



128
167
THS

THESIS

LIBRARY
Michigan State
University

SUPPLEMENTARY
MATERIAL in AV/Noice

PLACE IN RETURN BOX to remove this checkout from your record.
TO AVOID FINES return on or before date due.

DATE DUE	DATE DUE	DATE DUE
FEB 05 2005 02 07 05		

MSU Is An Affirmative Action/Equal Opportunity Institution

c:\circ\dtedue.pm3-p.1

© Copyright by
Thomas Marmion Greer
1978

TELEVISION BEYOND BROADCASTING:
A TEXT AND VIDEO APPROACH TO
TEACHING NON-BROADCAST TELEVISION

By

Thomas M. Greer

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Telecommunications

1978

6112700

ABSTRACT

TELEVISION BEYOND BROADCASTING:
A TEXT AND VIDEO APPROACH TO
TEACHING NON-BROADCAST TELEVISION

By

Thomas M. Greer

This thesis discusses some of the problems related to the teaching of television production by means of written word. Visual concepts, especially those involving visuals which move, are difficult to teach or learn when the mode of instruction is not primarily visual.

Another problem addressed here is how to educate students in television which is not broadcast related. The existing texts on today's market fail to adequately cover this non-broadcast educational need. Of those few texts that do approach the issues related to non-broadcast television, none provides what this thesis proposes: the complete integration of a text, videotape illustrations, and workbook.

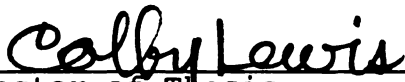
The thesis addresses in general the problems and proposed solutions related to teaching non-broadcast television production. It provides the content outline of the proposed text and a sample chapter from that text. A videotape instructional unit accompanies this thesis.

PLEASE NOTE:

Videotape instructional unit
available for consultation at
Michigan State University Library.

UNIVERSITY MICROFILMS.

Accepted by the faculty of the Department of Tele-
communication, College of Communication Arts, Michigan
State University, in partial fulfillment of the
requirements for the Master of Arts degree.



Director of Thesis

ACKNOWLEDGMENTS

To Mr. Warren Richards...who encouraged
my youthful interest in communications
and to Dr. Colby Lewis...who took that
interest and cultivated it.

TABLE OF CONTENTS

Chapter	Page
LIST OF FIGURES.	vi
INTRODUCTION	1
I. RATIONALE FOR A NEW TEXT	5
II. TEXT FORMAT.	9
III. OUTLINE OF TEXT TOPICS	18
IV. TEXT SAMPLE CHAPTER - BASIC CAMERA MOVEMENTS . .	23
V. SAMPLE WORKBOOK CHAPTER.	35
VI. SCRIPT FOR VIDEOTAPE	39
STORYBOARD FOR CAMERA MOVEMENTS VIDEOTAPE. . .	49
VII. CONCLUSION	66
APPENDIX	68

LIST OF FIGURES

- Figure 1 The Pan - The camera rotates side to side while in a stationary position on the studio floor.
- Figure 2 The Tilt - The camera rotates up and down while in a stationary position on the studio floor.
- Figure 3 The Dolly - The camera moves in toward (dolly-in) or away (dolly-back) from the subject.
- Figure 4 The Truck - The truck is a lateral movement across the subject.
- Figure 5 The Arc - The arc is part of an imaginary circle around the subject.
- Figure 6 The Zoom - The zoom is actually a movement of the lens elements at the camera. By a zoom-in to a closer shot or a zoom-out to a longer shot the operator changes the field of view the camera sees.
- Figure 7 A. The opening shot for both the dolly and the zoom
B. The visual effect created by the use of the dolly-in.
C. The visual effect created by the zoom-in, as compared to that of the dolly-in.
- Figure 8 A. The opening long-shot of the subject.
B. The use of the zoom-in as a single camera movement.
C. The zoom-in combined with a tilt-up form a compound camera movement.

INTRODUCTION

Besides the conventional kind of thesis that is based primarily on research, the Department of Telecommunication at Michigan State University provides the option of a "creative thesis" - one which demonstrates its author's ability to create in terms of one or more of the telecommunication media a work of intended benefit to some segment of society.

I have chosen to submit a creative thesis. Aimed at improving the means of teaching an introductory course in television production techniques, it is concerned with the design of a new textbook with correlated workbook and videotaped demonstrations. The topics and sequence of the projected lessons are described herein. To exemplify the teaching method of the course, I have included in this volume one complete chapter of the textbook and its supporting material from the workbook. The videotape relevant to this chapter can be found attached to the rear cover of this literary portion of the thesis.

My treatment of these materials and my reasons for producing them are based on scholarship in that I have read much literature relevant to television production as a candidate for both my Baccalaureate degree and the presently

sought Master's degree, and also during the four years I have devoted to teaching the subject at Lansing Community College. The thesis draws heavily on my experience as a teacher and on related experience as a producer of television programs both on film and videotape. To reflect that experience, it seems advisable to make more use of the first person singular than many thesis writers employ. This liberty also seems permissible since my object is to write a creative thesis rather than one that depends heavily on verified fact. I have made every effort, however, to write in the interests of truth.

