

17.1  
17.2

# Producing

As a producer you have to wear many hats, sometimes all at once. You may have to act as a psychologist and a businessperson to persuade management to buy your idea, argue as a technical expert for a certain piece of equipment, or search as a sociologist to identify the needs and desires of a particular social group. After some sweeping creative excursions, you may have to become pedantic and double- and triple-check details such as whether there is enough coffee for the guests who appear on your show.

Section 17.1, What Producing Is All About, examines the techniques involved in the various stages of producing a television show. Section 17.2, Dealing with Schedules, Legal Matters, and Ratings, looks at some production activities that lie outside the area of production techniques, which, nevertheless, are important activities for a producer.

## KEY TERMS

- demographics** Audience research factors concerned with such items as age, sex, marital status, and income.
- effect-to-cause model** Moving from idea to desired effect on the viewer, and then backing up to the specific medium requirements to produce such an effect.
- facilities request** A list that contains all technical facilities needed for a specific production.
- medium requirements** All content elements, production elements, and people needed to generate the process message.
- process message** The message actually received by the viewer in the process of watching a television program.
- program proposal** Written document that outlines the process message and the major aspects of a television presentation.
- psychographics** Audience research factors concerned with such items as consumer buying habits, values, and lifestyles.
- rating** Percentage of television households with their sets tuned to a specific station in relation to the total number of television households.
- share** Percentage of television households tuned to a specific station in relation to all households using television (HUT); that is, all households with their sets turned on.
- target audience** The audience selected or desired to receive a specific message.
- treatment** Brief narrative description of a television program.

## 17.1

What  
Producing Is  
All About

Producing means seeing to it that a worthwhile idea gets to be a worthwhile television presentation. As a producer you are in charge of this idea-to-presentation process and for completing the various tasks on time and within budget. You are responsible for the concept, financing, hiring, and overall coordination of production activities—not an easy job, by any means!

Although each production has its own creative and organizational requirements, there are nevertheless techniques, or at least approaches, that you can apply to television production in general. These methods can help guide you from the early stages of generating ideas to final postproduction activities.

Section 17.1 walks you through these major production steps.

▶ **PREPRODUCTION PLANNING:**

**FROM IDEA TO SCRIPT**

Program ideas, production models, program proposal, budget, and script

▶ **PREPRODUCTION PLANNING: COORDINATION**

People, facilities request, schedules, permits and clearances, and publicity and promotion

▶ **PRODUCTION: HOST AND CRITICAL OBSERVATION**

Playing host, watching the production flow, and evaluating the production

▶ **POSTPRODUCTION ACTIVITIES**

Postproduction editing, evaluation and feedback, and recordkeeping

**PREPRODUCTION PLANNING:  
FROM IDEA TO SCRIPT**

As a producer you are primarily concerned with preproduction planning and coordination. It is up to you to take care of all the production details necessary to move from the initial idea to the actual production activities with precision and efficiency.

Most producers complain about the lack of time and money available for their productions. Although you could always use more time and a bigger budget than you have available, you must learn to deliver high-quality television programming even within such restrictions. Once you have acquired a certain production routine, you will find that more time and money does not necessarily make for a better show, especially if the initial idea is weak. To help you become maximally efficient and effective in

your preproduction activities, we focus here on (1) program ideas, (2) production models, (3) program proposal, (4) budget, and (5) script.

**Program Ideas**

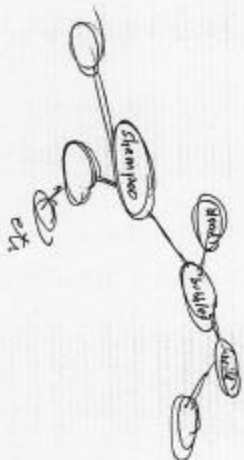
Everything you see and hear on television started with an idea. As simple as this may sound, developing good and especially workable show ideas on a regular basis is not always easy. As a television producer, you cannot wait for the occasional divine inspiration, but must generate worthwhile ideas on demand.

**Generating ideas** Despite the volumes of studies written on the creative process, exactly how ideas are generated remains a mystery. Sometimes you will find that you have one great idea after another; at other times you cannot think of anything exciting, regardless of how hard you try. You can break through this idea drought by engaging several people to do *brainstorming*. Have everybody sit around in a circle and put a small audiotape recorder in the middle. Start the brainstorming session with something as neutral and wide open as, for example, "Knock, knock!" The next person in line will probably say, "Who's there?" and you are on your way. Do not criticize anything anyone says, even if it seems totally unrelated to the previous comments. The aim of brainstorming is to break the conceptual blocks, and not yield to, or even reinforce, them.

When you have finished the brainstorming session, you can play back the comments and pick some that seem relevant to the task at hand. You may find that the so-called absurd comments can trigger workable ideas more readily than the ones that seemed more appropriate. For example, if in a brainstorming session for a shampoo commercial the comments move from "soap bubbles," "rainbow colors," and "umbrella," suddenly to "Einstein," this unexpected switch may well suggest a different direction. Instead of seeing tiny rainbow-colored soap bubbles or gentle rain as possible images for the commercial, your visualization is now shifted to wild hair that is hard to tame.

A more structured way of generating ideas is called *clustering*, a kind of brainstorming whereby you write down your ideas rather than say them aloud. To begin you write a single keyword, such as *shampoo*, and circle it. You then spin off idea clusters that somehow relate to the initial keyword. **SEE 17.1**

As you can see, clustering is a more organized, but also a slightly more restrictive, means of brainstorming.



**17.1 PARTIAL CLUSTER**

Clustering is a form of written brainstorming. You start with a central idea and branch out to whatever associations come to mind.

But because clustering shows patterns better than brainstorming does, it serves well as a structuring technique. Although clustering is usually done by individuals, you can easily have a group of people engage in clustering and then collect the results for closer scrutiny.

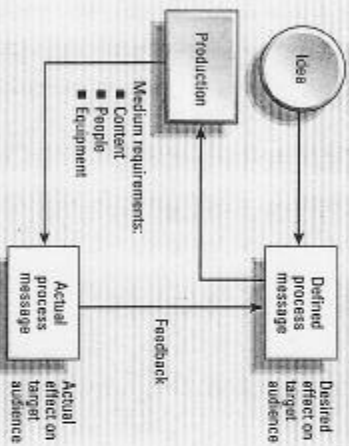
**Organizing ideas** Once you have decided on the general program idea, you can ask other production people to help with fleshing out the details. Assume for a moment that the general idea is to do a program series on senior citizens. In the organizing stage, you may have one person make a list of possible celebrity guests who are advanced in years and who could talk about the joys and problems of aging. Another colleague could list all the social, legal, transportation, and health services available for the elderly. A third person could think up ways in which local senior citizens could participate in the program.

