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Video Recording

Recording

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Introduction

- Recording is a **key stage of television production**, in which real events, statements and situations are transferred into a visual-aural form.
- The goal is to harmonize the image, sound and emotion into **a unique narrative form** suitable for editing and broadcasting.
- Television recording includes several formats: **interviews, surveys, TV reports and shows**.
- Each format requires a different **technical approach**: number of cameras, microphone type, lighting, frame duration.
- Role of the team:
 - Journalist** leads narrative and communication,
 - The cameraman** shapes the frame and the light,
 - The **sound engineer** takes care of the clarity and balance of the sound.
- Successful recording is based on the **planning, composition, rhythm and professional behavior of the team**.



A-roll and B-roll: basic definition

- **A-roll** represents **the main narrative content** – statements of the interlocutor, journalist or presenter.
- **B-rolls** are **raw recordings**, i.e. additional recordings that illustrate the story and complement A-roll.
- The role of B-roll is to **cover the mounting cuts** and ensure visual continuity.
- A-roll brings **information**, and B-roll adds **emotion, dynamics, and context**.
- B-roll is also used for **tempo and rhythm** – faster crossings give liveliness, slower calmness.
- More B-roll material is always recorded than will be used (10–20 shots).
- A and B-roll are combined in mounting on **a double timeline**.



Technical and production rules for B-roll

- Covers are recorded with **different plans** (total, medium, detail) for dynamics.
- Each frame should last **at least 5–8 seconds**, 2–4 s are used in assembly.
- The cover must match the A-roll content thematically.
- Avoid random frames – plan the **shot list** in advance.
- Record also the **ambient tone (wild sound)** that accompanies the ptrumpets.
- Always ensure **clean transitions** between frames – avoid too fast movements.
- B-roll should not be decorative, but **visually explain what is being said**.



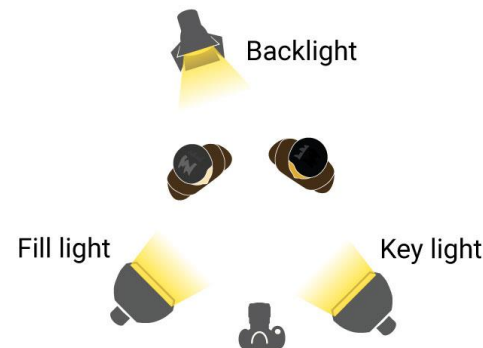
Voice-over and off narration

- **Voice-over (off)** is the **voice of a journalist outside the frame** that connects images and statements.
- Off text does not repeat the image – it explains what the viewer does not see directly.
- Reading speed: **120–140 words per minute** (neutral, natural tone).
- The text must be **rhythmically aligned** with the image and assembly transitions.
- The voice is recorded in **an acoustically controlled space**, level –6 to –3 dB.
- Voice-over guides the story, creates continuity and defines the editing rhythm.



Basic rules of interview recording

- The interview is the most common format of television recording and serves to **obtain a statement or attitude of the recording person**.
- The **recording person** looks **slightly off-camera**, never directly into the lens (except for the monologue).
- The journalist stands or sits at an angle of **about 30°** to the camera's line of sight.
- The camera is placed at the **height of the recording person's eyes** for natural contact.
- The background should be **neutral and separated** from the subject (1.5-2 meters apart).
- Personnel: **total for introduction, middle plan for dialogue, close-up for emotions**.
- Lighting: **key** from the front, **fill** from the opposite side and **backlight** above the shoulder.



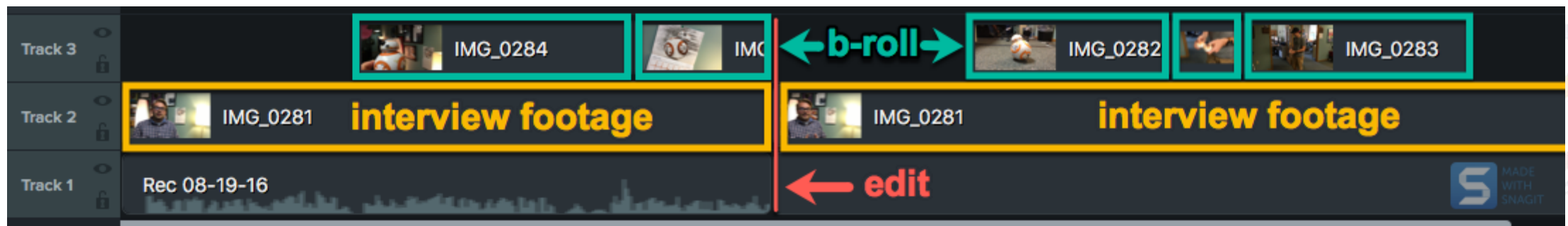
Technical preparation and audio

- Microphone: **lavalier** hidden on clothes – the most common solution.
- If a **boom microphone** is used, it is placed above the interlocutor, out of frame.
- If a handheld microphone is used, the entire hand in the frame should not be visible.
- Test tone levels before recording – optimal level **-6 to -3 dB**.
- Avoid rooms with echoes and noises (refrigerator, air conditioning, traffic).
- Camera on **tripod** or shoulder mount for stable frame.
- Record **wild sound** (10 with ambient tone) for editing.
- Exposure control: Auto mode off – **manual iris and WB** are used.