This proposed textbook, Television Beyond Broadcasting, will place special emphasis upon the concepts of "small format television." Small format television is defined in this thesis as production using inexpensive industrial quality television cameras, small studios, and very limited personnel and money - such production, when recorded, using either 1/2" or 3/4" helical scan videotape recorders.

In many ways the textbook described in this thesis approaches television production in a direction opposite to that of traditional broadcast texts. Whereas they emphasize broadcast television situations and applications, with very minor mention of small format applications, this text proposes the reverse. While a great deal of television production technique is applicable to both, this thesis proposes to emphasize low budget, small-staffed, non-broadcast television. A chapter on the use of small format

equipment in broadcast television will describe the areas where the two technologies are coming together. Although not "broadcast standard", this equipment, in conjunction with special image enhancing devices, has various applications in broadcast television.

In 1974 I was appointed by Lansing Community College to be Coordinator of a newly created Media Technology Curriculum. The curriculum had not yet been developed, nor had it been considered by the State of Michigan for vocational funding. My task was to develop the courses and the two-year associate degree program. This entailed both teaching television production and developing the materials for state funding. My experiences in curriculum design for television and in the Instructional Development Institute during my MA course work in Telecommunication proved valuable preparation for the task.

Since that time, the course outlines for Television Production I and II have evolved into very complete instructional units. However, one basic deficiency still remains: television texts are not visual. The experience gained in my years of classroom teaching have demonstrated clearly a need for more development in this area. It has become quite evident that a visually-oriented support material, i.e., videotape, is necessary to supplement any written text on television production.

The first two chapters of this thesis explain why such

a textbook, supported by workbook and videotape demonstrations, is necessary. Applications of small format television and the job market for students with such training are identified. Some of the problems in teaching television production from existing texts and materials are discussed, and the style and form of the proposed text are described.

Chapter III provides a chapter-by-chapter sequence of the topics to be included in this new textbook and Chapter IV presents a complete sample chapter. This sample chapter relates directly to the videotape instructional unit which accompanies this thesis. A corresponding section of the student workbook, the script, and the storyboard for the accompanying instructional videotape are included as Chapters V and VI in this thesis. Chapter VII provides the conclusions and a proposed means of evaluating this method of instruction. The appendix briefly describes several current television production texts and provides additional support for the development of a new text approach.

CHAPTER I

RATIONALE FOR A NEW TEXT

Traditionally television textbooks have taken the form of written attempts to demonstrate visual concepts. Support material in the form of stills, diagrams, graphs, charts, scripts, etc., are added to help support the concepts. They do help, but they can't provide the student (whether in a formal classroom or on one's own) with the view "through the lens." Often, a concept can be talked about in great depth on the written page, diagrammed a dozen ways, and yet still remain beyond the grasp of the learner. For a more detailed explanation of this problem, see the appendix of this thesis. The advantages and deficiencies of several contemporary television production texts are reviewed in this section.

It is evident that today's visually oriented television production student learns faster and retains information longer when the concepts are produced in a visual form, supported by the written page. My teaching experience at the college level has demonstrated to me that reading habits and comprehension have changed radically since my own days of secondary school and higher education. Students have generally poorer reading skills and are oriented toward

"let me see it" concepts. While the text remains an important element, a shift toward visual demonstration via videotape for each concept will provide greater comprehension for today's student.

The point is made that in class we do demonstrate the concepts. Often we go over and over the ideas until they click for most of the students. Generally much time in class is spent with these preliminary demonstrations, leaving much less time to actually apply the concepts to "real" program experiences. Today's students want to "know it now" and today's small format video equipment provides that opportunity. The students easily see how simple the basic operation of the equipment is, and expect that the concepts behind each operation will also be easy to master quickly. Experience in the production classroom demonstrates that they are right in thinking so, and the visual demonstration on videotape, with text, provides the basic visual support for the concepts so that the majority of students arrive in the classroom with a fairly good grasp of the concepts. They then take much less time to master the skills in actual laboratory practice than via the previous method.

The visually supported text also allows for the student who, for whatever reason, misses the demonstration or needs reinforcement at a later date. Additionally, unlike the "in-class" demonstration, the visual materials are always

available for review by students who want to use them for study prior to testing. These videotapes also provide the slow learner an opportunity to view them as often as is necessary to master the concepts, something not possible with a one-time demonstration in class.

Finally, the video medium allows a student of television not formally enrolled in a class, i.e., the still photographer in an industrial plant, an opportunity to learn the skills which will enable him to better utilize the new cameras and recorder the company has just purchased. This person could read the text, view the prepared demonstrations and then proceed to try them out in an actual production setting. Without the video demonstrations this person would only be able to interpret the concepts in the text, something that I know from experience is often misleading. The supportive videotapes would dispel any misconceptions the reader might have gotten from the text readings. Video demonstrations would also help a person who had limited equipment, one camera for example. They would give him an opportunity to see what potentials exist in the use of multiple cameras, a concept which could not be demonstrated in his environment.

