

UNIT-II

Pre and post - production planning - functions, duties and responsibilities of the crew members. Art direction - location - floor management - out-doors and indoors - lighting - management of live shows / live telecast - sports coverage etc.

PRE AND POST - PRODUCTION PLANNING

The Production Process

- The production process refers to the stages (phases) required to complete a media product, from the idea to the final master copy. The process can apply to any type of media production including film, video, television and audio recording. The stages in each medium vary; for example, there is obviously no storyboard in an audio recording. However the same general concepts work for any medium.

The three main stages of production are:

- Pre-production: Planning, scripting & storyboarding, etc.
- Production: The actual shooting/recording.
- Post-production: Everything between production and creating the final master copy.

PRE-PRODUCTION

- Pre-production is a fairly loose term which refers to the tasks undertaken before production begins. Exactly what is included in this stage depends on the medium and situation.
- For a small video company, pre-production may refer to everything that happens before shooting begins, for example, meeting with the client, research, storyboarding, location planning, etc.
- For feature films, pre-production is more specific and only begins when other milestones have been met such as financing, screenplay, casting and major staffing. In this case pre-production includes:
 - ❖ Location scouting
 - ❖ Prop and wardrobe identification and preparation
 - ❖ Special effects identification and preparation
 - ❖ Production schedule
 - ❖ Set construction
 - ❖ Script-locking (semi-finalisation of the script)
 - ❖ Script read-through with cast, director and other interested parties

STAGES OF PRE-PRODUCTION

Finalize a Shooting Script

- While movies are magical, they don't come out of thin air. Even before the pre-production process starts, you need an idea, and often a fairly polished screenplay to work off of. But when it's crunch time, you need to finalize that screenplay and convert it to a shooting script—one that reads for the director, cinematographer, and camera crew as well as it does for the actors. Tweaks and whole scenes may be edited, added, or deleted at anytime (sometimes even in post-production!) but for the most part your shooting script should be ready to shoot by the time the director first calls action.

Storyboards & Shot Lists

- Storyboards & shot lists go hand-in-hand with shooting scripts—creating a visual interpretation of the screenplay for the director and cinematographer to reference and prepare for. While some directors know exactly what they want in their hand and can draw it themselves, usually storyboard artists are hired to bring the story to life. Once a film is seen—even in black-and-white sketches—it comes alive in a way that the entire crew can see and gives them a concrete vision to strive for.

Find the Right Crew

- While some crew positions might already be attached or recommended for a project, and other positions, like your writer and storyboard artist, could be hired very early in the process—you should work to get the entire team rounded out before pre-production gets too involved. After all, these are the women & men who will be carrying out a lot of these tasks, and the sooner they are involved in the creative process, the more valuable their input will be. All of filmmaking is a collaboration—not just the shooting!

Location Scouting

- You may need to tailor your storyboards to your location or vice-versa, so finding them early is key. Many hands-on producers & directors may want to do this themselves, but often the smartest thing to do is hire a professional location scout who already has locales in mind or knows how to find original ones perfect for your script. If you're shooting in a studio or soundstage, you'll want to find the right one early and make sure it's not booked before you can lock it in—treat them as you would reception halls for your own wedding! Finding real world locations early is just as important because you'll want enough time to process the necessary permits & paperwork.

Create a Proper Budget (and Stick to It!)

- By now you should be finalizing your budget, to make sure you can find the gear and afford the locations you want to use. Sometimes this is the professional thing to do; sometimes it's the necessary thing to do because you're not working with any credit or financial backers willing to give any more than they already promised. This is never the most fun part of pre-production, but very often it's the most important.

Choose Your Gear

- Are you shooting digitally or going old school with some 16mm film? Or are you saving money and shooting the entire film on your iPhone? Once you have the answers to these questions you can acquire your gear—often from a rental house. After your first film you may establish a relationship with a particular rental house and can negotiate discounts and figure out just exactly what your budget will allow when it comes to peripheral equipment. Maybe you can afford that ultracool fog machine after all!