There is no single or correct formula for organizing ideas and translating them into an effective television program. Because production involves a great number of diverse yet connected activities, you learn its functioning most profitably by considering it as an interlinking process. In the production process, as in any other, various elements and activities interact with one another to achieve the desired product—a program that affects the viewer in a certain way. The process helps you determine which people you require, what they should do, and what equipment is necessary to produce a specific program. **READ 201**

## Production Models

*Production models* describe the flow of activities necessary to move from the idea to the televised message. They help you organize the production process and facilitate your coordination efforts. The effect-to-cause model, for example, streamlines your preproduction and makes your production activities more goal-directed and efficient.

**Effect-to-cause model** As do most other production models, the *effect-to-cause model* starts with a basic idea, but instead of moving from the basic idea directly to the production process, it jumps to the desired communication effect on the target audience. Because this communication effect is generated by a process of the viewer watching and listening to television messages, we call this effect the *process message*. After all, it is the desired communication effect—the process message—that should drive the production process, rather than the initial idea. This means that as a producer you should know exactly what you want to achieve—what you want the target audience to learn, do, and feel—before deciding on the specific *medium requirements* that would lead to such an effect. The more the actual process message (viewer effect) matches the defined one, the more successful the communication. SEE 17.2



## 17.2 EFFECT-TO-CAUSE PRODUCTION MODEL

The effect-to-cause production model jumps from the initial idea directly to the desired effect—the process message. Then it backs up to the medium requirements that suggest the production elements and processes necessary to produce the defined process message.

The advantage of this model is that the precise definition of the process message will help content and production people work as a team and will facilitate selecting the necessary production personnel and equipment. By first carefully defining the desired effect on the audience, you can then decide quite easily on the specific people you need to do the job (content expert, writer, director, crew), on where to do the production most effectively (studio or field), and on the necessary equipment (studio or field cameras, types of mics, and so forth).

Let's apply the model to the interview with the famous defense lawyer mentioned in chapter 15 and see how it can influence the entire production process.

When approaching the production in the usual way—moving directly from the basic idea to the production process—you would probably think of getting an interviewer who is very skilled in law, perhaps even an ex-lawyer who has become a television personality. Then you would probably talk to the art director to design an appropriate environment for the interview—a well-to-do lawyer's office with an elegant desk, leather chairs, and lots of law books in the background. You would then have to arrange for the taping date, studio time, transportation for the guest, talent fees, and many more such details. You would also need to get together with the host (the lawyer) to agree on a few questions: "What were your most famous cases?" "How many did you win?" "Have you ever refused important cases?" "Why?" and so forth.

When using the effect-to-cause model, on the other hand, you would come up with several process messages. Here are two of the more obvious ones:

*Process message 1: The viewer should gain insight into some of the major defense strategies used by the guest.*

In this case the questions would revolve around some of the lawyer's former cases and the reasons for their success or failure. Would you need an interviewer who understands the law? Yes. The interviewer could interpret the legal language for the audience or immediately challenge the lawyer's ethics within the framework of the law. The elaborate studio set resembling the lawyer's office would also be appropriate. You may even consider conducting this interview on location in the lawyer's actual office.

*Process message 2: The viewer should gain deeper insight into the conscience and feelings of the lawyer when handling an especially difficult case, as well as how he deals with personal ethics when applying specific defense strategies.*

Do you now need a host who is a legal expert? Not at all. In fact, a psychologist would probably be better suited to conduct this interview. You would probably want to use close-ups of the guest throughout most of the show. You may even stay on a close-up of the guest when the host asks questions. Reaction shots (the guest listening to questions) are often more telling than action shots (the guest answering). Does this interview require an elaborate set? No. Because the interview deals primarily with the lawyer as a person rather than the person as a lawyer, you can conduct it in any environment. Two comfortable chairs in an interview set is all you would need.

There has been a great reluctance in television production to show "talking heads"—people talking on close-ups without any supporting visual material. Do not blindly adopt this prejudice. So long as the heads talk well, there is no need for additional visual material. **REVIEW 2**

## Writing the Program Proposal

Once you have a clear idea of the process message and how you want to communicate it, you are ready to write the program proposal. Don't take this proposal lightly—it is a key factor in getting your program on the air as opposed to simply ending up in a "good-idea" archive on your hard drive.

A *program proposal* is a written document that stipulates what you intend to do. It briefly explains the process message and the major aspects of the presentation. Although there is no standard format for a program or series proposal, it should at a minimum include this information: (1) program or series title, (2) objective (process message), (3) target audience, (4) show format, (5) show treatment, (6) production method, and (7) tentative budget. If you propose a series, attach a sample script for one of the shows and a list of the titles of the other shows in the series.

**Program title** Keep the title short but memorable. Perhaps it is the lack of screen space that forces television producers to work with shorter titles than do filmmakers. Instead of naming your show *The Trials and Tribulations of a University Student*, simply say, *Student Pressures*.

**Process message or program objective** This is a brief explanation of what the production is to accomplish. You can revise the process message so that it is less formal. For example, rather than say, "The process message is to have high-school students exposed to at least five major consequences of running a stop sign," you

may write that the program's objective is "to warn teenage drivers not to run stop signs."

**Target audience** The *target audience* is whom you would primarily like to have watch the show—the elderly, preschoolers, teenagers, homemakers, or people interested in traveling. A properly formulated process message will give a big clue as to the target audience. Even when you want to reach as large an audience as possible and the audience is not defined, be specific in describing the potential audience. Instead of simply saying "general audience" for your proposed comedy series, describe the primary target audience as "the eighteen to mid-twenties generation" or the "over-sixty crowd in need of a good laugh."

Once you are in the actual preproduction stage, you can define your target audience further in terms of *demographics*, such as gender, ethnicity, education or income level, household size, religious preference, or geographical location (urban, rural), as well as of *psychographics*, such as consumer buying habits, values, and lifestyles. Advertisers and other video communicators make extensive use of such demographic and psychographic descriptors, but you needn't be quite that specific in your initial program proposal.

**Show format** Do you propose a single show, a new series, or part of an existing series? How long is the intended show? An example would be a two-part one-hour program dealing with the various uses of helicopters around the world. This information is vital for planning a budget or, for a station or network, to see whether it fits into the program schedule.