In addition, it is important that the videotape support material relate directly to the textbook. The written script in the book, the shot sheets, the floor plans, the lighting plots, should all be demonstrated as in the text.

This provides the student with exposure to the entire program concept from conception thru pre-production, production, and in the case of editing, through post-production. Then, in the classroom similar situations can be produced, or if desired, the scripts in the text can be used for studio productions by the students. They could then compare their program with the videotape which accompanies the text. The direct connection between text and tapes is essential. The educational process provided for the student by this method is straightforward, logical, accurate and consistent. It provides the most positive learning experience for the student, while at the same time removing some of the instructional burden from the instructor.

There is a third element in this package which should not be overlooked. The concept is not new; however, it is an important one. In addition to the text and videotape demonstration materials, the package is completed by a workbook. The student reads the text, views the videotape demonstration of the text concept, applies the concept in a "hands-on environment" and then creates a new situation based on the concept in the workbook. Add periodic written testing over the content of the chapters and I feel this is the most complete, straightforward approach to the teaching of small format video production technique. It is also a unique concept. Its final strengths and weaknesses will be tested over time in my own television classroom.

CHAPTER II

TEXT FORMAT

Probably the one most important factor which makes a textbook useful, aside from content, is its layout and readability. Two very important points need to be addressed here. The order of the text presentation must be logical as applied to the teaching-learning processes of television production and the text must be written in a form that today's student will read.

Experience in the classroom reveals that a major complaint about production texts is that they have been too long, laborious, and unduly wordy, beyond the needs of expressing the thought and passing on the information. Today's average student does not read well. This is quite evident when textbook assignments are given and classroom discussion is held to review the contents of the assignment. Two general characteristics continue to repeat themselves: some students will not read the text, and others who do generally don't understand all the material. This isn't because they are stupid; most catch on quickly during lecture and demonstration in the studio. It is because today's students do not read as much as their predecessors, and thereby lack reading comprehension skills and speed.

Because of this lack of reading experience, they do not know what to look for on the written page. Many reading experts attribute this unfortunate situation to excessive television viewing, lack of parental guidance, too much emphasis in education on being able to "relate to one another", and little exposure to the written word. Whatever the cause, a need exists to produce a text which, while supported by video demonstrations, can and will be read by today's television student.

Two styles of presentation are best examined in this pursuit. They are generally referred to as the "narrative approach" and the "outline approach." For examples of such, I returned to my own television education and the texts which I read. As an example of the first I chose Zettl's Television Production Handbook. While it is an excellent example of a complete text on broadcast television, today's students in my classroom have found it to be laborious reading.¹ While sub-headings within the chapters help, the text is wordy, containing long statements which could be described more efficiently. The second, the "outline approach" is best demonstrated by The TV Director/Interpreter by Dr. Colby Lewis. My first text in television production, this book has since been a guide for me in the preparation of outlines and notes for both teaching lectures and class handouts. This point is best stated by Dr. Lewis himself in the text's introduction: "Rather than describing

professional practices in the detached fashion of some texts in the field, this book tries to talk to you directly, giving you principles which you can put to use." Major statements of information are in bold type which helps the student recognize the important points being made and facilitates rapid review of the text materials for future reference or testing. This text is the best example of accessible knowledge, clear description and easy reading that I used in my undergraduate education almost ten years ago. Yet the style of presentation remains contemporary, fitting the needs of today's students and their reading styles as well as, if not better, than it did in 1968.

The text, The TV Director/Interpreter, has served me well in organizational style in the past and will continue to serve me in my future writing. I have chosen to produce this new text, Television Beyond Broadcasting, in a similar style. Adding the videotape illustrations will certainly strengthen the students' comprehension of the subject matter. The tapes themselves will be outlines of the topics, visual demonstrations of techniques, which the students can put to immediate use in their own television work. The workbook will then provide in-studio or classroom applications of each concept.

This textbook is designed for use in teaching introductory television production. The student using this small format television text need not have any previous

background in communication or television production. The chapter layout allows the student to build skills upon one another and, in the end, perform all the basic processes required in small format television. It is assumed that in the formal setting of the classroom, the contents of this text and videotape can be learned in one semester or in a two ten-week term sequence.

Adequate facilities including two cameras, switcher, recorder, basic lighting equipment, audio hardware and editing equipment are necessary to fully realize the potential of this text and videotape material. An understanding of the concepts, if not an actual mastery of all the skills, can be achieved through the videotape demonstrations and student application with even the most modest amounts of equipment.

