

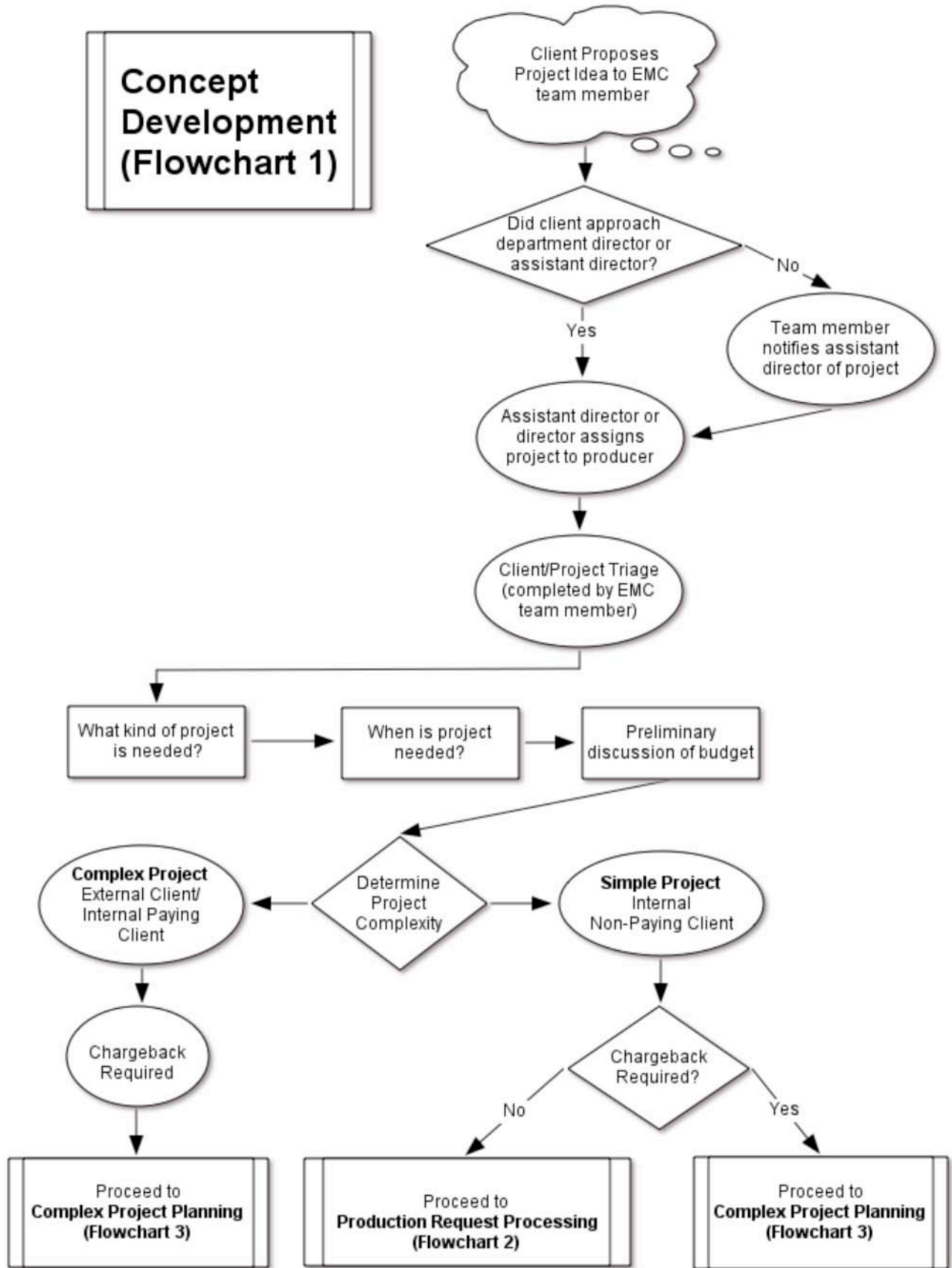


# **eMedia Communications PRODUCER'S HANDBOOK**

A Guide for Producers in  
Electronic Media Communications

Electronic Media Communications  
University of Cincinnati | Raymond Walters College

# Concept Development (Flowchart 1)



## **Pre-Production**

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Pre-production is everything that takes place prior to the start of production. During the pre-production process, an idea is formed and steps are taken to make the idea a realization. This is an important process with every project, as it can create a more organized and confident producer. See Concept Development (Flowchart 1), Production Request Processing (Flowchart 2), Complex Project Planning (Flowchart 3), and Budget Development (Flowchart 4) for more step-by step details.

### **Concept Development – Flowchart 1**

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A client can approach any member of the eMedia team with a project idea. If the project is proposed to the director or assistant director, they will assign the project to a producer. If another team member is approached, the team member should notify the assistant director of the project proposal and the assistant director will determine who will be assigned the project. After the project is assigned, the producer will continue gathering information in the next phase.

