



TELEVISION LAB
CBC CURRENT EXPRESS 2018-2019



ORGANIZER'S HANDBOOK

Produced by Radio-Canada's
Communications, Marketing and
Branding Department

© The LAB scenario in this document is based on the program
CBC Montreal News,
aired live weeknights, starting at 6 p.m. on CBC.

GENERAL INFORMATION

The TV LAB given by Radio-Canada's Communications, Marketing and Branding Department is based on the weeknight newscast of *CBC Montreal News*. We suggest that you watch the program before coming to Radio-Canada and that you set aside some preparation time with your class. You'll need about 45 minutes to prepare for this activity. It will give your group a chance to familiarize themselves with the script so that they can give a livelier delivery. Note that participants do not have to memorize their scripts or bring them to the studio, since they'll be reading them off the teleprompter.

Please note that no headwear (caps, hats, toques, etc.) can be worn during taping. It's also important that you remind your group to bring their glasses or contact lenses, if they wear them. Also, do not wear green-coloured clothing or accessories.

The LAB is a one-of-a-kind activity that provides participants with a fun way to get behind the scenes of a TV show and try their hand at many of the crafts involved in producing one. Your visit to CBC/Radio-Canada will consist of two parts: the TV LAB and a guided tour of Maison de Radio-Canada.

There will be a 30-minute break between the two parts of the activity, during which your group can eat a meal or snack. Please note, however, that the room where you'll be taking the break has no microwave oven and no vending machines, so participants must bring cold meals.

LAB BREAKDOWN (total: 1.75 hours)

1- Background	10 minutes
2- Explanation of roles and rehearsal	30 minutes
3- 1st taping	30 minutes
4- 2nd taping	30 minutes
5- Post-mortem	5 minutes

MATERIAL REQUIRED

It's essential that you bring the following:

- Role assignments (page 7)

RECORDING

After the LAB, you will receive by email a link to download your recording on *WeTransfer*, a file transfer service. You will have **10 days** to download it. After that time, we will no longer be able to send you a copy of the recording. **Please note that we will not provide the recording by any other means.**

REPRODUCTION OF THE RECORDING

A reproduction of the taping is authorized for the sole purpose of providing participants with their own copy for private, personal viewing. **Any other reproduction or use is prohibited, including posting its contents on the Internet.**

OBJECTIVES OF THE LAB

- 1- **Gain experience** in teamwork, a must for producing a TV program.
- 2- **Discover** related crafts.
- 3- **Master** the basic requirements of one of these crafts.
- 4- **Learn** to work under the time constraints of a live taping situation.

PREPARATION

- **Assigning roles** (*see attached appendix*)

You can now assign the 12 different **technical roles** (behind the camera) and 11 **reporting roles** (on camera) among the members of your group. Two tapings will be produced during the LAB. Note that the people playing **technical roles** during the first taping **cannot change roles for the second taping**. On-camera roles can be switched for the second taping (see attached appendix).

It's essential that you prepare and assign roles before visiting Radio-Canada, because it will ensure that we can complete the LAB in the anticipated time frame. Please note that we do not allow refunds should activities not be completed due to a lack of preparation or delays caused by failure to comply with disciplinary actions or coaching instructions.

Following is a comprehensive list and description of the various roles to be performed in the LAB.

CONTROL ROOM ROLES: (*Work area separate from where the program is produced*)

- **Producer (role held by a guide/facilitator)**

The producer is the leader of the production team. The producer's job is to choose what content will be broadcast, using the many video sources available.

❑ **Camera coordinator**

Working closely with the three camera operators, the camera coordinator tells each one what shots to take at the top of the program and between commercial breaks. The coordinator makes sure the shots are lined up for the producer according to the program cue sheet. It must be the same person for both tapings.

❑ **Switcher**

On instructions from the producer, the switcher selects the requested picture source, using the main switching board to change the images that appear on air. It must be the same person for both tapings.

❑ **Audio engineer**

The audio engineer controls the various audio sources on the sound console. It must be the same person for both tapings.

❑ **Assistant audio engineer**

Following the program cue sheet, the assistant audio engineer tells the audio engineer what commands to execute on the sound console. It must be the same person for both tapings.