Topics of directing and producing, while dealt with on an introductory level, are not covered in detail in this text. Study beyond the scope of this instructional plan needs to be done by students who desire more training in those areas. Other courses in English and writing are also necessary in order for the student to perform well in script and story development. Additionally, a course in basic motion picture production and lighting will help the student master the aspects of single camera video and location lighting techniques. These areas, while explained in the text and demonstrated in the accompanying videotape,

require more extensive study than can be provided as part of a one or two-term sequence in which all basic production techniques must be explored.

The need for a non-broadcast text, one dealing with small format equipment, may not be very evident on the surface. One does not easily recognize the fruits of such small format television production on the home television receiver. It is there, however. Locally originated programming on cable television systems, i.e., public access, education, and government, is almost entirely small format television.² Newly developing CCTV³ systems for classroom teaching are almost entirely small format television. While four-year colleges have had CCTV for many years, new inroads into classroom television have been made at the junior college and public school level. The reasons for such growth are simple: a need for added economy in education and the vastly reduced costs of CCTV production due to the development of the new small format equipment.

Governments, both local and state-wide, are finding that small format television can help them reach their constituents in a new and more effective way.⁴ Industry is expanding its use of small format television for training personnel and making sales presentations. And through the growth of cable television systems nation-wide, all of these messages can be relayed to the public with much less expensive equipment than is necessary for broadcast television. In fact, small format television is

currently making inroads into broadcasting as well. ENG (electronic news gathering) and EFP (electronic film production) have begun to replace the need for news teams to shoot film on location for broadcast news. EFP is also making inroads into locally produced television commercials. While not yet a complete substitute for film, small format video is being used, through image enhancers and time base correctors, in these broadcasting areas.⁵ This means jobs for students trained in the various aspects of small format television.

While a great deal of television education (both for broadcast and small format television) are similar, there are differences. Crew size, cost, size of equipment, lighting needs and editing are examples of areas where differences exist. This text, while quite traditional in much of the subject matter presented, differs in the mode of presentation from previous texts. Not only does it present a primary focus on small format, non-broadcast television production, it presents it through videotape related demonstrations in a manner much more accessible for today's television production student.

Much of small format television revolves around single camera technique, more akin to filmmaking than traditional broadcast television. This single camera technique is not found in broadcast texts. Television production by the individual, without the support of even a modest sized crew,

is another area in which this new text will diverge from the traditional broadcast concept. The new technology has opened the door to the individual for video expression not possible via broadcast television, because of complexity and cost.

While a broadcast production student does not need to know much about engineering, the small-format student does. In broadcast engineering special electronics training and licensing are necessary. The traditional text for broadcasting leaves the engineering to the electronics classes. On the other hand, however, the user of small format video is much more likely to provide his or her own engineering. The electronics for such equipment are far less complex than before and there are no FCC regulations concerning engineering qualifications as in broadcast television.⁶ The ability to set up the equipment, patch it together and achieve a basic electronic-video level and color balancing are the skills that the non-broadcast, small-format production student should have. This is not to say that such complex topics as repair and parts replacement should be included in such an education, but basic engineering set-up and trouble shooting are well within the scope of small format television production training.

These areas of emphasis will be most noticeable in the text chapters on Sequence and Storyboard, The Portapack, Editing, and Broadcast Applications. Other chapters, as

illustrated in the sample text on Camera Movements will be much more traditional, the only differences being the type and complexity of the given pieces of equipment and the use of videotape lessons to support the concepts.

CHAPTER II FOOTNOTES

¹The text is well written and packed with information; however my students will not spend the time necessary to read it, nor do they always know what to look for when reading it. A more complete review of this text can be found in the Appendix of this thesis.

²The Federal Communications Commission requires that cable television companies provide such a channel(s) on a no-charge basis to the community.

³Closed Circuit Television.

⁴Currently, Lansing Community College is working with several members of the Michigan House of Representatives to produce a series of cable television programs about an issue being debated in committee. The purpose of the tapes is to better inform their constituents and to get feedback from them on the issues revolving around proposed natural death legislation.

⁵Image enhancers and time base correctors are electronic devices used to upgrade the quality of small format video-tape recordings and to interface them with the standards of broadcast television.

⁶The Federal Communications Commission requires that any broadcast facility employ a highly qualified electronics engineer who holds a 1st class license issued by the Commission.

CHAPTER III

OUTLINE OF TEXT TOPICS

The order of chapters is a reflection of my own experiences in the classroom. Certain concepts can be learned without understanding others. Other concepts rely heavily upon skills which must be previously mastered. This order of presentation reflects those needs as I perceive them. I refer to the chapter order as the "building block theory", the approach that I feel is most effective. In Chapter IV I will provide a sample chapter from the proposed text, Television Beyond Broadcasting.

