

Readings in **MEDIA AND COMMUNICATION STUDIES**



Edited by

Adesina Lukuman Azeez
Lambe Kayode Mustapha
Rasaq Muhammed Adisa
Saudat Salah Abdulbaqi

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**Adesina Lukuman Azeez
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Techniques of Television Production

Aisha Imam Omoloso & Abubakar Ibrahim Yusuf

Objectives

At the end of the chapter, you should be able to:

1. Develop interesting television programme ideas and their corresponding synopsis and scripts.
2. Identify and utilise effectively, different shot sizes, camera angles and camera techniques.
3. Display adequate understanding of the basic principles of lighting for television.
4. Design simple sets for programmes such as interview, discussion and magazines.
5. Direct conventional television programmes like interviews / discussions and magazine programmes.
6. Appreciate and highlight the importance of teamwork in television production.

Introduction

Techniques of television production focuses on the fundamentals of television programme production from generation of programme ideas all through to final recording and packaging/broadcast of the finished programme. The chapter covers the rudiments of various creative aspects of television production across all stages of programme production. Areas to be covered include production activities like programme creation and treatments, shot types, angles and composition, production/recording approaches, sets/backgrounds, lighting, television graphics and titling, presentation, and directing.

Television Production Activities

Producing programmes for television generally falls under three stages of broadcast production; the pre-production, production and the post-production stages. These stages comprise a host of interrelated and interdependent activities; while the activities themselves are carried out by a team who must work collectively towards the success of the entire production goal. In this course, we shall focus on preproduction and production activities discussed as follows.

Programme creation

Conception of the programme idea is the precedent of any kind of television production no matter how simple the production is. There are instances when a television producer is simply assigned to produce an already pre-conceived programme idea; and there are other times when it is the duty of such a producer to create the programme from scratch. Whatever is the case, creating programmes or generating programme ideas can be done through any or combination of the following:

1. General observation: observing happenings around the globe, the society or our immediate environment e.g. issues concerning education, governance, religion, finance, health or social issues or problems in general.
2. Research: by reading or talking to people and asking questions e.g. getting kids' ideas about the kind of programmes they want, surfing the internet etc.
- Media content: existing media content; these could be ideas derived from programmes, news or any other content in either traditional media as well as the new media.

Notable/interesting people, activities, and places e.g., in Nigeria we have notable cultural festivals and historic events which could serve as ideas for programmes.

Natural occurrences: rain storms/flooding, earth quakes, epidemics and the likes could generate ideas for programmes as well.

It is important nonetheless to note that ideas generated must be capable of being developed into workable/realistic programmes with carefully articulated objectives aimed at reaching a well-defined target audience.

Research/organisation of ideas

After conceiving an idea for a programme, it is important to conduct research about the area you wish to work on. This enables you to know more about the field/subject of your programme so that you can organise the various ideas related to programme you are working on. The research could be conducted by surfing the net, talking to experts, monitoring related media content either on the traditional media or the new media. When you are armed with sufficient knowledge about your area of interest; you need to organise your findings/ideas and match these to your target audience and appropriate programme formats.

Synopsis/proposal

A synopsis gives an overview about a programme. It is aimed at translating the idea into screen by making a treatment of the subject. The synopsis summarises the entire programme idea and how it is to be packaged for the target audience. we could have a generic synopsis which captures the general concept and treatment of the entire programme idea or an episodic synopsis which provides details concerning a particular episode of the programme. A typical synopsis usually requires the producer to state the programme title and determine how to go about the production of the programme (treatment) by stating necessary details like the objectives, format and target audience of the programme as well as the proposed transmission date and time. An explanation of the nature/content of the programme and number/identification of proposed participants is also required. Description of montage/signature tune and budget for the production may also be included.

Casting and crewing

This involves the selection of the production team. Here the producer decides on the talents and the technical crew members to fill the production roles. The talents broadly cover all presenters and guests or other participants to be featured in a programme while the technical crew include all other members of the production team including the director, script writer, camera operators, audio engineer, set designer and all other persons who will play one role or the other.

Script

Scripts are guides used in programme production. A script can be defined as a guide or blueprint that entails how the broadcast production is to be recorded/presented. It contains instructions or contents related to visuals/audio (i.e., what is to be said or done, use of music, graphics or sound/visual effects, directions on camera shots/major components of such shots) as well as the duration for these i.e. the number of minutes/seconds that certain visuals or audio are expected to run. The script is therefore an essential aspect of programme production which serves as a guide for the not only the presenter but other crew members like the director, camera operator, audio engineer, and editors.

Types of scripts

1. **Full script:** Full scripts are usually very detailed and often contain video/audio instructions, audio and duration of shots/audio on technical aspects like camera e.g. shots MS of presenter and audio instructions like “fade in music” etc. They also contain every details word for word on the narration or exact lines to be presented by an anchor, programme presenter or narrator. This type of script is very tight and rigid in nature and it may be used for programmes like documentaries, news, features or drama.
2. **Partial script:** Partial scripts, on the other hand, are more flexible in nature. These types of scripts allow presenters to adlib. There are two types of partial scripts; the rundown sheet/running order and the routine sheet. **The rundown sheet** basically contains a line up items in the order in which they are to be presented. These could be items

within a programme as in the case of magazine programmes which usually have several segments or a lineup of news reports within a bulletin. Rundown sheets could also be used for program parade where you have a lineup of programmes to be transmitted on a channel or station on given day. Essentially, rundown/running order simply provides a chronological of these segments/programmes along with their corresponding time/duration of transmission.

The routine sheet, on the other hand, is more detailed than the rundown sheet. It may contain camera or audio instructions like the full script but in terms of presentation/action, it is not rigid like the full script. The routine sheet simply gives presenters/actors an idea of what to do or say; they are at liberty to use their own choice of words. For example, in opening a television show, while a full script would provide specific lines to be presented by a programme anchor, the routine sheet may simply state "Presenter introduces the programme and welcomes guest".

