

5 - 4 - 3 - 2 - 1 - action!  
5 - 4 - 3 - 2 - 1 - action!



wrap up  
wrap up  
fade to black  
fade to black

# INTRODUCTION TO Producing



stand by  
stand by  
record  
record



zoom in  
zoom in  
focus  
focus



Northwest Community Television  
6900 Winnetka Avenue North  
Brooklyn Park MN 55428  
763.533.8196      www.nwct.org

# Introduction to Producing

## TABLE OF CONTENTS

Studio and tape policies .....	1
Studio time block breakdown .....	2
Production crew positions .....	3
Basic pre-production planning .....	4-5
Getting great guests and interviews .....	6-7
Guest letter .....	8
Talent release form .....	9
Finding a great crew .....	10
Crew sheet .....	11
Studio floor plan .....	12
Copyright information .....	13-14
Graphic needs list .....	15
Scripting examples .....	16-17
Script template .....	18
Promoting your program .....	19
Playing your program on NWCT .....	20
Tape release form .....	21
Dressing for television .....	22

# Studio and tape policies

## STUDIO HOURS

Monday through Thursday ..... 8:30am-11:00pm  
Friday and Saturday ..... 8:30am-5:00pm  
Sunday ..... 12:30pm-6:30pm

## STUDIO SCHEDULING

1. The studio can be reserved up to two months in advance and is available on a first come, first serve basis by appointment only.
2. Producers can schedule three hour blocks for studio time. A maximum of six hours of advanced scheduled time is allowed in any given week.

## STUDIO TIME BLOCKS

Monday through Thursday ..... 8:30-11am, 11am-2pm, 2-5pm, 5-8pm, 8-11pm (Studio A)  
9:30am-12:30pm, 12:30-3:30pm, 3:30-6:30pm, 6:30-9:30pm (Studio B)  
Friday and Saturday ..... 8:30-11am, 11am-2pm, 2-5pm (Studio A)  
9:30am-12:30pm, 12:30-3:30pm (Studio B)  
Sunday ..... 2-5pm (Studio A)  
12:30-3:30pm, 3:30-6:30pm (Studio B)

## STUDIO ABUSE POLICY

**Producing programs for hire, advertisements, commercials, obscene or indecent programming, lotteries, or personal and family programs will not be tolerated.**

If you need to cancel your appointment, please notify the studio manager at least 24 hours in advance; unforeseen emergencies and illnesses will be taken into consideration. Please do **not** rely on leaving a voicemail message. Talk to a studio manager whenever possible.

If cancellations are not made 24 hours in advance of your scheduled time, become excessive, or if you are more than 30 minutes late for your appointment, you may be subject to disciplinary action as follows: first offense, verbal warning; second offense, written warning; third offense, suspension.

## RECORD TAPE POLICY

All producers must provide their own videotapes. NWCT will have DV tapes available for purchase. If providing videotapes is a problem, please see a studio manager to make other arrangements.

## TAPE DUB POLICY

1. Guests participating in a community television program are entitled to one free tape dub of their program. Each guest may provide a blank tape of their own or purchase one from NWCT. When a group with more than four members participates in a production, one free dub will be given to the group as a whole.
2. If guests wish to make more than one dub, there will be a \$10 dub fee per tape for owner provided tapes or a \$15 dub fee for NWCT provided tapes.
3. Tape dubs should be made prior to the program being submitted for scheduling.

# Studio time block breakdown

The studio time block system can be especially confusing for first-time producers and crew. The following example will outline how the 3 hour time slot breaks down for a standard studio production.

**If you're booking control room time for creating Deko graphics or you are taping a larger scale program (i.e., band, demonstration, game show), please consult a studio manager.**

## EXAMPLE

You booked 6:30pm-9:30pm in Studio B on Monday to tape your show.

### STUDIO SET UP: 1ST HOUR\*

6:30pm-7:30pm

This is your time to set up your set in the studio and have a studio manager do your lighting. You can also get your microphones (and phone if you're doing a live call-in) set out. You can update graphics and cue up tapes in an edit room or at the volunteer work station. If you're the host, chat with your guest(s) and make sure they're comfortable.

\* If there is no one booked before you, you may be able to start taping earlier. Please do not assume that because this happens once in a while that it will be the case every time you come in.