**Show treatment** A brief narrative description of the program is called a *treatment*. Some of the more elaborate treatments have storyboardlike illustrations. The treatment should not only say what the proposed show is all about but also reflect in its writing the style of the show. The style of a treatment for an instructional series on computer-generated graphics, for example, should differ considerably from that of a situation comedy. Do not include specific production information such as types of lighting or camera angles; save this information for the script. Keep the treatment brief and concise. It should simply give a busy executive some idea of what you intend to do. SEE 17.3 **REVIEW 3**

**Production method** A well-stated process message will indicate to you where the production should take


#### TREATMENT FOR THE FOURTH PROGRAM OF THE SLIGHT SOUND MOTION INSTRUCTIONAL VIDEO SERIES

The fourth program of the instructional video series *Slight Sound Motion* is intended to explain the advantages of z-axis blocking (toward and away from the camera) over x-axis blocking (along the width of the screen).

We open with dancers moving into view from close to the camera, unfurling a yellow nylon ribbon away from the camera along the z-axis. More dancers join in and dance toward and away from the camera, always close to the z-axis ribbon. A second camera, positioned at 90 degrees from the first, sees the dance progressing sideways, with the dancers moving in and out of the frame along the x-axis. An off-camera narrator explains the differences between z-axis and x-axis blocking over especially telling freeze frames. We unfreeze the action, with the narrator pointing out how z-axis blocking not only fits the small television screen better than x-axis blocking, but that it also increases the aesthetic energy of the dance.

We switch to a brief dramatic scene in which two people are first blocked along the x-axis and then along the z-axis. Again, the narrator explains the advantages of z-axis blocking (better articulation of screen depth and aesthetic intensification) versus x-axis blocking (restricted horizontal screen space, dramatic deemphasist). Again, some of the explanation occurs over freeze frames of x-axis and z-axis blocking samples. This explanation is followed by a selection of brief scenes from up-to-date television shows that exhibit especially prominent z-axis blocking.

We end the program by having the dancers move into view again, rolling up the yellow z-axis ribbon toward the camera.

place and how you can do it most efficiently. Should you do a multiple- or single-camera studio production or a single-camera EFP? Is the show more effectively shot live-on-tape in larger segments, or short film-style for post-production? What additional materials (costumes, props, scenery) do you need? What performers or actors? *READY?* 

**Tentative budget** Before preparing the tentative budget, you must have up-to-date figures for all production services, rental costs, and wages in your area. Independent production and postproduction houses periodically issue rate cards that list costs for services and the rental of major production items. Stay away from high-end services unless quality becomes your major concern or if your project needs especially extensive post-production manipulation. As pointed out, some desktop computer programs can provide nonlinear editing tools that rival those of expensive postproduction facilities.

#### Preparing a Budget

If you are an independent producer, you need to figure the cost not only for obvious items—script, talent and production personnel, studio and equipment rental, and postproduction editing—but also for items that may not be so apparent, such as videotape, certain props, food, lodging, entertainment, transportation of talent and production personnel, parking, insurance, and clearances or user fees for location shooting.

When producing a show for a local station or a small independent company, the basic personnel and equipment costs are usually included in the overall production budget. In such cases you need only list additional costs, such as overtime, expandable supplies, and script and talent fees, which, by the way, can be unexpectedly high.

When working for a client, however, you need to prepare a budget for all preproduction, production, and postproduction costs, regardless of whether the cost is, at least partially, absorbed by the salaries of regularly employed personnel or the normal operation budget. There are many ways to present a budget, such as by separating preproduction (for example, script, travel to locations and meetings, location scouting, storyboard), production (taken, production personnel, and equipment or studio rental), and postproduction (editing and sound design), or by dividing it into above-the-line and below-the-line expenses.

Above-the-line budgets include expenses for above-the-line personnel, such as writers, directors, art directors, and talent, usually called "creative personnel." This does

not imply that other production personnel, such as camera operators or editors, are not creative; it simply refers to those who are more concerned with the conceptualization of ideas rather than the operation of equipment that will transform the ideas into a show. Below-the-line budgets include the expenses for below-the-line personnel, such as the production crew, as well as equipment and studio space.

Dividing a budget into preproduction, production, and postproduction categories may give you a more workable breakdown of expenditures than the above- and below-the-line division, especially when you have to bid on a specific production job. Because most production companies show their overall charges in this tripart division, the client can more easily compare your charges against those of the other bidders. Some production companies have therefore standardized their budget form.

When you are first presenting your proposal, your client may be interested not so much in how you broke down the expenses, but in what it will cost overall to have the show produced. It is therefore critical that you think of all the probable expenses, regardless of whether they occur in preproduction, production, or postproduction. In this undertaking, the computer can be of great assistance. Various software programs such as spreadsheet sheets can help you detail the various production costs and can recalculate them effortlessly if you need to cut expenses or if the production requirements change.

An example of a detailed budget of an independent production company is shown in the accompanying figure. **SEE 17.4** It is structured according to preproduction, production, and postproduction costs.<sup>1</sup>

Obviously, even as an independent producer you may not have to prepare such a detailed budget for all your productions. Some simple productions may require only that you fill out the summary of costs. You can always adapt the budget shown in Figure 17.4 to suit your specific production needs.

Whenever you prepare a budget, be realistic. Do not underestimate costs just to win the bid—you may regret it later. It is psychologically, as well as financially, easier to agree to a budget cut than to ask for more money later on. On the other hand, do not inflate the budget in order to get by, even after severe cuts. Be realistic about the expenses, but do not forget to add at least a 15 percent

1. This budget was adapted from forms created for The Video Communications of San Francisco and by the Association of Independent Commercial Producers, Inc. (AICP).

### 17.3 TREATMENT

The treatment tells the reader in narrative form what a program is all about.

**17.4 BUDGET CATEGORIES**

These rather detailed budget categories are structured according to preproduction, production, and post-production costs.


PRODUCTION BUDGET		ESTIMATE	ACTUAL
CLIENT:			
PROJECT TITLE:			
DATE OF THIS BUDGET:			
SPECIFICATIONS:			
NOTE: This estimate is subject to the producer's review of the final shooting script.			
<b>SUMMARY OF COSTS</b>			
<b>PREPRODUCTION</b>			
Personnel		_____	_____
Equipment & facilities		_____	_____
Script		_____	_____
<b>PRODUCTION</b>			
Personnel		_____	_____
Equipment & facilities		_____	_____
Talent		_____	_____
Art (set and graphics)		_____	_____
Makeup		_____	_____
Miscellaneous		_____	_____
Miscellaneous (transportation, fees)		_____	_____
<b>POSTPRODUCTION</b>			
Personnel		_____	_____
Facilities		_____	_____
Tape stock		_____	_____
<b>INSURANCE &amp; MISCELLANEOUS</b>			
CONTINGENCY (10%)		_____	_____
TAX		_____	_____
<b>GRAND TOTAL</b>		_____	_____

