

## Proc 14208\_STUDIO A Productions

### AUDIO

1. All audio inputs in Studio A are routed through the Mackie Soundboard.
2. The MASTER fader (also called the MAIN MIX fader) controls all audio inputs. It works best in the shaded “U” area.
3. Microphones are connected to the soundboard using XLR cables found on the cable hangers mounted on the back wall of the studio.
4. Each individual audio input also has its own individual fader control and “MUTE” button.
5. The audio input is in MUTE mode when a red light is indicated.
6. Fader controls for hardwired microphones are labeled MIC-1 & MIC-2.
7. Fader controls for wireless microphones are labeled REVO-1, REVO-2, REVO-3, & REVO-4.
8. Check the microphone audio levels by listening through the headset and observing the lights on the audiometer.
9. During testing, the green lights should not peak very far above the ideal zone - near “0”.
10. Adjust individual audio levels for each input by using the appropriate fader control.
11. If a clip will be played during the production, be sure the “DDR” audio is bumping as well.
12. If you do not see the audio bumping for the clip, make sure the faders marked “DDR” are up.

### SETTING CAMERAS

#### Getting Oriented . . .

1. The cameras are numbered 1, 2, and 3 in ascending order moving away from the control station.
2. Cameras 1 and 3 are typically used for close-up shots. Camera 2 is used for the wide shot.

#### Adjusting Angles . . .

1. On the Precision Camera Controller – Control A Bus, press the button for Camera 1. It will light up blue when activated.
2. Select Camera 1 on the Preview Bus on the TriCaster switch control board.
3. To set up the desired shot, use the joystick on the Precision Camera Controller. You can change the zoom by twisting the upper portion of the joystick either clockwise or counter clockwise.
4. If desired, repeat this process for each camera by selecting the corresponding camera number on the Preview Bus on the TriCaster switch control board and then using the joystick.

### LIGHTING

Turn on the overhead lights for the studio by flipping the “Grid A-1” and “Grid A-2” switches located in the gray electrical box located in the mechanical closet in the back right corner of Studio A.

### GRAPHICS (Subtitles)

1. If previously created graphics will be used, click the “Graphics” tab in the lower right quadrant of the screen.
2. Roll the mouse over the lower right edge of the screen to reveal the file storage “bins”.
3. Right click an empty gray bin that you would like to use.
4. Click “Import”.
5. Select the files you would like to import, and click “Open”.

6. If new graphics must be created, click the “Graphics” tab in the lower right quadrant of the screen.
7. Roll the mouse over the lower right edge of the screen to reveal the file storage “bins”.
8. Left click the bin you would like to use to store your new file.
9. Click “Add” at the bottom of the lower right quadrant of the screen. This will open the Media Browser.
10. In the Media Browser, click “NewTek” under the “Titles” section.
11. Select one of the graphic templates by left clicking on it. Then, left click “OK”.
12. To edit text in the individual graphics, click the gearbox icon in the lower right corner of the thumbnail slide.
13. Click on each text field in the edit window that pops up and type the desired replacement text.
14. Repeat this process to create any additional graphics that will be required during the program.
15. To export a graphic for future use, right click on the bin where the graphics are to be stored.
16. Click “Export”.
17. Provide a File name and click “Save”.
18. To add graphics to your program, click the graphic you want to use in the graphics window.
19. You will see it displayed in the “Graphics” monitor in the upper left quadrant of the screen.
20. On the right side of the screen, choose “GFX” from the dropdown DSK 1 (Down Stream Key 1) or DSK 2 (Down Stream Key 2) menu.
21. In the corresponding DSK panel directly adjacent to the dropdown menu, click “Take” to instantly insert the selected graphic in your program.
22. Click “Auto” to use a selected special effect to insert the selected graphic in your program.
23. Click “Take” or “Auto” again to remove the selected graphic from your program.

#### CUT-AWAYS (Video Clips & Still Images)

1. If a required video clip or still image is not already uploaded to the TriCaster, place it on the desktop of a networked i-Mac.
2. A variety of formats are acceptable for video playback. The preferred format is “.mov”. Other acceptable formats include: “.mpg”, “DV”, “avi”, etc. Always attempt playback of a video clip PRIOR to recording.
3. Still images should be high-resolution and should be 720 pixels wide x 480 pixels high.
4. Drag properly formatted clips or stills from the desktop to the appropriate folder on the appropriate TriCaster. e.g. > Tricaster > Media > Clips (or Pictures)
5. Click the DDR1 or DDR2 tab in the bottom half of the screen.
6. Click the corresponding “Add” button below the DDR window. This will open the Media Browser.
7. In the Media Browser, select the appropriate project folder from the “Clips” or “Stills” sections.
8. Double click the desired file to add it to the DDR window.