Production meetings

There are usually series of production meetings during broadcast productions. Such meetings begin with the pre-production meetings but also extend to the production and post-productions stages. At the pre-production stage, the producer firstly needs to intimate the team members on what the programme is about and what the production entails. The pre-production meeting is however not a one-off activity as the team may need to meet as many times as required for purposes of planning and feedback as events unfold.

Recce

Recce is short for reconnaissance. This refers to preproduction or preliminary visit/survey of a location where you intend to shoot before the actual recording. The essence is to enable you assess and familiarise yourself with the location. Such an assessment visit is necessary to enable you determine the peculiarities of certain locations and determine specific or additional production equipment, personnel or other logistics required

to make your recording and the programme feasible. For example, to produce a live transmission of an outdoor event or to produce a documentary on a cave, water fall or any other locations with unique features for instance, you need to visit the location first before you go for the actual shooting. This is because such productions are not like every day studio production where you have basically everything you need, under your control, right inside the studio.

Bookings and organisation of equipment

Before any production, the producer must ensure that all bookings and appointments are made. Guests or programme participants must be notified ahead of the production, while reminders should also be made to ensure that they do not disappoint you. Similarly, bookings of the studio, camera and any other equipment or location to be used for the production must be made to avoid last-minute clashes, tension or troubleshooting. It is important to ensure that everything needed for the production is available and working properly. These include cameras, memory cards, lighting equipment, microphones etc.

Sets and set design

Set refers to the physical environment for a production; it is the space in which the production takes place including all physical component within this space like furniture, props and all background and foreground elements that can be seen on the screen. A set gives a programme a unique identity that helps depict the nature of the programme or convey the message. As such, the set designer, who is responsible for creation of the set, ensures that appropriate props and other elements seen on the screen play functional roles in conveying the programme's message to the audience. For example, viewers can automatically identify a cookery programme by the kitchen setting, display of food items, kitchen utensils etc. On the other hand, the set for a children's programme may be colourful or bright with elements to attract or engage kids while the set for a current affairs discussion or interview will take on a more serious and *matured* outlook.

Regardless of the type of programme however, sets usually perform the following functions:

1. It provides physical environment and background for productions.
2. It helps to provide an identity and a unique style for individual programmes.
3. It can be used depict or convey certain atmosphere or mood. e.g. decorating a set with Christmas ornaments during Christmas or new year.
4. It can be used to depict time, period and place of production e.g. using antique furniture and props to depict ancient times.

Types of sets

Some sets can be simple and generic, consisting of just backdrops like curtains, cyclorama, wall papers, flats, decorated cardboards or virtual insertions and other props like the chairs, tables or stools. They may also be decorated as may be required. Other sets can however be more elaborate and customized to the programme type with the background, props and other scenic elements clearly indicating the programme title and identity. Generally, however, sets can be considered under three main categories; the real/natural, partial and neutral sets. Each of these is discussed as follows:

Real/Natural set

This refers to the use of an existing or original location for your programme. For example, if your production requires a hospital or school setting, doing your recording at an existing hospital or school makes your set a real set.

Partial set

Partial sets on the other hand generally relates to studio-based sets that are either physically constructed or virtually generated to replicate reality or

to simply create individual programme style and identity. Partial set can be categorised into the following:

1. ***Substitute/symbolic sets:*** these types of sets are used to suggest a realistic scenario by making use of symbolic elements that represent reality. Here, recordings can be done in convenient environment (either within or outside the studio) set up to portray reality. For example, a hospital room scene can be created by a setting up a space in the studio or any other room to resemble the actual location, using just few hospital related props like a bed laid with plain bed sheets, a drip stand, small side cabinet etc.
2. ***Realistic/replica sets:*** The realistic set involves the construction of sets that resemble the actual location. These types of sets are more detailed and expensive to construct. Here, you are not substituting but constructing a real set like a miniaturized version of the original. e.g. construction of a mini kitchen, library/office or playground within the studio.
3. ***Suggested location:*** This refers to the juxtaposing of shots from a given location or elements from such location with other recorded shots elsewhere to suggest to the viewers that certain aspects of your recording or your entire production was done at the said location. For example, to suggest that a tourist is visiting Egypt from Nigeria, you can make use shots of the person at the Murtala international airport, shots of the air craft's departure and arrival at the destination and a crowd shot of tourists around the pyramids of Egypt.
4. ***Virtual sets:*** this involves the use of computer-generated images or animations to create a variety of background and other effects which are super imposed with video recordings to create required impressions and moods e.g. using still or moving images related to news reports in the bulletin as a background for the newscaster.

Neutral/Representational set

The neutral set is one that does not try to replicate any given real location or period. Rather, such sets may seek to reflect the nature of production

they are designed for. These types of sets are most commonly used for conventional television programmes. Individual sets in this category would have their own identity or unique style but they generally try to represent the tone or nature of their programme genre. For example, sets for newscasts would incorporate elements representing news just as those for discussions, interviews, drama, cookery, quizzes and game shows etc. would equally utilise elements related to the programme type. Once viewers come across such sets on television, they automatically have an idea of the programme type.

No matter the nature of the set however, whether real, partial or neutral, sets must be well designed to allow for free movement and comfortability of crew members like the talents and camera operators as well as their cameras. It is also important to note that while set design can be considered an aspect of preproduction where the designer decides and works on the type of set to be used for a programme, activities of the set designer can also fall under the production stage as well, especially where the designer must keep working on the set during production like drama or magazine programmes which may require continuous change of set design.

Camera shot designations

1. ***Very long/extreme long shot:*** the extreme long shot (XLS)/very long shot (VLS) is often referred to as an establishment shot; it gives dominance to the location and it is used mostly to establish a location or scene. In an extreme long shot, people usually appear very small while we see more of the environment or the location. This type of shot is however not very ideal for conventional studio programmes such as quiz programmes, talk shows, newscast etc.
2. ***Long shot:*** this shot gives a full-length view of the subject/object. Here, we also see the background and location, but this is not as emphasized as the extreme long shot. It is ideal for opening studio programmes especially those programmes with live audience; it may also be used when you have a crowded set. When on location, long shots may be used when you equally have crowd e.g. a shot of sympathizers at a scene of an accident.