### PRODUCTION TIME: NEXT 1½ HOURS

7:30pm-9:00pm

Cameras and control room time: You now have full access to the control room and the studio cameras—time to get taping! Get your graphics loaded, videotapes and music cued, teleprompter script loaded, and you're ready to go. Roll tape! Make sure you clear out of the control room by the end of this time.

### STUDIO TEAR DOWN: LAST ½ HOUR

9:00pm-9:30pm

Yes, taping time does come to an end. At this point, you should have given up control of the studio cameras and the control room to the volunteer following you. You've now got a leisurely 30 minutes to tear down your set in the studio, pick up trash, put away microphones, wrap cables, etc.

If you're the last production of the day, you still need to do this. Why? Because our closing time is when you are supposed to be walking out our doors, not stopping tape and then taking another ½ hour to clean up . . . studio managers need to have a life too!

# Production crew positions

Television production brings those participating on-camera and behind the scenes together as a team or **crew**. Each crew member is vital to the production's success.

All crew members must be NWCT members and are responsible for setting up, tearing down, and putting away the set, extra equipment and miscellaneous items and removing any clutter.

Following is a list of basic crew positions. **You may not need all of the positions listed.**

## PRODUCER

Coordinates technical (arranges talent, crew, equipment) and nontechnical (program concept, structure, content) aspects of the program. Oversees taping; responsible for final product. After taping, completes a tape release form for program.

## DIRECTOR

Directs the camera, audio, graphics and tape operators and floor director. Makes decisions concerning each camera shot and makes transitions by pushing buttons on switcher.

In some cases, a **director** makes the decisions regarding each camera and directs a **technical director** to push the buttons on the switcher.

## AUDIO

Sets up, checks all audio sources for proper levels, and monitors the sound during the production.

## GRAPHICS

Types in computer graphics (i.e., titles, credits) that are superimposed over the camera shots.

## CAMERA

Runs the camera according to commands from the director. All cameras that do not have operators should be set and locked.

## FLOOR DIRECTOR

Communicates director's cues to the talent verbally, by hand signals or cue cards. Hooks up extra RTS headset and intercom if needed.

## VTR (TAPE) OPERATOR

Cues videotapes for playback during production. Rolls in all videotapes for program.

## TALENT/HOST

Serves as on-camera personality (actor, entertainer, interviewer). **Do not have to be a Northwest Community Television member.**

## PHONES/TELEPROMPTER OPERATOR

Phones answers and processes calls during live call-in programming. The teleprompter operator controls the speed of the computer script the talent is reading. **Do not have to be a Northwest Community Television member.**

## Basic pre-production planning

Meet with a studio manager to discuss your program idea, show format and taping options.

**IDEA** What do you want to produce?

**State objective.** What is this program supposed to achieve?

**Determine audience.** Who do you want to view this program? How much do they know about your topic?

**Choose format.** What type of program most effectively gets your information across?

**PRODUCTION TECHNIQUE/POST PRODUCTION** How will you record your show? Will editing be necessary?

**One portable camera** Most flexible; allows you to go anywhere to shoot. Involves no crew people. Usually requires additional lighting and editing.

Minor editing requires a minimal amount of post production to add title, in-show graphics, and credits and opening and closing music.

Programs shot at different locations at different times with one camera involve complete editing—editing together all video and audio segments and adding graphics and music. This requires more complete pre-production planning and scripting before taping.

**Portable studio** (two cameras with switcher) Ideal for more involved programs shot on location. Involves two to three crew people. Usually requires additional lighting and may require some minor editing.

**Studio production** Easiest place to shoot due to controlled indoor environment. Involves three or more crew people. All audio and video goes into the program while taping, eliminating the need to edit.

Please give serious thought to how often you want to produce your program. As a new producer, you may want to produce your program only once a month if you have chosen a more demanding production technique that requires an extensive time commitment.

**PRODUCING** Complete the following steps prior to taping:

### **Schedule guest(s)/talent**

If you work with a host or guests, you may want to find out when they are generally available before booking facilities and/or equipment. It is also wise to have anyone appearing on camera sign a talent release form.

### **Get permission**

If you plan to videotape an event, get verbal or written (the best!) permission prior to the taping date from the organizers of the event.

