STRETCHLEARN · WORKBOOK

Live Event Video Production — Workbook

This workbook is your hands-on companion to the Live Event Video Production course. Each section maps to one module, giving you exercises, worksheets, and checklists that move your learning from the screen into real pre-production work. Complete each section before you arrive on-site for your first paid show.

Pre-Production Planning and Signal Architecture

Translate course concepts into a concrete production bible for a real or hypothetical event.

Exercise: Venue Survey Walk-Through Simulation

Choose a real venue — a hotel ballroom, community centre, or church hall you can physically visit — and complete a full venue survey using the five-checklist method from Module 1. If you cannot visit a venue, use Google Maps Street View + a YouTube 360 video of a similar space and make realistic assumptions.

• List every 20A power circuit you found and its distance from your proposed camera positions in metres.

• What signal format would you use for each camera run and why — SDI, HDMI, or NDI? Note any runs that exceed the safe distance for your chosen format.

• Describe one sight-line problem you discovered and explain how you would reposition a camera to solve it.

• What is the ambient light variance (in stops or lux) between the stage and the darkest audience position? How does this affect your camera exposure settings?

Worksheet: Signal Flow Diagram Worksheet

Fill in every field for a three-camera corporate show. Use your venue survey data where available, or make realistic assumptions for a 300-person hotel ballroom with fibre-to-stage.

Camera 1 signal format and cable run length (m)

Camera 2 signal format and cable run length (m)

Camera 3 signal format and cable run length (m)

Switcher make and model

Recording device make and storage medium

Streaming encoder (hardware or software)

Streaming destination URL / RTMP endpoint

Confidence monitor signal path (switcher output !’ monitor)

Projector/screen feed (aux output number and format)

Tally system type and cable path

Audio console make and embedded audio channel count

Any fibre-to-copper conversion points and SFP module type

Checklist: Production Bible Completeness Checklist

[ ] All crew contacts and call times are in Section 1 of the production bible
[ ] Camera plot is drawn to scale with numbered positions and cable routes
[ ] Signal flow diagram shows every source, conversion point, and destination
[ ] Run-of-show has timestamps accurate to the minute for each segment
[ ] Graphics list names every file with the naming convention EVENT-TYPE-NNN
[ ] Audio channel layout identifies every microphone, playback source, and line-in
[ ] Streaming encoder settings are written down — not relying on memory
[ ] Contingency procedure for camera signal loss is documented
[ ] Contingency procedure for stream encoder failure is documented
[ ] Production bible has been shared with all department heads 48 hours before show

Section

Build switcher muscle memory and develop your directing vocabulary through structured practice sessions.

Exercise: Switcher Drill Log

Using an ATEM Mini, vMix trial, or OBS Studio (with two camera inputs), run the following drills and record your results in the log below. Run each drill 25 times and time yourself with a stopwatch.

• Drill 1 — Clean cut: Select a source on preview, confirm the shot, cut. Goal: under 2 seconds from decision to cut. Record your average time across 25 reps.

• Drill 2 — Dissolve transition: Set transition duration to 1 second, select preview source, execute auto. Record how many times the dissolve felt musically motivated versus mechanical.

• Drill 3 — DSK trigger: Pre-load a lower-third graphic in the DSK, cut to a camera, wait 3 seconds, take the graphic, wait 5 seconds, lose the graphic. Record how many times the graphic appeared or disappeared one second late.

• Drill 4 — Recovery cut: Begin with Camera 1 live. Simulate Camera 2 losing signal (disconnect or mute the input). How quickly did you cut to your safe wide shot? Record time to recovery cut in seconds.

Worksheet: Shot List and Camera Blocking Sheet

Complete this sheet for a hypothetical 60-minute corporate keynote with one presenter and one Q&A panel of three people. Use your three-camera hierarchy from Module 2.

Camera 1 position (distance from stage, height, lens focal length)

Camera 1 primary shot description (full stage / presenter wide / etc.)

Camera 2 position and primary shot description

Camera 3 position and primary shot description

Estimated cuts per minute during keynote presentation

Estimated cuts per minute during Q&A panel

Which camera covers the moderator during panel?

Which camera covers audience reaction shots?

What is your safe harbour camera number when any single camera fails?

Describe the framing change instruction you would give Camera 2 when the presenter moves from podium to front of stage

Checklist: Pre-Show Camera Check Checklist

[ ] White balance matched across all cameras under show lighting (not room lights)
[ ] Shutter speed set to double the frame rate on every camera
[ ] Iris set to produce correct exposure on the presenter's face at the podium
[ ] Focus confirmed on a static object at the presenter's working position
[ ] Tally lights functional on all cameras — red on program, green on preview
[ ] All tripod heads have drag set and pan/tilt locks released for show operation
[ ] Intercom tested — every operator confirms hear director clearly
[ ] Each camera operator has confirmed their primary shot framing
[ ] Camera 1 wide shot locked off and confirmed clean with no obstructions
[ ] Director has verbally confirmed show run-of-show with every operator

Graphics, Titling, and the Broadcast Pipeline

Build a real graphics package and confirm your streaming pipeline handles a full dress rehearsal without errors.

Exercise: Graphics Package Build Exercise

Design a minimal graphics package for a fictional corporate client using Canva, Adobe After Effects, or DaVinci Resolve Fusion. Export every element following the naming convention and specifications from Module 3.

• Create one animated lower third at 1920x1080 with a transparent background. Describe the animation style you chose (slide in from left, fade, etc.) and why it suits a corporate tone.