**17.4 BUDGET CATEGORIES (continued)**

BUDGET DETAIL	ESTIMATE	ACTUAL
<b>PREPRODUCTION</b>		
Personnel	_____	_____
Writer (script)	_____	_____
Director (day)	_____	_____
Art director (day)	_____	_____
PA (day)	_____	_____
<b>SUBTOTAL</b>	_____	_____
<b>PRODUCTION</b>		
Personnel	_____	_____
Director	_____	_____
Associate director	_____	_____
PA	_____	_____
Floor (unit) manager	_____	_____
Camera	_____	_____
Sound	_____	_____
Lighting	_____	_____
VTR	_____	_____
C.G.	_____	_____
Grips (assistants)	_____	_____
Technical supervisor	_____	_____
Prompter	_____	_____
Makeup & wardrobe	_____	_____
Talent	_____	_____
<b>Equipment &amp; Facilities</b>		
Studio/location	_____	_____
Camera	_____	_____
Sound	_____	_____
Lighting	_____	_____
Sets	_____	_____
C.G./graphics	_____	_____
VTR	_____	_____
Prompting	_____	_____
Remote van	_____	_____
Intercom	_____	_____
Transportation, meals, housing	_____	_____
Copyrights	_____	_____
<b>SUBTOTAL</b>	_____	_____

### 17.4 BUDGET CATEGORIES (continued)

P O S T P R O D U C T I O N	
Personnel	_____
Director	_____
Editor	_____
Sound editor	_____
Facilities	_____
Dubbing	_____
Withdrawals	_____
Off-line linear	_____
Off-line nonlinear	_____
On-line linear	_____
On-line nonlinear	_____
DVE	_____
Audio sweetening	_____
ADR/Foley	_____
Tape stock	_____
<b>SUBTOTAL</b>	_____
<b>H I S C E L L A N E O U S</b>	
Insurance	_____
Public transportation	_____
Parking	_____
Shipping/messenger	_____
Wrap expenses	_____
<b>SUBTOTAL</b>	_____
<b>GRAND TOTAL</b>	_____

contingency. In general, a show always takes a little longer and costs more than anticipated. **REDAV ZVI** 

#### Presenting the Proposal

Now you are ready to present your proposal. As an independent producer, you must prepare a proposal that satisfies your client. If you are working in a station, you give your proposal to the executive producer or directly to the program manager. For program proposals that concern educational or public service issues, you should contact the public service director of the station. Documentaries are usually under the jurisdiction of the news department. If you deal with a network, you need to go through an agent. When approaching a station, you may have more chance of success if you already have a sponsor to back your project.

See to it that your proposal is free of spelling errors and presented attractively.

#### Writing the Script

Unless you write the script yourself, you'll need to hire a writer. The writer will translate the process message into a television presentation—at least on paper. It is then up to the director to translate the script into the actual video and audio images that make up the television show.

It is important that the writer understand the program objective and, especially, the proposed process message. If a writer disagrees with the process message and does not develop a better one, find another writer. Agree on a fee before delivery of the script—some writers charge enough to swallow up your whole budget. But even if the writer understands your objectives, you must indicate the script format you need. (There are examples of script formats in chapter 18.)

One of the greatest challenges for a writer is to write good dialogue. Dialogue should sound natural, but must be a cut above what you would hear if you were to record a real conversation in a living room, restaurant, supermarket, or school board meeting. When reading dialogue try to "hear" people—not just what they say, but how they say it. Good dialogue should make you envious that you didn't speak that eloquently when you were in a similar situation. **REDAV ZVI** 

#### PREPRODUCTION PLANNING: COORDINATION

Before you begin coordinating the various production elements—assembling a production team, procuring studios, or deciding on location sites and equipment—ask yourself once again whether the planned production method (medium translation of process message) is, indeed, the most efficient. For example, if you are doing a documentary on the conditions of the various residence hotels in your city, it is certainly easier and more cost-effective to go there and videotape an actual hotel room than to re-create one in the studio. On the other hand, if you are doing a magazine-style show on the elderly, you could stage the major part of the production in the studio and shoot only a minimum portion on location. For a drama a specific scene might be shot more advantageously in a friend's kitchen than in a complicated studio kitchen setup. Keep in mind that the studio affords optional control but that EFP offers a limitless variety of scenery and locations at little additional cost. Most field productions, however, require extensive use of post-production time and facilities.

Once you have made a firm decision about the most effective production approach, you have to deliver what you promised to do in the proposal. You begin this coordination phase by (1) establishing clear communication channels among all the people involved in the production. You can then proceed with coordinating the other major production elements: (2) the facilities request, (3) schedules, (4) permits and clearances, and (5) publicity and promotion. Realize that it is not your occasional flashes of inspiration that make you a good producer, but your meticulous attention to detail.

#### People

Whom to involve in the post-script planning stages depends, again, on your basic objective, the process message, and whether you are an independent producer who has to hire additional above-the-line and below-the-line personnel, or whether you are working for a station or large production company that has most essential creative and crew people on its payroll and available at all times.

As producer you are the chief coordinator among the various production people. You must be able to contact every single team member quickly and reliably. Your most important job, therefore, is to establish a database with

2. See Robert L. Hilliard, *Writing for Television and Radio*, 6th ed. (Belmont, Calif.: Wadsworth Publishing Co., 1997), chapters 3 and 10. Also see Herbert Zent, *Script Sound Motion*, 3d ed. (Belmont, Calif.: Wadsworth Publishing Co., 1989), pp. 314–316.

Name	Position	Home address	Home phone	Home Fax	Cell phone
Herbert Zettl	Producer	873 Carmelia, Forest Knolls SF9U, 3600 Holloman, SF	(415) 555-3874 (415) 555-8837	(415) 555-8743 (415) 555-1199	(415) 555-1141
Herbert Zettl	Producer	873 Carmelia, Forest Knolls SF9U, 3600 Holloman, SF	(415) 555-3874 (415) 555-8837	(415) 555-8743 (415) 555-1199	(415) 555-1141
Barry Bahatter	Director	5383 Sanyokee, Windsor gala.hatter@disa-to-images.com	(707) 555-4242 (707) 555-8743	(707) 555-2341 (707) 764-7777	(707) 555-9873
Robaire Beam	AD	763 Ginny, Healdsburg Lightsaber, 44 Tesconi, Novato	(707) 555-8372 (415) 555-8000	(415) 555-8000	(800) 555-8888
Sherry Holstead	PA	88 Saucere, Marin 5th Assoc, 565 Main, Sausalito	(415) 555-9211 (415) 555-0992	(415) 555-9873 (415) 555-8383	(415) 555-8033
723443.3722@compuserve.com					
Ronnie Wong	TD	9992 Trevelyan, San Rafael P.O. Box 3764, San Rafael	(415) 555-9374 (800) 555-7834	(415) 555-8273 (800) 555-0734	(415) 555-3488 (415) 555-8888
ron.wong@earthlink.com					
Steve Stone	Talent	253 Robertson, Canoga Park Le Dore, 32 Sunset, LA			(713) 555-8832
hmlr22@aol.com					

### 17.5 DATABASE: PRODUCTION PERSONNEL

To be able to quickly contact each production team member, the producer needs reliable contact information.

such essential information as names, positions, home addresses, business addresses, e-mail addresses, and various phone and fax numbers. **SEE 17.5**

Don't forget to let everyone know how you can be contacted, as well. Don't rely on secondhand information. Your communication is not complete until you hear back from the party you were trying to contact. A good producer triple-checks everything.