### **Inspect taping site**

Before taping on location, do a site inspection. This helps determine what equipment you need. Here are a few things to keep in mind:

**Power** Will you require power for equipment or lights? The portable studio operates solely on AC power. Where can you plug in equipment? If you are using batteries, make sure you reserve enough.

**Setup** What time will you be able to set up? Do you need to make special arrangements to arrive early or tear down? Where is the best place to set up to be near power, unobtrusive to the event and get the best picture?

**Lighting** Will you need to set up extra lighting? Get permission prior to the event to set up extra lights.

**Audio** Will you need any special or additional mics? Can you plug in to a sound system? What additional cables or adapters will you need?

**Cables** Measure the area to confirm you have enough cable. Design a plan to keep cables out of high traffic areas. Tape down any cables where people walk.

### **Book facilities and/or equipment**

If you work with a host or guests, you may want to find out when they are generally available. If you are producing a live show, you need to coordinate your studio taping time with an available live cablecast time on one of NWCT's channels.

### **Schedule volunteer production crew**

Call for crew as soon as you book a taping date. Make sure they know how to reach you, what time to arrive and what time you will finish—if they are meeting you at a site, provide directions. Two days prior to the taping, call each crew member to confirm their presence.

### **Find sponsorship**

Proceeds from sponsors can be used to pay for the direct costs of a program such as sets, tapes, tape dubs, and Channel 6 fees.

### **Design your set**

Design a set that will complement the subject matter and format of your program. Avoid sets that are too busy. A little goes a long way with props and plants.

### **Choose music**

Pick music appropriate for your program. Please do not use copyrighted music. NWCT has an extensive music library you can use.

### **Obtain copyright permission**

If you do use copyrighted material, please get permission to do so—you may be held liable for copyright infringement if you do not get permission.

### **Create graphics**

Pick fonts that are easy to read, reflect the style of your program, and complement your set.

**Script your show** Consists of talent's cues and/or the audio (narration, music, sound effects) and video (camera shots, graphics)

**Outline** Usually includes an opening, closing, and other important segments; used for a program mostly ad libbed like a demonstration.

**Partial** Continuous skeleton script to provide direction for talent and crew; used for a program that cannot be scripted word for word such as a game show or interview.

**Full** Used for a program that must be done very precisely and accurately like the news. Includes all words to be spoken, all video, sound, and technical instructions.

### **Promote, promote, promote**

Produce a 30 second promo for Channel 18, make a flier and post it where your viewers hang out, get a notice put in a program or newsletter, and/or write a press release for the local newspaper.

# Getting great guests and interviews

Preparation for a good interview starts long before you ask that first question. Here are some tips for recruiting great guests and interviewing effectively.

## **BRAINSTORMING GUEST IDEAS**

Before you start planning your first production, brainstorm ideas for guests and topics. If you plan to produce an on-going show, put together a list of topics you could use for at least six months. This gives you flexibility when trying to line up your first shows. If one topic doesn't pan out, you'll have an alternative programming plan.

## **BEFORE YOU MAKE CONTACT**

Familiarize yourself with your subject matter and with your guest's background, attitudes, and accomplishments in advance of the interview.

## **CALL OR MEET WITH POTENTIAL GUESTS**

Many individuals look great on paper but may be dull and uninteresting in person. Ask potential guests questions you would ask them on-camera. Are they interesting, inspiring, motivating? If they answer with only yes and no, chances are you'll get the same responses on camera. Also, check your potential guest's credentials. Make sure they are who they profess to be!

## **FOLLOW-UP WITH THE GUEST**

When you find a guest, make sure to follow up with them and confirm your taping time. If possible, send them a note with your contact information, a map to the studio and suggested arrival time.\* You may also want to include information on dressing for television. Also, let them know they can get a copy of the program if they provide a record tape.

\* Have your guest arrive 30 to 45 minutes **after** your studio time begins. Do not have them arrive at the same time you do! Schedule them to arrive once setup has begun and crew is prepped for the shoot. Keep their time at the studio to a minimum.

## **SCRIPTING THE INTERVIEW**

1. Determine the direction you would like the interview to take; develop an outline of key questions. Construct questions that are clear, simple, and precise.
2. Write out your introduction and conclusion before the interview starts. By doing this, you will be free to focus total attention on the interview.

