

CONTENTS

CHAPTER 1	AN OVERVIEW OF TELEVISION PRODUCTION	1
	What Is Television?	2
	<i>The Second Screen</i>	2
	Television Production	2
	<i>Equipment Has Become Simpler to Use</i>	2
	<i>The Illusion of Reality</i>	3
	<i>It's All About How You Do It</i>	3
	<i>Techniques Will Tell</i>	3
	<i>Having the Edge</i>	4
	Overview	4
	<i>Organization</i>	4
	Television, Video, or Film?	10
	<i>Television Versus New Media</i>	11
	<i>The Equipment Is Always Changing</i>	11
	<i>Today's Equipment</i>	11
	The Production Team	12
	<i>The Hidden Factors of Production</i>	12
	Interview with a Professional: Vicky Collins	13
	Review Questions	14
CHAPTER 2	THE PEOPLE WHO MAKE IT HAPPEN	15
	The Production Crew	16
	<i>Members of the Production Crew</i>	17
	The Freelance Crew	27
	What Do You Wear?	27
	<i>What Do You Bring with You?</i>	27
	Interview with a Professional: Taylor Vinson	28
	Interview with a Professional: Phil Bowdle	29
	Review Questions	29
CHAPTER 3	THE TELEVISION PRODUCTION FACILITY	30
	Production Methods	31
	The Venue	33

<i>The Television Studio</i>	34
<i>Remote Production Facilities</i>	40
The Production Switcher	42
<i>The Wipe</i>	42
<i>Chromakey</i>	44
<i>Synchronized Movements with the Virtual Set</i>	44
<i>Digital Video Effects</i>	44
Interview with a Professional: Bryan Jenkins	45
Review Questions	46
 CHAPTER 4 THE PRODUCTION PROCESS	47
The Production Process	48
Stage 1: Planning and Preparation	48
<i>Why Plan?</i>	48
<i>The Idea: Starting with a Concept</i>	49
<i>Setting the Goals and Objectives</i>	49
<i>The Target Audience</i>	49
<i>The Budget</i>	51
<i>Limitations/Restrictions</i>	51
<i>The Production Plan</i>	51
<i>Production Methods</i>	51
<i>Schedule</i>	54
<i>Building a Program Outline</i>	55
<i>Research</i>	55
<i>Coverage</i>	55
<i>Thinking through the Shots</i>	55
<i>Treatment Breakdown</i>	56
<i>Developing the Camera Plan</i>	57
<i>Storyboards</i>	58
<i>Production Aspects</i>	58
<i>The Production Meeting</i>	59
<i>Remote Location Surveys (Recce)</i>	60
<i>Setup</i>	60
<i>The Rehearsal</i>	60
Stage 2: The Production	62
<i>The Director during the Production</i>	62
<i>The Producer during the Production</i>	62
<i>Creating the Show</i>	62
<i>The Tools</i>	62
<i>Selective Techniques</i>	63
<i>The Screen Transforms Reality</i>	63
<i>Interpretative Production Techniques</i>	63
Stage 3: Postproduction	64
Interview with a Professional: James Stuart	64
Review Questions	64