Structure and duration of the interview

- Establishing shot - **5–10 s**, sets the location and theme.
- Introduction of the leader (off) – **10–15 s**, context and announcement of the **recording session**.
- Main part – Q&A: **60–120 s per topic**.
- Covers (B-roll): **3–5 s per frame**, used in assembly between statements.
- Conclusion – **5–10 s**, transition or thank you note.
- Total interview duration: **2–4 minutes** for information formats.
- Record additional shots of the **recording session** and journalists in silence for the cutaway.



Basic rules of survey recording

- The survey is a **quick form of TV expression** that shows the views of several citizens on the same topic.
- The location is chosen so that there are **enough passers-by** and a recognizable visual context.
- The journalist always stands **close to the recording person**, but not in the frame if not necessary.
- The camera shoots in **the middle plan** (from the waist up) for a clear facial expression.
- recording person** looks at the journalist, not at the camera – they avoid "looking into the lens".
- Each new interlocutor is taken **from the opposite angle**
- Each statement lasts **10–15 seconds**, without interrupting the interlocutor.
- The frames should have **different backgrounds** for dynamics.



Technique and equipment

- A **handheld dynamic microphone with a** cardioid characteristic is used.
- The microphone is held 20–25 cm from the mouth, **never under the chin**.
- Cables must be **properly threaded and out of the** camera's field of view.
- Camera usually on a **shoulder mount** or **monopod** for mobility.
- Lighting: **natural light** is used, if necessary a small LED panel.
- Test the **audio level** before each statement (due to different voice volume).
- Avoid shooting directly into the sun – face must be illuminated from the front.



Structure and duration of the survey

- Introduction (off journalists or city staff): **10–15 s** – sets the topic.
- Series of citizens' statements (sound bites): **5–6 statements per 10–15 s**.
- Covers (B-roll): **3–4 s** – reactions of passers-by, inscriptions, details.
- Conclusion (off journalists): **10 s** – summarizes opinions and moves on to the next appendix.
- Total duration of the survey: **1:30–2:00 minutes**.
- The assembly is **fast and rhythmic**, with no empty transitions between statements.
- Off text links the statements and gives context to the topic.



Structure of TV attachments

- A TV segment is a **combination of image, tone, narration and statement** – the basic unit of TV journalism.
- It must always have a **clear story**: introduction, elaboration and conclusion.
- Introduction: sets the theme, location and context of the event.
- Main part: statement of the **recording person** + raw recordings (B-roll) illustrating the story.
- Conclusion: the journalist summarizes the message in off and closes the report.
- On average, it takes **1:30–3:00 minutes**, optimally 1:45 minutes for news.
- Record more material than necessary (15–20 minutes gross).



Technical organization and recording

- The camera is always on a **tripod** or stable mount.
- Mostly **three basic plans**: total, medium plan, close-up plan.
- Always capture a wider shot of the scene.
- Shoot **cutaway** shots for transitions and assembly cuts.
- Cover shots should last **3–5 seconds**, but are recorded longer (8–10 seconds).
- Record the **ambient tone** (wild sound) for each location.
- Do not rely on auto WB – always manually balance the white color.



Narration, off and B-roll

- Off (voice of a journalist outside the frame) connects statements and images into a whole.
- The off text must be **shorter and rhythmic**, 120–140 words/min.
- Off never repeats what is seen – it **explains the context**.
- Covers are used to **cover transitions** and give visual dynamics.
- The cover must correspond thematically to what is discussed in the off.
- Combine wider shots for the space and details for the emotion.
- In assembly: A-roll (interview, off) and B-roll (covers) on separate layers.



Duration and assembly rules

- Opening frame: **5–10 s** – scene and context.
- recording person's** statements: **15–20 s** per person.
- Cover frames: **2–4 s** in assembly, but shoot longer (8–10 s).
- Off text: **10–15 s per segment**, read at a steady pace.
- Total number of staff: **20–30 per appendix**.
- Each frame must have **sufficient duration** for a clean cut (min. 3 s).
- The final frame should leave **a visual conclusion** (e.g. logout, symbolism, distance movement).