## **THE DAY OF THE SHOOT**

1. The day of the shoot, make an effort to introduce your guest to the crew and orient them to the studio. Plan to spend 10 to 15 minutes with your guest going over the format of the show and the discussion topics. Inform your guest with where they should look during the interview and emphasize good posture. If you make your guest look good and feel comfortable, they will be a better guest.



2. Tell your guest what the first question will be if he/she becomes nervous before the interview. It can make for a smooth start.

### **DOING THE INTERVIEW**

1. Establish your guest's credentials at the start of the interview.

2. Establish the importance of the topic at hand. One simple way of doing this is to ask your guest early in the interview "why" a certain issue is so important.

3. Ask your guest a few warm-up questions to break the ice.

4. Always listen attentively to your guest's replies and react with interest. If your interest is not genuine, you are either conducting a bad interview or you are not listening to your guest's responses.

5. Establish and maintain good eye contact with your guest.

6. Always remember that your guest is the expert and star; do not try to upstage him/her. Ask questions that fall inside your guest's realm of experience allowing him/her to "shine".

### **AFTER THE TAPING**

After the shoot, tell your guest when the show will air. Most importantly, thank them for their involvement on your show.

Dear Community Television guest,

We are glad you have agreed to be part of a community television program at Northwest Community Television. Enclosed is some information you may find helpful in preparing for your participation.

Name of program: \_\_\_\_\_

Taping location: \_\_\_\_\_

Taping day: \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_

Contact person: \_\_\_\_\_ Phone: \_\_\_\_\_

Cablecasting day: \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_ Channel: \_\_\_\_\_

**DIRECTIONS** to 6900 Winnetka Avenue North, Brooklyn Park MN

**From 694 east or west:**  
Take County Road 81 north to 73rd Avenue. Take a left on 73rd Avenue—you'll be heading west. 73rd Avenue curves to the left turning into Winnetka Avenue. NWCT is one-half mile south on the left.

**From 169 north or south:**  
Take 694 east to County Road 81 north. Take a left on 73rd Avenue—you'll be heading west. 73rd Avenue curves to the left turning into Winnetka Avenue. NWCT is one-half mile south on the left.

**From 100 north or south:**  
Take County Road 81 north to 73rd Avenue. Take a left on 73rd Avenue—you'll be heading west. 73rd Avenue curves to the left turning into Winnetka Avenue. NWCT is one-half mile south on the left.

You can also call **763.533.8196** for directions.

**PROGRAM COPIES**

If you would like a copy of the program you are appearing on, you may either bring a blank VHS, SVHS, or mini DV tape with you or purchase one at NWCT the day of the taping.

**FROM NORTHWEST COMMUNITY TELEVISION MANAGEMENT**

Because NWCT is a nonprofit organization, we do have some guidelines business owners and professionals must follow when interviewed. They are:

1. Your business logo may not be part of a set.
2. No prices of products and/or services may be mentioned.
3. Your business address and phone number may appear only once during a program.

-----  
**TALENT RELEASE FORM**

In consideration of your plan to produce the above captioned program and as an inducement to permit me personally to appear on the cablecast of the program, I hereby consent to the use of my name, likeness, pictures and/or voice by you and your licensees for cablecasting, direct exhibition, and subsidiary purposes. Such uses will not be made as will constitute a direct endorsement by me of any product or service.

I hereby indemnify you and your licensees respecting my claim or action against you, your licensees or your officers and agents, arising out of my acts or statements out of the program.

Signature \_\_\_\_\_ Print name \_\_\_\_\_

Witness \_\_\_\_\_ If minor, guardian \_\_\_\_\_

# Talent release form

Date \_\_\_\_\_

Program \_\_\_\_\_

Producer \_\_\_\_\_

In consideration of your plan to produce the above captioned program and as an inducement to permit me personally to appear on the cablecast of the program, I hereby consent to the use of my name, likeness, pictures and/or voice by you and your licensees for cablecasting, direct exhibition, and subsidiary purposes. Such uses will not be made as will constitute a direct endorsement by me of any product or service.

I hereby idemnify you and your licensees respecting my claim or action against you, your licensees or your officers and agents, arising out of my acts or statements out of the program.

