



ERMP Production Conventions

SECTION ONE

Story and Other Rights

- ERMP will own story rights prior to principal photography
- Scripting and storyboarding is necessary. It is necessary so as to save time and effort.

Producer

- Producer arranges the interview and coordinates camera, guest and talent
- Emails appropriate forms to Guest to be picked up at the shoot
- Producer is ultimately responsible for all Talent and Location Releases for shoots

Director

- Director coordinates the shoot on location
- Director introduces staff to Guest
- Director insures all permissions have been received prior to hauling equipment onto location
- Director receives and places in production packet appropriate Releases
- Rewind tape after shoot – Director will watch entire taping and check for sight and sound quality
- No shoot is to last longer than 55 minutes continuously
- At the end of each shoot, Director or Camera Staff is to explain on tape how he shot the shoot, and his vision for the shoot for editor to refer to later.
- Director insures that shoot location is policed of trash prior to leaving

Talent

- Talent introduces guest – not themselves
- Ask background questions for each interview
- Talent needs to wear tie inside – polo if shoot is outside
- Do phone interview, go to web page, with guest prior to actual shooting. Interviewer to do research. Guests may have to bring pictures to accompany shoot as B-Roll (IE: growing up pics, family pics, school pics etc.)
- Talent needs to wear tie inside – polo if shoot is outside
- Dress appropriately for shoot – consider surroundings, opted toward semi formal.
- Discuss what to wear with Guest

Travel and Living

Miscellaneous

Fringe Benefits

SECTION TWO

Production Staff

Extra Talent

Art Direction

- Scripting and storyboarding is necessary. It is necessary so as to save time and effort.

Set Construction

- Be aware of background behind talent and guest
- Arrange for colorful background behind subjects

Set Striking

- Director insures that shoot location is policed of trash prior to leaving

Set Operations

- Director coordinates the shoot on location

Special Effects

Set Dressing

- Be aware of background behind talent and guest
- Arrange for colorful background behind subjects

Property

- Director and camera staff are responsible to inventory equipment prior to departing location

Men's Wardrobe

- Talent needs to wear tie inside – polo if shoot is outside
- Dress appropriately for shoot – consider surroundings, opted toward semi formal.
- Discuss what to wear with Guest

Women's Wardrobe

- Talent needs to wear tie inside – polo if shoot is outside
- Dress appropriately for shoot – consider surroundings, opted toward semi formal.
- Discuss what to wear with Guest

Makeup and Hairdressing

- Talent needs to wear tie inside – polo if shoot is outside
- Dress appropriately for shoot – consider surroundings, opted toward semi formal.
- Discuss what to wear with Guest

Electrical, Rigging, and Operations

- Work with the power supply off, and never try to mend anything with it on.
- Do not leave objects on top of ladders or where they can trip people up or jam doors.
- Firmly tape down all loose cables.
- Cables should not be coiled too tightly or left in large piles.
- Hard hats and safety harnesses should be available when needed, and protective industrial gloves should be worn by anyone handling hot lights.
- The cry of “heads” is the accepted way of telling people that an object has been dropped from above.
- Ladders should always be footed to prevent slipping.
- A frame ladders should always be used fully open and never too close to the edge of a drop off or platform.
- Never lean out from a ladder; move the ladder.
- Never lift heavy weights unaided.
- When lifting heavy weights, bend your legs and keep a straight back.
- Fire fighting and first aid equipment must always be at hand and you must know where it is. Danger and advice notices should never be moved or obscured.

Camera Operations

- Rewind tape after shoot – Director will watch entire taping and check for sight and sound quality
- Use only TDK and Sony tapes
- Always use a new SVHS tape on any production shoot
- No zooming
- ERMP will not use Fuji DV tapes
- Get B-Roll always
- Use 3 point light system when ever possible
- When done with shoot, rewind tape and review for quality video check
- Use shot log on all cameras
- Use DV camera, when available, for main camera at all times
- If main shot is 2 people, main camera is on guest
- Get wide shot and individual shots if possible
- Always capture sound on cameras
- If using multiple camera start all at once
- No shoot is to last longer than 55 minutes continuously
- Turn off cameras all at the same time
- Check for dark pools over eyes on talent and guests before shooting
- Have light source to your back highlighting target when shooting tape
- Instruct talent and guests to ignore cameras – focus on each other
- Always get an establishing shot
- For artist interviews, get 15 seconds of tripod mounted DV shots of pictures as B-Roll . Use good lighting.
- At the end of each shoot, Director or Camera Staff is to explain on tape how he shot the shoot, and his vision for the shoot for editor to refer to later.
- Get the following list of shots when available:
 - Outside building shot
 - Room shot
 - Shot of hands

