

## Crew Positions

### Outdoor Camera

#### **Description:**

Your job is to set up and staff the camera and light stands from an outdoor location during the newscasts.

You MUST use the light stands EVERY day! They wash out shadows from the sun, and helps provide even lighting. USE IT EVERY DAY!!! But they must be close to the talent to have any effect.

#### **What To Do:**

Begin gathering the camera equipment from inside the studio. There is a camera on a rolling tripod, light stands, and also a monitor on a rolling cart. Take two batteries from the chargers sitting on the counter (and put them back on charge when you return the camera.) You'll wheel the equipment right outside of the Dick Clark Studios and on nice days, set it up so that it is looking up the sidewalk toward the Hall of Languages. On days with a threat of rain, set up inside the right door frame that leads outside – but leave the left door free for others to use. This is important, a fire code requirement.)

#### **Most important:**

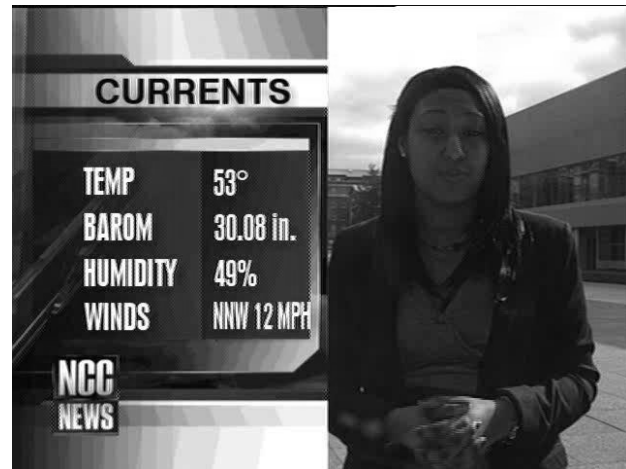
Do NOT ever leave the equipment unattended! Certain offices in Newhouse watch it, and they have been known to “prove” equipment is not secure by wheeling it away when no one’s watching. Don’t let this happen to you!! You may come inside to warm up, but have an eye through the window on the equipment AT ALL TIMES!!! You may start taking the equipment down and returning it **AFTER WEATHER IN THE 445 SHOW FINISHES!!!** This is usually just past 5pm. You can return the equipment directly to the studio, even if the show isn’t finished – but do not leave until everyone is dismissed after the shows end.

#### **Very important:**

Wear the headset at all times. Test all equipment early, and immediately report any problems. Do NOT simply ignore a piece of equipment because “it doesn’t work” – our job is to make it work!!!

### **Framing:**

Usually you'll need to first frame First Weather. This shot should be framed from the waist up and be shot so that the Hall of Languages is behind the person doing the weather. You'll start centered on the talent, then slowly pan LEFT when the talent says "let's take a look at our current conditions" to allow the graphic to be added (as seen in the screenshot.) Stay on that same framing until First Weather is finished. After that first weather preview, usually the talent will go inside for the weather block. When the talent goes inside, you should get a "weather shot" -- turn the camera so that it faces some sort of beauty shot and zoom in so that you have fairly close shots of trees, leaves, etc. This will be the background that appears in place of the green screen during the tease to weather and the weather forecast.



Stay on a beauty shot (or return to the First Weather shot, if the second show includes First Weather) until the Weather segment in the 2<sup>nd</sup> show is FINISHED; then you take the equipment down.

## **OUTDOOR CAM INSTRUCTIONS**

### **Step One: Power**

Put the wired camera battery in to the camera and plug the power cord into the cart power strip. Next, walk towards the door's leading into Dick Clark Studios. There will be a power box on the wall closest to the left door and in front of the stairwell leading to Newhouse Two. You can twist open the lock on the box with a coin or other thin metal object. You'll see two kinds of plugs. One plug is for the power cord attached to the rig and the other is for the fiber optic cable. Plug the cart power cord into the wall on the side of the building, you may need an extension cord (especially if you're facing the hall of languages).

You will also plug the fiber optic cable into the wall, the other end into the black box on the cart.

