



# KGTV TV

How to create KGTV TV



# KGV TV

## Show Outlined

- *Anchor greeting*
  - *Title sequence*
- *Run-down of stories*
- *Anchor introduces first story*
  - *First story*
- *Anchor introduces second story*
  - *Second story*
- *Anchor introduces next story*
  - *Next story*
- *Repeat until all stories finished*
  - *Anchor signs out*
  - *Ending sequence*

*For reference, watch KGV TV #3*



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# Pre-Production

As with making anything, the key is to plan and plan well.

## STEP 1)

Start with a story, think of what you want to report on and build from there, have a think about script or get someone else to think about script

## STEP 2)

Next you'll want to come up with a shot list, have a think about possible backdrops (the best would be if what you're reporting about is actually in the background - shallow focus works wonders here, but not in all cases).

Plan for shots you know you can 100% get, ie. stationary shots; when you're completely sure you have enough shots and B-role (seriously, be sure); then you can think about shots you MIGHT be able to get (ie. panning and other forms of dynamic shots).

The reason why you should do this is so that you won't ever end up with too little film and then have to go out and film more stuff later. The more you plan the shots (**where, when, how**) the more efficiently you can get those shots and shoot everything quickly.

## Techniques you want to (really should) consider include:

- The Rule of Thirds
  - Field of View
  - White Balance
- The art of not cutting the tops of people's heads off
  - Lighting

*The above will be discussed in the "Production" segment of this guide*



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# Production

*Rules of Thumb (numbered in decending level of importance):*

0. Use a Tripod
1. Have your plan on hand
2. Be active

*Everyone should have something to do, while the camera person and sound person get ready, the reporter should be practising lines, or briefing an interviewee on what to expect, so on; just make sure everyone is doing something useful, don't waste time, it's really easy for people to be aggitated by ineffeciency.*

### The Rule of Thirds:

**If you take film and media, you should be familiar with this technique. A brief reminder; People should be on one of the power lines (red lines), eyes and other points that you want the audience to focus on should be placed on the power points (green dots).**



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# Production

### Field of View:

Field of view is basically what's in focus; shallow focus is when the foreground is in focus, and the background is out of focus (blurry) - it's usually achieved by having a larger aperture (the hole that light gets in), which means you could potentially over expose your image (everything becomes too white and bright) when **taking photos**, you'll need to increase the shutter speed so that light has less time to get into the camera in order to counter act the exposure. Ask John or Google how to do this.

When filming, there isn't too much you can do about stopping over exposure from a large aperture, so a trick you can use is to stand further back from the subject (what you are filming), then zoom in with your lense (doesn't work on the little orange cameras). This should allow light to enter the camera at more angles despite a relatively small aperture, achieving a shallow focus. In less technical terms, you get a cool blurry background.



*The shot above has appeared in this guide twice now; it's a good shot!*

Blurry backgrounds are good when the person in the foreground is speaking to the camera, or if the background is a bit boring.



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## White Balance:

Cameras don't have brains; they don't know what they're looking at, and they don't know what colour they're looking at. This is a problem. Enter white balance, it tells the camera what white is. That's it. Simple.



*This is what happens after I set the white balance so that the camera thinks that blue is white. Literally anything that is blue will be white now. This means that none of the other colours are recognised properly either.*

*Notice how strange that green looks!*



You'll likely be using one of two cameras; the little orange one, or the DSLR.

***Everytime you change location, the camera gets confused again. So for every different or new location, your white balance will need to be set again. Setting this up properly during production saves a lot of colour matching and altering in post - sometimes it's impossible to fix bad colours, so get it right!***

## Little Orange One:

Hit the MENU button



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Navigate to RECORDING MENU 3 and hit ENTER



Navigate down to WHITE BALANCE and hit ENTER



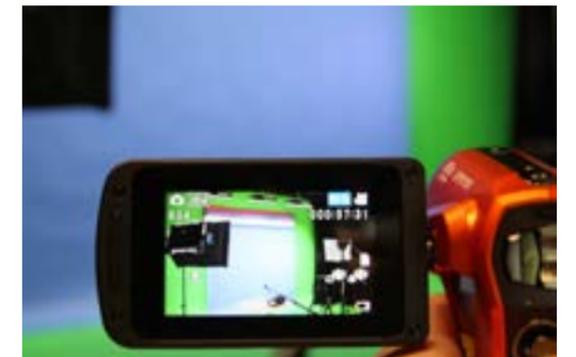
Go down to WHITE SET



Point the camera at something white, try get rid of shadows, and hit ENTER



The balance should now be set - look at them perfect colours!