#### Client Triage – Information Gathering

This step occurs when the client first approaches the producer with an idea. The producer asks questions in order to determine the technical specifications, project funding, and the date the project is needed by. The following are a list of questions one might find useful when probing a client for more information about his/her project idea. (See *01\_questionnaire.doc* for more examples.)

- What is the intended use of the project?
- What is the intended project format?
- Who is the intended audience?
- How large is the project?
- Are there any special circumstances or settings?
- When do you need the project?
- What is the projected show date?

#### Defining a Project Complexity

After gathering all information possible from the client, a producer has to determine what type of project the client is proposing. The project will either be complex or simple.

A **complex project** requires multiple shoots, many team members, and/or many steps to complete. Many times a complex project requires the client to provide funding for the project (see Chargeback Policy – Internal Clients and Procedures for Quotes sections below). See Glossary of Terms: Complex Project for more details.

A **simple project** involves few people, little to no shoots, and/or can be directly assigned to students. With the evolution of a simple project, a client triage occurs, and the producer can proceed directly to the production request log processing (see Flowchart 2). See Glossary of Terms: Simple Project for more details.

## **Production**

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Now that all the planning is done, it is time to move into the production phase. For video projects, this means shooting interviews, staging scenes, and gathering all the footage possible. Other multimedia projects may move right into the post-production phase where things are assembled. See Production Planning (Flowchart 5), Studio Shoot (Flowchart 6), and EFP Field Shoot (Flowchart 7) for more step-by-step details.

### **Production Planning – Flowchart 5**

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#### Script Development/Flowchart Development

After the client approves a treatment (see Pre-Production Meeting with Client), script development can begin (see *08a\_video\_script.doc* for template and *08b\_video\_script\_ex.doc* for example). A script is an important tool. Not only does it support the look and feel of the production treatment, it can estimate numbers and locations of shots, amount of talent, and approximate number of shooting days (see *08c\_script\_breakdown.doc* for template and *08d\_script\_breakdown\_ex.doc* for example.) From here a producer can create a schedule, schedule facilities, solicit crewmembers, and coordinate transportation. A flowchart and storyboard for multimedia projects can be created in place of scriptwriting. Before proceeding, it is recommended that the client sign a progress approval form so that the script and vision of the project is approved (see *03a\_prog\_approval.xls* for template).

#### Scheduling Facilities

Studio space and equipment in eMedia Communications is reserved through the studio/lab manager. Email the studio/lab manager with the room reservation request and list of equipment needed as well as times you will need the studio and equipment pick-up/return times. If it is a multiple day shoot, you will want to see if others have reserved the studio. It may be possible to set up equipment in advance and leave the studio set up and ready to go for the next day with coordination through the studio/lab manager.

#### Labeling Tapes

Tapes can be labeled in advance, if you know exactly how many tapes you will need, or they may be labeled during studio setup. Either way, tapes used for gathering raw footage should have the following items on the label:

- |  |  |
|--|--|
| <input type="checkbox"/> Date                            | <input type="checkbox"/> Tape number of number                 |
| <input type="checkbox"/> Production # & Title of project | <input type="checkbox"/> The words CAMERA ORIGINAL or CAM ORIG |
| <input type="checkbox"/> Camera position                 |  |

If possible, a production number should be included with the title of the project. A label template is available that can be printed on address labels for easy case labeling (see *09\_tape\_label.doc* for template).

## Project Approvals

Simple projects need a producer's approval before delivering a proof for approval or a final project with receipt (see *03a\_prog\_approval.xls* for template or *03b\_progress\_approv\_ex.xls* for an example; see *12a\_receipt.xls* for template and *12b\_receipt\_ex.pdf* for an example). When the producer is satisfied with the result, he/she delivers the final copy to the client or the client's mailbox with a receipt. Progress approvals are delivered in the same manner, with the expectation that the client will re-approach the producer with his/her approval and/or changes.

Complex projects require a producer's approval, but then the producer moves the project through a series of checkpoint approvals before reaching final approval (see Post-Production Flowchart 8 for more details). The project that emerges after these approvals is shown to the client for feedback and suggestions. When the client is satisfied with the final project, a Progress Approval Form should be completed. Invoicing is arranged, payment is received, and the producer delivers the project to the client with an invoice/receipt (see *13\_invoice\_template.xls* for template). In complex projects and charge-back circumstances, deliverables cannot be given to the client until payment is made.

## UCTV Technical Specifications

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### Stills

Still frame graphics for the Leightronix Video Server should be in jpeg format and either 800 pixels by 600 pixels or 720 pixels by 540 pixels at 72 dpi. Do not use 720 pixels by 480 pixels for the Leightronix; it may cause distortion. Still frame graphics for the Compix CG (UCTV Bulletin Board) should be jpeg format at 720 by 486 pixels at 72 dpi. Names can be up to 31 characters including the .jpg extension and should not include spaces.