❑ **Character operator**

The character operator inserts all supers required to identify people appearing on camera. It must be the same person for both tapings.

❑ **Chroma operator**

This technician uses the various available video tracks to recreate realistic settings for the stand-ups by reporters and correspondents. It must be the same person for both tapings.

❑ **Teleprompter operator**

The teleprompter is a device positioned in front of the camera lens that displays the copy read by the newsreaders and various reporters. The teleprompter operator controls the speed at which the text scrolls, adjusting it to the pace of the reader's delivery. It must be the same person for both tapings.

❑ **Visual graphics operator (images)**

During the program, this technician operates a touch screen to change the background images on newsreaders' and reporters' monitors. It must be the same person for both tapings.

STUDIO ROLES: *(Work area where the program is taped)*

❑ **Stagehand manager (role held by a guide)**

As the producer's representative on the set, the stagehand manager is in constant contact with the control room. He performs the countdown at the top of the program and when returning from commercial breaks, and makes sure everybody is ready and positioned for their cues.

❑ **Camera operator (3)**

In constant contact with the producer, the camera operators must execute the requested shots. They must properly focus their camera lenses and frame their shots as instructed by the producer. They must be the same people for both tapings.

❑ **Production assistant**

His job is to properly position and move the various set elements in the studio. He also places the lavalier microphones on the newsreaders and various reporters. It must be the same person for both tapings.

ON-CAMERA ROLES

❑ **Newsreader (1)**

The newsreaders deliver the copy to the camera and provide segues between the various reports. These roles must be filled by bright, well-informed participants who are comfortable reading on air. Their copy scrolls by on the teleprompter.

❑ **Announcer, reporters, correspondents (10)**

These people are usually conversing with the newsreaders, delivering live reports in front of TV screens or backdrops that simulate various settings. Their copy scrolls by on the teleprompter.

YOU CAN MAKE CHANGES . . .

If there are more than 23 people in your group, you can switch some **on-camera roles** around for the second taping (see attached appendix).

If there are fewer than 23 people in your group, some roles can be dropped or combined:

- 1- Drop the roles of production assistant, camera coordinator, character operator, assistant audio engineer.
- 2- Assign more than one on-camera role to the same person, but do not combine the newsreader role with a reporter role.

QUESTIONS?

If you have any questions about the LAB, please feel free to contact Tommy Lee:
514 597-6014, tommy.lee@radio-canada.ca

CANCELLATION OR CHANGES

If you would like to change (date, time, number of students, etc.) or cancel your reservation, you must contact Host Services : 514 597-7787 – reservations_visite@radio-canada.ca

APPENDIX – ROLE ASSIGNMENTS

Technical roles (for both tapings)

- | | | |
|--|-------|-------|
| <input type="checkbox"/> Producer | _____ | GUIDE |
| <input type="checkbox"/> Stagehand manager | _____ | GUIDE |
| 1. Camera coordinator | _____ | |
| 2. Switcher | _____ | |
| 3. Audio engineer | _____ | |
| 4. Assistant audio engineer | _____ | |
| 5. Character operator | _____ | |
| 6. Chroma operator | _____ | |
| 7. Teleprompter operator | _____ | |
| 8. Visual graphics operator | _____ | |
| 9. Camera operator 1 | _____ | |
| 10. Camera operator 2 | _____ | |
| 11. Camera operator 3 | _____ | |
| 12. Production assistant | _____ | |

Participants who fill technical roles must read well and be able to understand instructions.

Reporting roles (1st taping)

NEWSREADER

13. Newsreader _____

MISCELLANEOUS

14. Weather Reporter _____
15. Food Reporter _____
16. Tech Reporter _____
17. Sports Reporter _____
18. Tourism correspondent _____
19. Arts Reporter _____
20. Special correspondent _____
21. Anthropologist _____
22. Peculiarities Reporter _____
23. What's it for? Reporter _____

Reporting roles (2nd taping)

NEWSREADER

24. Newsreader _____

MISCELLANEOUS

25. Weather Reporter _____
26. Food Reporter _____
27. Tech Reporter _____
28. Sports Reporter _____
29. Tourism correspondent _____
30. Arts Reporter _____
31. Special correspondent _____
32. Anthropologist _____
33. Peculiarities Reporter _____
34. What's if for? Reporter _____