

Video Production Team

Producer

In television, a producer is generally the primary person of responsibility for the production. The program may often be their own brain-child and a producer's role co-ordinates all elements of production at its highest level.

A talented producer is adept at co-ordination - of crew and cast; administrative, legal, financial, budgeting and scheduling issues, as well as being the driving creative force. With all these issues and tasks to consider, a talented producer is a great delegator, being willing and able to pass on responsibility to trusted production team members they have assembled. It's often best for the producer to delegate as many roles as necessary to ensure they have enough time (and headspace!) to coordinate the production.

Director

A director of a multi-camera studio program is responsible overall for the inner workings of the control room, and the crew working within (occasionally known as a tech manager). As such, they hold responsibility of the final product of a program as it goes to air live, trying to maintain quality output from the in-studio camera operators; as well as switchers, audio operators and graphic operators in the control room. A talented director is knowledgeable of all equipment in studio, plus the broadcast equipment it feeds in to. Similar to a floor manager, a good director makes decisions quickly, communicates clearly, and can react with a level head swiftly to unexpected occurrences, understanding any occurrence in studio or the control room to be expected. The director communicates to the crew member's earpieces via a studio microphone and tele-com.

A director will likely work in close tandem with the producer from early in the creative process. The task of creating a shot list lies within a director's responsibility. A good director is conscious of all production elements at a big-picture level. As the leader on-set, it's also important for a director to foster a good working environment for all crew to aid the creation of the final product.

Crew

Production manager/ coordinator

A non-commercial production manager's role holds similar tasks of organizing the crew and tech requirements, though may be less responsible for managing and reporting the costs. A talented production manager has a good mind for the practicalities of creating a TV program.

Floor Manager/Floor Director

In a studio-based program, the floor manager holds responsibility for operation of the studio floor where filming takes place, coordinating the talent, crew, props, set and tech equipment - acting as the main line of communication from the director within the control room. A good floor manager is able to co-ordinate many tasks and variables with a cool, even temperament and adapt flexibly and swiftly to the frequent unexpected occurrences typical of many shoots. They

do this by communicating succinctly and clearly to the crew members they co-ordinate. Additionally, a floor manager ensures the set - with its many items and cables - is safe for all cast, crew and visitors.

They will be responsible (though able to delegate) for checking that any props or required equipment are available for use; may situate and turn on lights in the absence of a lighting director; make announcements and requests to crew and audience (including keeping order on the set) as well as calling cues to begin the action. A floor manager may delegate duties to an assistant or team of runners to carry out miscellaneous duties.

Camera operator

A camera op generally operates at the instruction of the director, and the composition (or framing) of their shots may be left to their own initiative or instructed specifically to the director's desire. A talented camera op knows their camera, has a natural feel for shot composition and light factors; takes instruction well and has good stamina and stays attentive on a long day's shoot, in addition to a good instinct to the action taking place.

Audio operator

In a small studio, this role can advise on-air presenters and guests of the positioning of their lapel or wireless microphones, while mixing the audio output from these mics within the control room's audio mixing desk. In larger studios, a separate sound mixer would be operating an audio mixing desk, keeping the various mic outputs to a volume and quality suitable for broadcast.

A separate sound mixer may be used in the editing process, to mix the sound for the final product. In some cases, however the editor may perform this task themselves, using their editing software. It serves the sound mixer best however, to capture the best audio quality possible while shooting.

Technical Director

A technical director (TD) performs switching between the different video sources - both from camera shots and videos to be played during an in-studio shoot, selecting shots presented before them on a bank of screens in the control room. Performing this function occurs via a switching panel in the control room. In some productions, a director's role holds this task, and in others, the director gives instruction to a TD. A good TD has a natural intuition for which shots and pace of cuts, transitions, or filters suit the nature of the program.

Graphics operator

This role prepares and displays on-screen graphics to go to air, usually via the use of a graphics-operating software on a computer. They conduct this role during an in-studio shoot, with a swift reaction and flexibility to opportunities for the display of a graphic as required by the action on-camera.

Gaffer/Lighting director

A gaffer is the primary electrician on-set, tasked with lighting the stage at the instruction of the tech manager. The term “gaffer” is often limited to film production and lighting may even be coordinated by the tech manager where possible. In a smaller television production, the Gaffer positions lighting to ensure the set is well-lit.

Cable Tender/Grip

Assists camera operators and floor directors in organizing the cables to maintain the safety of operators as well as others within the studio space.

Production Assistants

Production assistants are tasked with carrying out the miscellaneous tasks required for the production, in support of those crew members requesting it.

Post Production Editor

Ensures the quality of the productions by editing shots, adding additional graphics utilizing a non-linear editing software. They are in charge of editing original source footage to create promotions, video roll-ins, b-roll for use in other productions. Also editors are responsible to export footage into other formats for use on multiple video distribution channels.

Post-production

Editor

On programs which do not go live-to-air, in post-production an editor will work alongside the director (and possibly the producer) to edit the footage that has been shot to create the final product. An editor’s role is largely one of cutting together and juxtaposing shots and audio to the requirements of the director/producer. In some productions however, an editor’s abilities may influence the creative output.

An editor may commence work prior to the completion of the shoot and in most productions the editing process takes longer than the shoot. Editing work is commonly carried out on computer-based video editing software. An editor’s ability is largely dependent on their proficiency with that software, as well as their intuitive feel for the editing together of disparate shots to create the tone and pace instructed by the director/producer. The process is fairly labourious and may go through many changes before being suitable for presentation as a final product.

Music/Composer

This role is required for productions requiring their own original music - whether for an opening theme, closing credits, or music to be played throughout the program. The composer writes and sometimes also performs this music. They may also conduct or produce a group of musicians to

perform the work they have written. The tone of the composition and theme may be communicated by the producer, or written based on a viewing of the cut of an episode.

Opening titles designer/motion graphics designer

The opening titles displayed at the beginning of a program can set the tone of the program to come. As such, a producer will communicate to an opening titles designer a brief of what they may like these titles to convey. The titles designer may be given a lot of freedom to design and conceive an idea, or be instructed specifically, tasked with producing in accordance with this brief. The titles design should often be designed with the opening titles music in mind. This position may also be responsible for creating stings and breakers for the program, as transitions between segments. They may animate a graphic created by someone else, or produce their own graphic for animation.