Clear That Red Tape

- Once you know what gear and locations you want, you're going to have to get into the paperwork—namely, permits and insurance. Permits are required from municipal governments to shoot on public property and location agreements are typically needed for use of private homes—especially if you'll need to move furniture or equipment around or repaint the walls after the shoot, etc. You'll also need insurance to protect yourself in the event you or one of your crew members accidentally do damage to the location or your rented film equipment. Finally you may need to cover your crew and cast as well—better safe than sorry!

Find the Right Cast

- With your dominos falling in place you're going to need to finally decide on your cast—this could feel impossible, no matter how many actors you audition. You might be frustrated you can't find the perfect person for the role you envisioned in your head, or maybe you found two equally brilliant performers and you're pulling your hair out trying to decide between the two. Either way, auditioning early and often and even employing a casting agent to find even more performers, possibly from outside your locality, will go a long way towards giving your movie the perfect cast.

Rehearse, Rehearse, Rehearse

- Sometimes finding the perfect cast could make a filmmaker overconfident, leading them to put too much responsibility on their cast to be self-sufficient. Actors need their director just as much as the crew does, and working with them both one-on-one and as an ensemble is a vital part of the pre-production process. Holding table reads and rehearsals weeks before shooting will ensure that when the camera is ready to the roll, your cast will be giving the performance your movie truly needs. This extra time

before the shoot also allows the cast to develop a genuine chemistry that will not go unnoticed by your audience.

PRODUCTION

- ❖ In film and video, production refers to the part of the process in which footage is recorded. This is what most people imagine when they think of a film being made — actors on sets, cameras rolling, etc. The production phase is also known as principal photography.
- ❖ In large feature films the beginning of the production phase marks the "point of no return", i.e. the point at which it is no longer financially viable to cancel the project. At this point it is almost always cheaper to continue until the project is finished than to deal with the financial fall-out of canceling.
- ❖ The goal of principal photography is obviously to record all required shots, however it is fairly common to shoot "pick-up" shots in post-production. Pick-up shots may be required when a mistake is noticed, a script change is made (this is unusual), or even if a performance is deemed to be unsatisfactory.
- ❖ In music, production usually refers to the creative direction of a project. Unlike a film producer who is more of a manager, a music producer has a very hands-on role in the creative development.
- The action of making or manufacturing from components or raw materials or the process of being so manufactured.
- Production is the actual filming of the video. The video production company you're working with bring their crew, equipment, talent (actors) and all necessary props out to the location and capture all the footage necessary.
- If you're adding elements such as motion graphics, animation or voice-overs in your video, the material will be produced in the production stage.

POST-PRODUCTION

- ❖ Post-production is the third and final major phase of the production process. It is often referred to simply as post, e.g. "We can sort that out in post".
- ❖ There are many things which can happen in post-production. Common tasks include:
 - ❖ Editing video footage
 - ❖ Editing the soundtrack, adding sound effects, music, etc.
 - ❖ Adding titles and graphics
 - ❖ Colour and exposure correction
 - ❖ Adding special effects
 - ❖ Re-shooting certain scenes if required ("pick-up" shots)

In some cases post-production is relatively straightforward, consisting of choosing and arranging footage in the correct sequence. In most cases however, post-production is a time-consuming job taking longer than the actual production phase.

- The work that is done on a film or recording after filming or recording has taken place.

- Last, but certainly not least, is post production. Post-production, which is often referred to as 'post', is organizing, cutting, coloring and editing the footage captured in production.
- Before entering the world of video production, I thought the footage captured on the camera is the video product that we see on the big screens. I wasn't aware of the coloring that happens in post or the audio mixing.
- Post is where all the footage is constructed and the final touches, the elements that really make the video pop, are added to the final product.

Production: (Shooting)

- ❖ Set up of all production equipment two (2-3) hours prior to event start time. Test all equipment as per plan of show. Videotape the event in real time (as it occurs). Two separate camera video sources will be used to switch from. One source will be the main camera. The second camera will be the reaction camera. The switching unit will also be located nearby to direct the camera operator's where/what to shoot. Audio feeds will be from lapel microphones on the talent themselves. If this is not possible, shotgun and alternate directional microphone systems will be placed near to receive a good "sound" source. Lights will be strategically placed around the talent to create three point (three dimensional) lighting, to create the best possible lighting set up. Crew will communicate with wireless intercom systems, I will switch and direct event as it occurs. Break down of all equipment will take approximately 1 1/2 to 2 hours. We will need clearance to stay later to pack up.