#### CHROMA-KEY (“Green Screen”) BACKGROUNDS (Single Images & Coordinated Sets)

1. Pull the curtain back to expose green studio wall.
2. Note the individual camera monitors in the upper left-hand quadrant of the screen. Click the gearbox for the camera you wish to adjust in the upper right-hand portion of the camera monitor.
3. Under the “LiveMatte & Crop” tab, click the “Enable LiveMatte” checkbox. The clicked checkbox will illuminate.
4. Click the Color dropper icon and drag it to the green wall on the Program Monitor.
5. Close the camera settings window.
6. Repeat this procedure for all other camera(s) to be used in the production.

7. If desired, fine-tune the ChromaKey by clicking the gearbox for each camera again to adjust tolerances and smoothness.
8. Adjust the Matte Tolerance & Smoothness by sliding the percentage bar for each.
9. Likewise, adjust the Spill Suppression Tolerance, & Smoothness.

## COUNTDOWN TIMER

1. Ensure the mechanical Preset DIALS on the STUDIO "A" Master Timer Control in the Cablecast Rack are properly set to the length of the program. Be sure to account for the appropriate amount of time for program Openings and/or Closings.
2. Press the "PRESET" Button.
3. Verify the correct setting on the Studio "A" Electronic Digital Display attached to the legs of Camera 2.
4. In Studio "A", press the "PRESET" button on the studio Timer Control Box to reset the counter to the preset setting.
5. If the counter is still counting down, press the "STOP" button.
6. Then, press the "RESET" button.
7. As soon as the program begins, press the "DOWN" Button. This will begin the countdown to the end of the allotted time.
8. When the counter reaches "00:00", time is expired.
9. Hosts should be instructed to wrap up at the one-minute mark (or sooner) to avoid being cut off.
10. Likewise, the control room should prepare to roll any closing clips or images.

## RECORDING - CANOPUS

1. Be sure you have completed all steps for preparation of recording.
2. Just before starting the timer, open the MPEG Canopus Station on the Telvue Desktop by double clicking the MPEG Station icon.
3. Click the black folder icon "File Options" Button at the bottom of the Canopus window to name your file (e.g. "Healthline01").
4. Then, click "Save".
5. Click the large RED "Record" button when you are ready to begin recording.
6. When production is complete, click the RED "Record" button in Canopus again to stop recording.

## RECORDING – i-MOVIE

1. Open the i-Movie application by clicking the Star icon located on the toolbar at the bottom of the screen (With the OSX Mavericks update there are now 2 iMovies. Both import processes are similar, but keep in mind the purple icon is the new version of iMovie, and the yellow is the old).
2. Click the Camera icon found on the far left side of the middle gray bar.
3. Select "ADVC-110 (DV)" - (not the "Built-in iSight" option) from the dropdown menu on the lower left-hand side of the pop up window.
4. Click "Import".
5. Name the file to be recorded (e.g. "Wrestle Talk").
6. Click "Import".
7. When the show is finished, click "Stop".
8. Allow the file enough time to be processed.
9. Click "Done".

## BASIC PRODUCTION

1. Once you have setup all of your shots, videos, pictures, titles, audio, and recording, prepare to DIRECT.
2. Announce "Quiet on the Set".
3. Count backwards out loud "3, 2, 1 . . ."
4. If there is an Opening Clip, roll the clip.
5. Switch to the Opening Camera Shot.
6. Press the "Down" Button on the Countdown Timer.
7. To switch between cameras and resources, simply click the appropriate button in the Program Bus in the middle of the screen or on the physical TriCaster Take switcher.
8. If you need to adjust camera angles, set up your next shot in the "Preview" Bus.
9. Click the "Auto" or "Take" button to switch between preview and program shots.

## SHUTDOWN

1. Return the hardwired microphones to their designated location on the wall behind the Studio A control desk and next to the Edit Bay door.
2. Return the wireless microphones to their chargers located in Storage 1.
3. The TriCaster should typically remain "on".
4. On Fridays, the TriCaster should be shut down.
5. The Studio A i-Mac should be put in "sleep" mode daily and completely shut down on Fridays.
6. The Soundboard should be turned "off". When facing the soundboard, the power switch is at the top right rear corner on the back of the unit.