3. **Medium long shot:** this a type of shot which covers a person from the head to just around the knees.
4. **Medium shot:** this is a shot of a person from the head to around the waist. This kind of shot is the most common in factual or conventional television programmes because it is ideal, for conveying expressions, body language and dressing. It also helps to give a closer view of background information. The medium shot is also ideal for super imposition of name caption and programme logos.
5. **The medium close-up:** this is a shot that shows the head and the shoulder up to the bust. It also shows a little of the background.
6. **The close-up:** this shot shows the face, neck, and part of the shoulder filling the screen. The close-up emphasizes facial expression and thus should be used when you wish to convey particular message. It may also be used to highlight decorations, works of art etc.
7. **The big close up/extreme close-up:** this is a very tight close-up shot; it shows the face or part of the face/object filling the screen.

Other shots designations/terminologies include *bust shot*, which is simply another term for medium close-up, *knee shot* also equivalent of the medium long shot, *two shot* meaning two people on the screen, and *three shot* referring to three people on the screen. There is also *crowd shot* (shot containing more than three people) as well as *Over the shoulder shot* which captures part of the back/shoulders of one person who is facing another person e.g. a shot of a reporter interviewing someone (in this shot, we would see part of the back/shoulders and head of the reporter while we see the frontal view of the interviewee who is facing the reporter).

There is also *Reaction shot* which shows the reaction of people/participants to comments or actions of others during a recording e.g. a shot of a presenter/interviewer nodding his/her head in reaction to a comment by the guest/interviewee. Another shot terminology is *Cutaway*; these are extra/additional shots inserted or added to the main shots in a production. These shots are useful in editing as they provide alternative

shots that can be used to break monotony of shots and bridge gaps in shot continuity i.e., they can be used to bridge jump cuts.

The following are some tips to consider when shooting cutaways:

- i. If you are shooting a long process, you should learn time condensation. You cannot afford to film every minute of a two-hour process of basket weaving instance. You just need clips of the important steps.
- ii. While recording, you should allow enough time before you talk or say cut after asking a question especially when you are interviewing.
- iii. Avoid very brief shots because these may too short and unusable while editing.
- iv. When using cutaways for interviews, conduct the actual interviews before taking the cutaways as this helps to give you more ideas of relevant shots to take.
- v. Keep a log of shots you have taken and the dates you took them for ease of tracking when you need them

Camera angles

Basically, there are three types of camera angles; the normal/neutral or eye-level angle, the low camera angle and the high camera angle.

1. *Neutral/eye line angle:* here, the camera is positioned on the same eye line of the object or subject which gives a neutral relationship. This is the most common angle used for everyday conventional television programmes like newscasts, discussions, interviews etc.
2. *The high angle:* here, an object is viewed from a high position, i.e. the camera is looking down at the object/subject. A variation of the high angle is the bird's eye view in which the camera is positioned further higher to capture an object or person from over the top of the object/person's head. These kinds of angles are often used to create specific impressions as they make the subject look smaller, younger, far away or inferior. Such angles may be used to create certain effects or convey meanings in movies/drama, and other creative productions.

3. **The low angle:** here, an object or subject is viewed from a lower position i.e., the camera is looking up/placed at an angle below the subject/object. The worm's eye view is also a variation of the low angle in which the camera is positioned to capture a person/object somewhat from a ground level or the perspective of "a worm". Such angles give a domineering, stronger, bigger, taller or magnificent look.

The use of the various camera angles shows different perspectives of a subject or object and can be used to portray different messages/meanings. Hence, the angles can be used as appropriate, depending on the nature of a production and message to be conveyed.

Shot composition

There are certain basic principles of composing camera shots. These can be categorised into four broad rules associated with picture composition namely; clarity, framing, balance and editing.

- i. **Clarity:** this involves ensuring that pictures are very clear and unambiguous. Your shots should be stable, sharp and not blurry. Also, shots should show familiar views of whatever you are filming for easy recognition by the viewers. For example, if you are showing a big close-up of a person's face for instance, you should frame your shot in such a way that you capture familiar features of the human face like eyes, eye brows, nose etc. such that anyone who sees this automatically understands that you are showing part of someone's face.
- ii. **Framing:** this is also referred to as shot framing. When framing shots, you are expected to ensure that the camera is set to capture from appropriate positions. Under shot framing, we will look at the following:
 - a. **Headroom:** this refers to the space between the top of the subject's head and the upper part of the television screen. If this space is too little, you have no headroom and if it is too much, it is referred to as too much headroom.

- b. **Nose room/talking room:** this is the space given within a shot to indicate that one person is looking at something/someone or talking to another person within the same shot. Here also, you can have no talking/nose room or too much talking/nose room.
 - c. **Closure:** this refers to how our mind imagines or supplies missing information that we cannot see on the screen. It is a mental supply of missing information or an imagination and a way of making sense of information we see on screen. Hence, in considering closure when framing our shots, we need to arrange the elements of the shot properly. We can have logical and illogical closure. Logical closure entails arranging the elements of the shot or positioning the camera in such a way that viewers can automatically understand the message/image that you are trying to depict. Illogical refers to the placement of your shot elements such that viewers tend to process screen images differently from what you originally meant to convey.
 - d. **Body structure:** also, when framing shots, you should take note of people's body structure and ensure that you don't cut shots at your subject's natural joints or make them look as if they are leaning on the television screen.
- iii. **Balance:** ensure that shots of objects/subjects are centralised and well balanced. Here, creativity may be resorted to if object/subject in the shot is not well positioned. You may have to fill in empty spaces in the shot with other shot elements.
- iv. **Editing:** editing generally refers to the arrangement and processing of audio-visual materials to create the finished programme/production. Although, editing usually forms part of post-production activities, editing should be anticipated right from the time camera operators are composing their shots. Editing can be done in camera by shooting in the exact order that you want the final production to be so that you don't need to do much editing afterwards. Editing can also be planned for while shooting, in order to ease save time and ease the editing tasks

after shooting. This can be done through any or a combination of the following:

- a. Taking establishment shots and cutaways like reaction and other relevant shots: these types of shots can be used to add credence to your story, fill in certain gaps like jump cuts/correct mistakes as well as to break shot monotony.
- b. Avoidance of very brief shots: when a shot is too brief like one to three seconds, it comes just like a flash and thus becomes too short to combine with other shots to pass any meaningful message.
- c. By retaking action sequences and keeping faulty shots: this gives you options to pick from should the need arise during actual editing.