Post-Production: (Editing)

- ❖ The master footage (raw stock) will be edited together with some animation and many computer graphics representing all the agreed upon information from the storyboard and script.

FUNCTIONS, DUTIES AND RESPONSIBILITIES OF THE CREW MEMBERS

Producer

- ❖ In television programme production, the head of the production who is called a producer is in charge of the entire production. The producer manages the budget and coordinates with the advertising agencies, actors and writers. The producer is also responsible for all the people working on the production front and for coordinating technical and non technical production elements.

Director

- ❖ Who is a Director? In a television production, the Director is in-charge of directing the actors and technical operations. The Director is ultimately responsible for transforming a script into effective audio and video messages. Where the camera will

be placed, what type of visuals need to be taken, where the actors will stand, all these are controlled by the director.

Assistant Director

- ❖ On location-based programs, an assistant director acts as somewhat of an intermediary between the director and the cast and crew - this role is somewhat optional, and may depend on the scale of the production. For live television productions (and with regards to SYN TV's live shows), the Assistant Director may also keep time to make sure all segments are running to the appropriate duration. The AD also counts ad breaks in and out.

Assistant producer

- ❖ As its name suggests, this role is the right-hand person to the producer, and often the first line of delegation - perhaps tasked with delegating to others in the crew, yet again. This role may occasionally serve as the producer's representative on shooting days, ensuring the shooting goes to plan. A good assistant producer communicates well with the producer and is self-motivated to carry out the tasks requested of them.

Production Assistant

- ❖ The Production Assistant facilitates all that is required for the smooth execution of the television production. Both the producer and director are assisted by the production assistant.

Script Writer

- ❖ One of the basic requirements of television production is the script. The script gives all the details of the programme such as the dialogues, the list of actors, details of the costumes, the mood required to be created for each scene and their respective locations. A script writer is the person who writes the script for the programme. In smaller productions, this task is generally done by the director and script writers are hired, if required.

Actors

- ❖ Actors are the personnel who perform different roles according to the requirement of the script.

Anchor

- ❖ An anchor is a person who presents a programme formally on television. For example, news anchors present news on television while there are also anchors who present reality shows like Sa re Ga Ma Pa and Indian Idol.

Cameraperson

- ❖ Camera persons operate the cameras. They often do the lighting also for smaller productions. They are also called videographers.

Art Director

- ❖ The Art Director is in charge of the creative design aspects, which includes set design, location and graphics of the show.

Property Manager

- ❖ The property manager maintains and manages the use of various set and properties. It is found in large productions only, otherwise the props are managed by the floor manager only.

Floor Manager

- ❖ A Floor Manager is in charge of all the activities on the studio floor. He coordinates talents, conveys the director's instructions and supervises floor personnel. He is also called floor director or stage manager.

Costume Designer

- ❖ The costume designer designs and sometimes even constructs various costumes for dramas, dance numbers and children's shows.

Editor

- ❖ On programs which do not go live-to-air, in post-production an editor will work alongside the director (and possibly the producer) to edit the footage that has been shot to create the final product. An editor's role is largely one of cutting together and juxtaposing shots and audio to the requirements of the director/producer. In some productions however, an editor's abilities may influence the creative output

Sound Mixer (Sound Recordist)

- ❖ The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

OUT-DOORS AND INDOORS – LIGHTING

- ❖ Lighting is one of the most critical aspects of creating a video because it allows you to set the mood for the video. Poor lighting can make a somber situation seem too light, or it can make a comedic situation seem more serious than intended. Pinpointing lighting directly on specific objects or people helps persuade the viewers to direct

their eyes to the intended spot, which ensures that important aspects of the video are not missed.

- ❖ Lighting can also be used to add color and texture to otherwise bland environments and scenes. The proper use of lighting can even change the way people and objects appear in the scene; they can look innocent, evil, frightening, happy, beautiful, or even ugly.
- ❖ Directional lighting is used to control many different aspects of the video. For instance, lights that are too bright or are aimed directly at the camera can be distracting, and may cause the viewer to miss critical moments in the video. If the lighting becomes too distracting, they may even stop watching the video.