• Export the lower third as ProRes 4444 MOV with premultiplied alpha. What file size did you achieve? If you cannot access ProRes, what is the best available substitute and what are its limitations?

• Name your file following the convention EVENT-LT-001. List every file in your graphics package with its full filename and purpose.

• Load your graphic into CasparCG Client, vMix Title Designer, or OBS as a media source. Describe one problem you encountered and how you solved it.

Worksheet: Streaming Pipeline Configuration Sheet

Document the complete streaming pipeline settings for a 1080p30 corporate event streamed to YouTube Live. Fill in every field before your first test stream.

Encoding software and version

Video codec

Video bitrate (Kbps)

Audio codec and bitrate (Kbps)

Audio sample rate (Hz)

Keyframe interval (seconds)

RTMP server URL

Stream key (write REDACTED — never record the real key)

Primary recording path and filename format

Backup recording path and device

Upload bandwidth available at venue (Mbps) — confirmed by speed test

Observed latency from encoder to YouTube preview monitor (seconds)

Checklist: Graphics and Stream Pre-Show Checklist

- [ ] Every graphic in the playlist has been triggered and verified on the output monitor
- [ ] No graphic filename contains spaces or special characters
- [ ] All graphics folder is named GRAPHICS at root of production drive
- [ ] DSK mix rate set (typically 5–10 frames for a smooth on/off transition)
- [ ] Test stream confirmed playing on a separate device (phone or tablet)
- [ ] Stream audio confirmed in sync with video on the test device
- [ ] Both recording paths (primary and backup) are actively writing test files
- [ ] Streaming encoder bitrate is stable — no orange/red warnings in the encoder UI
- [ ] Client has been given the stream URL and confirmed they can view it
- [ ] A contingency plan is documented for stream failure (hotspot backup, encoder restart procedure)

Exercise: Graphics Trigger Speed Test

Set up five graphics in your playback system (two lower thirds, one full-screen slate, one countdown timer, one logo bug). Have a partner call out graphic names at random and time how long it takes you to trigger each one from the call.

• Record your average trigger time in seconds for named graphics vs. numbered keyboard shortcuts.

• What organizational change to your graphics playlist reduced your trigger time the most?

• Describe the worst-case scenario you can imagine for a graphics trigger failure during a live show and how you would recover in under 10 seconds.

Show Day Execution and Post-Show Delivery

Run a complete rehearsal, direct a simulated live show, and produce a client-ready deliverable package.

Exercise: Live Direction Practice Session

Record a 15-minute unscripted practice session in which you direct two or three friends or colleagues through a mock presentation or Q&A. Act as director, calling all shots and graphic cues aloud using the standard vocabulary from Module 2. Record the session output from the switcher program output.

• Review your recording and count how many cuts felt motivated versus arbitrary. What is your motivated-cut percentage?

• Identify one moment where you were reactive (responding to something that already happened on screen) rather than predictive (anticipating 30 seconds ahead). How would you handle that moment differently?

• How many times did you use your safe wide shot and was the cut clean each time?

• Write three director cue phrases you said incorrectly or inconsistently during the session and the correct form of each.

Worksheet: Post-Show Delivery Checklist and Log Sheet

Use this sheet to track every deliverable for a live event from the moment load-out begins to final client confirmation.

Event name and date

Total raw recorded duration (hours:minutes)

Primary recording drive label and file path

Backup recording drive label and file path

Highlight reel target duration (minutes)

Three hero moments identified (with timecode from full recording)

Music track selected for highlight reel (title, artist, license type)

Full-show archive filename and export format

Highlight reel filename and export format

Social cut filename, aspect ratio, and target platform

Delivery method (WeTransfer / Google Drive / USB)

Delivery link or tracking number

Client confirmation received (date and time)

Invoice sent (date)

Raw files archived to long-term storage drive (date)

Checklist: 24-Hour Delivery Action Checklist

[ ] Both recording drives safely ejected and labelled immediately after load-out
[ ] Run-of-show timestamps annotated with hero moments during the show
[ ] Highlight reel assembly begun within 2 hours of load-out
[ ] Full-show archive export started before beginning the highlight edit
[ ] Client notified by email that files are in progress and delivery time estimated
[ ] All exports reviewed for audio sync errors and colour issues before delivery
[ ] Files named per convention: CLIENTCODE-EventName-Deliverable-v1.mp4
[ ] Delivery link tested on a separate device before sending to client
[ ] Post-show report completed (production summary, deliverables list, recommendation)
[ ] Invoice sent within 24 hours of delivery
[ ] Raw files logged and archived to long-term storage
[ ] Production bible, graphics folder, and run-of-show archived for 12 months

Your Action Plan

1. Identify one real or accessible venue within 30 minutes of your location and schedule a venue survey walk-through within 7 days
2. Download and install vMix Trial or OBS Studio this week and connect at least two video inputs to practice switching
3. Complete the switcher drill log exercise — 25 reps each of the four drills — before watching any other module
4. Create a free CasparCG or vMix account and build your first animated lower third before the end of Module 3
5. Source a used ATEM Mini Pro ($300–$400) or budget for the vMix Basic license ($60) as your first real production tool
6. Find one local event (charity gala, church service, community meeting) and offer to video it for free in exchange for using it as a training production
7. Build your first production bible template in Google Docs using the seven-section structure from Module 1
8. Complete one 15-minute live direction practice session with two volunteers and review the recording the same evening
9. Deliver a 3-minute highlight reel from your training production within 24 hours of the event using the delivery specs from Module 4
10. Send one cold outreach email to a local AV company or event production house offering to assist on a paid show as a camera operator to gain on-set experience