





Zettl

Contents

	Preface xvii
Part I	Production: Processes and People 1
Chapter 1	The Production Process 2
	Basic Idea 5 Desired Effect: Defined Process Message and Angle Cause: Medium Requirements 8 Real Effect: Actual Process Message 10 Evaluation 10 GENERATING IDEAS 12 Brainstorming 12 Clustering 13
Chapter 2	The Production Team: Who Does What When? 16 PRODUCTION TEAMS 18 Preproduction Team 18 Production Team 20 Postproduction Team 20
	PASSING THE BUCK 22
	TAKING AND SHARING RESPONSIBILITY 26

About the Author xvi

	MAY 7—INTERVIEW (STUDIO 1) 29
Part II	Image Creation: Digital Video and Camera
Chapter 3	Image Formation and Digital Video
	BASIC IMAGE FORMATION 35 Scanning Process 36 Digital HDTV Scanning Systems 38 Flat-Panel Screens 39
	WHAT IS DIGITAL? 40 The Difference Between Analog and Digital 40
	WHY DIGITAL? 42 Picture Quality in Dubs 42 Compression 42 Picture and Sound Manipulation 44
Chapter 4	The Video Camera 46
	Function 47 Lens 49 Beam Splitter 53 Imaging Device 53 Viewfinder 55
	TYPES OF CAMERAS 56
	Studio Cameras 56 Field Cameras 58 HDTV Cameras 58 ENG/EFP Cameras and Camcorders 58 Camcorders 61 Connectors 63
	What's the Difference? 63

PRODUCTION SCHEDULE

INTERVIEW TIME LINE 28

PRODUCTION SCHEDULE:

33

Chapter 5	Operating the Camera 66
	BASIC CAMERA MOVEMENTS 68
	CAMERA MOUNTS AND HOW TO USE THEM 71 Handheld and Shoulder-Mounted Camera 71 Tripod-Supported Camera 74 Studio Pedestal 77 Special Camera Mounts 79
	OPERATIONAL FEATURES 82 White-balancing 82 Focusing 83 Shutter Speed 85 Zooming 85
	GENERAL GUIDELINES 86 CHECKLIST: CAMCORDERS AND ENG/EFP CAMERAS 86 CHECKLIST: STUDIO CAMERAS 87
Chapter 6	Looking Through the Viewfinder
	FRAMING A SHOT 92

Aspect Ratio

Field of View 92 Vectors 94

Composition 96

Psychological Closure 102

MANIPULATING PICTURE DEPTH 105

Defining the Z-axis

Lenses and Z-axis Length 106

Lenses and Depth of Field 107

Lenses and Z-axis Speed 108

CONTROLLING CAMERA AND OBJECT MOTION 109

90

Controlling Camera Movement and Zooms 109

Controlling Object Motion

Contents

Effects 115

Part III	Image Creation: Light, Sound, Graphics, and
Chapter 7	Light, Color, and Lighting 116
	LIGHT 118 Types of Light 118 Light Intensity 118 Contrast 119 Measuring Illumination 120
	SHADOWS 121 Attached Shadows 121 Cast Shadows 124 Falloff 124
	COLOR 125 Additive and Subtractive Color Mixing 126 Color Television Receiver and Generated Colors 126 Color Temperature and White-Balancing 127
	LIGHTING INSTRUMENTS 128 Spotlights 128 Floodlights 132 Special-Purpose Spotlights and Floodlights 134
	LIGHTING TECHNIQUES 136 Operation of Lights 136 CHECKLIST: LIGHTING SAFETY 136 Studio Lighting 137 Field Lighting 142 GUIDELINES: FIELD LIGHTING 147
Chapter 8	Audio and Sound Control 150
	SOUND PICKUP PRINCIPLE 152
	MICROPHONES 153 How Well Mics Can Hear: Sound Pickup 153

How Mics Are Made

How Mics Are Used 156

155

SOUND CONTROL 166

Audio Mixer 166

Audio Console 170

Cables and Patch Panel 172

SOUND RECORDING 174

Analog Recording Equipment 174

Digital Recording Equipment 176

SYNTHESIZED SOUND 178

SOUND AESTHETICS 179

Context 179

Figure-Ground 179

Perspective 180

Continuity 180

Energy 181

Chapter 9 Graphics and Effects 184

PRINCIPLES OF GRAPHICS 186

Aspect Ratio 186

Essential Area 186

Readability 188

Color 188

Animated Graphics 189

Style 190

STANDARD ELECTRONIC VIDEO EFFECTS 190

Superimposition 190

Key 191

Wipe 194

DIGITAL EFFECTS 196

Digital Image Manipulation Equipment 196

Common Digital Video Effects 197

Synthetic Image Creation 199

Contents

Part IV	Image Control:		
	Switching, Recording, and Editing	203	

Chapter 10

Switcher and Switching 204

PRODUCTION SWITCHER 205

SWITCHER LAYOUT 207

Program Bus 207
Mix Bus 208
Preview Bus 208

MULTIFUNCTION SWITCHER 209

Program Bus 209
Preview, or Preset, Bus 210
Key Bus 211
Delegation Controls 211

SWITCHER OPERATION 212

Working the Program Bus: Cuts-Only 2:
Working the Mix Buses: Cuts 213
Working the Mix Buses: Dissolves 214
Working the Effects Bus: Wipes 215
Working the Key Bus: Keys 216
Working the Downstream Keyer 218
Chroma Keying 218
Special Effects 218