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## DSLR (Big camera):

Take a picture of something white, fill the frame and try get rid of shadows



Press the MENU button



Use the little stick to navigate to white balance, which tab it's under depends on the camera mode, so you'll have to look for it



hit ENTER to access the whitebalance menu



Using the big wheel, navigate to CUSTOM



Next find CUSTOM WB, should be right under the white balance menu, hit ENTER



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Select the image you want to set as 'white' and hit ENTER



The balance should now be set



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## The Art of Not Cutting People's Heads Off:

Although it's not an official technique, it looks really bad when the tops of people's heads are cut off, and for some reason people don't notice they're doing it.



This reporter is missing the top of her head.  
It doesn't look fantastic.  
Don't cut the tops people's head's off.

In this shot, not only has the girl who's talking to the audience not have her head fully in shot, but she's also out of focus! Check your focus before hitting the record button.



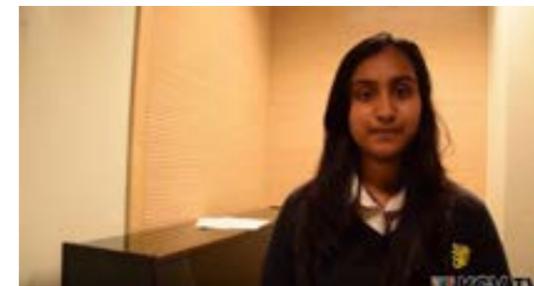
However, sometimes it's alright to have body parts not entirely in frame, this is usually when the subject isn't looking at or talking to the camera ie B-role shots such as this one



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## Lighting:

Arguably one of the most important elements in film and photography. It's very unlikely that you'll always have three point lighting (if you don't know what that is ask Mr Ryan), but you should always have at least one light when you shoot. Make use of it. below are some tips on how to maximise the effect of a single light, but to master lighting it takes practice and experience



If your subject is slightly back-lit (there is light behind them) then you will want to light them up from the front.

Also, it's so yellow! Set the white balance!

Avoid filming people with the sun or windows behind them. The sun is a VERY BIG light, so to balance being back lit by it you'll need a light as bright as the sun (literally). Chances are you don't have one of those, so orientate yourself so that the sun is behind the camera to get nice natural lighting like below, instead of a really dark shot like on the right.



Another thing, set the white balance; I used an hour to fine tune and de-blue stefania above. Even then she doesn't look quite right.

Even if you have lovely natural lighting like this if it's side on, you'll want to fill the darker side of the subject's face with a filler light. Else they end up with cool but out of place



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## Lighting the Anchor links:

It's ver very difficult to get this right; so far no one has, but it got better with each passing edition so hopefully we'll get there.



The key to this is to match the light in the back drop, with the lighting of the anchor. There's a good video by freddiew about this if you are bothered to type the url in <https://www.youtube.com/watch?v=pbSLEvkOTIs>

The anchor above is far too red, this is simply because when we filmed her, the backdrop hadn't yet been created. As a result we didn't have anything to match the lighting to. You, however, do; don't make our mistake.



Above is much better, but she still isn't entirely lit like she would be if she was really in that room ie her right arm is too dark. The lighting is a bit hard as well. Lighting itself is hard too.

To help get rid of that green spill and make green screening easier in post, a little back light is useful.

Though you'll always have to adjust it in post a little, so get all the other colours right because fixing two colours at the same time doesn't work all too well.



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## TIPS AND EXAMPLES:



This is a very good shot; Natural light, Head in Frame, Rule of Thirds, Shallow Focus, interviewee not looking directly at the camera, etc.

Generally, in a midshot you want to have the bottom of the frame just under or just above the waist line. Too much above, below, or directly on the waistline will look messy or simply strange. The shot on the left IS NOT a midshot so it's fine



When filling the frame, try not to have your subject too close to the camera. Also don't have her half out of the frame.



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# Production

## TIPS AND EXAMPLES:



If you have a close up like the one of Kelvin on the previous page, avoid having them face the camera direct, have them slightly side on. If the subject is a reporter that has to look and talk to the camera then avoid the close up altogether else it looks odd

Set the white balance.

Set the focus.

Use a tripod.

Don't forget the sound clap.

What you see on the little screen of the camera is what will be recorded; if it looks strange, fix it.



Look for interesting shots in general (only after you have all the shots you need) it makes for great B-role. Different angles often make for interesting shots.

Throughout this guide, white balance has been mentioned more than a few times. That's because it's important and saves hours of your editor's time. Consistency is a mark of professionalism. ie. Don't have sudden changes in colour, and don't have sudden volume spikes