

PRODUCTION DEFINITIONS & TERMS

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CREW POSITIONS AND ROLES

The Producer

The producer is the head of the production, responsible for all the creative concepts of the project and organizing all the elements, crew and equipment for the production. For FPA, this extends to managing and taking responsibility for the entire show, from pre-production to post-production.

The Director

The director is in charge of guiding the talent and supervising the production crew. The director is responsible for taking the show idea (script) or using the rundown sheet and making it work effectively as a visual and audio medium. This includes such items as composing camera angles, talent placement, visual effects etc... In an FPA production the producer will usually take over these responsibilities during the pre-production stage, but might hand over responsibilities to another crew member such as the Technical Director during the actual production. This is particularly true if the FPA producer is part of the talent (host/hostess).

Technical Director

The Technical Director is the production crew member responsible for operating the video switcher and arranging the video signals to be recorded. Either by his/her instructions or by the guidelines provided by the producer/director the TD will give instructions to the camera crew to set up the proper camera shots, and arrange for the mixing of b-roll footage, adding transitions between shots and work with the CG operator to cue graphic elements. The TD is responsible for what is visually recorded during the overall production.

Production Assistant

The Production Assistant helps time the shoot and assist in running a smooth production by helping the producer or floor director as needed. At FPA, the production asst. is usually limited in the equipment positions they can assist with, but they can help direct the talent, and prepare materials for the producer.

Audio operator

The audio operator is responsible for the sound of the production including prepping the microphones for the talent and controlling the audio console during the production.

Lighting operator

In general, the lighting operator executes the lighting for a production. A lighting plan should be

prepared prior to taping and the operator must be responsible for making sure all lighting instruments are working and focused properly. Lighting any object or individual has three main purposes:

- To provide the camera with adequate illumination for technically acceptable visuals.
- To show the viewer what the objects on screen actually look like or where the action is taking place.
- To establish the general mood of the scene.

Floor Director

The floor director is responsible for all operations within the studio set. He/she acts as the eyes, ears and voice of the Director or TD. For FPA purposes the production assistant or a camera operator might take over this responsibility.

Camera Operator

The camera operator controls a camera. He/she receives all cues via headsets during production. A camera operator is responsible for setting up shots with proper headroom and nose room, this is very important for the overall aesthetics of the show.

The Character Generator Operator

The CG operator is responsible for designing suitable graphics for the program. This role is essential in live or live-to-tape studio productions. The CG operator should create all the graphic elements (opening credits, lower thirds, credit rolls etc...) before the shoot begins.

Note: It is up to the technical director to decide the appropriate time for keying these images into the show.

Alternatively, pre-recorded show elements can be added during the post-production phase.

Teleprompter Operator

The teleprompter operator is the production crew member responsible for the management, recall and display of the prompting script. If you plan to use the teleprompter in your production, always remember to bring a copy of the script saved as a simple text file on a flash drive/thumb drive.

Talent

Generic term used for the onscreen individuals.

Editor

During post-production the editor is responsible for editing the show and preparing it for airing. Properly executed pre-production and production phases and by providing the editor with adequate file labels and documentation such as an Edit Decision List will greatly aid this final stage.

A typical comparison states that for every one hour of video it can take up to 4 hours to edit.

CAMERA COMPOSITION TERMS -----

Shot

A shot is the basic element of television. It is one continuous image taken by one camera. To become more sensitive to camera movement and cues, watch television with the sound off. Concentrate on the visual presentation.

B-roll Elements

B-roll is your secondary footage or your supporting footage. If you had a news anchor in the studio talking about the traffic on 495 and then you saw the footage of the traffic jam, the traffic shot is your b-roll footage.

Developing Camera Shots

In order to do this, the director works with three related visual elements:

- Size and content of the shot
- Camera angle
- Camera movement or the movement of the subject

Tip: When deciding what shots to ask your director for be sure to remember that television is a close up medium.

Reaction Shot

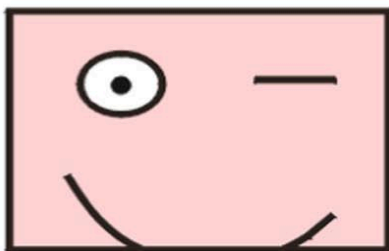
A shot of the talent where they are nodding/actively listening to what the other talent is saying.

Tip: If conducting a pre-recorded show, at the end of each production record a few reaction shots to help the fill-in any bad shots.

Jump Cuts

A sudden often jarring cut from one shot or scene to another without intervening transitions (such as fade outs).

