

CONTENTS

Preface to the Fourth Edition	xvii
Introduction for IMP IV	xix
CHAPTER 1 • Producing: Exploiting New Opportunities and Markets in the Digital Arena	1
Introduction	1
The Audience	2
Audience Analysis	2
The Technology of Distribution	5
New Production Considerations	6
The Big Ten of Distribution	7
AM-FM Terrestrial Radio	7
HD-Radio (IBOC)	7
Mobile	8
Satellite	8
Terrestrial Television	8
Cable/Telcos	9
Disk/Disc	9
The Internet	9
Games	10
Motion Pictures	10
Solid-State Storage	10
The Economics of Distribution	11
Broadcasting, Cable, and Satellite	12
Theatrical and Nontheatrical	18
Home Video, Audio, and Multimedia	22
Corporate and In-House	25
Internet Distribution	26
The Future of Distribution and Exhibition	28
Summary	28
Exercises	30
Additional Readings	30
CHAPTER 2 • The Production Process: Analog and Digital Technologies	33
Introduction	33
Stages of Production	34
Preproduction	35
Production	35
Postproduction	36

Digital versus Analog Technology	36
Digital Technologies Used in Preproduction	38
Digital Technologies Used in Production	39
Digital Technologies Used in Postproduction	40
Production Terminology	45
Single-Camera versus Multiple-Camera Production, and	
Studio versus Location Production	47
Planning for Positive Production Experiences	48
Avoiding Negative Production Experiences	49
The Production Team in Audio, Video, Film, and Multimedia	
Production	49
Creative Staff in Media Production	50
The Production Crew in Media Production	53
The Production Team in the Recording Industry	55
The Production Team on an Interactive	
Multimedia Production	56
Visualization: Images, Sounds, and the	
Creative Process	57
Conveying Information	58
Rhetorical Persuasion	59
Artistic Expression	59
Production Aesthetics	59
Realism	59
Modernism	60
Postmodernism	61
Combining Aesthetic Approaches	63
A Short History of Audio, Film, and Video	
Production Technology	63
Summary	69
Exercises	70
Additional Readings	70
 CHAPTER 3 • Producing and Production Management	 73
Introduction	73
Producing	73
Role of the Producer	73
Production Strategies	75
Legal Rights and Concerns	82
Unions, Guilds, and Nonunion Working Conditions	83
Production Management	85
Script Breakdown	85
Shooting Schedule	87
Production Budget	87
Summary	91
Exercises	92
Additional Readings	92

CHAPTER 4 • Scriptwriting	95
Introduction	95
Visual Thinking	96
Preparation for Scriptwriting	97
Research	98
Premise, Synopsis, and Outline	98
Treatments	99
Scriptwriting Formats	100
Full-Page Master Scene Script Format	100
Split-Page Script Format	103
Semiscripted Formats	105
Fiction Scriptwriting	106
Dramatic Structure	106
Characterization and Theme	110
Adaptation	112
Short Fiction Forms and Formats	114
Interactive Stories and Games	115
Nonfiction Scriptwriting	117
Rhetorical and Expository Structure	117
Voice and Point of View	119
Narration and Interviews	120
Short Nonfiction Forms and Formats	121
Interactive Learning and Training	129
Summary	131
Exercises	132
Additional Readings	133
 CHAPTER 5 • Directing: Aesthetic Principles and Production	
Coordination	135
Introduction	135
Aesthetic Approaches	136
Realism	136
Modernism	137
Postmodernism	137
Visualization	138
Types of Shots	138
Camera Angle	141
Stationary versus Mobile Camera Shots	142
Composition	145
Aspect Ratio	145
Symmetry	147
Closure	149
Combining Shots	152
Straight Cut or Take	152
Fade	152
Dissolve	153

Wipe	153
Defocus	153
Swish Pan	154
Special Effects	154
Digital Transitions	155
Scene Construction	156
Continuity Editing	157
Pace and Rhythm	157
Compression and Expansion of Time	157
Screen Directionality	158
Directional Glances	158
The 180-Degree Axis of Action Rule	158
Sound and Image Interaction	159
On-Screen versus Off-Screen Sound	160
Commentative versus Actual Sound	160
Synchronous versus Asynchronous Sound	160
Parallel versus Contrapuntal Sound	161
Composing Images for Prerecorded Music	161
Composing Music for Prerecorded Images	162
Preparing the Shooting Script	163
Production Coordination	164
Production Meetings	165
Casting	165
Rehearsals	166
Performer and Camera Blocking	167
Multiple-Camera Directing	167
Timing	169
Running Time	169
Timing in Production	169
On-the-Air Timing	169
Production Switching	170
Director's Commands	171
Live-on-Tape Recording	172
Single-Camera Directing	173
Cutaways	174
Shooting Ratios	175
Director's Terminology	175
Summary	175
Exercises	177
Additional Readings	178
CHAPTER 6 • Audio/Sound	179
Introduction	179
Aesthetics of Audio/Sound	180
Types of Microphones	180
Transducer Elements	180