Production/recording approaches

It is important to note that before actual recording begins under the broadcast production stage, the production team often engages in other preparatory activities like additional production meetings, follow-ups on bookings and appointments, equipment checks, and rehearsals. However, for actual recording or shooting of the production which could either location or studio-based, the following major approaches can be adopted:

1. ***Live single camera technique:*** this refers to the use of one camera for shooting of an action or event as it happens live. This type of approach is very simple and straightforward because it involves the use of only one camera. Hence, this is an advantage for the director and performers/talents who need to focus on just one camera. Furthermore, since the recording is transmitted live, this gives the audience an opportunity to become part of the event as it happens. However, as simple and straightforward as this technique is, it has the following shortcomings:
 - i. It is very difficult to make rapid change of shots or viewpoints when using a live single camera technique.
 - ii. Comparison is also difficult when live single camera technique is used because the director cannot switch between different shots. Rather, the camera operator will have to make appropriate

camera movements like panning left or right or zooming in to get a closer view of a particular object or subject that is to be shown on the screen.

- iii. It is often very difficult to capture fast moving actions.
- iv. Time condensation is not possible with this technique.

2. *The recorded single camera technique*: this refers to recording with one camera but later editing the recorded material. Here, relevant shots can be selected and rearranged as required. When using this type of technique, it is advisable to take note of all the required takes. You should also take note of all the type of transitions you want to use in between those takes. The major advantage of this technique is that you can have many takes and shoot a variety of actions, sequences or items as may be required. The major disadvantage, however, is that it can be time consuming particularly when it comes to editing.

3. *Live/recorded Multi camera technique*: this involves the use of two or more cameras for production of either live or pre-recorded programmes. Here, shots are taken from different cameras and these shots are selected using the switcher or mixer. The major advantages include:

- i. It is flexible since the production is not constrained to using only one camera.
- ii. You can take different shots from various angles at the same time.
- iii. It also allows for comparison or switching between shots.

The major disadvantages include:

- i. It requires close coordination because the director works with two or more camera operators.
- ii. There could be an error of switching to the wrong camera.
- iii. You can also miss unexpected actions

4. Some productions may also combine both live and recorded techniques for different aspects or segments of given programmes.

Lighting for television

Light is very fundamental to television production as it does much more than merely enabling the camera to capture images. The quality of light and how light is used in a production determines, to a great extent, the camera's output and consequent visual quality of the final production. The use of light also determines how effectively televised messages are processed by the audience.

Functions of light

Lighting in television production performs the following functions:

1. ***Visibility:*** light is required to enable the camera capture images, be it in the studio or location-based productions. Without light, the camera cannot function i.e. the camera cannot capture any image. The minimum amount of light that is required for the camera to see is referred to as the base light. It is important to note however, that while base light enables the camera to capture images, this type of light requires the aid of additional lighting plans to enable the camera produce appropriate and desired picture quality.
2. ***Clarity and pictorial effect:*** light is used to enable the camera produce desired images that we set out to project to viewers. It is used to create three-dimensional images which appear very close to reality by adding depth and separating talents or objects from the background. Light therefore enables the viewer to make proper sense of images produced by the camera. To achieve these, light should be properly directed in order to get desired pictorial effects.
3. ***Atmospheric function:*** light can be used to create different moods or effects and depict desired periods, or times of the day.
4. ***Decorative function:*** light can be used for decorative purposes to add style or beauty to a production.

Characteristics/properties of light

Major characteristics of light that can determine picture quality and effective visual representation of televised messages include the following:

1. ***Intensity:*** this refers to the level of brightness of light, and this is what determines the quality of picture produced. When an object is filmed with too much light, it leads to over exposure which produces an image that appears washed out, too bright or ghost-like. On the other hand, too little light results in underexposure, leading to dark or blurry pictures/images.

Intensity of light can be adjusted as follows:

- i. Adjust the lens aperture (increase or decrease): when the aperture is increased, the lens widens and is exposed to more light. On the contrary, reducing the aperture equally reduces the intensity/amount of light being that is the camera is exposed to.
 - ii. Adjust local lights in the location of production: light that is too bright or too dim can be adjusted by either turning off/reducing the light to reduce the intensity or making use of additional light to increase the intensity.
 - iii. Reposition the object or subject to a more favourable location: the subject or object to be recorded can also be moved to a more appropriate position depending on the nature of adjustment of intensity required.
 - iv. Change the direction of the light: the light itself can be redirected as appropriate. For example, to reduce the intensity, light can be repositioned to ensure that it does not fall so closely or directly on the subject or object.
2. ***Quality:*** based on quality, light can be classified as either hard or soft. Hard light is a spot light that produces strong shadows. This type of light is directional in nature i.e. it doesn't spread to all direction; it is restricted to a specific area. Hence, it is used to give prominence to

objects/subjects being shot. Such lights however produce strong shadows. The Soft light on the other hand is a kind of light that is diffused in nature. It is usually scattered or spread in all direction and hence it is difficult to restrict. This type of light, due to its scattered nature, is used to remove or soften the effect of the hard light; it removes or softens the hard shadows produced by the hard light.