Signature \_\_\_\_\_ Print name \_\_\_\_\_

Witness \_\_\_\_\_ If minor, guardian \_\_\_\_\_

# Talent release form

Date \_\_\_\_\_

Program \_\_\_\_\_

Producer \_\_\_\_\_

In consideration of your plan to produce the above captioned program and as an inducement to permit me personally to appear on the cablecast of the program, I hereby consent to the use of my name, likeness, pictures and/or voice by you and your licensees for cablecasting, direct exhibition, and subsidiary purposes. Such uses will not be made as will constitute a direct endorsement by me of any product or service.

I hereby idemnify you and your licensees respecting my claim or action against you, your licensees or your officers and agents, arising out of my acts or statements out of the program.

Signature \_\_\_\_\_ Print name \_\_\_\_\_

Witness \_\_\_\_\_ If minor, guardian \_\_\_\_\_

# Finding a great crew

One of the challenges facing a new producer is finding people to assist as technical crew. Here are some ideas to help you!

## CREW RESOURCES

### Studio managers

Studio managers are here to assist you and can recommend volunteers who might best suit your production needs. As a producer, you are responsible for contacting all potential crew members.

### Volunteer database

NWCT compiles a list of volunteers willing to work on community programs. This database is available at the front desk and lists contact numbers for interested volunteers. As a producer, you will be responsible for calling those listed in the database.

### Networking

Talk to fellow class members! Most classes are filled with people eager to get started. Ask if they want to volunteer on your show—you want to be the first!

Work on other people's programs! This is a great way to meet people and become familiar with their technical skills. This is also a wonderful way to pick up producing skills you can use on your own production.

Other networking opportunities include attending advanced workshops and NWCT special events.

### Volunteer newsletter

You can solicit a crew through our volunteer newsletter **In the Spotlight**. Simply provide appropriate information including a way for volunteers to contact you and submit it to any studio manager. Our newsletter is published bi-monthly.

### Web site

You can do the same through our web site, [www.nwct.org](http://www.nwct.org). Visitors, including NWCT volunteers, can access the pertinent information under volunteer opportunities. Talk to a studio manager if you would like to try this avenue.

### Other resources

Do you have friends or family members that may be interested in helping you? Are you working with a church group or club that has members who might help? Look outside of NWCT for crews. Do remember, though, they must live in one of the nine northwest suburbs to be eligible for our training.

# Crew sheet

PRODUCTION TITLE: \_\_\_\_\_

DATE: \_\_\_\_\_

TIME: \_\_\_\_\_

LOCATION: \_\_\_\_\_

**PHONE**

**ARRIVAL TIME**

Producer: \_\_\_\_\_

Host: \_\_\_\_\_

Director: \_\_\_\_\_

Audio: \_\_\_\_\_

Graphics: \_\_\_\_\_

Tape Operator: \_\_\_\_\_

Floor Director: \_\_\_\_\_

Camera 1: \_\_\_\_\_

Camera 2: \_\_\_\_\_

Camera 3: \_\_\_\_\_

Other: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Miscellaneous notes: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# Floor plan

**PROP LIST**


Studio A (35' x 35' approximate set area)


Studio B (20' x 20' approximate set area)

**LIGHTING NOTES**

---

---

# Copyright information

## **Q: What is copyright?**

**A:** Copyright is an area of law that states any original work created and affixed in a tangible form becomes the property of the creator. The creator then has exclusive rights to reproduce, distribute, perform or display the copyrighted material.

## **Q: What works can be copyrighted?**

**A:** Federal law gives a wide range of materials that can be protected, but most works usually fall into one of seven categories:

1. Literary works
2. Musical works/lyrics
3. Dramatic works/music
4. Choreography
5. Pictorial/sculptural works
6. Motion pictures
7. Sound recordings

Some examples of things that are **not** able to be copyrighted are:

1. "Trivial" things (e.g.; titles, slogans)
2. Ideas
3. Mathematics
4. News (news itself, **not** the reporting of events)

## **Q: Is my access program able to be copyrighted?**

**A:** Yes. Since your show is in tangible form (video), the law would view you, the producer, as the program's creator, giving you exclusive rights to your show.

However, your show **cannot** be copyrighted if it contains other copyrighted materials. For example, you could not use a Top 40 hit as your program's theme song or have someone read an entire magazine article in your show, since someone else owns the rights to these works.

Not only could you **not** copyright a show in which protected material is used, but you could also be sued by the owners for copyright infringement.