Introduction

- purpose of text
- relationship of videotapes
- use of workbook
- scope of text

Chapter I

Camera Basics

- focus
- lens
- basic operational electronics
- depth of field

Chapter II

Camera Movements

- pan
- tilt
- dolly
- truck
- arc
- zoom
- compound movements

Chapter IIIShots and Angles

- point of view
- perspective
- field of view
- the shots - ECU to ELS
- the one shot
- the two shot, etc.
- cut aways
- reverse angles
- inserts

Chapter IVSequence and Storyboard

- audio-video cues
- storytelling
- basic graphics

Chapter VAudio

- basic needs and equipment
- microphones
- pickup patterns
- placement
- multiple microphones and the mixer
- wireless microphones

Chapter VIThe Portapack

- on location video
- basic set-up and operation

Chapter VIIThe Studio

- black and white
- color
- multiple cameras
- floor plans

Chapter VIIIThe Control Room

- director's cues
- the switcher
- basic special effects
 - take
 - dissolve
 - fade
 - split
 - wipe
 - key
- watching the monitors
- thinking ahead
- timing
- the film chain

Chapter IXEngineering

- waveform set-up
- color balance--visual
- color balance--vectorscope
- cables and adapters
- the ins and outs of video

Chapter XThe Crew

- the engineer
- the cameraperson
- the director
- the technical director
- the audio operator
- the floor director

Chapter XIKeeping Time

- the director and floor director
- the talent cues
- time cues

Chapter XIILighting

- the terminology
- available light for black and white
- the requirements for color
- the instruments
- the placement
- lighting ratio
- adding lighting to the floor plan
- special effects

Chapter XIIIThe Set

- basic props
- backgrounds
- set pieces
- plans for special needs - "building your own"

Chapter XIVSample Scripts

- the interview
- the newscast
- the demonstration
- the musical performance
- the commercial

Chapter XVEditing

- basic 1/2" black and white
- audio dub
- 3/4" color electronic editing
- basic instructions for procedures and sequence

Chapter XVIBroadcast Applications

- ENG and EFP
- image enhancing
- time base correction
- new generation broadcast cameras

Chapter XVIIBasic Inventory

- the bare-bones portapack
- the moderate portable recording and editing package
- the basic black and white two camera studio
- the moderate color studio
- assorted studio floor plans
- multi-purpose studio and classroom

Chapter XVIIIGlossary of TermsList of SuppliersIndex

All chapters, with the exception of the Introduction and Chapters XVII and XVIII, will have visual examples on videotape, text illustrations and, where applicable, work-book projects. All the videotape illustrations will incorporate "state of the art" equipment of common design and function. In other words, every attempt will be made to make concepts universal, regardless of equipment manufacturers or brand name. These particular demands, of universality and "state of the art", might necessitate revisions of demonstration videotapes on a periodic basis.

In the following chapter will be found the text for the proposed Chapter Two of Television Beyond Broadcasting, "Basic Camera Movements." The chapter which follows it in this thesis contains the script and storyboard for the videotape which will accompany the text chapter. In addition, the videotape for this chapter is included with the thesis.

CHAPTER IV

TEXT SAMPLE CHAPTER - BASIC CAMERA MOVEMENTS

The following camera movements will be discussed and demonstrated in this chapter: the pan, the tilt, the dolly, the truck, the arc, and the zoom (which is really a movement of the lens elements on the camera without the camera actually moving). Also discussed are some general uses of camera movements which add impact to a visual statement, change the amount of the scene the viewer will see, establish a direct connection between objects within a shot, follow a moving subject before the camera, maintain or change the subject scale within the frame, change the angle from which a subject is viewed, and create space within a shot for the entrance of a new subject. The purpose of this chapter is to acquaint the student with the appearance of the movements and to demonstrate a single application of each.

Use of the Pan

The pan is a horizontal rotation of the camera from one side to the other, without changing the physical position of the camera on the floor. In other words, the camera tripod is stationary and the camera is rotated on the

tripod head from left to right or right to left. See Figure 1.

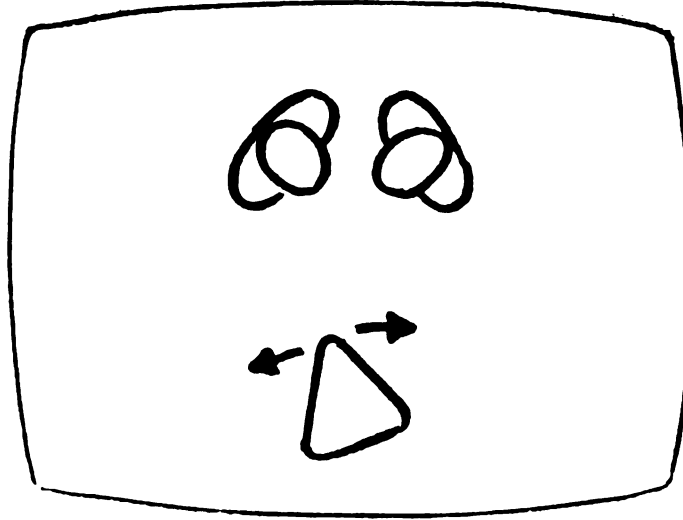


Figure 1

The Pan - The camera rotates side to side while in a stationary position on the studio floor.