3. **Contrast:** this refers to the difference between the darkest and brightest area of what is being shot. It is often determined by the intensity of light, the shadows cast, and the general tone/complexion of the object/subject being shot. Appropriate contrast is achieved with balanced and effective use of both of hard and soft light. Excessive use of hard light above causes a white wash effect while that of soft light makes the subject lose its three-dimensional nature in the image so produced; such image would appear flat.
4. **Colour:** light naturally has a variation of colour which can be used to convey messages or create certain moods or impression. Therefore, particular colour may sometimes be required to trigger certain emotions like anxiety, excitement, joy, etc. or to depict certain periods of the day. For instance, daylight is bluish in the early morning and dark orange during sunrise and sunset. Hence, such colours of light can be used to portray reality.
5. **Direction:** the position from which an object is lighted determines the quality of image produced. Lighting is best done when light is pointed at an object from different directions. The most common approach to lighting is the triangular lighting or three-point lighting, which involves the use of three types of light; the key, back and fill lights discussed as follows.

Triangular/Three-point lighting

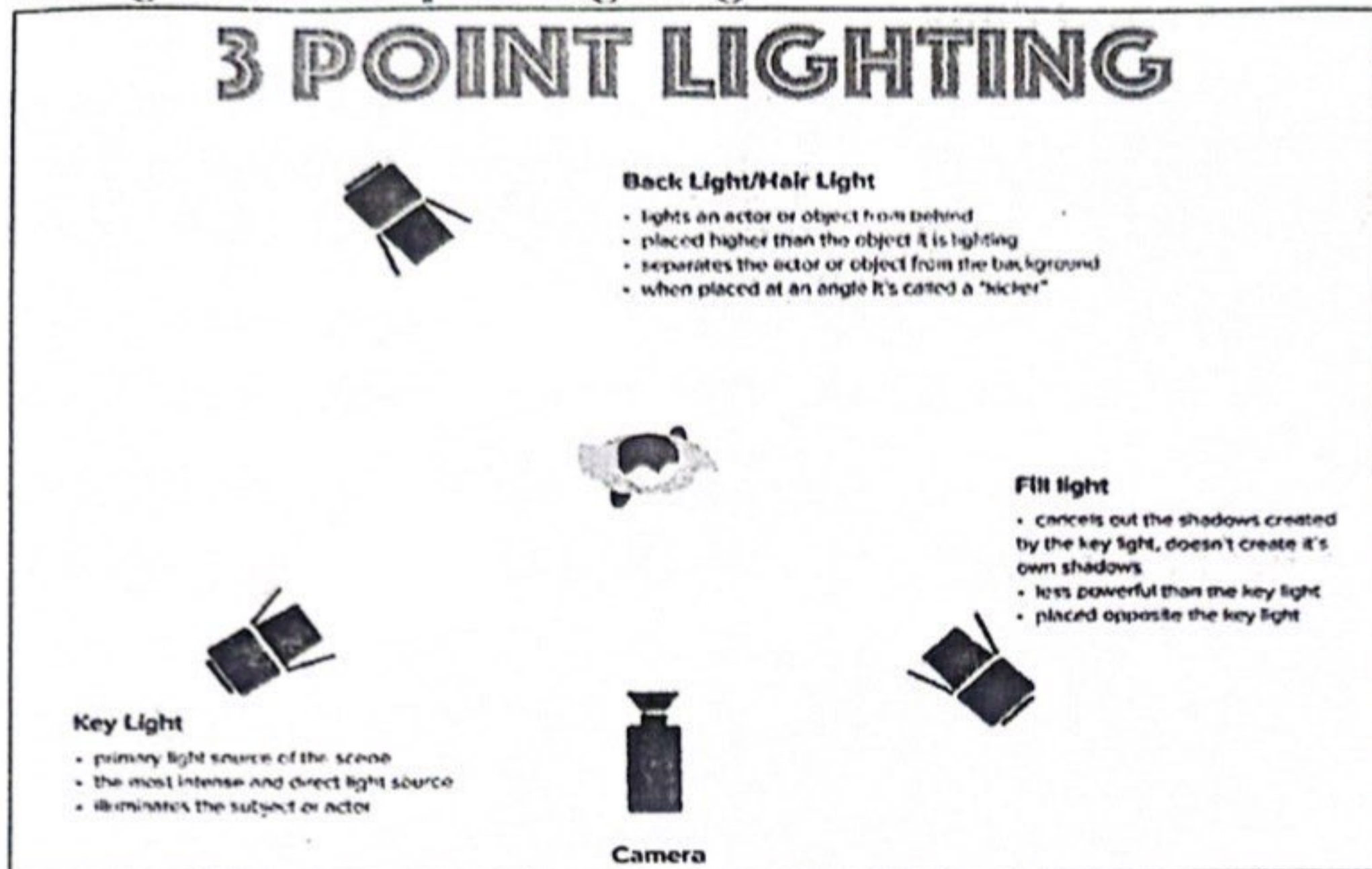


Figure 1. Three-point lighting
Source: (Hellerman, 2019)

The key light is a hard light which is usually placed on one side above the camera such that it is directed at the front view of the subject. It is a hard light which is directional in nature and serves as the main light that helps to define the shape and features of the subject. From above and behind the subject, the back light, another hard light is also positioned to give prominence to the subject, and helps to specify it from the background, thereby producing a three-dimensional look. These two lights produce strong shadows due to their directional nature. On the other side of the camera, forming a triangle with the other two lights, the fill light, which is soft and diffused in nature is directed to remove the shadows cast by the other two lights. The fill light also helps to achieve proper contrast.

Other lighting options that can be adopted include daylight shooting or the use of existing light in a production location as well as the use of additional lights or lamps Four basic options

Television Graphics and Titling

Graphics in television production include the use of text/titling, pictures, maps, charts, diagrams and other computer-generated animation as forms of visual content transmitted alongside other elements of televised messages. Such graphics usually perform the following functions:

1. Graphics help to complement the recorded video and audio on television.
2. They can be used to convey information/statistics in more precise and simplified manner.
3. Graphics also aid in creating desired moods associated with the programme.