### Facilities Request

The *facilities request* lists all pieces of production equipment, and often all properties and costumes, needed for a production. The person responsible for filling out such a request varies. In small-station operations or independent production companies, it is often the producer or director. In larger operations it is the production manager.

The facilities request usually contains information concerning date and time of rehearsal, taping sessions,

and on-the-air transmission; title of production; names of producer and director (and sometimes talent); and all technical elements, such as cameras, microphones, lights, sets, graphics, costumes, makeup, VTRs, postproduction facilities, and other specific production needs. It also lists the studio and control room needed and, if you do EFP, the exact on-site location.

The facilities request, like the script, is an essential communications device. Be as accurate as possible when preparing it. Later changes will only invite costly errors. If you have a fairly accurate floor plan and light plot, attach it to the facilities request. Many a mistake in the facilities request has been discovered by comparing the request with the floor plan.

Facilities requests are usually distributed as "soft copy" via the internal computer system as well as hard copy. **SEE 17.6** The advantage of using a computer is that you can make changes easily without having to recall, correct, and reissue the hard copies.



### 17.6 COMPUTER-BASED FACILITIES REQUEST

This computer-based facilities request lists all equipment needed for a specific production. Usually, the equipment permanently installed in a studio does not have to be listed again, but it must be scheduled.

Regardless of which type of production you choose, always try to get by with as little equipment as possible. The more you use, the more people you need to operate it and the more that can go wrong. Do not use equipment just because it is available. Review your original process message and see whether the chosen equipment is, indeed, the most efficient and whether the necessary equipment is actually available and within the scope of your budget. Consult your technical staff, which may consist of your favorite camera operator, on specific use of equipment and other production tasks. Their expertise extends way beyond the use of television equipment, and they are usually quite willing to help you solve especially difficult production problems.

### Schedules

The production schedule should tell everybody involved in the production who is doing what, when, and where. Create a realistic schedule and stick to it. Assigning 100 little time will not result in a higher level of activity, but is almost always counterproductive; all it does is create unnecessary tension and frustration. On the other hand, allowing too much time for a production activity will not

necessarily improve the production. Besides being costly, wasting time can make people apathetic and, surprisingly enough, fail to meet deadlines.

One of your most important jobs as a producer is to check constantly on the progress of each activity and see where everybody stands relative to the stipulated deadlines. If you don't care whether deadlines are met, you might as well do away with them. If schedules aren't met, find out why. Again, do not rely on secondhand information. Call the people who are behind schedule directly and find out what the problem is. It is your job to help solve these problems and get everybody back on schedule, or to change the schedule if necessary. (See section 17.2 for an actual shooting schedule.)

Always inform all the production people of all the changes you make—even if they seem rather insignificant at the time.

### Permits and Clearances

Most productions involve facilities and people that, ordinarily, have no connection with your station or production company. These production elements need special attention. Get the necessary permits for your crew to gain admission to a meeting or concert, as well as a parking permit close to the event. You may also need a permit from city hall (the mayor's media coordinator and the police department) or a specific insurance policy to shoot downtown. Do not ignore such requirements! "Better safe than sorry" applies to all field productions—not just to actual production activities, but also to protecting yourself from legal action if a production assistant stumbles over a cable or if a bystander slips on a banana peel while watching your show. Copyright and union clearances are discussed in section 17.2.

### Publicity and Promotion

The best show is worthless if no one knows about it. During preproduction meet with the publicity and promotions departments (usually combined in one office or even a single person) and inform them about the upcoming production. Even if your target audience is limited and highly specific, you still must aim to reach as many viewers as possible. The job of the publicity people is to narrow the gap between the potential and the actual audience. **READY 2W?**

## PRODUCTION: HOST AND CRITICAL OBSERVATION

If you have done your job right, you can now let the director take over. But you are still responsible for the entire production and should, therefore, stay involved until the production has been shown on the air. Your immediate duties during the production are to take care of the guests and to act as a second pair of eyes for the director.

### Playing Host

If you expect guests for your show, you need to get them into the studio. How do they get to the studio and back to their hotel? Be sure to have someone (preferably you) greet them when they arrive. There is nothing more embarrassing than having guests wander through the station, trying to find you or the studio. Have a reception room ready with coffee and tea, enabling guests to relax as much as possible before going into the studio.

### Watching the Production Flow

Although you should stay out of the director's way as much as possible, you should still keep an eye on the general production flow. Sometimes a director gets hung up on a minor detail and does not take time to find out that there is very little time left to tape the rest of the program.

As a producer you should remind the director to move on and to stay on schedule. If you notice that the lighting or audio people take an inordinate amount of setup time, you may talk to the TD (technical director) or assistant director (AD) about it. When the director needs additional equipment or props to improve on a scene, you can approve the extra expense on the spot and call the appropriate people to get the requested items.

### Evaluating the Production

One of the most important functions for the producer during the production is to look over the director's shoulder at the various takes. It is not unusual for a director to get so involved in coordinating all the production details that he or she loses track of the overall look and flow of a scene. As a good producer, you can watch the scene from a different perspective—more as a critical viewer than a member of the production team. This is not unlike watching a chess game and seeing all the mistakes and missed possibilities of the other players.

If you have suggestions concerning the show, take notes or dictate your comments to the PA (production

assistant) during the rehearsal and then discuss them with the director (and talent and crew if necessary) at various rehearsal or taping breaks. Do not interfere during the actual performance, unless you see a big mistake that obviously escaped the director's attention or if something totally unexpected happens that needs your immediate attention. Bear in mind that although you, as the producer, coordinated all production elements up to this moment, it is the director who is now in charge of translating your idea into the finished product—the television program. **MAJOR TAKE**

## POSTPRODUCTION ACTIVITIES

If your production was done live, or live-on-tape, you are just about done. You still need to write thank-you notes to the people who have made special contributions to the program, and complete all required reports (such as music clearances and talent releases), unless the director takes care of such matters. More often, however, you now need to begin coordinating the postproduction activities, among them: (1) postproduction editing, (2) evaluation and feedback, and (3) recordkeeping.