(1) The pan allows the cameraperson to move fluidly from one subject to another. Without physically moving the camera on the floor, the operator can pan from one person to another. This eliminates cutting to another shot or relocating the camera and helps maintain the connection between the two subjects. (2) The pan can establish relationships between objects. The movement from one side of the scene to the other allows the viewer to see how the individual elements in that scene relate to one another. A panorama (where the term pan comes from) is created.

(3) The pan can be used to continue or follow through with an action originated by the subject. If an actor turns and looks off in a certain direction, the camera can pan in that

direction to reveal a new person on the set. (4) The pan allows the cameraperson to follow a subject. The pan can follow a subject from one place to another without the need for the camera to be relocated or moved. These movements add a fluid feeling to a scene which cannot be achieved by cutting to another camera or by editing later. Care must be taken however, as the pan can, and often is, over-used. You do not want to make the viewer feel as if the program was shot by a bank surveillance camera.

Use of the Tilt

The tilt is similar to the pan in the sense that the tripod remains stationary on the floor and only the tripod head and camera actually move. While the pan is a movement from one side to the other, the tilt is a movement up and down. See Figure 2.

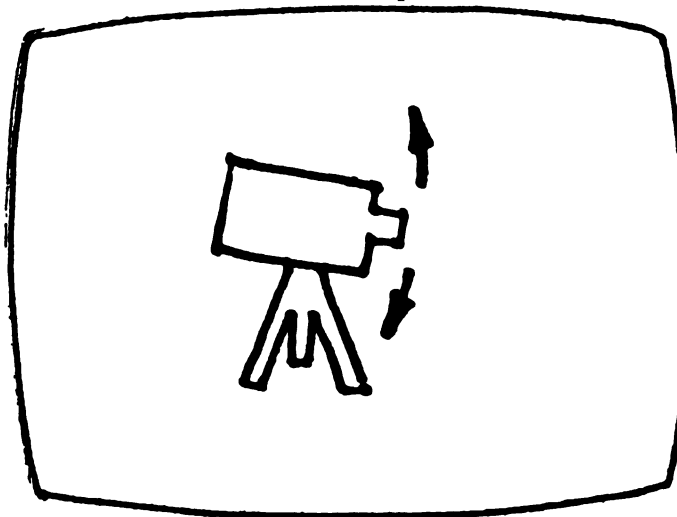


Figure 2

The Tilt - The camera rotates up and down while in a stationary position on the studio floor.

(1) The tilt can show a tall object which would otherwise be too small on the screen if shown in its entirety. The camera can start at the bottom of the subject and tilt up to eventually reveal the top, thereby showing the viewer the entire subject. (2) The tilt can be used to follow an actor's movement. For example, the camera would be tilted down as the actor crouches from a standing position. Or, a close-up could be made of a hand spooning soup, following the spoon to the person's mouth as he tastes the soup. (3) The tilt can be used to reveal something new to the viewer. A little boy's face has a sad look on it and the camera tilts-down to show the boy standing in a mud puddle. (4) The tilt can be used to establish the relationships between objects that are located one above another. By continuing the shot and using the tilt, instead of a cut between shots, the feeling of time and space between the objects is maintained.

Use of the Dolly

The dolly is a movement of the camera toward or away from the subject being taken by the camera. The dolly can be used to eliminate or add to the field of view that the camera lens sees. As you dolly-in toward the subject, the camera sees less of the subject, which now is increased in size. The reverse is true when you dolly-back from the subject. See Figure 3.

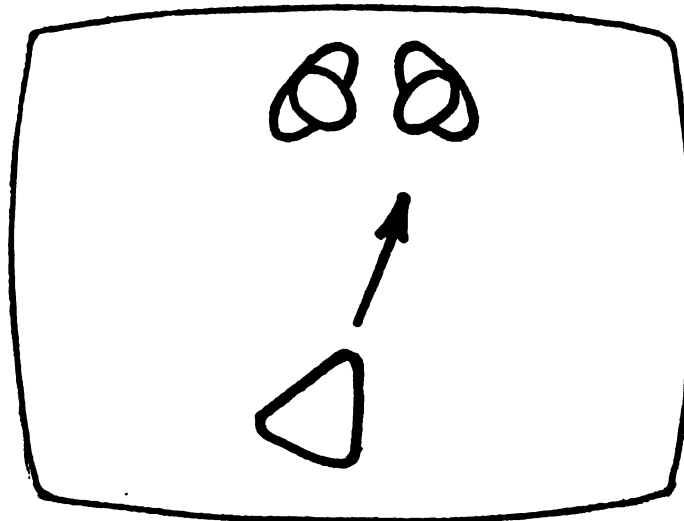


Figure 3

The Dolly - The camera moves in toward (dolly-in) or away (dolly-back) from the subject.