CHAPTER 5 THE SCRIPT AND PRODUCTION PLAN	65
The Script's Purpose	66
The Production Plan	66
<i>The Unscripted Production Plan</i>	66
<i>The Outline Script: Semi-Scripted Production</i>	66
<i>Fully Scripted Shows</i>	68
<i>When Is It Necessary to Fully Script a Production?</i>	68
<i>Script Stages</i>	69
<i>Basic Script Layout Formats</i>	71
Suggestions for Scriptwriting	73
<i>Be Visual</i>	73
<i>Pacing the Program</i>	73
<i>Style</i>	74
<i>Hints on Developing the Script</i>	74
<i>Scripting Tools</i>	77
<i>Storyboards</i>	77
<i>Additional Production Plan Information</i>	82
Interview with a Professional: Andrea Nasfell	83
Interview with a Professional: Hakem Dermish	84
Review Questions	84
CHAPTER 6 WHAT THE CAMERA CAN DO	85
Television Cameras	86
Types of Cameras	87
<i>Camcorders</i>	87
<i>Studio Cameras</i>	88
<i>Miniature or Point-of-View Cameras</i>	88
Camera Basics	89
<i>The Viewfinder</i>	90
<i>The Camera's Controls</i>	97
The Camera Lens	98
<i>Lens Angle</i>	98
<i>Medium Angle Lens</i>	99
<i>Telephoto Lens</i>	99
<i>Wide-Angle Lens</i>	101
<i>Supplementary Lenses</i>	103
<i>Lens Controls</i>	103
Types of Lenses	104
<i>Zoom Lens</i>	104
<i>Zoom Lens Controls</i>	104
<i>Zoom Lens Advantages</i>	106
<i>Zoom Lens Disadvantages</i>	106
<i>Zooming the Lens versus the Dolly Shot</i>	106
Focusing	108
<i>Focusing Methods</i>	109
<i>Focusing the Zoom Lens</i>	110
<i>Adjusting the Zoom's Back Focus</i>	111

Lens Aperture (F-Stop)	111
F-Stops (F-Numbers)	111
Exposure	112
Automatic Iris	112
Manual Iris Adjustment	113
Remote Iris Control	113
Shutter Speeds	113
ISO (Video Gain) Adjustments	114
Camera Lens Filters	114
Neutral-Density Filters	115
Color Temperature Filters	115
Star Filters	115
Diffusion Disks	115
UV (Haze) Filters	115
Polarizing Filters	115
Graduated Filters	115
Camera Filter Wheel	116
Supporting the Camera	116
What Type of Support?	116
The Handheld Camera	117
Camera Stabilizers	117
The Pan-and-Tilt Head	125
Interview with a Professional: Nathan White	127
Review Questions	127
CHAPTER 7 USING THE CAMERA	128
Standard Shots	129
Selecting the Shot	129
Checking the Shot	130
Camera Operation	130
Focusing	130
Camera Moves	130
Production Format Styles	131
The Single-Camera Shoot	131
The Multi-Camera Shoot	131
The Camera Operator in a Multi-Camera Production	132
Preparing for Rehearsals	135
The Camera Operator during the Production	136
Production Techniques That Impact the Camera Operator	137
After the Show	137
Interview with a Professional: Thomas Crescenzo	138
Interview with a Professional: Jon Lord	138
Review Questions	139

CHAPTER 8 THE PERSUASIVE CAMERA	140
Shooting Style	141
Screen Size	141
Selecting the Shot	142
<i>The Extreme Long Shot (ELS or XLS)</i>	142
<i>The Long Shot (LS)</i>	142
<i>Medium Shots (MS)</i>	142
<i>The Close-Up (CU)</i>	143
<i>The Extreme Close-Up (XCU or ECU)</i>	143
<i>Large Depth of Field (Deep-Focus) Techniques</i>	146
<i>Shallow Depth of Field (Shallow-Focus) Techniques</i>	147
Moving the Camera Head	148
<i>Panning the Camera</i>	148
<i>Tilting the Camera Head</i>	149
<i>Camera Height</i>	150
<i>Extreme Camera Angles</i>	152
Moving the Camera	152
<i>The POV Shot: Subjective Camera Treatment</i>	153
<i>Imitative Camera Movement</i>	154
<i>Movement Using the Zoom Lens</i>	154
Interview with a Professional: Matt Grimm	155
Review Questions	155
CHAPTER 9 CREATING AN EFFECTIVE IMAGE	156
Behind the Picture	157
Composing the Picture	157
<i>Practical Composition</i>	158
<i>The Director and Composition</i>	158
<i>Composition Principles</i>	159
The Effect of the Picture Frame	159
<i>Framing</i>	159
<i>Pictorial Balance</i>	160
<i>Unity (Order)</i>	161
<i>Visual Patterns</i>	164
<i>Leading Lines</i>	164
<i>Rule of Thirds</i>	164
<i>Context</i>	166
<i>Scale</i>	168
<i>Subject Prominence</i>	168
<i>Impressions of the Subject</i>	168
<i>Composition and Color</i>	170
<i>Composition and Motion</i>	170
<i>A Theory of Dynamic Composition</i>	171
<i>Using Dynamic Composition</i>	173
<i>Crossing the Line</i>	174