### Postproduction Editing

Your activities in the postproduction phase may involve a simple check of whether the people and facilities for the off-line and on-line editing are still available as scheduled, or may involve some complicated rescheduling. Some producers feel that they need to closely supervise the whole video-editing and audio-sweetening activities, whereas others leave such responsibilities to the director. Nevertheless, you should always be available in case the editor or director wants your advice about a particularly sensitive editing decision.

### Evaluation and Feedback

If the production is for a corporation or other non-broadcast organization, arrange a viewing date for your client. In fact, you should always show the completed off-line version of the production to your client before doing any final on-line editing. If you have proceeded according to the effect-to-cause approach, the client would have been continuously involved in the production process and most changes would have been made by now. The final showing is not the time to discover major production mistakes. Nevertheless, keep an open mind during the "screening" of your off-line production and listen carefully

to your client's recommendations for changes. Have the director explain why a scene was shot in a certain way, or why some of the original script had to be changed.

If the show solicits viewer feedback ("Please call the 800-number" or "Be sure to respond to your supervisor about what you thought of the show"), see to it that the feedback facilities are in place. Viewers can get quite annoyed if they find that their well-intentioned efforts to communicate with the station are ignored. Have competent and friendly phone operators standing by to take the viewers' calls. If you solicit written feedback ("Please drop us a postcard or fax your comments"), assign someone to handle and respond quickly to the correspondence. Keep a record of all unsolicited calls (positive and negative) and file all written communication (letters, postcards, faxes, and e-mail).

Finally, sit back and look objectively at the finished production. Does it, at least in your judgment, meet the objectives of the process message as defined? Determining the real impact—the actual process message—of the program is difficult. Nevertheless, try to gather as much feedback as possible (from reviewers and colleagues as well as viewers) to determine how close the defined process message came to the actual one. The closer the match, the more successful the production. **MAJOR TAKE**

### Recordkeeping

Each time you finish a production, file a cassette copy of it for archival purposes. The news department uses such archives as a "mortgage"—a resource about people and places that become newsworthy again. Such a copy will also protect you from unreasonable claims by an irate client.

Besides the videotape copy of your on-line production, put together a production book that contains important preproduction, production, and postproduction records. At a minimum, such a production book should contain: (1) the final program proposal, (2) the budget, (3) the production schedule (including rehearsals, crew calls, and so forth), (4) facilities requests, (5) the list of production personnel, (6) the list of talent, (6) talent contracts and releases, (7) various permits, and (8) the shooting script. File the production book and cross-reference it with the videotape copy so that you have access to both when needed.

As you remember from the beginning of this chapter, producing means managing ideas and coordinating many people, equipment, activities, and details. Triple-check everything. Do not leave anything to chance. Finally, never breach the prevailing ethical standards of society. Whatever you do, use as your guideline a basic respect and compassion for your audience.

## MANAGEMENTS

- ◆ Producing means seeing to it that a worthwhile idea becomes a worthwhile television show. The producer manages a great number of people and coordinates an even greater number of activities and production details.
- ◆ The effect-to-cause model starts with the basic idea, then defines the desired audience effect—the process message. The definition will determine the medium requirements: content elements, production elements, and people. The closer the actual process message (actual effect) matches the defined one, the more successful the communication.
- ◆ The program proposal normally contains the following minimum information: program or series title, objective, target audience, show treatment, production method, and tentative budget.
- ◆ The program budget is generally divided into preproduction, production, and postproduction costs. It must include all major and minor expenses, unless they are absorbed by the overall production budget.
- ◆ The script is the most important preproduction element. It determines the further production process.
- ◆ Preproduction coordination involves selecting and coordinating the production people, deciding on facilities and production locations, scheduling all production activities, and taking care of permits, clearances, publicity, and promotion.
- ◆ During the production, the producer acts as host, watches the production flow, and oversees the general quality of production.
- ◆ Postproduction activities include scheduling postproduction facilities and people, supervising the editing, a final evaluation of the program, handling solicited and unsolicited feedback, and recordkeeping.



## 17.2

## Dealing With Schedules, Legal Matters, and Ratings

As a producer you need knowledge of such specific production activities as the design of an efficient production schedule, quick access to accurate information, and, when working for a television station or cable company, the various classifications of programs. Although you may have the services of a legal department, you will inevitably have to deal with broadcast guilds and unions as well as copyrights and other legal matters. Finally, you must be conversant in the basic audience classifications and the rudiments of ratings.

- ▶ **PRODUCTION SCHEDULE**  
Event sequencing and the master production schedule
- ▶ **INFORMATION RESOURCES**  
Local resources, computer databases, and basic reference books and directories
- ▶ **PROGRAM TYPES**  
Agricultural, entertainment, news, public affairs, religious, instructional, sports, and other
- ▶ **UNIONS AND LEGAL MATTERS**  
Nontechnical unions, technical unions, copyrights and clearances, and other legal considerations
- ▶ **AUDIENCE AND RATINGS**  
Target audience, ratings, and share

**PRODUCTION SCHEDULE**

The daily production schedule is normally worked out by the director and/or the production or unit manager. This person is in charge of the day's production—from loading the EFP vehicles or opening the studio doors to putting back the equipment and filing the crew's lunch receipts. In smaller operations, however, the producer functions not only as the preproduction organizer, but also as the production manager of the various activities during the production day. In this case you need to know how to design a maximally efficient schedule, which will save not only time and money but, especially, energy.

Even if you are not directly responsible for the day-to-day scheduling, you should keep an eye on it and see that it is maximally efficient. The efficiency of such a schedule depends to a large extent on proper event sequencing. For example, do not order a complicated opening title sequence from the art department if the writer is still struggling with the script. Nor should you argue with the director over the lighting requirements or number of cameras before you have visited the remote location or seen a floor plan.

Show/Scene Subject	Date/Time	Location	Facilities	Talent/Personnel
every conversation scenes 1 & 2 openings & closing	Aug 8 11:30- 4:30	star waiting plant	normal EFP as per box of 7/2	Star & Bill EFP crew as scheduled Director: Sam H
every # 2, 3, 4 scenes on solar panel demonstrations	Aug 10 8:30- 2:30	star waiting plant	normal EFP as per box of 7/2	Star & Bill EFP crew as scheduled Director: Sam H
every # 5, 6 variation of solar heating ponds	Aug 11 8:30- 4:30	Terra Lute Housing Project	normal EFP as per box of 7/2	No Talent (in part) EFP crew as scheduled Director: Sam H

**17.7 EVENT SEQUENCING**

Event sequencing results in a schedule that shows all scenes shot in a specific location.

