

## Proc 14308\_Conducting STUDIO WORKSHOPS

1. Before any workshop is conducted, be sure that the producer-in-training has filled out the producer agreement form, that all of their contact information is correct on that form, that the producer has paid their annual access fee, and that the producer has received a Producer Handbook.
2. For your convenience, a handy checklist (Workshop Record: Studio) is available on the bottom shelf below the mail printer. You should use this sheet as a reference for covering all necessary information.
3. There is a general order and progression indicated on the Workshop Record. You will develop your own style of teaching, but this is a logical order and generally should be followed.
4. Just as you have your own style of teaching and communicating, the producer will have their own style of learning. Some learn quickly, and some learn more slowly. That is just human nature.

This workshop is set up to be delivered in four three-hour sessions. Most people are ready and able to use the studio in one or two sessions, but be ready to work with people for all four sessions if necessary. Assure the volunteer that there is no hurry.

5. The workshop should begin with presenting information related to copyright laws and absence of food and drink in the studio.
6. Next you should follow the Workshop Record checklist at a pace that is acceptable to the producer. Here is the general order of that list:
  - A. Give a general tour of the studio.
  - B. Explain the lighting grid and that it is turned on by staff only.
  - C. Explain audio options (lavalier mics, handheld mics, wireless mics).
  - D. Explain use and storage of props.
  - E. Give a general overview of the TriCaster Interface (explaining preview and program monitors, preview and program control banks, DDR1 and DDR2 functions, Text options, and LiveSets).
  - F. Explain cameras and camera joystick control.
  - G. Explain switching from camera to camera (utilizing preview and program monitors)
  - H. Explain "Take" and "Fade" switches and options for transitions.
  - I. Explain how to create titles and save them.
  - J. Explain how to fade a title on the program screen and options for transitions.
  - K. Let the producer know that any still images to be used during production must be sent to [media@ctvknox.org](mailto:media@ctvknox.org) or brought in person to the station at least 24 hours in advance. Video segments to be used during production must be brought to the station 24 hours in advance.
  - L. Explain how to use DDR1 and DDR2; how to preview and place live in program.
  - M. Explain virtual sets and live sets (chroma key).
  - N. Show the producer how to utilize monitors in LiveSets and options for multiple views in LiveSets (also explaining the simple process of using a still image or video only for their background with the A/B Virtual Set).
  - O. Explain the timer control box and coordinating the preset time with a staff person.
  - P. Let the producer know to inform a staff person when they will begin their production so that the staff person can start the recording process in the TelVue Workstation on the MPEG Canopus.
  - Q. Review and practice with the producer.
  - R. Remind the producer of the no food or drink policy and how to clean up after production.
  - S. Explain the process of reserving studio time.
  - T. Suggest several practice runs before production.

7. Be aware of producer fatigue and wrap up the workshop if they appear to be drifting or request to end it for that session.
8. When printing the Workshop Record, you will also get an attendance sheet that gives you the opportunity to record notes for reference in the next workshop.
9. If an additional session is needed, hang the workshop record sheet on the left-most clipboard (near the alarm) so that others can access it for future workshop use.
10. The last session will be a review, a Q & A session, and a demonstration from the producer. This is also a good time to explain how to reserve the studio if you haven't yet. When explaining studio reservation, tell the producer that there are times when they will need to be sensitive to the fact that a live production may be in progress in Studio B. If this is the case, they will need to keep noise levels to a minimum (no music, dancing, shouting, etc.)
11. At this time the producer may be certified in Facil and will be able to reserve studio time.
12. Certify the producer, and place the Workshop Record with the session notes page in the producer's file.