Titling

Titling is an essential aspect of television production. This refers to the texts used for various purposes alongside the audio and other visual content of television programmes. The following are the major types of titling used in film and television productions:

1. ***Opening titles:*** these are the opening or introductory text at the beginning of a production which serves as or complements visuals in the opening montage.
2. ***Credits:*** this refers to the closing texts at the end of a production such as a list of names and corresponding roles of all crew members and talents, acknowledgements of all those who made the production successful etc.
3. ***Captions:*** also known as logos refers to text that serve as identification of talents, programmes and programme topics, as well as channels/stations. For example, there are chest/name captions to identify presenters or guests/respondents, programme/topic captions/logos to identify various programmes and topics of the day, and there are also station logos to identify individual stations/channels.

4. **Scrolling bar/texts:** these are usually scrolling messages on the screen while a programme is on. Such texts could be scrolling news, addresses, shout outs etc.
5. **Subtitles:** these are transcripts or interpretation of dialogues in film or television programmes. For example, an interview conducted in Yoruba language can be subtitled in English for non-Yoruba speaking viewers.

Tips for composing graphics and titles

1. Take note of television aspect ratio/Safe area: the television aspect ratio generally refers to the shape of the television screen. It relates to the ratio between the width and height of the television's display/screen. Traditionally, television screens were "4 by 3" i.e. having aspect ratios of 4:3. With technological advancements and much wider screens, we now have aspect ratios of 16:9 and 21:9. One major factor to note about shot/graphics composition in relation to aspect ratio is the "essential/safe title area".

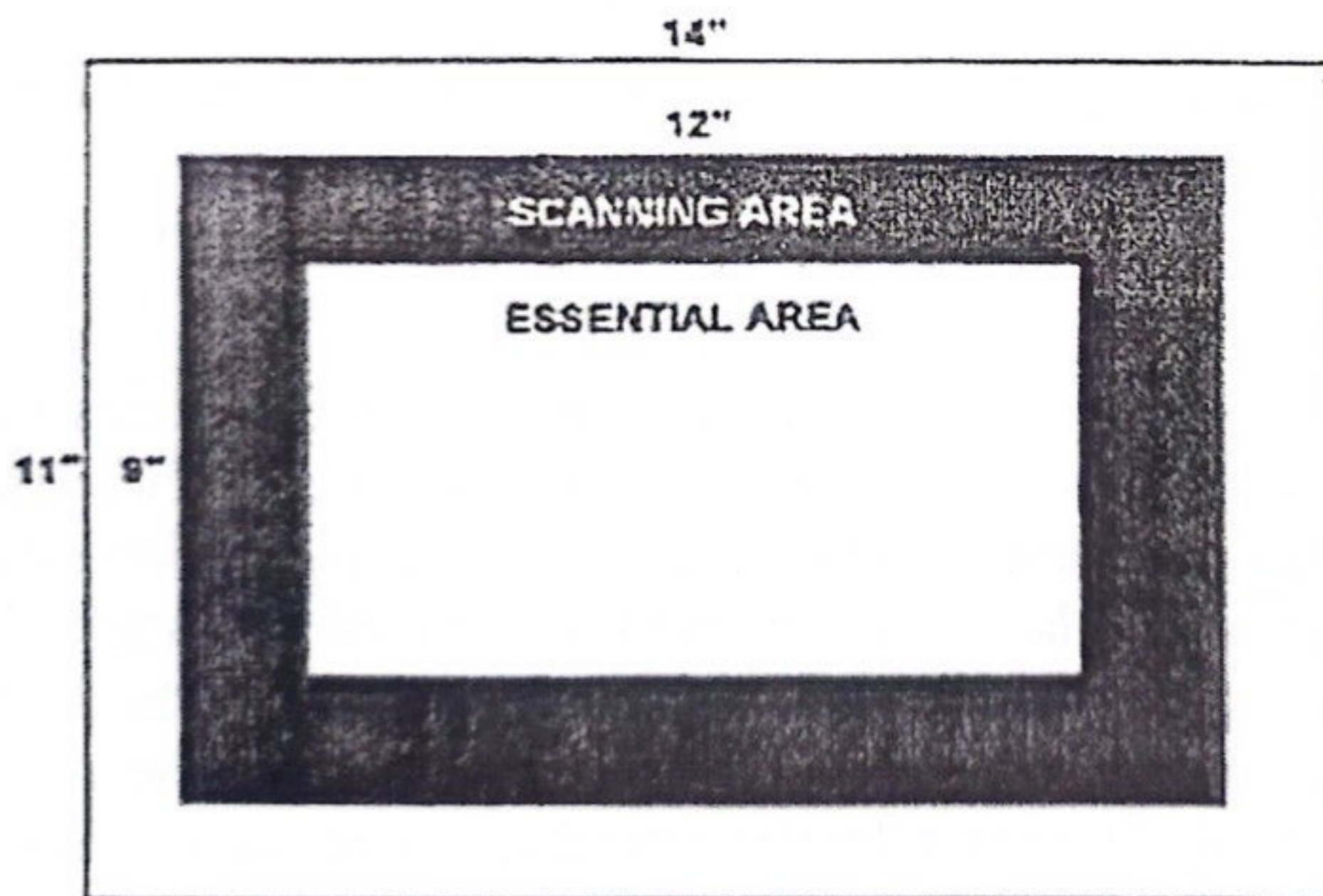


Figure 2. Television Scanning and Essential Areas
Source: (www.photographytraining.tpub.com)

When shots or graphics are composed, they are captured within the scanning and essential, safe/title area. Images captured and projected by the camera and preview monitors fall within the scanning area which also includes the essential area, while the viewers' television screens at home display only images that fall within the essential/safe area. Hence, images/titling should be kept away from the edge.