Mic Placement and Selection	183
On-Camera Mics	185
Off-Camera Mics	187
Selecting the Best Mic	193
Using Multiple Mics	195
Stereo Mic Placement	196
Digital Mic Placement	196
Sound-Signal Control	197
Audio Problems: Distortion and Noise	198
Sound Intensity Measurement	199
Cables and Connectors	201
Console Operation	207
Sound Perspectives	208
Stereo Sound	208
Multichannel Sound	210
Dolby Digital 5.1, 6.1, and 7.1 Sound and Beyond	210
Summary	210
Exercises	211
Additional Readings	212
CHAPTER 7 • Lighting and Design	215
Introduction	215
Realist Lighting and Design	216
Modernist Lighting and Design	216
Postmodernist Lighting and Design	217
Light and Color	217
Sunlight	218
Tungsten Light	219
Carbon Arc Light	219
Metal Halide Light	219
Fluorescent Light	220
LED Lights	222
White Balance	222
Lighting Instruments	224
Spotlights	224
Floodlights	225
Portable Lights	227
New Lamp Designs	229
Shaping Devices	229
Light Control	232
Lighting Control in the Studio	232
Lighting Control on Location	236
Light Measurement	237
Types of Light Meter Readings	238
Determining Contrast Ratios	239
Setting Lighting Instruments	241

Three- and Four-Point Lighting	241
Controlling Shadows	244
Cross Key Lighting	244
Lighting Moving Subjects	244
Low-Key versus High-Key Lighting	245
Single-Camera versus Multiple-Camera Situations	245
Lighting for Digital Cameras	246
Lighting Plots	246
Principles of Design	247
Design Elements	248
Color	248
Composition	248
On-Set Design Elements	250
Scenic Design	251
Set Construction	252
Virtual Sets	253
Set Construction	253
Properties	253
Costume Design	254
Makeup	254
Summary	256
Exercises	257
Additional Readings	259
CHAPTER 8 • The Camera	261
Introduction	261
Camera Placement	262
Framing	262
Positioning	264
Movement	264
Mounting Devices	265
Lens Control	269
Basic Optics	269
Aberrations	270
Lens Perspective	271
Video Cameras	276
Basic Video Camera	276
The Camera Chain	276
Video Camera Filters	277
Types of Video Cameras	277
Digital Cameras	278
Viewfinder	278
Body	279
Optics	280
Recording	280
Types of Digital Cameras	281

Film Cameras	286
Types of Film Cameras	286
35mm Cameras	287
Camera Accessories	290
Camera Care	290
Summary	292
Exercises	293
Additional Readings	294
CHAPTER 9 • Recording	297
Introduction	297
Analog Audio	297
Audiotape Formats	298
Analog Audio Recorders	298
Audiotape Speeds	298
Digital Audio	300
Digital Recorders	301
Analog Video	304
Composite Video Signal	304
Videotape Formats	308
Videotape Sound Synchronization	311
Digital Video	312
Signal Compression	312
Digital Videotape Formats	313
Tapeless Video Recording	314
Film Recording	315
Basic Photochemistry	315
Color Film	317
Film Exposure	318
Motion Picture Formats	319
Film Sound Synchronization	321
Summary	324
Exercises	325
Additional Readings	326
CHAPTER 10 • Editing	327
Introduction	327
Aesthetic Approaches	328
Realism	329
Modernism	330
Postmodernism	330
Editing Modes	331
Fiction	331
Nonfiction	333
Editing Workflow	333
Planning	334

Acquisition	334
Ingest	334
Editing Log	336
Editing	340
Finishing	346
Output	347
Editing Digital Audio	347
Synchronizing Sound Sources	347
Sound Mixing Techniques	348
Sound Effects	351
Editing Music	353
Editing Film	353
Synchronizing the Dailies	355
Digital Film Editing	355
Conforming	356
Combining the A and B Rolls	357
Summary	357
Exercises	359
Additional Readings	361
CHAPTER 11 • Graphics, Animation, and Special Effects	363
Introduction	363
Aesthetics of Graphics and Animation	364
Realist Graphics	364
Modernist Graphics	364
Postmodernist Graphics	364
Principles of Graphics	365
Design Elements	365
Color	366
Composition	368
Graphic Design	378
Principles of Graphic Design	378
Types of Graphics	378
Computer Graphics	378
Graphic Applications	379
Typography	380
Searching the Internet	381
Hypertext Markup Language (HTML)	381
Interactivity	381
Multimedia	382
On-Set Graphics	382
Lettering and Titles	383
Animation	385
Storyboards and Animation Preproduction	385
Types of Animation	385
Special Effects	393

Digital Effects	393
Camera Effects	394
Optical Effects	395
Models and Miniatures	397
Physical Effects	398
Summary	400
Exercises	401
Additional Readings	402
CHAPTER 12 • The Future and Your Career	405
Introduction	405
Economic Convergence	405
Technological Convergence	406
Impact of Convergence on Employment	406
Preparation for a Media Production Career	406
Internship	408
Job Search	410
Networking	411
Application Process	412
Résumé	412
Cover Letter	416
Portfolio	417
Interviewing	420
Freelancing	422
Representation	422
Summary	423
Be Sure To	424
Exercises	424
Additional Readings	424
Glossary	427
Index	491