - but we've found that about 50-80% of the frame should be fine (Sony recommends 80% of frame width). The subject should be fairly matte, that is, non-reflective.
2. Set your exposure and focus. Activate the white balance by pressing the button or throwing the switch. The camera may take a few seconds to complete the operation, after which you should get a message (or icon) in the viewfinder. Hopefully this will be telling you that the white balance has succeeded – in this case, the camera will retain it's current color balance until another white balance is performed.

Floor Manager's Hand Cues

Cue	Meaning	Hand Signals
STAND BY	Show is about to start.	Stand next to the camera which talent should speak to. Hand and arm upraised.
		
CUE	Start talking or begin action.	Upraised hand is pointed to talent. GIVE TALENT A 5 SECOND COUNTDOWN WITH YOUR FINGERS EXTENDED.
		
CUT	Stop talking or stop action.	Draw hand cross throat in a cutting motion.
		
STRETCH	Slow down. Too much time remaining.	Pull hands apart as though pulling taffy.
		

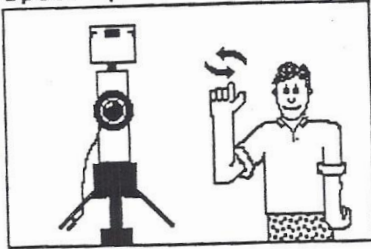
*Floor Manager's Hand Cues

14.

Speed up

Talk faster, not much time.

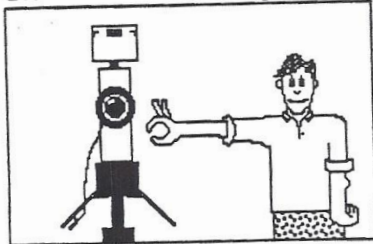
Rotate hand and arm in a circle above head.



OK

Everything is ok

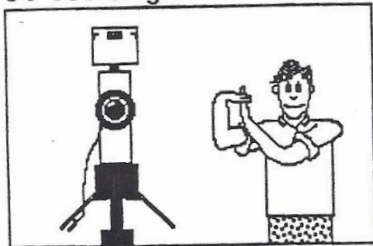
Make a circle with thumb and forefinger.



30 sec to go

30 sec left

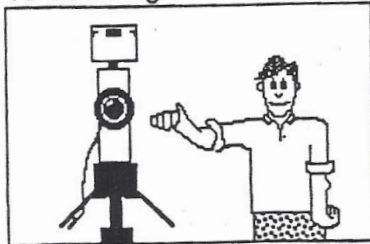
Make a T with both hands.



15 sec to go

Wrap it up

Grabbing motion into a fist.



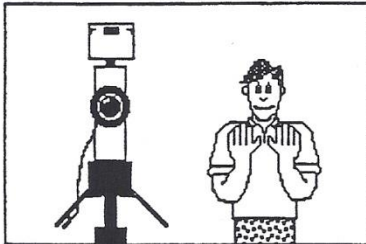
15.

Floor Manager's Hand Cues

BACK UP

Step back

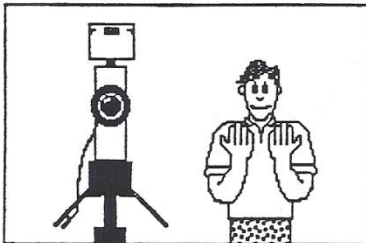
Pushing motion with both hands.



COME CLOSER

Move closer, move towards mic

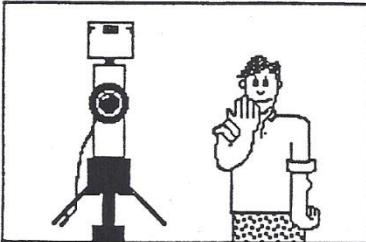
Palms facing inward with both arms moving inward.



SPEAK SOFTLY

Tone it down

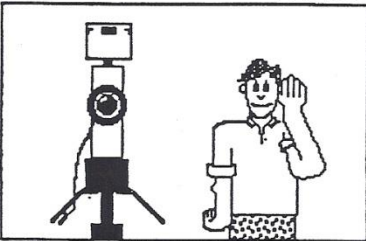
Palm raised to mouth.



SPEAK UP

You are talking too softly

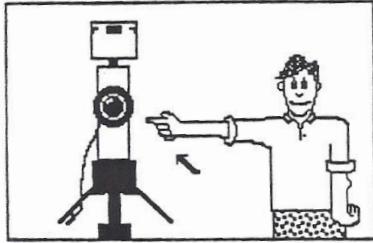
Cup ear with hand.



16.

Floor Manager's Hand Cues

SPEAK OR LOOK TOWARDS THIS CAMERA



Hand pointing to an on-air camera.

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Additional References

<http://www.mediacollege.com/>

Media Production Information

<http://video101course.com>

Video Production Background Information

[http://en.wikibooks.org/wiki/Video Production](http://en.wikibooks.org/wiki/Video_Production)

Video Production Information

<http://www.videoblocks.com>

Video and Audio Clips

<http://cybercollege.org/>

Video Production Text

http://youtu.be/slrzXOW_vAk

Canon GL2 Camera Operation

<http://youtu.be/SsKGg9eaMeA>

Panasonic AG-DVC7 Camera Operation

<http://youtu.be/RlaiV575P40>

Panasonic DVX-100-B Camera Operation