(1) The dolly can be used to maintain subject size. As the subject moves forward, the cameraperson would dolly-back. As the subject moves away from the camera, the operator would dolly-in. If the camera and the subject move at a common rate, the relative size of the subject would remain unchanged. (2) The dolly can alter the relationship between two or more subjects which are at different distances from the camera. As you dolly-in, the subject in the foreground increases in size at a faster apparent rate than the one in the background, giving more visual power to the foreground subject. (3) A dolly-in past the foreground subject can be used to reveal a new subject or event taking place in the background of the shot. A dolly-back can be used in the reverse manner to reveal a subject yet unestablished in the foreground. In the dolly, if the camera-to-subject

distance increases or decreases significantly, the camera operator will most probably have to follow focus with the focus control as described in the previous chapter.

Use of the Truck

The truck is a lateral movement across the set or the subject. If the truck were to be compared to the dolly, the movements would be at an approximate right angle to that of the dolly. The truck, then, is a movement to the right or to the left of the subject in a straight line perpendicular to the axis of the lens. See Figure 4.

(1) The truck is used to follow a subject across the set or scene without changing the size or point of view of the subject. The subject is viewed from the same angle throughout the movement. (2) The truck can show a long row or group of subjects straight-on. The truck allows you to get close to a row of objects and to show each without a change of scale from object to object. The alternatives are to show all the objects in one shot, from a much more distant vantage point, which might render them too small to recognize, or to center the camera in the row and pan from one end to the other. In this case, the relative scale of one object to another would change, as the near and far objects would be at different distances from the camera.

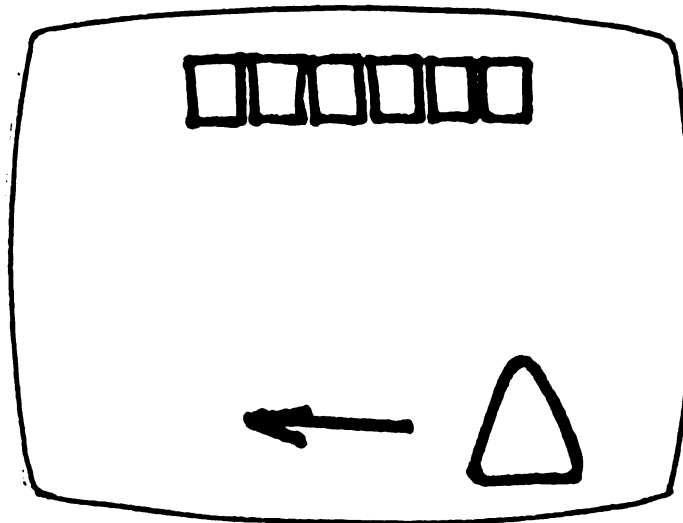


Figure 4

The Truck - The truck is a lateral movement across the subject.

Use of the Arc

The arc is a movement of the camera similar to the truck. However, the arc is not a straight line movement across the subject, but rather a section of an imaginary circle that surrounds the subject. See Figure 5.

(1) The arc takes the camera around the subject, changing the point of view but not necessarily the camera-to-subject distance. Therefore, the screen size of the subjects can remain the same throughout the change in point of view.

(2) The arc can add interest to a stationary subject. The arc allows the viewer to examine a subject from a continually changing vantage point and to see new aspects of the subject not revealed from a stationary camera placement. Again the subject size can be maintained using the arc rather than

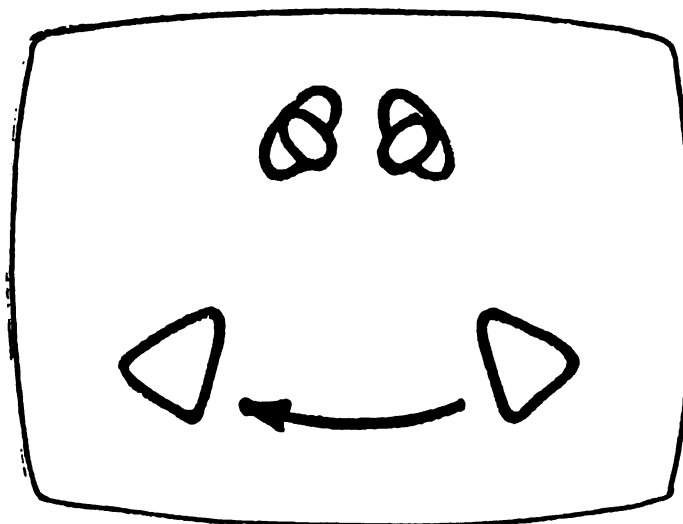


Figure 5

The Arc - The arc is part of an imaginary circle around the subject.

the truck for this purpose. (3) The arc provides for a gradual change in the central focus of a shot from one subject to another. The arc allows the cameraperson to feature a subject over the shoulder of another and by progressing with the movement, reverse the emphasis. (4) The arc can change the relationship between subject and background.