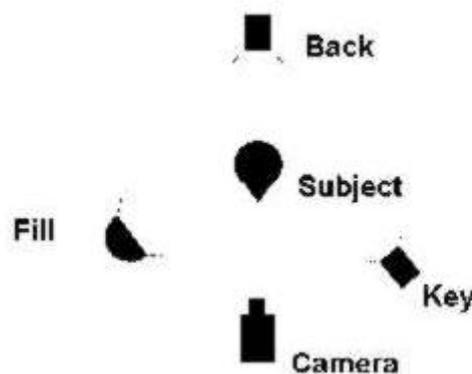
Three Point Lighting

- ❖ Three point lighting is one of the most commonly-used techniques for video. By using these three main types of lighting, the main subject in a scene can be properly illuminated and highlighted.

Key lighting: This light focuses on the main person or object in the scene. This typically illuminates the person or object, reducing shadows and making the subject stand out among other people, objects, or environment.

Fill Lighting: Sometimes the key lighting does create shadows, and these must be eliminated in order to make the subject clearly stand out. Fill lighting is used to "fill in" all dark areas.

Back lighting: This light provides a direct contrast between a specified person or object and the background environment.



Key Lighting

- ❖ The key light is typically implemented first, as it is the most direct source of light that will be illuminating the main subject of the scene. Fill lighting and back lighting are very important, but they mostly supplement the key lighting.
- ❖ One of the most important factors to remember: install the key light on whichever side of the camera the main subject is facing. Then you can play around with it to find the

exact placement that is needed for the scene. Adjusting the angle and height of the light, even slightly, can change the look and the mood of the entire scene.

Fill Lighting

- ❖ The fill lights are installed once the key lights have been placed. There will likely still be some areas of darkness and shadow from the key lighting, so the fill lights must be used to illuminate these dark areas.
- ❖ When placing fill lights, you should ensure that they are not too strong or too light. If the fill lighting is too strong, it can actually create its own shadows, which is the very problem that fill lights are supposed to resolve. If it is too light, it may not properly fill all of the shadowed areas.
- ❖ There are several ways to diminish the light if it is too strong. Depending on the type of lighting being used, it may be able to be dimmed using dimmers. If not, the light can be moved away from the subject. Filters and neutral density gels can also be used to effectively reduce the lighting.

Back Lighting

- ❖ As the name implies, back lighting is placed behind the main subject. If there's not enough contrast, or if the subject blends in too much with the environment, the back lighting is used to illuminate the silhouette of the subject in order to make it stand out. The camera responds well to this light by practically taking the subject away from the environment and background, and making the entire scene focus directly on that subject.
- ❖ Dimmers can be used to effectively control the back lighting. As with key and fill lights, filters and neutral density gels can be used to reduce the back light if necessary. Placing the lights at different heights provides a variety of enhancements as well. Just be sure that light does not accidentally flash directly toward the camera as this can be distracting, and can cause problems with the video.

Natural Outdoor Lighting

- ❖ If you are shooting outdoors during the mid-morning to afternoon hours, you may already have all of the lighting you need. Natural lighting can be the best type of lighting in many outdoor shooting situations; however, because of frenetic scheduling and delays, scenes can't always be shot at the exact time of day that is necessary for the best lighting, so artificial lighting may need to be used.
- ❖ You can use the sun as back lighting, as it provides a nice glow around the subject. The sun also typically reflects well off of environmental objects, and additional props can be used to reflect the sun as needed. This helps reduce the need for artificial light, although at different times of the day, you may find the need to use artificial lighting in conjunction with natural light.

Changing Colors

- ❖ Sometimes just using lighting isn't enough, and additional colors must be used to properly accent the scene. Colored sheets (color gels) can be used to quickly change the color of the lighting. These sheets are colored, but still allow enough light to pass through to properly illuminate the scene.
- ❖ Color helps add drama, moods, energy, and excitement to scenes. Although certain colors may not seem natural to a scene, if it adds an element of excitement, or sets a specific mood, it may be used anyway. Just be sure not to overdo the use of non-natural colors as this can become distracting if too much is used.

Contrast

Contrast is one of the defining properties of a video. Contrast can be used to lighten or darken objects and shadows, illuminate subjects or other specific objects, and to create the perfect lighting for faces and close-ups.