Anticipating Editing	174
<i>Continuity</i>	174
<i>Improving Editing Flexibility</i>	176
Interview with a Professional: Keith Brown	176
Review Questions	177
CHAPTER 10 TELEVISION GRAPHICS	179
Television Graphic Goals	180
<i>Types of Graphics</i>	181
Forms of Graphics	182
<i>Animated Graphics</i>	183
<i>Interactive Graphics</i>	183
<i>Specialty Graphics</i>	183
Designing Graphics	183
<i>Backgrounds for Graphics</i>	186
Graphic Equipment	187
Interview with a Professional: Scott Rogers	188
Review Questions	188
CHAPTER 11 LIGHTING FOR TELEVISION	189
The Goals of Lighting	190
Why Is Lighting Necessary?	190
<i>Technical Reasons</i>	190
<i>Artistic Reasons</i>	191
The Nature of Light	192
<i>Light Intensity</i>	192
<i>The Color Quality of Light</i>	193
<i>Light Dispersion</i>	194
<i>Spotlights</i>	194
<i>The Direction of the Light</i>	196
<i>Three-Point Lighting</i>	196
<i>Basic Guidelines for Lighting People</i>	198
<i>Lighting Groups of People</i>	198
<i>Lighting Areas of the Scene</i>	198
Light Sources	198
Lighting Instruments	200
<i>Camera Light</i>	200
<i>Fresnel Spotlights</i>	200
<i>Ellipsoidal Spotlights</i>	202
<i>Portable Spotlight</i>	202
<i>Flood Light</i>	202
<i>Soft Light</i>	202
<i>Cyclorama Light</i>	204
<i>Flexible Matt Lighting</i>	204
<i>Reflectors</i>	204

Light Supports	207
<i>Grip Clamps</i>	207
<i>Light Stands</i>	207
<i>Studio Ceiling Supports</i>	207
<i>Portable Light Kits</i>	207
Controlling the Lights	209
Basic Lighting Plan	211
<i>What Is Going to Happen?</i>	211
<i>The Lighting Plot</i>	212
<i>Lamp Care and Safety</i>	212
<i>Lighting and Camera Rehearsal</i>	214
<i>Lighting on Location</i>	214
Interview with a Professional: Tommy Brown	214
Review Questions	215
CHAPTER 12 BACKGROUNDS AND SETS	217
The Influence of the Television Background	218
Basic Organization	219
<i>The Studio Plan</i>	220
<i>The Floor Plan</i>	220
<i>Lighting Plot</i>	220
<i>Design Considerations</i>	220
<i>Real and Unreal Backgrounds</i>	220
<i>The Neutral Background</i>	224
Economical Sets	226
<i>Semipermanent Sets</i>	227
<i>Pictorial Backgrounds</i>	227
<i>Chroma-key/Matting</i>	230
<i>Virtual Sets</i>	232
<i>Outside/Backlot Sets</i>	232
<i>The Location as a Background</i>	234
<i>Miniatures</i>	236
Set Components	236
Set Considerations	240
<i>Camera Height</i>	240
<i>Foreground Pieces</i>	240
<i>Creating Depth</i>	240
<i>Versions of "Reality"</i>	240
<i>What Can We Do about the Background?</i>	241
<i>Rearranging the Background</i>	242
<i>Altering the Background</i>	242
<i>Partial Settings</i>	242
<i>Typical Examples of Partial Settings</i>	243