CAMERA SHOTS



ECU - Extreme Closeup

The extreme close up is used to reveal very small details in the scene. It might be used to reveal horror in a subject (extreme close up of the subject's mouth as she/he screams). It might also be used in a mystery to show some detail that the detective picks up on or to show some small clue.



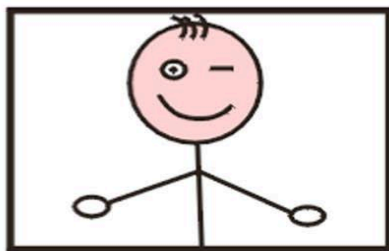
CU - Close Up

The close up shot is used to reveal detail. If you are shooting just the head and shoulders of a subject this is a close up.



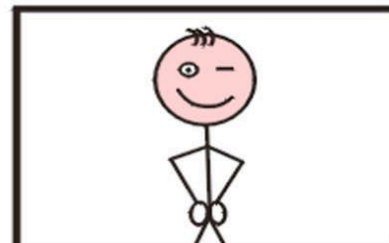
Head and Shoulders

The head and shoulders shot is used in news broadcasts. If you think about the television news you will realize that this shot reveals enough detail to see the subject's lips move and the expression on her/his face.



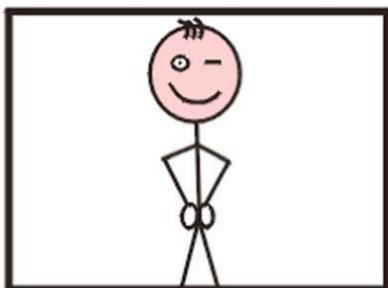
Bust Shot

This shot shows your subject from above the knees to above the head. It is often used when the subject of the shot is doing something that requires the audience to see some detail.



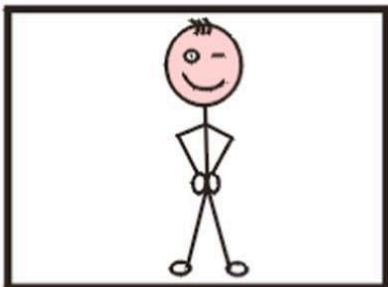
MS - Medium Shot

The medium shot is from just below the waist to above the head. There is more headroom than in the bust shot. This shot is used if the person is animated with their hand movements, etc.



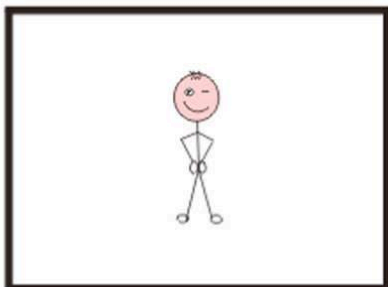
MLS - Medium Long Shot

Remember in this shot to not cut the person off at the knees. With this shot, you can still see expression on the person's face, while getting more information from what is going on around the person.



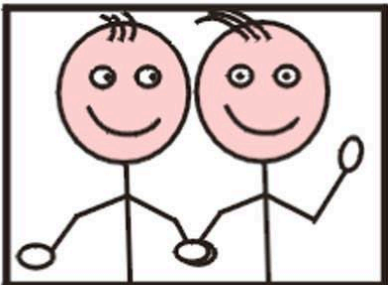
LS - Long Shot

This shot is useful for someone that is walking or moving.



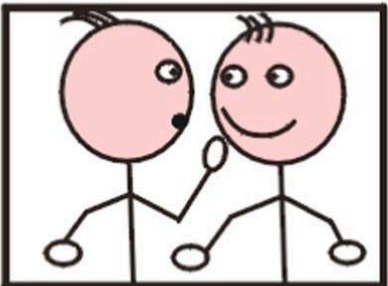
ELS - Extra Long Shot

Also known as the Establish shot, this gives the viewer some perspective as to where the subject is. This is very important if the subject is moving to new locations or times. It lets the viewer know where the video is taking place.



2 Shot

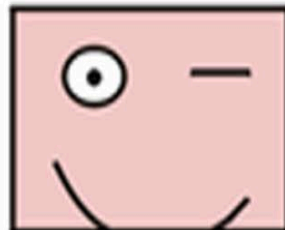
Two-shots are composed when two people are in the scene and their interaction is important. A two-shot is a good way to introduce a conversation. From the introduction you might cut to an over the shoulder shot of one person talking or a close-up of the other person reacting to what is being said.



OS - Over Shoulder

The over the shoulder shot reveals one subject as seen from over the shoulder of another subject. It simulates a view of the subject as seen from the second person's eyes. This shot is often used in conversations between two people where the director wants to focus on the person speaking. Usually these shots are head shots (close ups of the speaker).