**Be very careful with the fiber optic cord, it's fragile.**

To unplug it you need to pull the metal cover back before you pull it out. Make sure to flip the power switch on the black box to on.

## **Step Two: Connect Yourself to the Studio via Headset**

Plug an XLR cord into the black box under Line Input and into the headset controls.

You should wear the headset that comes on the rolling cart with the monitor at all times.

## **Step Three: Connect Video Input**

Connect the cable labeled CAM from video SDI Out on the back of the camera to the video SDI In on the black box.

There should also be an XLR cord connecting the black box OUT to the IN on the monitor.

(Pro Tip: there's a spare XLR cable in the camera rig.)

## **Step Four: Connect Talent to IFB**

Plug one end of the XLR cord labeled "IFB" into IFB on the box on the rolling monitor stand. Plug the other end of the red cord into talent IFB box. This box needs to be plugged into power, and will need a power extension cable to be able to reach to the weather talent.

Adjust volume to 12 o'clock before talent puts earpiece in. If talent has his or her own ear piece, connect it to the earpiece wire and clip to jacket or shirt.

When working with the talent it can be difficult to hide the IFB cable. Pulling the clip further away from where the talent has the earpiece inserted will tighten the cable and push it behind the talent's neck. For talent that wears dresses, sheer clothing, or clothing without a pocket you can always clip it on the back of their collar near the base of their neck.

## **Step Five: Connect Talent to Mic**

Ask the talent which mic they (or their professor) prefers, lav or hand-held. Mic should be plugged in already so just help talent put it on. Check that the wires of the lav are not showing and the mic is centered on tie or jacket lapel.

Using headset, call down to studio C and ask the director to call for an outdoor camera mic check. Make sure that you've pressed both buttons on the headset box (otherwise you won't be able to communicate with your production staff).

## Commonly Asked Questions

Hello, if you're reading this guide it means that you have been selected for the few, the proud, the camerapeople. All jokes aside you'll be working with the Sony NX5 Camera, and Camera Uplink Cart. Here are a few tips to help you make the camera work a little easier.

Common Problems and their fixes.

1. Before you call anyone check the toggle switch in the middle of the camera to be sure that the equipment is on. Usually this switch gets left on when the equipment is unplugged but sometimes people turn it off without realizing it does it on its own.

### 2. **There's No Program Visual**

Don't panic. First, check the back of the television and make sure the cable on the lower right hand corner of the monitor is plugged in tightly. Occasionally this can come loose and you can lose visual.

Alternatively, if the cable is in and your talent is still complaining about not having visual, it may be that the program just hasn't started yet. Wait until the program starts and you should get visual immediately. If not call your production booth/text the other IA on duty to get it sorted out.

### 3. **The Lighting Looks Awful.**

Unfortunately the section in front of the doors to the Dick Clark studio sucks up light like a sponge, and the lighting kit has two moods: not very bright, and not on. There are a couple things to do to combat this and make your talent look great.

First, play with the iris to see if you can correct the lighting without using the kit. Remember, natural light is best light. If, however, you can't correct it without the use of the light there are a couple things to try. First, bring the lights close to the talent (but out of the camera shot.) If this doesn't work turn the light around and bounce it off the wall of the studio. Many times this will light the talent without making it look like their descending from heaven (unless you're going for that).

On sunny days, the light is used to remove the shadow on the talent's face (from the sun), and on cloudy/dark days it brightens the talent's face in the show.

### 4. **My talent can't hear anything out of the IFB**

By far the most common problem during outdoor shots is the weather rig is the IFB, unfortunately its also vital to have your talent hear the anchors on desk toss to them. Before you call anyone have the talent play with the dial, many times the volume is just down, or the box hasn't been plugged in. If this doesn't work switch the port that the IFB is in the box and have them play with the dial. If this doesn't work there may be a problem with the box itself, and call the production booth.

5. **How to handle Bad Weather**

If there is any threat of rain, set up on the right side of the doors that open to the outside. Talent can stand under the overhang, your camera is INSIDE the door frame. Make sure that your cables aren't in puddles.

6. Most of the Cable Ports are labeled, just make sure to double check before you put them in the ports.