<i>Facing Reality</i>	244
<i>Set Problems</i>	245
<i>What Can You Shoot?</i>	245
Interview with a Professional: John DeCuir	245
Review Questions	246
CHAPTER 13 MAKEUP AND COSTUMES	247
Forms of Makeup	248
<i>Straight Makeup</i>	248
<i>Corrective Makeup</i>	248
<i>Character Makeup</i>	248
Conditions of Television Makeup	248
<i>Camera Rehearsal</i>	249
Makeup Treatment	250
Principles of Makeup	250
Hair	250
<i>Hair Alteration</i>	250
Costumes (Wardrobe)	251
Interview with a Professional: Ruth Haney	252
Review Questions	253
CHAPTER 14 AUDIO FOR TELEVISION	254
The Audio System	255
Acoustics	256
Mono Sound	258
Stereo Sound	258
Surround Sound	258
Immersive Sound	259
Microphone Characteristics	259
<i>Microphone Care</i>	260
<i>Directional Features of Microphones</i>	261
<i>Microphone Pickup Methods</i>	261
Types of Microphones	262
<i>Camera Microphones</i>	262
<i>Handheld Microphone</i>	262
<i>Shotgun Microphone</i>	263
<i>Lavalier (Lapel or Clip-On) Microphone</i>	265
<i>Boundary or PZM Microphone</i>	267
<i>Surround Sound Microphone</i>	268
<i>Suggestions for Using a Surround Sound Microphone</i>	269
<i>Wireless Microphones</i>	270
<i>Hidden Mics</i>	271
Microphone Stands and Mounts	271

Controlling Dynamics	272
<i>Dynamic Range</i>	272
<i>Automatic Control for Audio</i>	272
<i>Manual Control</i>	273
<i>Monitoring the Audio</i>	274
<i>The Audio Mixer</i>	274
<i>Using the Audio Mixer</i>	276
<i>Natural Sound</i>	278
<i>Anticipation</i>	278
<i>Filtered Sound</i>	279
<i>Reverberation</i>	280
Building the Soundtrack	280
<i>Types of Program Sound</i>	280
<i>Program Music</i>	281
<i>Sound Effects</i>	281
<i>Anticipating Sound Editing</i>	282
<i>Audio Sweetening</i>	282
<i>Copyright</i>	282
Interview with a Professional: Bryant Falk	283
Review Questions	284
CHAPTER 15 RECORDING THE STORY	285
Video Resolutions	286
<i>Standard-Definition Television</i>	286
<i>High-Definition Television</i>	286
<i>4K Television</i>	287
<i>8K Television</i>	287
3D Television	289
Virtual Reality (VR) Television	289
Future Television?	289
Video Recording Media	290
<i>Flash Memory</i>	290
<i>Hard Disk Drive/Internal Memory</i>	292
<i>External Camera Hard Drives</i>	292
<i>Hard Disk Recorders</i>	293
<i>Recording Media Care</i>	293
<i>Video Recording Suggestions</i>	293
Interview with a Professional: Ryan Hammer	293
Review Questions	294
CHAPTER 16 EDITING THE PRODUCTION	295
Editing Techniques in Television	296
Editing Basics	297
<i>Editing Decisions</i>	297
<i>Editing Possibilities</i>	297

The Mechanics of Editing	298
Editing In-Camera	298
Production Switcher (Vision Mixer)	298
Linear Editing	299
Nonlinear Editing	299
Postproduction Logging	302
The Art and Techniques of Editing: Multiple Cameras and Postproduction	302
How to Use Transitions	308
Cause-Effect Relationships	310
Montage	310
Duration of Shots	310
Priority: Video or Sound?	311
Good Directing/Editing Techniques	312
Anticipating Editing	312
Interview with a Professional: Scott Powell	314
Interview with a Professional: Julia Lambert	314
Review Questions	315
CHAPTER 17 PRODUCTION PRACTICES	316
Production Pressures	317
Shooting Styles	317
Single-Camera Techniques	317
Single-Camera Setups	318
Shooting Uncontrolled Action	318
Shooting Controlled Action	319
Segmented Shooting	320
Multi-Camera Techniques	320
Visual Variety	321
Crossing the Axis of Action Line	323
Organizing the Angles	325
Program Opening	328
Focusing Audience Attention	329
Shifting Visual Interest	332
Creating Tension	332
Pace	332
Timing	333
Visual Clarity	334
Viewing Angle	334
Distractions	334
Confusing and Frustrating Subject Treatment	334
The Visual Problem	334
The Illusion of Time	336
Time Lapses	336
Flashbacks	336
Cutaway Shots (Insert Shots)	336
Reaction Shots/Partials/Cut-In Shots	336