## **Q: What are the penalties for copyright infringement?**

**A:** At its most severe, the punishment for a first offense of unauthorized copyright use is pretty stiff . . . a fine of \$25,000 and/or one year in prison.

## **Q: Who is responsible for securing permission to use copyrighted material on my program?**

**A:** In short, you are! NWCT rules regarding program content make it very clear that the individual turning in a program, and **not** Northwest Community Television, will be held accountable for any claims of copyright infringement.

## **Q: Are there any instances when I can use copyrighted material in my program?**

**A:** Well, yes, there are. The copyright act of 1976 elaborated on the long standing doctrine of using copyrighted material without permission called "fair use".

Fair use was used for decades to stop the suppression of information caused by restrictive copyright laws. The recent legislation broadened the definition of fair use. In short, fair use allows under certain conditions a small amount of protected work to be used without permission.

**However, it cannot be stressed enough that the fair use standards are not enforced with any degree of uniformity.** In fact, you would be hard-pressed to have a

group of lawyers specializing in copyright law agree on the interpretation of "fair use". But there are some criteria from the 1976 act that can help determine if the use is fair:

1. **Purpose and nature of the use** Commercial vs. nonprofit. Remember, just because cable access is nonprofit does not give you free reign to use copyrighted material.
2. **The nature of the copyrighted work** Protected educational material is probably easier to justify using than copyrighted works of entertainment.
3. **Amount used in relation to the whole** Three minutes of a four minute pop song or the first eight chapters of a ten chapter book? Probably not. The first ten seconds or ten pages? More likely.
4. **The effect of the use upon the potential market for or value of the copyrighted work** If someone can prove economic harm by unauthorized usage of a copyrighted work, fair use is not applicable.

If you are unsure if your intentions of borrowing copyrighted work can be considered fair use, write to the copyright holder and ask permission to use the protected work.

**Q: Is there any way to avoid all this copyright and fair use hassle?**

**A:** Luckily for you, there is! If you are looking for music to use in your program, Northwest Community Television has a music library of 100 compact discs full of hundreds of copyright cleared compositions and sound effects. Ask a studio manager for help in finding a selection right for your program.

**Q: Okay, let's say my program doesn't violate any copyright laws. How can I get my show protected?**

- A:** The law requires that a copyrighted work must contain three symbols, in any of the following order (put on the end of your program):
1. The symbol ©, your name, and the year. © **John Doe 1998**
  2. The word copyright, your name and the year. **Copyright John Doe 1998**
  3. The abbreviation Copr., your name and the year. **Copr. John Doe 1998**

Don't embellish these copyright notices in any way. "This program is the copyright of John Doe Productions, 1993" wouldn't be considered a legal copyright notice. If you think someone has illegally used your work, your creation **doesn't** have to be copyright registered with the government if you decide to sue, but it must be registered when you actually file suit.

**Q: How do I register the copyright of my show?**

**A:** For a copyright registration form, write to:  
Copyright Office, Publications Section LM-455, Library of Congress  
101 Independence Avenue SE, Washington D.C. 20559

Or call: (202) 707-9100

For additional information: <http://lcweb.loc.gov/copyright/>

You will have to send a completed application form, two nonreturnable copies of your program and pay a nonrefundable fee to copyright your show. Everything must be sent together.

**Q: How long will my show retain the copyright?**

**A:** A copyright is good for the life of the owner plus 50 years. If a work was created before January 1, 1978, and was never copyrighted, it can be used without permission. Creations with expired copyrights (before 1906) and U.S. government publications are considered to be in the "public domain" and also can be used without permission.



# Graphic needs list

Program title: \_\_\_\_\_

Host(s): \_\_\_\_\_

\_\_\_\_\_

Guest(s), title(s): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Program information: \_\_\_\_\_

\_\_\_\_\_

Guest(s) contact information: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Live call-in phone number: \_\_\_\_\_ Date/time to call: \_\_\_\_\_