### Animations

Animations for the Leightronix Video Server are acceptable on disk as an mpeg file only if they are very short. Otherwise, see video specifications below. Animations for the Compix CG bulletin board should be created as sequences of targa, jpeg, or bitmap images and delivered on disk. The Compix CG will then convert these still frames into its own native animation format.

### Audio

Background audio files used for the Leightronix Video Server must be in the mpeg video file format. File size can be kept to a minimum by using black only for video with a resolution of 352x240.

### Video

Video should be delivered on DVD, mini DV, or DVCAM media. Label with the title, date of event (if applicable), completion date, and running time in minutes and seconds. DVDs should have a title menu, not auto play. MiniDV audio should be either stereo or dual-channel mono; no single-channel masters. Mastered audio should be between -6db and 0. The mini DV should have 30 seconds bars and tone, 10 seconds black, 10 seconds slate, and 10 seconds countdown.

## **Archiving – Flowchart 9**

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The archiving process exists to file and store projects after they have been completed and delivered to the client. As a general rule, all large-scale video projects will be archived and stored in the vault. Any materials generated as part of the production process are filed in the production library. The decision to archive a project can be made on a case-by-case basis by the department Director. See Archiving (Flowchart 9) for step-by-step details on archiving.

### Gathering Assets for Mastering

Mastering a video means making an archive copy to reside in the vault for future reference and reproduction. It is recommended that the materials for creating the masters be gathered together all at once before the procedure begins. This ensures that materials are available and the process can proceed even without the producer present. For an hour-long program or less, the producer should gather:

- One mini DV tape
- One sticky label sheet for mini DV tapes
- 2 DVD-R's
- 2 slimline amaray cases

A producer will have to gather multiple tapes and/or DVCAM tapes for programs more than an hour long. Gathered materials should either be handed to the team member mastering the project directly or stored in the project slot for future use.

### RWC College Library Copies

Certain programming warrants a copy to be sent to the Raymond Walters College Library for college-wide checkout and viewing. These programs usually contain content that directly relates to RWC faculty and/or staff, are events that occurred at the college, or relate directly to the academic programming at the college. Library copies contain the same packaging as vault masters. The Raymond Walters College Library receives one copy of the DVD program along with a completed In-House Production Form. (See *16\_rwc\_library.doc* for template). A designated producer will oversee the completion of the forms and process.






## **Vault Masters**

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### Packaging

Every project mastered for the vault has the same packaging design so that the appropriate information appears on each master in the same location. (See *17a\_vault\_dvd\_face.ai*, *17b\_vault\_pkg.indd*, and *17c\_vault\_stick\_lab.indd* for templates and *17d\_vault\_ex.pdf* for examples). All vault packaging templates need to be saved as copies and not over the original template. Copies of the template packaging should be saved in the original project folder.

## TriCaster Setup Checklist

1. Gather gear and move to location	<input type="checkbox"/>
2. Determine camera locations and set up	<input type="checkbox"/> Set up tripods & wheels (if applicable) <input type="checkbox"/> Attach cameras to plate and secure on tripod <input type="checkbox"/> Run a/c power to the cameras
3. Assemble studio camera setup (if applicable)  	<input type="checkbox"/> Attach Monitor to top of camera <input type="checkbox"/> Use a/c power when available <input type="checkbox"/> Use BNC and RCA splitter to send signal to monitor and TriCaster at the same time <input type="checkbox"/> Make sure small switch on camera is set to BNC
4. Turn cameras on  	<input type="checkbox"/> Label tapes with production number, date, title of production, camera number, and "CAM ORIG" <input type="checkbox"/> Insert tapes <input type="checkbox"/> Unwrap and reserve extra tapes (do not label beforehand) <input type="checkbox"/> Test on cam mics <input type="checkbox"/> White balance <input type="checkbox"/> Record 1 minute of color bars <input type="checkbox"/> Leave camera on bars
5. Prepare Live Audio  	<input type="checkbox"/> Find an audio out from talent's mixer or speaker <input type="checkbox"/> Determine correct cabling (XLR, 1/4" or RCA) <input type="checkbox"/> Run audio cables <input type="checkbox"/> Setup room mic with MP3 recorder (optional)
6. Run cables from the cameras to the TriCaster home base	<input type="checkbox"/> BNC <input type="checkbox"/> Headset XLRs <input type="checkbox"/> Audio cables
7. Connect Cables to TriCaster  	<input type="checkbox"/> Video in – Y/composite (Left column of BNC connections) <input type="checkbox"/> Audio in
8. Connect ClearComm  	<input type="checkbox"/> Make sure headsets are connected to belt packs <input type="checkbox"/> Connect belt packs to ClearComm Box at TriCaster <ul style="list-style-type: none"> <li>▪ Male end into belt pack</li> <li>▪ Female end to ClearComm box</li> </ul>