Chapter 11

Video Recording 220

VIDEOTAPE-RECORDING SYSTEMS

Tape- and Disk-Based Recording Systems 222

Basic Videotape Tracks 222

Composite, Y/C Component, and RGB Component Systems 224

Types of Videotape Recorders 226

Time Base Corrector 226
Tape Format and Quality 229

VIDEOTAPE-RECORDING PROCESS 230

THE "BEFORE" CHECKLIST 230
THE "DURING" CHECKLIST 232
THE "AFTER" CHECKLIST 235

Chapter 12

Chapter 13

NONLINEAR STORAGE SYSTEMS 236
Computer Disks 236
Video Server 237
Electronic Still Store System 237
Read/Write Optical Discs 237
USE OF VIDEO RECORDING 238
Multimedia 238
Interactive Video 238
Postproduction:
Linear and Nonlinear Editing 242
_
POSTPRODUCTION EDITING 243
Linear Editing Systems 244
Nonlinear Editing Systems 253
Nonlinear Editing Procedures 255
POSTPRODUCTION PREPARATIONS 258
PRODUCTION TIPS TO MAKE POSTPRODUCTION EASIER 26
OFF-LINE AND ON-LINE EDITING 264
Off-line Editing Procedures 265
On-line Editing Procedures 266
Editing Principles 270
EDITING PURPOSE 271
EDITING FUNCTIONS 272
Combine 272
Condense 272
Correct 273
Build 273

AESTHETIC PRINCIPLES OF CONTINUITY EDITING 273

Mental Map 274 Vectors 277

On- and Off-screen Positions 281

AESTHETIC PRINCIPLES	OF	COMPLEXITY	EDITING	287
-----------------------------	----	------------	---------	-----

Intensifying an Event 287 Supplying Meaning 289

Part V

Production Environment: Studio, Field, and Synthetic

291

Chapter 14

Production Environment: The Studio

292

VIDEO PRODUCTION STUDIO

Physical Layout **Major Installations**

STUDIO CONTROL ROOM 298

> Image Control 298 Sound Control 302

MASTER CONTROL 302

STUDIO SUPPORT AREAS 304

> Scenery and Property Storage 304

Makeup 304

SCENERY, PROPERTIES, AND SET DRESSINGS 305

> 305 Scenery Properties 309 Set Dressings 310

Process Message

SET DESIGN 310

> Floor Plan 311 Prop List 313 Using the Floor Plan for Setup 313 Evaluating the Floor Plan 314

310

Chapter 15

Chapter 15	Production Environment: Field and Computer-Generated 318
	ELECTRONIC NEWS GATHERING 320 News Gathering 320 Transmission 320
	Preproduction: Remote Survey 322 Production: Shooting 323 CHECKLIST: FIELD PRODUCTION EQUIPMENT 326 Postproduction: Wrap-up 331 BIG REMOTES 331
	SYNTHETIC ENVIRONMENTS 333
	Computer-Generated Settings 333 Virtual Reality 334 Computer-Controlled Environments 334
Part VI	Production Control: Talent and Directing 337
Chapter 16	Talent, Clothing, and Makeup 338
	PERFORMING TECHNIQUES 340 Performer and Camera 340 Audio and Lighting 342 Timing and Prompting 343
	ACTING TECHNIQUES 350
	Environment and Audience 350 Close-ups 351 Repeating Action 352

AUDITIONS 352

CLOTHING 353

Texture and Detail 353

Color 353

MAKEUP 354

Technical Requirements 355

Materials 355

Chapter 17 Putting It All Together: Directing 358

REVISITING THE EFFECT-TO-CAUSE MODEL 360

Script Formats 361

VISUALIZATION 368

PREPARING FOR A MULTICAMERA STUDIO PRODUCTION 369

CONTROL ROOM DIRECTING 375

Terminology 376

Time Line 379

Rehearsals 380

Directing the Multicamera Show 382

SINGLE-CAMERA DIRECTING 385

Interview 385

Documentary 386

Drama 386

Epilogue 390

Glossary 391

Index 402

Photo Credits 410