Viewer response phone number: \_\_\_\_\_

Miscellaneous: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## **CREW**

Producer: \_\_\_\_\_

Host(s): \_\_\_\_\_

Director: \_\_\_\_\_

Audio: \_\_\_\_\_

Graphics: \_\_\_\_\_

Camera(s): \_\_\_\_\_

Additional crew: \_\_\_\_\_

\_\_\_\_\_

# Scripting examples

## OUTLINE SCRIPT

VIDEO	AUDIO
(Follow action)	1. Opening Intro guest Set up topic of discussion  2. Interview guest about topic  3. :30 PSA  4. Interview continues  5. Closing Give contact information Good-bye!  <b>TOTAL SHOW: 30 MINUTES</b>

## PARTIAL SCRIPT

VIDEO	AUDIO
(Follow action)	<p><b>Opening</b>            Host intros show . . . Hello and welcome to "All about Access" . . . my guest today is access producer, John Smith . . . (2 minutes)</p> <p><b>Interview guest</b> about his access program (13 minutes)</p> <p><b>:30 PSA</b> (at about 15 minutes)</p> <p><b>Interview continues</b> (13 minutes)</p> <p><b>Close</b>            Join us next time for "All about Access" when we'll visit with access producer, Mary Jones. (2 minutes)</p> <p><b>TOTAL SHOW: 30 MINUTES</b></p>

# Script template

VIDEO	AUDIO

## Promoting your program

You may have heard the saying, "If it's worth producing, it's worth promoting." It's true! Here are some ideas to help you with program promotion.

**Produce a 30 second video promo for your program.** Once complete, you may submit it for play on channel 18, the program guide or you may ask other volunteer producers to play it within their programming.

**Promote your show to your intended audience.** Put up posters in prominent places where your audience may congregate. If you are producing a program for an organization or club, try to put notices in their publications.

**Send out press releases to area newspapers.** Information in press releases should be straightforward and should include your show title, topic, playback dates and why the program is of interest to the community.

Here are contacts at our local papers and an example of a press release.

Sun Newspapers  
4080 West Broadway, Suite 113  
Robbinsdale MN 55422  
[www.mnsun.com](http://www.mnsun.com)

Osseo Maple Grove Press  
33 2nd Street NE Box 280  
Osseo MN 55369  
[www.pressnews.com](http://www.pressnews.com)

\* \* \* \* \*

### PRESS RELEASE EXAMPLE

FOR IMMEDIATE RELEASE

Contact: LeAnne Christensen, 763.533.8196

#### **Native insects featured on Minnesota Gardening**

Insects native to Minnesota will be featured on the next Minnesota Gardening program. Insects are very important to plant life and expert herpetologist Buggy McFly will talk about why not to swat.

Minnesota Gardening can be seen each Thursday evening at 7:00pm on Northwest Community Television channel 19. Watch Buggy McFly on Thursday, August 1, at 7:00pm on channel 19.

# # #

# Playing your program on NWCT

Scheduling your program for playback is an important aspect of production. Here are some suggestions to make the process easier.

## PROGRAM LENGTH

When planning a program, one of your first considerations should be program length. NWCT has no absolutes for length but we do have a suggestion. Programs that are **30 minutes** or **one hour** in length are easier to schedule which could result in more frequent play times.

## SCHEDULING

Our channels are scheduled two weeks in advance. You may check to see when your program is scheduled three ways:

1. Check the daily schedule on Channel 18.
2. Check our programming schedule at [www.nwct.org](http://www.nwct.org).
3. Contact a studio manager for scheduling information.

You may also pre-schedule special or timely programs in advance. When doing so, you must adhere to a definite program length.

## REQUIREMENTS FOR PLAYBACK

1. Tapes should begin with one minute of color bars then one minute of black.
2. There should be no glitches or loss of control track in any portion of the program.
3. Video levels and audio levels must be consistent throughout your show.
4. Programs should be followed with one minute of black.
5. Copies of your program should be made prior to the tape being submitted for playback.
6. Permission must be secured for any copywritten music or video used in your program.
7. A tape release form (see page 20) must accompany each tape. Finished programs and paperwork must be turned into a studio manager.

## REGULAR TIME SLOTS

If you produce a program on a regular basis you can reserve a regular time slot on our channels. Here are time slot guidelines:

1. To set up a regular time slot you must have three programs complete and ready for scheduling.
2. You must fill out a regular time slot application and submit it to the master control operator/scheduler. The scheduler is available 9:30-5:00pm Monday through Friday.
3. Regular time slots are assigned in the channel lineup on an availability basis and at the discretion of the scheduler.
4. Once you have secured a regular time slot, you must consistently turn in new programming or your time slot will be revoked. Fill out tape forms with dates each program should air.
5. Programs should be turned in for playback two days prior to its playback time.
6. Programs should never be longer than your time slot. Your show will be cut off early.
7. If you should decide to discontinue your timeslot, please notify the scheduler.