<i>The Recorded Insert</i>	337
<i>Stock Shots (Library Shots)</i>	337
Interview with a Professional: David Nixon	337
Interview with a Professional: Vada Bennett	338
Review Questions	339

CHAPTER 18 THE STUDIO PRODUCTION 340

Unrehearsed Formats	341
Advance Rehearsals	341
<i>Studio Rehearsal</i>	342
<i>Rehearsal Procedures</i>	346
The Floor Manager	347
<i>Rehearsal</i>	347
<i>Recording/Transmission</i>	349
<i>Guiding the Talent</i>	349
Cueing	350
<i>Methods of Cueing</i>	351
<i>Prompting the Talent</i>	351
<i>Production Timing</i>	354
Recording the Production	354
<i>Live-to-Tape/Recorder</i>	354
<i>Basic Retakes</i>	354
<i>Shooting out of Order</i>	354
<i>Isolated Camera (ISO)</i>	355
<i>Single-Camera Recording</i>	355
Interview with a Professional: Fiona Catherwood	355
Interview with a Professional: Lauren Claus	356
Review Questions	356

CHAPTER 19 DIRECTING TALENT 357

Talent	358
Importance of People in the Scene	360
Presenting the Information	361
Selecting Talent	361
The Challenges of Working with Talent	362
<i>Inexperienced Talent</i>	363
<i>The Host</i>	363
<i>The Off-Camera Host</i>	363
<i>When There Are Problems</i>	363
Research	365
What Should Talent Wear?	365
Interview with a Professional: Sarah Hogencamp	366

Interview with a Professional: Morgan Schutters	367
Review Questions	367

CHAPTER 20 PRODUCTION STYLE 368

Visual Style	369
<i>Appropriateness</i>	369
<i>Routines</i>	370
<i>Ambience</i>	371
<i>The Illusion of Truth</i>	371
<i>Pictorial Function</i>	372
<i>Picture Applications</i>	372
<i>Production Rhetoric</i>	372
Audio Style	372
<i>Imaginative Sound</i>	373
<i>Sound Elements</i>	374
<i>Sound Emphasis</i>	374
<i>Sound Applications</i>	374
<i>Off-Screen Sound</i>	375
<i>Substituted Sound</i>	375
<i>Controlling Sound Treatment</i>	375
<i>The Effect of Combining Sounds</i>	375
<i>Selective Sound</i>	376
Audio/Video Relationships	376
Interview with a Professional: Dave Greider	377
Interview with a Professional: Jeremy Rauch	377
Review Questions	377

CHAPTER 21 REMOTE PRODUCTION 378

What Is a Remote Production?	379
<i>Remote Production versus Studio Production</i>	379
<i>Shooting on Location</i>	380
The Single Camera on Location	380
<i>Typical Setups</i>	380
<i>Power Supplies</i>	381
Single-Camera Shooting	381
<i>Handling the Camera</i>	383
<i>Lens Angles</i>	384
<i>Automatic Controls</i>	384
<i>Audio</i>	384
<i>Storing the Gear</i>	384
Multi-Camera Remote Production	384
<i>Multi-Camera Planning and Preparation</i>	386
Remote Production Vehicles	387
<i>Remote Production Truck/OB Van</i>	387

Live Transmission	388
<i>Event Coverage</i>	388
<i>Sports Action</i>	388
Interview with a Professional: Tom Cavanaugh	391
Interview with a Professional: Cindy Pennington	392
Review Questions	392
CHAPTER 22 DISTRIBUTING YOUR PRODUCTION	393
Non-Live Distribution	394
<i>Online Distribution</i>	394
<i>Festivals and Competitions</i>	395
Live Distribution (or Mostly Live . . .)	397
<i>Live Online Distribution</i>	397
<i>IPTV</i>	397
<i>3G/4G Transmission</i>	399
<i>Summary</i>	399
Interview with a Professional: Tripp Crosby	401
Review Questions	402
<i>Glossary</i>	403
<i>Index</i>	413