2. Avoid thin lettering/tiny fonts as these would be difficult to read by the audience. Instead, use larger font types and sizes.
3. Adopt adequate line spacing for easy legibility.
4. Avoid crowded screens: when the screen is packed with too much texts/graphics, these become crowded and difficult to assimilate. Instead, of wordy/crowded screens, you can present text/information in bits using slides, scroll or crawls.
5. Contrast lettering with background and other graphics. For example, if the background is dark, text should be in lighter colours. If there is no contrast, text might not show.
6. Avoid over saturated or very bright and intense colours especially for backgrounds.
7. Ensure that lettering and graphics appear straight and centered except you want to create specific effects

Presentation

A television presenter is a person who delivers programme contents on television. These include news casters, programme anchors, announcers, reporters and narrators. Presenters play important roles in television production; they serve as the "face" of their programmes/stations since all the hard work put in the production is delivered by the presenters. It is important to note nonetheless, that while presenters are the ones seen by thousands and millions of viewers, television production remains a team effort and failure on the part of any member of the team, including the presenter to commit their best can flush the entire production efforts of the team down the drains. Such commitment by the television presenter can be effectively met through the following obligations and qualities:

1. **Personality:** television presenters are ambassadors of their stations; they should develop a warm and friendly personality who can easily

interact people. They should also maintain good looks, ensuring that they are neatly and smartly dressed at all times.

2. ***Audience analysis:*** presenters must analyze their target audience in order to have adequate knowledge of how best to communicate with them. Such knowledge will aid presenters in determining the kind of presentation style to adopt, the use of appropriate language and examples that would suit and be understood by the audience. It would also provide relevant information such as the audience's opinion about the programme.
3. ***Organisation and knowledge of the subject matter:*** presenters should prepare ahead of their presentations. This entails research on the subject matter as familiarity with subject enables presenters to do justice to the topic by tackling issues intelligently. When presenters are knowledgeable, this increases their confidence and helps them win the respect and credibility of their audience. Scripting and rehearsal of the one's performance is also an aspect of organisation that can aid successful presentation.
4. ***Self-development:*** presenters should train themselves in the art of presentation. They should work on voice modulation by identifying when/where to apply stress, pause, pace and pitch as well as how to do these.
5. ***Crew member relationships:*** the presenter should have a good rapport with member of team. Most especially, the presenter should learn to work effectively with the director; there should be no personality clash.
6. ***Familiarity with technical devices/processes:*** presenters must be familiar with how to perform with technical devices like cameras, television prompts, microphones, monitors, cue lights, talk back devices, light etc.
7. ***Actual presentation:*** in addition to other factors discussed, while presenting, presenters should be composed, relaxed and natural. They should also be in control and alert to unexpected happenings such as technical problems, breaking news etc. Use of simple, every day conversational language is equally encouraged. Continuity is also an important aspect that presenters should be mindful of. This refers to

consistency in energy/manner of presentation or appearance of the presenter. A presenter who starts off in an energetic manner for instance should strive to maintain such energy all through the presentation. Likewise, there should be consistency in appearance. For example, you should not begin a presentation wearing red jacket and then, somewhere in between the programme you are suddenly seen without the red jacket.

Directing

The director is responsible for the translation of the programme idea into actual television programmes viewed by the audience. Generally, directors take on the following roles:

1. They serve as artists who translate ideas into pictures and sound in form of a story or programme
2. They are coordinators, who are everywhere, as they coordinate the activities of various team members.
3. A director also serves as a psychologist who boosts team members' morals into putting in their best.
4. Directors also function as technical advisers who solve production related problems.

The director's role is a versatile one that cuts through all three stages of the production process. At the preproduction stage, directors must know what the story is all about and engage in visualisation, interpret the floor plan and work with the set designer.

Visualisation refers to the picturing of programme ideas into screen images to be presented to the audience. It is the mental imagination of the script in terms of visuals and sound. To do this, the director can make use of storyboards. A storyboard is a visual or graphic representation of major shots as they will unfold in a programme or story. This could be done with simple stick drawing, cartoon strips or story board software. The drawings are made inside frames which represent different shots to be displayed on the television screen. Brief description of each shot is written below or above corresponding frames. Expected audio may also be included. The following are the major components of a storyboard:

1. It shows the shot sizes.
2. It shows people/objects as well as their positions, actions and expected audio in each shot.
3. It shows important background/foreground element.

However, while storyboards may not be used for daily conventional television programmes like news reports, bulletins and other regular television shows, they serve as useful means of visualisation for directors and may be quite apt for planning of sequences for commercial, features, documentary and film productions. Essentially, storyboards also perform the following functions:

1. It provides a logical presentation and general overview of the story/programme.
2. It helps in understanding the production intent
3. It aids planning by determining how shots will be filmed, and sequences edited.
4. It helps to examine and refine the overall story line and appropriateness of shots.