## AFTER YOUR TAPE IS DONE PLAYING

Tapes are pulled from playback on a monthly basis. All producers are responsible for picking up their tapes after they have been pulled—after 90 days, they are disposed of!

# NORTHWEST COMMUNITY TELEVISION TAPE RELEASE FORM

## STAFF USE ONLY

Tape number	Received by	Date	Notes/special instructions
-------------	-------------	------	----------------------------

## PRODUCERS — FILL OUT ALL THE INFORMATION BELOW

Program title \_\_\_\_\_

Topic, guest, and content information \_\_\_\_\_

This program was recorded with equipment from  NWCT  Other \_\_\_\_\_

Date recorded \_\_\_\_\_

Date submitted to NWCT \_\_\_\_\_

Timely dates mentioned \_\_\_\_\_

Regular time slot holders—list playback date(s) \_\_\_\_\_

Program length

HOURS : MINUTES : SECONDS

: : :

Program locate

HOURS : MINUTES : SECONDS

: : :

**ADULT CONTENT** Check all that apply—

Language/profanity

Nudity

Sexual content

Depicts violence

Other \_\_\_\_\_

**Is this program suitable for viewing by children?**  Yes  No

**TECHNICAL DIFFICULTIES?** Describe—

In consideration for permission, use and access to the replay of my program on the cable system from Northwest Community Television (NWCT) and Comcast or its successors, I hereby make the following representations, agreements and releases: I certify that no advertising material or other commercial programming; lottery or lottery information; obscene material, sexually explicit conduct, or material soliciting or promoting unlawful conduct (as those terms are defined or interpreted under applicable FCC regulations); or indecent, slanderous or libelous material, is contained in this program. I request that this program be shown on a NWCT channel. I authorize the subsequent replay of this program at the discretion of NWCT. I certify that I have obtained any and all clearances for the cablecast of this program from broadcast stations, networks, sponsors, music licensing organizations, performers; representatives, authors, composers and others, as required. I accept full responsibility for the content of the program and the consequences of its presentation. I acknowledge and agree that I am liable for any costs arising from the use of copyrighted or licensed materials. I am familiar with the NWCT Public Access Rules, I have read the Rules, I understand the requirements contained within the Rules, I will comply with them. I understand and agree to the rules and procedures surrounding the treatment of programming that violates the Public Access Rules, and hereby authorize NWCT to remove any of my programming that violates the Public Access Rules. I hereby indemnify and hold harmless NWCT, NWSCCC, Comcast or its successors and their respective officers, directors, employees, agents and representatives from any and all liability, damage, injury, and judgements arising from the cablecast, playback or production of any programming or any other claim as set forth in the Public Access Rules. I further attest that I have truthfully filled out this Release Form.

Producer's signature \_\_\_\_\_

Name (print) \_\_\_\_\_

Email address \_\_\_\_\_

Address (include city, state, and zip code) \_\_\_\_\_

Home phone \_\_\_\_\_

Cell phone \_\_\_\_\_

# Dressing for television

## DONT'S

1. Avoid tight patterns and weaves (i.e., herringbone). Camera technology tends to make them buzz and dance on air (moiré effect) which is very distracting to viewers.
2. Avoid wearing extremely saturated colors such as fuchsia and bright red. These colors may cause camera flare.
3. Avoid wearing all white or all black. These two color extremes can cause havoc for the cameras' iris settings especially when worn together.
4. Avoid wearing reflective metals and jewels. They can cause distraction and glare.
5. Avoid wearing loose fitting and horizontally patterned clothing. Television does give the illusion of a "few extra pounds".
6. If you plan to use chroma key, please see a studio manager for clothing suggestions.

## DO'S

1. Wear pastel or moderate colors.
2. Wear colors that harmonize with set colors.
3. Wear textured clothing—it is attractive on camera.
4. Wear clothing appropriate to your subject matter (i.e., casual wear for an outdoor program, business wear for an interview with the mayor).
5. Wear cool clothing. Studio lights can be warm!