**ENG** In EFP especially, the event sequence should be determined by production requirements (location, weather, sets) and not necessarily by the scripted sequence. See which events can be scheduled together, such as the opening or closing of a show, or other widely spread scenes that nevertheless play in the same location. Although moving from set to set in a studio production as scripted may not cause too many logistical problems, unnecessarily changing locations in the field does.

Establish a tentative schedule of events and try to fit them into the master production schedule. Such an event schedule will show you not only how a single production day should progress, but also the flow of an entire production series. For example, you may find that you can use a single set for the whole series, with only a few changes of set properties, or that you can shoot several sequences at the same location, although the various shows may finally be shown in a different sequence. **SEE 17.7**

**INFORMATION RESOURCES**

As a producer you must be a researcher as well as somewhat of a scrounger. On occasion you may have only a half hour to get accurate information, for example, about a former mayor who is celebrating her ninetieth birthday. Or you may have to procure a skeleton for your medical documentary on telecommunications, or an eighteenth-century wedding dress for your history series.

Fortunately, the various Internet sources put the world's information at your fingertips. And, if you know the address, it is practically instantaneous. You may find, however, that the sheer volume of on-line information makes it difficult to find a specific item quickly. It may sometimes be faster and more convenient to use readily available printed sources or to call the local library. For example, a call to the local hospital or high-school science department may procure the skeleton more quickly than initiating a Web search. You could ask the community college science department or perhaps even the local cable company for the satellite model, and the historical society or college theater arts department for the wedding dress.

Besides Internet sources, here are some of the additional references and services you should have on hand.

- **Telephone directories.** There is a great deal of information in a telephone book. Get the directories of your city and the outlying areas. Also try to get the telephone directories of the larger institutions with which you have frequent contact, such as city hall, the police and fire departments, other city or county agencies, major federal offices, city and county school offices, newspapers and radio stations, colleges and universities, and museums. On the Internet you can obtain in seconds the telephone number of practically any phone user in the world.

- **Airline schedules.** Even if you have easy on-line access to airline schedules, keep up-to-date directories of the major airlines. Have a reliable contact person in a travel agency.

■ **Transportation and delivery.** Have the numbers of one or two taxi companies as well as bus and train schedules. Keep in mind that taxis can transport things (such as the skeleton for your medical program) as well as people. Establish contact with at least two reliable inter- and intracity delivery services.

■ **Reference books.** Your own reference library should have an up-to-date dictionary; a set of *Who's Who in America* and the regional volumes; a recent International biographical dictionary; an up-to-date encyclopedia that presents subjects clearly and concisely (you may find the simple yet concise *World Book Encyclopedia* more helpful than the detailed *Encyclopaedia Britannica*); and a comprehensive, up-to-date atlas. Also have on hand the phone number of the reference desk at the local library. An efficient and friendly reference librarian can, and is usually happy to, dig up all sorts of information with amazing speed. They can also do quick Internet research in libraries worldwide.

If you work for a cable company or television station, collect some basic references. Besides professional journals and yearbooks, put some of the latest editions of broadcast textbooks on your bookshelf. These volumes will give you quick and accurate information about a variety of issues.

■ **Other resources.** The local chamber of commerce usually maintains a list of community organizations and businesses. A list of the major foundations and their criteria for grants may also come in handy. If you are doing a series on a specific subject (medical practice, energy conservation, housing developments), you will have to get some major reference works in that area.

## PROGRAM TYPES

Television programs have been standardized by the Federal Communications Commission (FCC) into eight categories: agricultural (A), entertainment (E), news (N), public affairs (PA), religious (R), instructional (I), sports (S), and other (O). The latter (O) category includes all programs not falling within the first seven. Furthermore, there are subcategories, which may overlap any of the preceding types: editorials (EDIT), political (POL), and educational institution (ED).

Some stations add their own combinations, such as EDIT/POL or POL/ED, to accommodate programs that do not precisely fit the FCC categories. The ED category includes all programs prepared by, on behalf of, or in cooperation with educational institutions.

## UNIONS AND LEGAL MATTERS

Most directors, writers, and talent belong to a guild or union, as do almost all below-the-line personnel. As a producer you must be alert to the various union regulations in your production area. Most unions stipulate not only salaries and minimum fees but also specific working conditions, such as overtime, turnaround time (stipulated hours of rest between workdays), rest periods, who can legally run a studio camera and who cannot, and so forth. If you use nonunion personnel in a union station, or if you plan to air a show that has been prepared outside the station with nonunion talent, check with the respective unions for proper clearance.

### Unions

There are two basic types of unions: those for non-technical personnel and those for technical personnel. Nontechnical unions are mainly those for performers, writers, and directors. **SEE 17.8** Technical unions include all television engineers and occasionally a variety of production personnel, such as microphone boom operators, ENG/ERP camera operators, and floor personnel. **SEE 17.9**

Be especially careful about asking studio guests to do anything other than answer questions during an interview. If they give a short demonstration of their talents, they may be classified as performers and automatically become subject to AFTRA fees (see figure 17.8). Also, do not request the floor crew to do anything that is not directly connected with their regular line of duty or else they, too, may collect talent fees. Camera operators usually have a contract clause that ensures them a substantial penalty sum if they are willfully shown by another camera on the television screen. Acting students who appear in television plays produced at a high school or college may become subject to AFTRA fees if their play is shown on the air by a broadcast station, unless you clear their on-the-air appearance with the station and/or the local AFTRA office.

### Copyrights and Clearances

If you use copyrighted material on your show, you must procure proper clearances. Usually, the year of the copyright and the name of the copyright holder are printed right after the © copyright symbol. Some photographs, reproductions of famous paintings, and prints are often copyrighted as well, as are, of course, books, periodicals, short stories, plays, and music recordings. Shows that you may tape off the air, and many CD-ROMs, are also subject to copyright laws. When you are the artist trying to protect

## 17.8 NONTECHNICAL UNIONS

### AFTRA

**American Federation of Television and Radio Artists.** This is the major union for television talent. Directors sometimes belong to AFTRA, especially when they double as announcers and on-the-air talent. AFTRA prescribes basic minimum fees, called scale, which differ from area to area. Most well-known talent (such as prominent actors and local news anchors) are paid well above scale.

### DGA

**Directors Guild of America, Inc.** A union for television and motion picture directors and associate directors. Floor managers and production assistants of large stations and networks sometimes belong to the "Guild."

### WGA

**Writers Guild of America, Inc.** A union for writers of television and film scripts.

### SAG

**Screen Actors Guild.** Important organization, especially when film is involved in television production. Also includes some actors for videotaped commercials and larger video productions.

### SEGA

**Screen Extras Guild, Inc.** A union for extras participating in major film or video productions.

### AFM

**American Federation of Musicians of the United States and Canada.** Important only if live orchestras are used in the production.

your rights, you may find that the copyrights are rather vague. But when you use copyrighted material, you run into stringent laws and regulations. When in doubt, check with a copyright attorney about special copyright clauses and public domain before using other people's material in your production.