Poor contrast can make specific actions confusing to the viewer, and can detract from the main subject. The use of f-stops is typically used to determine the proper contrast ratio.

barn doors	metal flaps mounted in front of a lighting instrument that control the speed of the light beam
baselight	even, nondirectional (diffused) light necessary for the camera to operate optimally. normal baselight levels are 150-200 ft candles (1500-2000 lux) at f/8 to f/16. also called base
color temperature	the standard by which we measure the relative reddishness or bluishness of white light. it is measured on the Delvin (K) scale. the standard color temperature for indoor light is 3200K; for outdoor it is 5600K. technically the numbers express Kelvin degrees

dimmer	a device that controls the intensity of light by throttling the electric current flowing to the lamp
ellipsoidal spotlight	spotlight that produces a very defined beam, which can be shaped further by metal shutters
floodlight	lighting instrument that produces diffused light with a relatively undefined beam edge
foot-candle	the amount of light that falls on an object. one foot-candle is the amount of light from a single candle that falls on a 1-square-foot area located 1 foot away from the light source
Fresnel spotlight	one of the most common spotlights, named after the inventor of its lens. its lens has steplike concentric rings
LED light	stand for light emitting diode light. its light source is an array of semiconductors (a solid-state electronic device) that emits light when electricity passes through. Can produce different-colored light
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lumen	the light intensity power of one candle (light source radiating isotropically, i.e., in all directions)
luminaire	technical term for a lighting instrument
luminant	lamp that produces the light; the light source
lux	european standard unit for measuring light intensity. 11.75 lux = 1fc; usually roughly translated as 10 lux = 1 fc
quartz	a high-intensity incandescent light whose lamp consists of a quartz or silica housing (instead of the customary glass) that contains halogen gas and a tungsten filament. produces a very bright light of stable color temperature (3200K). also called a TH (tungsten-halogen) lamp

softlight	television floodlight that produces extremely diffused light
spotlight	a lighting instrument that produces directional, relatively undiffused light with a relatively well-defined beam edge

MANAGEMENT OF LIVE SHOWS / LIVE TELECAST

- ❖ Live television is a television production broadcast in real-time, as events happen, in the present. In a secondary meaning, it may refer to streaming television over the internet. In most cases live programming is not being recorded as it is shown on TV, but rather was not rehearsed or edited and is being shown only as it was recorded prior to being aired. Shows broadcast live include newscasts, morning shows, awards shows, sports programs, reality programs and, occasionally, episodes of scripted television series.
- ❖ Live television was more common until the late 1950s, when videotape technology was invented. Because of the prohibitive cost, adoption was slow, and some television shows remained live until the 1970s, such as soap operas. To prevent unforeseen issues, live television programs may be delayed, which allows censors to edit the program. Some programs may be broadcast live in certain time zones and delayed in others.

Types of shows

Morning shows

- ❖ Television networks provide most live television for morning shows with television programs such as: Good Morning Britain, BBC Breakfast, This Morning, etc. broadcast live in the UK; Sunrise live in Australia; Your Morning live in Canada; and Today, Good Morning America, and CBS This Morning in the U.S., which air live only in the Eastern Time Zone. The only exceptions are CBS This Morning - Saturday and Sunday Today with Willie Geist, which air live in the Eastern and Central time zones. Spanish-language morning shows (such as Despierta America and Un Nuevo Día), unlike their English speaking counterparts, air live in across the mainland U.S. except for viewers in the Pacific time zone, which, along with viewers in Hawaii and Alaska, have tape-delayed shows.
- ❖ A few daytime talk shows in the U.S. broadcast live before a studio audience in select time zones. Shows such as Live with Kelly and Ryan and the Wendy Williams Show air live in the Eastern time zone only, while shows such as ABC's The View air live in the Eastern and Central time zones. The Talk on CBS airs live in the Eastern and Central time zones Monday through Thursday. A separate program is taped on Thursday afternoon for airing on Friday. Affiliates in the remaining time zones air these programs on a tape delay. Most other daytime talk shows and late night

programs are taped before a live studio audience earlier in the day and edited for later broadcast.