Camera Operations

- Close up head shot

- Over the shoulder shot
- Walking in shot of guest
- Walking away shot of guest
- If many people, feet walking, working shot
- Tools of interviewee (ie: artists paint brush)
- Tree scape
- Building scape
- Neighborhood
- Architect of building
- Steps, or columns
- Guest behind or through equipment
- Talent is not to cut off guest in interview
- Use tripod on all interviews
- Use tripod on all segments
- Use tripods when gathering B-Roll
- If using multiple cameras, follow list:
 - 1 for total angle
 - 1 for shoulder shot of guest
 - 1 for waist high shot for talent
- On close up shots of guest, place camera physically close to guest
- Be aware of background behind talent and guest
- Arrange for colorful background behind subjects
- With camera close-ups, use a medium long shot which then moves to a medium close up.
- Do not cut from one shot of a person to an identically positioned but closer in shot without using a cutaway.
- If you are cutting between two different characters you should use the same distance shot for each, unless for example you are trying to give the impression that one is a very long way away.
- Eyelines to camera and between people talking together are important considerations.
- If you have a long shot and your character is looking left or right, don't put him slap bang in the middle of the shot unless they are turning to look left then right.
- If character is facing left, put the character on the right hand third of the shot. This also applies for shots of vehicles moving, if car is moving left then begin shot with the car in the right hand third of the shot allowing walking.
- Movement is important to scene composition.
- If you are shooting a single subject, they should be positioned either one third of the way or two thirds of the way across the screen, never dead center.
- The camera movement should never be too fast unless this is an intended effect, otherwise you will make your audience feel seasick.
- The basic rule to remember is move the camera as little as possible.
- Movement of camera should mainly be provided by movement within the shot, and by cutting between shots.
- Never cut a shot in the middle of a zoom; wait until the zoom has finished.

Camera Operations

- Never pan (change the direction the camera is heading) and zoom at the same time.

- With zooming as with camera movement, remember to only use when necessary.
- Unless you are aiming for a special effect, you should keep the camera the eye level of an average person; about 70 inches above ground level.
- Ordinary people are shown in profile or in a way that they do not make direct eye contact with the viewers, but rather with the interviewer in the studio or location. This implies that their statements must pass through the interviewer in order to be mediated. The mediator maintains control of the event. An exception to this rule is comedians who, by the nature of their material, are able to address the camera directly.
- Subjects are shot from eye level, rather than from high or low angles, which would slant the image.
- Important figures are shot in a medium close up (from the waist up) or a close up (head and shoulders). The camera keeps a respectable distance from important people, whereas ordinary people, particularly in a state of emotion, may be shot much closer.
- The interviewer is positioned between proponents of two conflicting views to reinforce the broadcaster's neutral position. This contrasts with talk shows in which interviewees sit together as guests.

Sound Operations

- Sound check each mike separately
- Playback tape to check sound
- Check mike on/off switch before and after each use
- Turn off mikes when done
- Hide mike cords on talent and guests
- Position lapel mikes to get voice during interview with mike under chin pointed upward
- Capture audio on all cameras at all times
- If using DV camera, it is main camera for sound capture
- Attach lapel mikes to collars
- Mike as many participants as possible
- Review entire tape when done for sound quality check

Transportation

Location

- Be aware of background behind talent and guest
- Arrange for colorful background behind subjects

Production Film and Lab

- All pre-recorded programs must be submitted by individuals with a Durham resident address.
- Program producers must submit their program tapes at least 24 hours in advance.
- Allowed tape formats are VHS and SVHS and must meet quality standards
- Tapes must be recorded in standard play mode (SP)
- Video tapes submitted for cablecast must be clearly labeled on both the box and cassette spine with the following information: Program title, length of program, and date of cablecast. (without this complete information the show will not air)
- The beginning of all cablecast programs must have this format in the following order:

- 20 seconds of black (control track)
- And/or 20 seconds of color bar & tone
- 10 second countdown slate
- An opening Program Title must follow the countdown slate, followed by program content to fill the entire allotted time slot.
- The end of the program must contain a video disclaimer that contains the producer's Name, address, and phone number for contact purposes.
- The use of facilities credit (if appropriate).
- If program content is shorter than the allotted time period, you must fill the other video such as PSA's or black track.
- An additional 2 minutes of black (control track) must be added beyond the allotted time period.
- All tapes must be completely rewound.
- Only one program per tape is allowed.
- Time slots are assigned at the discretion of the company.

Stage Facilities

Process and Rear Projection

Second Unit

- Do phone interview, go to web page, with guest prior to actual shooting. Interviewer to do research. Guests may have to bring pictures to accompany shoot as B-Roll (IE: growing up pics, family pics, school pics etc.)
- Get B-Roll always
- Always get an establishing shot
- For artist interviews, get 15 seconds of tripod mounted DV shots of pictures as B-Roll . Use good lighting.
- Get the following list of shots when available:
 - Outside building shot
 - Room shot
 - Shot of hands
 - Close up head shot
 - Over the shoulder shot
 - Walking in shot of guest
 - Walking away shot of guest
 - If many people, feet walking, working shot
 - Tools of interviewee (ie: artists paint brush)
 - Tree scape
 - Building scape
 - Neighborhood
 - Architect of building
 - Steps, or columns
 - Guest behind or through equipment
- Use tripods when gathering B-Roll

Second Unit

- Arrange for colorful background behind subjects

Tests

Fringe Benefits

SECTION THREE

Editing
Music
Post Production Sound
Post Production Film and Lab
Main and End Titles
Fringe Benefits

SECTION FOUR

Publicity
Insurance
General Overhead
Fees, Charges, and Misc.
Fringe Benefits