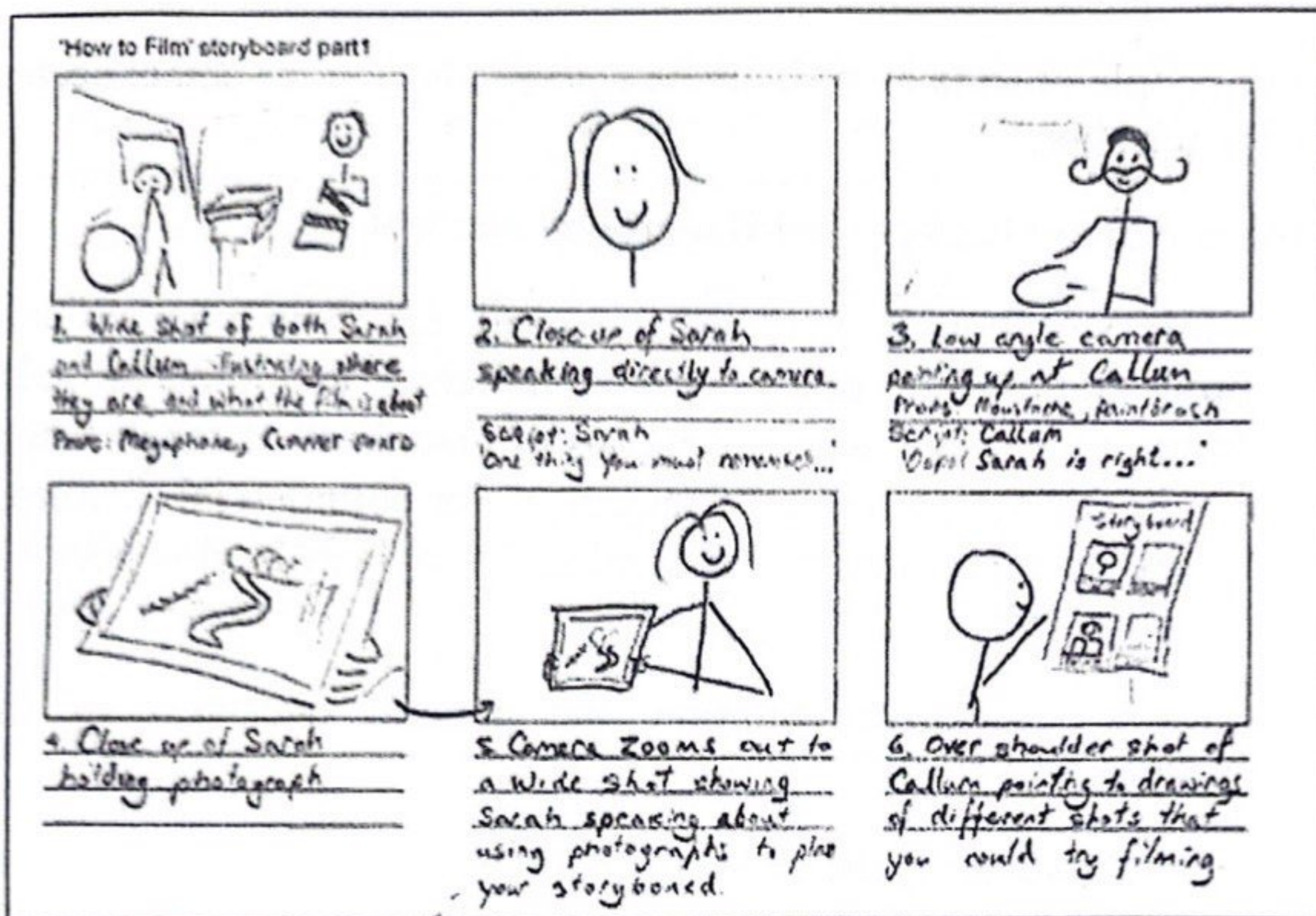


Figure 3. Example of simple story board
Source: (walker et al., 2013)

Directors also work with producers and set designers to interpret the floor plan or location sketch and deliberate on how sets can be used to effectively convey the programme message and identity. A floor plan is a sketch showing the main features of the studio including the set, sitting arrangement, and other props to be used for the production. It serves as a useful guide for other crew members like the camera operators, lighting directors, talents, audio engineers etc. in planning their various activities.

During production, directors coordinate the activities of various crew members. They give instructions to camera operators using visualisation cues such as 'camera ready', 'headroom', 'tilt up/down', 'pan left/right' etc. They also direct the technical crew at the master control unit, using sequencing cues like 'cut', 'fade', 'dissolve' etc. for visual transitions from one shot to the next; audio cues like 'fade in/out music', 'music under', 'roll audio' etc. for audio engineers who operate the audio console, and video recording cues like 'roll tape' and 'freeze' for playing of video recordings. Directors also give cues to the floor manager or talents.

Tips for directing

1. ***Adequate preparation:*** the director should first and foremost have a clear knowledge of the production and goals to be achieved. Directors should also have knowledge of specific functions of every team member. This is very important to enable the director assign responsibilities effectively, monitor progress and give instructions as appropriate. The director also gives the team members a walk through to provide orientation on expected roles of each person. There is technical walk through for technical crew and talent walk through for talents.
2. ***Standby procedures:*** directors should ensure that everyone and everything is set before the recording begins. Just before recording begins, the director should call on every crew member who requires to be cued to confirm their readiness for the production. This should be followed by a countdown, final cue and the commencement of recording.
3. ***On air procedures:*** Precision/clarity of instructions for team members is very important. Directors' instructions should be clear and unambiguous; let each crew member you are directing know exactly what you want. These include instructions for both talents and technical crew members, and this can be achieved through proper identifications e.g. calling presenters/guests by their names or titles, addressing camera persons by their cameras (CAM 1, CAM 2) and by stating specific instructions with appropriate cues/terminologies. Directors should also ensure to cue talents before putting them on air and avoid cueing them too long in advance.
4. ***Secure an attitude:*** the director is not expected to be too strict nor too soft on the crew members. However, he needs to be firm. Generally, the attitudes/behaviours of team members would determine the best approach for directors to adopt.
5. ***Alertness:*** directors should be focused, and follow the actions/discussions attentively. Hence, when there is a need to call attention of talents/crew members during recordings, directors should try to avoid interrupting the flow of the production. Also, in situations where there are errors or technical problems, the director should promptly correct or address these appropriately.

6. ***Respect for and appreciation of team members:*** directors should respect every member of the team and avoid embarrassing anyone. They should also commend team members on a job well done and offer constructive criticisms.

Conclusion

The chain of activities discussed so far relate to both the preproduction and production stages of the television production process. Other activities at the post production stage include editing, transmission, and post production assessments/evaluation which would be discussed treated in Advanced Television production. It is important to note however, that while various activities fall under the three stages, the phases are interwoven and sometimes overlap. Similarly, while individual members have specific job descriptions and responsibilities, the overall success of the programme lies not only in adequate preparations of individual members but also in effective team work.

Learning Outcomes

In this chapter, you would have learnt basic strategies to:

1. Create/produce television programmes from scratch.
2. Record television programme.
3. Direct television programme.
4. Present programmes on television.

Discussion Questions

1. Team work is essential for effective television production. However, the director's role is crucial to the success of the entire production efforts. Discuss.
2. Assuming you are to produce a 60-minute magazine programme, explain the preparatory activities would you engage in.
3. Television presenters can be described as ambassadors of the programmes or stations. Explain the means by which presenters can

effectively perform their functions towards the success of their programmes.

4. Elucidate the significance of storyboard in television production.
5. Explain the concept of “Intensity” in lighting. How can the intensity of light be adjusted during a production?
6. Sets play essential parts in programme appeal and message transmission. Expatiate.