Entertainment shows

- ❖ Major entertainment events, such as award shows and beauty pageants, are often broadcast live in primetime hours based on U.S. East Coast's schedule. In the 21st century, reality competition franchises began to emerge (such as, in the United States, American Idol and Dancing With The Stars), where viewers could vote for their favorite acts featured in live performances, but Idol, as of 2020, is the only reality competition series to have broadcast live in all U.S. territories at the same time.
- ❖ Scheduling of live entertainment programming may be complicated in countries that span multiple time zones, such as Mexico, Canada and the United States, where programming is aired live in the easternmost time zones, but may be delayed in order to air in local primetime hours in western markets (although since the last decade, Canada and Mexico have regularly televised all major live events simultaneously across all of their territories).
- ❖ Historically, live global sports and breaking international news programming are usually broadcast live in all time zones worldwide. Several award shows began to air live in all time zones worldwide in order to avert the need to avoid "spoilers" via the internet and social media outlets in the onset of the latter's rise in the late 2000s. For decades, the Academy Awards have continuously broadcast live in Alaska and both U.S. coasts (and now including Hawaii and American Samoa by the late 2010s), and are later joined by the Golden Globe Awards since the early 2010s. The Primetime Emmy Awards and the Grammy Awards are, in recent years, aired live in all territories in the U.S.
- ❖ Some award shows like the Billboard Music Awards and the MTV Video Music Awards have switched annually between delayed and live nationwide telecasts since the mid-2010s as a result of the declining viewership across live event television in the same period.

News shows

- ❖ Most local television station newscasts are broadcast live in the U.S. as they are an essential medium for providing up-to-the-minute weather forecasts and breaking news stories. Broadcast television networks in the United States typically air their evening newscasts live in the Eastern and Central time zones. A separate "Western Edition" is broadcast to viewers in the Pacific Time Zone. When a major breaking news event occurs, whether nationally or globally, broadcast television networks will break into regularly scheduled programming and will televise a live "special report" in all time zones. Local television stations break into regularly scheduled programming in the event of severe weather warnings or major local breaking news stories that occur within their viewing area.

- ❖ Cable news outlets (such as CNN and Fox News Channel) air continuous live programming during the day, and air rebroadcasts of earlier live shows during the late night hours, except in cases where breaking news occurs.[2] The PBS NewsHour airs live on PBS stations in the Eastern Time Zone.[3] Sunday morning news programs in the USA such as Meet The Press on NBC, This Week on ABC, and Fox News Sunday air live in the Eastern Time Zone (including a limited number of small markets in the Central Time Zone), while CBS Sunday Morning and Face The Nation on CBS air live in the Eastern and Central time zones.
- ❖ Cable outlets (such as CNN and Fox News Channel) incorporate the word LIVE in their network logo (also known as a digital on-screen graphic) when those networks broadcast live content. Some (but not all) sports cable networks will opt to insert the word LIVE somewhere on the corner of the screen. With the exception of special breaking news reports and overseas sporting events, broadcast television networks rarely display such a graphic during its live programming. (although NBC did display the word LIVE next to their logo during its Olympic coverage when live content was being broadcast, a practice that is being continued by its sister station: NBCSN)[4]
- ❖ Local television station newscasts display time and temperature during their broadcasts, and only display the word LIVE when they air a news report or a live shot on location. Some networks have begun to insert (in addition to the word LIVE) the local time of where that news report is originating from, particularly when that report is airing live via satellite from overseas.

Sports and other events

- ❖ As of the current decade, major sporting events like the Super Bowl, World Cup and Olympic Games have been broadcast entirely live in all U.S. territories, encompassing both prime time hours of both U.S. coasts, simultaneous with the live global telecasts of these events in accordance with the official international broadcasters of such games.
- ❖ Other events that air live all across U.S. territories include multi-network coverage of U.S. presidential and congressional elections, U.S. presidential inaugurations, the State of the Union Address, presidential news conferences, Presidential Addresses to the Nation, the Tournament of Roses Parade, and funerals of major national or international public and religious figures. Local television stations air live local election coverage and special events, such as large scale parades, big city marathons, funerals of major local public and religious figures, inauguration ceremonies of big city mayors and governors, installation masses of cardinals or bishops in a major Catholic archdiocese, and pep rallies for a major sports team. In the UK, events such as the State Opening of Parliament are broadcast live.