

IAN LEWIS

GUERRILLA TV

A collage of images related to guerrilla filmmaking. The top left shows a person in a dark, possibly underground setting. The top right shows a computer monitor displaying a landscape. The bottom right shows a person in a white shirt, possibly a filmmaker or subject, in a dark environment. The background is a mix of dark and light tones with some orange and yellow highlights.

LOW BUDGET PROGRAMME MAKING

Contents

Introduction	xi
1 Perspectives	1
The start of television in the UK: the BBC	1
ITV	4
TV news	6
BBC2	10
The 1980s	12
Channel 4	13
Sky Television	17
The new ITV	18
The 1990s	20
Channel 5	22
Digital television	23
Interactive television	25
Technology	27
Independent production	30
The marketplace	34
Power-shift	38
TV in Britain – a brief timeline	39
2 Putting the programme together	41
Having the right idea	41
Forced choices	44

3	Budgets and costing	45
	Budget forms	48
	Doing the budget	49
	Case history: <i>Cookery Clinic</i>	63
	The £50k movie	66
	Series budgets	69
	Summary	71
4	Finance and deal structures	72
	Net profit	74
	1 Fully commissioned programmes	75
	2 Paying for it yourself	79
	3 The third way	80
	Distributor-led programming	81
	Case history: <i>Gumdrop</i>	81
	Case history: Sponsorship	85
	Co-production	86
	Hidden sales	89
	Finding partners	91
	Revenue – the bottom line	93
	The deal – a summary	95
5	Research and script	96
	Research	96
	Internet searches	100
	The script	106
	Summary	108
6	Crew and equipment	109
	Equipment	109
	Acquisition formats	110
	Single or multi-camera	121
	Crew	122
	Summary	126

7 Overseas production	127
Case history: <i>Cafés of Europe</i>	127
Case history: <i>Free at Last</i>	130
Air fares	132
Hotels and car hire	136
Summary	137
8 Production scheduling	138
Script breakdown	140
Case history: Studio (<i>Cookery Clinic</i>)	141
Case history: Travel documentary (<i>Cafés of Europe</i>)	141
Case history: Drama (<i>The Chef's Apprentice</i>)	142
Summary	145
9 Production	146
Daily schedules	147
People and performances	150
Interviews	152
Professionals	154
Summary	159
10 Cameras – making it look good	160
The camera	161
Lighting	162
Tripods and dollies	165
Wide-screen	167
Summary	168
11 Microphones – making it sound good	170
Stereo	171
Radio microphones, or 'I'm looking for a boom shadow'	172
Perspective	173
Summary	174

12 Post-production	175
Do you need it?	175
Preparation	175
The editor	177
Procedures	179
Assembly	183
Cutting to length	185
Summary	187
13 DV and desktop editing	188
How to do it	188
Capture cards: analogue	190
Capture cards: digital	190
Sound	192
Software	193
Testing	195
Summary	196
14 Sound post-production	197
Commentary	197
Summary	199
15 Rights and clearances	200
Music rights	200
Music copyright	202
Commissioning music	204
Other rights	205
Summary	206
Epilogue	207
Resources	211
Sample budget forms	212
Sample revenue projection	224

A definition of net profits	228
A sample script layout	230
A sample marked-up transcript page	232
A cutting order	233
Media directories	234
UK TV stations	235
Selected UK distributors	238
Internet addresses	239
World TV standards	241
Index	243