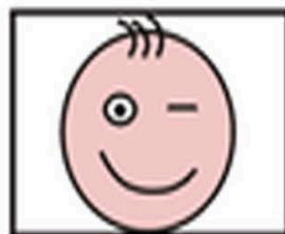
CLOSE-UP SHOTS



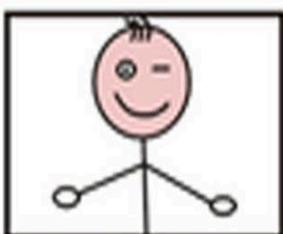
Extreme Close-Up (ECU)



Big Close-Up (BCU)

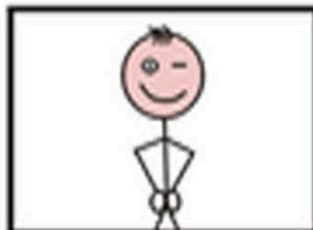


Close-Up (CU)

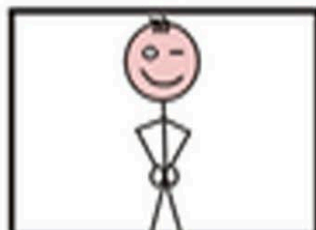


Medium Close-Up (MCU)

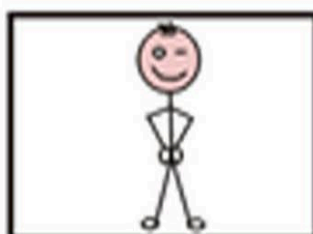
MEDIUM & LONG SHOTS



Medium Shot (MS)



Medium Long Shot (MLS)

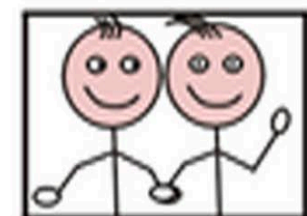


Long Shot (LS)

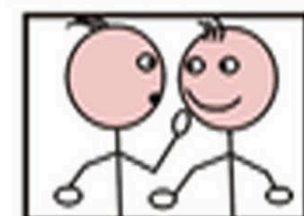


Very Long Shot (VLS)

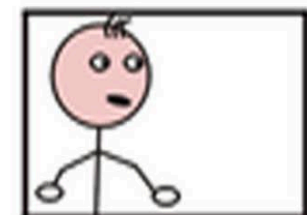
SPECIAL TYPES OF SHOTS



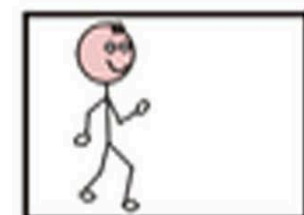
Two Shot (CU / MCU / MS)



Over the Shoulder Shot

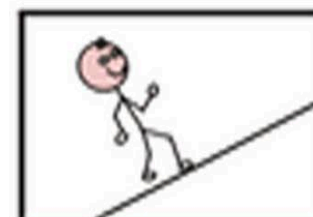


Interviewee looks / talks into space in the frame (and towards the interviewer)

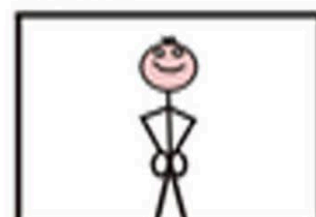


Moving subject walks into space

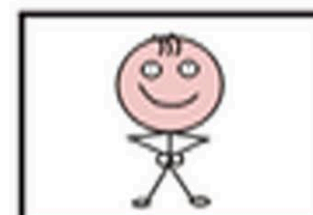
SPECIAL SHOTS







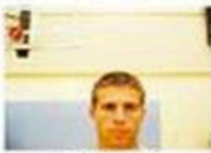


Tilted frame



Low Angle Shot (looking up)



High Angle Shot (looking down)

<p>NOSEROOM</p> <p>The space from the tip of a person's nose to the side edge of the frame. The space left in front of a person looking or pointing toward the edge of the screen.</p>	 <p><i>Improper Noserroom</i></p>  <p><i>Proper Noserroom</i></p>
<p>LEAD ROOM</p> <p>The space left in front of a person or an object moving toward the edge of the screen.</p>	 <p><i>Improper Leadroom</i></p>  <p><i>Proper Leadroom</i></p>
<p>HEADROOM</p> <p>The space left above the person's head to the top of the screen.</p>	 <p><i>Improper Headroom</i></p>  <p><i>Proper Headroom</i></p>  <p><i>Improper Headroom</i></p>

SHOT TYPES REFERENCE GUIDES

- **ADOBE INTRODUCTION TO CAMERA SHOT TYPES**, [CLICK HERE](#)
(View their guides for even more information)

- **FILM GLOSSARY from BROOKLYN COLLEGE**, [CLICK HERE](#)