Basic setting of the studio show

- The show is a **complex multi-camera format** with a host and studio guests.
- The main goal is a **clear frame, stable image and uniform lighting**.
- Cameras are positioned to cover **different plans**: total, medium, large.
- The scenery must be **clean, without reflections and unnecessary details**.
- Lighting: 3-point per participant + backlight for depth.
- The background should be **visually separated** from the subjects (contrast and color).
- Microphone: lavalier or headset, cables must not be visible.



Multi-Camera System & Overhead

- Camera 1 – **total**: shows the entire frame of the studio.
- Camera 2 – **close-up of the manager**.
- Camera 3 – **Close-up of the guest**.
- Camera 4 – **cutaway / reactions / insert** (where fitted).
- All signals go to the **video mixer**.
- The director monitors all cameras via a **preview monitor**.
- The realizer selects the active frame in the "live switching" mode.
- Communication active all the time (conditional)
- The recording is archived in parallel to **the HyperDeck/ SSD recorder**.



Form and structure of emissions

- Opening credits: **10–15 s** (graphics + music).
- Introduction by the presenter: **20–30 s** (presentation of the topic and guests).
- Main interview: **6–15 min**, depending on the format.
- Insertion of playout or graphics: **30–60 s** per segment.
- Transitions between topics: jingle / graphic / cut.
- Conclusion of the show: **15–30 s** – summary and announcement of the next episode.
- COMPLETE DURATION:
 - **Informative:** 10–15 min
 - **Magazine:** 20–30 mins



Technical rules and quality control

- All cameras must have **identical white balance and exposure**.
- The lighting must be **uniform**, without shadows on the faces.
- The audio signal must be **balanced** – voice level –6 dB, without clipping.
- The **waveform and vectorscope are checked on the control monitor**.
- Before each show, a **rehearsal** (technical and content test) is carried out.
- Record audio channel backup (e.g. stereo pair from audio mixer).
- Finally, the image-tone **synchronization control** (lip-sync) is performed.



Role and behaviour of journalists

- A journalist must act **professionally, safely and neutrally**, without unnecessary drama.
- Body position: **upright, open** gard, arms lowered or slightly in front of the body.
- During the conversation, he maintains **eye contact with the recording person**, does not look at the camera.
- Avoid crossing in front of the camera and sudden movements during shooting.
- Ask questions calmly, in a natural tone, with a short introduction.
- In the frame, the journalist occupies a **secondary position** – the int **recording person** is in focus.
- If it is an off-journalist, the tone and diction must be clear and rhythmic



Interlocutor and guest behavior

- The interlocutor **does not look directly at the lens**, except when addressing the public or a monologue.
- The body is slightly facing the journalist, face in the lighting zone.
- Keep hands natural – avoid **gestures to the camera**.
- Movements should be **slow and controlled**, without crossing the boundaries of the frame.
- Guests on the show sit relaxed, but not too lean.
- Always inform the interlocutor about the **topic, duration and dynamics of the conversation** before recording.
- If there are multiple participants – respect the schedule and the rule of mutual view.



Cameraman rules and "frame discipline"

- The cameraman must respect **the line of sight and eye height** of all subjects.
- Do not change focus or framing during the statement unless it is a planned effect.
- The camera does not move while the interlocutor is talking (except for live monitoring).
- When changing the plan – keep the **180° and 30° continuity rule**.
- “frame discipline”: the frame must always be **balanced and clean**, with no empty zones.
- Avoid passers-by, reflections, distracting signs in the background.
- The team must communicate **quietly and with signals**, without interrupting the interlocutor.



Conclusions

- Filming is the **basic stage of TV creativity** that connects idea, technique and emotion into a unique visual whole.
- A successful recording requires **the coordination of the entire team** – journalist, cameraman, sound engineer and director.
- The quality of the image, tone and behaviour in front of the camera directly affect the **professional impression** and trust of the audience.
- Each frame, cover and statement has **a precisely defined function** – no frame is random.
- The **combination of A-roll, B-roll and** voice-over builds narrative, rhythm and continuity.
- Regardless of the format (interview, feature, show), the goal is **clear and effective communication of the message**.
- Recording is a blend of **technology and art**, where precision becomes the basis of creativity.
- For a successful recording, it is necessary **to make and consistently adhere to the checklist** – because the details decide on the professional quality:
 - **Scenario and flow of the show** – that all parts of the show are clearly defined (introduction, appendix, conversation, conclusion), that the transitions and timing are aligned with the direction and that the team has the exact sequence of scenes and shots as well as the **signatures of the interlocutor**.
 - **Preparation of equipment** – that nothing is missing (camera, batteries, memory, cables, lighting).
 - **Setting the scene** – checking the light, microphone, background, frame, and focus.
 - **Recording process** – frame order, white balance, tone test, A/B-roll plan.
 - **Safety and logistics** – power supply, crew safety, permits, transport of equipment.
 - **Post-production** – backup, synchronization, assembly, export and archiving.



Questions & Answers

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