### Other Legal Considerations

Check with legal counsel about up-to-date rulings on libel (written and broadcast defamation), slander (lesser oral defamation), plagiarism (passing off as one's own the ideas or writings of another), the right to privacy (not the same in all states), obscenity laws, and similar matters. In the absence of legal counsel, the news departments of major broadcast stations or university broadcast departments generally have up-to-date legal information available.

## 17.9 TECHNICAL UNIONS

### IBEW

**International Brotherhood of Electrical Workers.** This union includes studio, master control, and maintenance engineers and technicians. It may also include ENG/ERP camera operators and floor personnel.

### NABET

**National Association of Broadcast Employees and Technicians.** Another engineering union that may also include floor personnel and nonengineering production people (boom operators, dolly operators).

### IATSE

**International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.** This union includes primarily stage hands, grips (lighting technicians), and stage carpenters. Floor managers and even film camera and lighting personnel can also belong.

## AUDIENCE AND RATINGS

As a producer in a television station, you will probably hear more than you care to about the various aspects of specific television audiences and ratings. Ratings are especially important for commercial stations, because the cost for commercial time sold by the station is determined primarily by the estimated size of the target audience. Even when working for corporate television, you will find that audience "ratings" are used to indicate the relative success of a program.

### Target Audience

Broadcast audiences, like those for all mass media, are usually classified by demographic and psychographic characteristics. The standard *demographic descriptors* include gender, age, marital status, education, ethnicity, and income or economic status. The *psychographic descriptors* pertain to the general lifestyle, such as consumer buying habits and even personality and persuasiveness variables.

Despite sophisticated techniques of classifying audience members and determining their lifestyle and potential acceptance of a specific program or series, some producers simply use a neighbor as a model and gear their communication to that particular person and his or her

habits. executive producer turns down your proposal with a comment such as, "For Mrs. Smith would like it." For in approach, such a subjective of a program might be acceptable. o a goal-directed program commercial on the importance of water conservation, however, you need to identify and analyze the target audience more specifically. The more you know about the target audience, the more precise your defined process message and, ultimately, the more effective that message will be.

### Ratings and Share

An audience *rating* is the percentage representing an estimate of television households with their sets tuned to a station in a given population (total number of television households). You get this percentage by dividing the projected number of households tuned to your station by the total number of television households:

$$\frac{\text{number of TV households tuned in}}{\text{total number of TV households}} = \text{rating figure}$$

For example, if 75 households of your rating sample of 500 households are tuned to your show, your show will have a rating of .15 (the decimal point is dropped when the rating figure is given):

$$\frac{75}{500} = .15 = 15 \text{ rating points}$$

A *share* is the percentage of television households tuned to your station in relation to all households using television (HUT). The *HUT* figure represents the total pie—or 100 percent. Here is how a share is figured:

$$\frac{\text{TV households tuned to your station}}{\text{all households using television (HUT)}} = \text{share}$$

For example, if only 200 of the sample households have their sets actually in use (HUT = 200 = 100 percent), the 75 households tuned into your program constitute a share of 38:

$$\frac{75}{200} = .375 = \text{share of } 38$$

Various rating services, such as A. C. Nielsen, carefully select representative audience samples and query these samples through diaries, telephone calls, and meters attached to their television sets.

The problem with the rating figures is not so much the potential for error in projecting the sample to a larger population, but rather that the figures do not indicate whether the household whose set is turned on has any people watching or, if so, how many. The figures also do not indicate the impact of a program on the viewers (the actual process message). Consequently, you will find that your show is often judged not by the significance of your message, the impact it has on the audience, or how close the actual effect of the process message came to the defined effect, but simply by the rating and share figures. As frustrating as the rating system is, you must realize that, in broadcast television, you are working with a mass medium that, by definition, bases its existence on large audiences.

## MAIN POINTS

- ◆ Careful event sequencing greatly facilitates production scheduling and activities. This approach is especially helpful for a production series.
- ◆ A producer needs quick and ready access to a great variety of resources and information. The Internet is an almost instantaneous and total information resource. Telephone directories, airline and other transportation schedules, and basic reference books are also important resources.
- ◆ There are eight program types as standardized by the Federal Communications Commission. Some stations add their own combinations to accommodate programs that do not precisely fit the FCC categories.
- ◆ Most nontechnical and technical production personnel belong to guilds or unions, such as the Directors Guild of America (DGA) or the National Association of Broadcast Employees and Technicians (NABET).
- ◆ The usual copyright laws apply when copyrighted material (video and audio material, printed information, CD-ROMs) is used in a television production.
- ◆ An audience rating is the percentage of television households with their sets tuned to a station in a given sample population owning TV sets. A share is the percentage of households tuned to a specific station in relation to all other households using television (HUT).

## ZETTLE'S VIDEO JOURNAL

The *process monitor* illustrates and reinforces the main steps of the production process. Many examples are from an actual production that moves from idea to image.



### RUN ZVL 1

Click on the **process monitor** and run tape 4 **Ideas**. Click on the first two modules, **Clustering** and **Brainstorming**. You'll be introduced to these idea-generating methods with examples and comments.



### RUN ZVL 2

Run tape 3 **Effect-to-Cause**. Watch all four modules: **Basic idea**, **Desired effect**, **Cause**, and **Actual effect**. You will learn how to apply this model to an actual production process.



### RUN ZVL 3

Run tape 5 **Proposals**. Click on the first four modules: **Audience**, **Channel**, **Objective**, and **Treatment**. The specific steps of how to prepare an effective program proposal are clearly illustrated.



### RUN ZVL 4

Run tape 6 **Methods**. Click on the first four modules: **Location**, **Studio**, **Single-camera**, and **Multicamera**. See how the various methods differ. Your process message will largely dictate which method to choose.



### RUN ZVL 5

Go back to tape 5 **Proposals** and click on module 5 **Budget**. This module shows you the various budget categories of an independent production.



### RUN ZVL 6

Go back to tape 4 **Ideas**. Click on module 3 **Scripts**. The focus is on the difference between a treatment and a two-column script and the functions of each.



### RUN ZVL 7

Run tape 2 **Phases** and click on module 1 **Preproduction**. Here you revisit the techniques of generating ideas, how to formulate the process message, and the importance of a program proposal.



### RUN ZVL 8

Click on module 2 **Production**. This reinforces the importance of a production schedule.



### RUN ZVL 9

Run tape 2 **Phases** again and click on module 3 **Postproduction**. You are reminded that the major function of postproduction is to create a meaningful sequence rather than to fix mistakes.

Be sure to take all **Quizzes**.