How Reality TV is made:

How to start with Romaticing Reality TV:
- **Casting:**
  - You are looking for anthracite individuals.
  - That individual needs to have a story that the audience can relate to.
  - Person who when they talk on the show that will arc
  - A person who is open to change and someone you can show a progression in life
  - You need to find people who match your story but this is not easy
  - You need to do background research on your cast to see if they are problems or have a past that can distract the audience from your show.
  - Are they authentic?
- **Before Shooting:**
  - Find a story you want to tell
  - Pick a location
  - Pitch your chargers to your producers. You can pitch many characters to them because they will likely disagree with many of your characters you chose.
  - Create on p[aper/video what your idea is (as much as possible) and submit it to the copyright office.
  - Try to identify what companies would be interested in green lighting these TV shows.
  - Then look at producers who created similar shows
  - You need to be as specific as you can but at the same time as vague as possible.
  - They need to know that the person who you'er making the show around is an interesting person.
  - Story needs to be structured just like any other normal moive/TV show. Reality TV show need the 3 act structure just like anything else.
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Production:

Filming Reality TV:
- **Man to Man coverage:**
  - You need a wide shot camera
  - A camera for each person in the shot so you can get the reaction shot
  - If you have two people in the shot you need three cameras; one for wide shot and one for each pearson for a close up
  - You still need the details in different shot sizes. You need the close ups, the wide shots, medium shots, etc. To cover everything even in a man to man coverage.

- ○ Actions, reaction, sound bites and inserts
- **Zone coverage:**
  - ○ This is used when there are too many people in a shot to include close ups and reactions of everyone.
  - ○ You walk into a room full of people and break everyone into little groups. These groups could be individuals, or groups of people.
  - ○ Classic composition. You need the solid close ups and the solid over the shoulder shots in order for your shot to function.
  - ○ When a lot if going on you break it into multiple classic frames
- **Move your Feet:**
  - ○ Actors will not move for you. You are the one that is responsible for different angles and size shots.
  - ○ You need to get inside action. Move around the character or step out from the charter
  - ○ Move into the character to get more of the action.
  - ○ You can be super outside of the shot and then move in when you have to. Your characters will also pick up on this movement.
  - ○ Position your feet out wide first and make the angel and then move. This makes it easier for the editor to use the whole shot instead of having to cut.
- **Commit To your decision:**
  - ○ If you choose to do something you have to commit to doing that.
  - ○ You can't start doing a close up of two people talking and then exit to a wide shot. This will just ruin the shot.
  - ○ Commit to something. At least you have something then having nothing.
- **Steal Distractions:**
  - ○ When something happens off screen and the characters react to it. You should take advantage of these reactions.
  - ○ These can be your inserts and reaction shots.
  - ○ When you are on a break go get the characters because that's when they react the best.
- **Interviewing People:**
  - ○ When you ask them a question make sure they repeat the question in the response.
    - ■ Ex: What is your favorite drink? My favorite drink is Coca Cola
  - ○ Build on that question and try to create drama off camera.
  - ○ When you create a drama out of the initial question, re-shot the question but now make them say the full drama.
    - ■ Ex: What is your favorite drink? My favorite drink is Coca Cola because when I was a child this guy bullied me and didn't allow me to drink Pepsi because it was not cool. So now I just fell in love with Coca Cola.

Post Production:

Editing Reality TV:
- **Editing:**

- People in the industry don't edit episodes in order.
- They dampened on story producers who are assigned to a team of editors.
- Every 4th episode your team works on a certain episode.
- There is a supervising producer who looks at all the cuts and gives the editors feedback.
- You need to find ways that you can compress time if you are filming a show over multiple days.
- The audience doesn't want to feel like you are just jumping through time.
- Show interesting drama but it's not like you are just jumping around.
- Once a show is locked there is a finishing editor who makes sure everything is right and all the parts are connected.
- You need context to the reality so you can put the jokes with the reality and make them work
- Without any context the jokes will just be flare and unfunny.
- When editing don't put people in a bad light just because you dislike them. Unless of course that is a part of your story.