A subject can be moved from one setting to another simply by making an arc around the subject and having the background scene behind change as the camera reveals a new background angle relative to the subject.

Use of the Zoom

As mentioned earlier, the zoom is not actually a movement of the camera, but rather a movement of the lens elements

at the camera. See Figure 6. The use of the zoom is similar to that of the dolly except for several points. The dolly affects the perspective relationship between near and far subjects, that is, the subject in the rear changes size much less noticeably. With the zoom, if the subject in the foreground doubles in size, so does the subject in the rear, thus maintaining a direct relationship between the change in size of the two subjects.

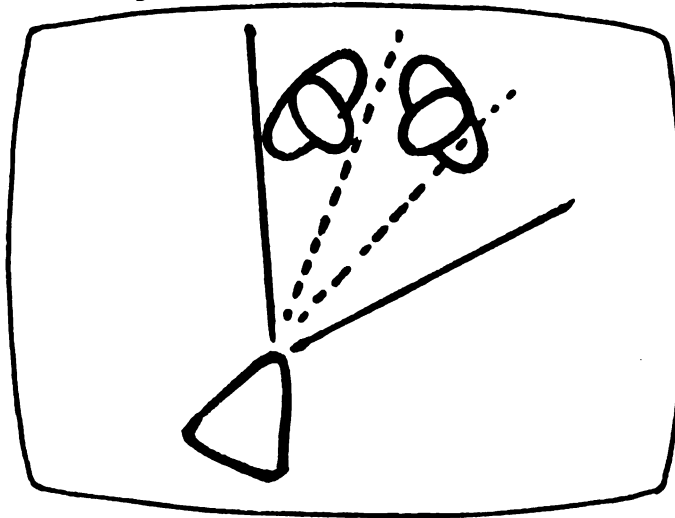


Figure 6

The Zoom - The zoom is actually a movement of the lens elements at the camera. By a zoom-in to a closer shot or a zoom-out to a longer shot the operator changes the field of view the camera sees.

In addition, the point of view does not change with the zoom, as the camera remains stationary. With the dolly, the point of view changes, new objects in the background being revealed as the camera dollies past previous obstacles in its view.

See Figure 7.

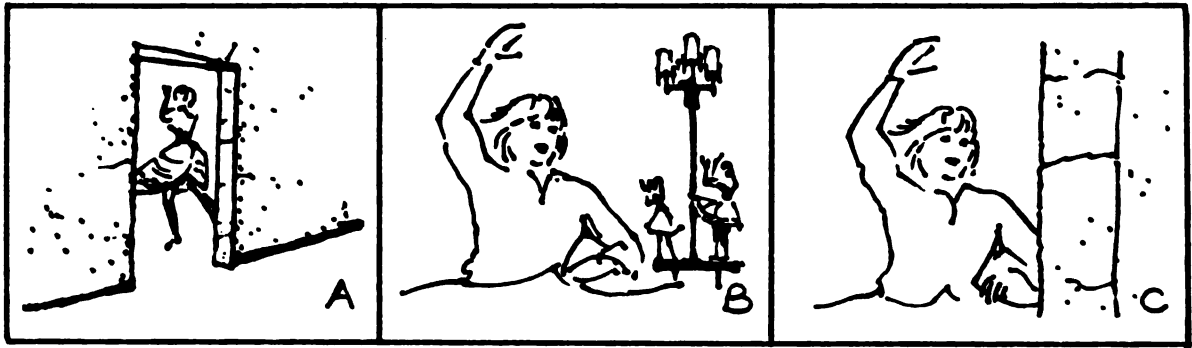


Figure 7

- A. The opening shot for both the dolly and the zoom.
- B. The visual effect created by the use of the dolly-in.
- C. The visual effect created by the zoom-in, as compared to that of the dolly-in.

(1) The zoom does allow for accurate framing of a subject without having to move the camera. By altering the field of view with the zoom the cameraperson can select the exact shot to be taken. (2) The zoom allows for moving in to a closer shot or withdrawing from a close shot, even when physical barriers are present. To move from a long view to a close one of a subject across the Grand Canyon would be impossible using the dolly. Not so with the zoom. It is equally difficult to dolly the camera across rough ground, whereas using the zoom would be ideal. (3) The zoom allows for maintaining comfortable working distances between camera and subject, regardless of how wide or close a given shot is. The camera can be kept far enough away from a subject to keep the subject at ease, without any sacrifice of shots. Additionally, by maintaining some working distance

it is possible for one camera to have an extremely wide shot of the subject while the other has an extremely close shot, yet is not positioned in the long shot camera's frame.

(4) The zoom allows for continual change in the field of view covered. Without multiple cameras or editing, the operator can vary the field of view at will, without having to move the camera or change lenses. This advantage can become a drawback as well, as it is easy to just keep zooming-in and out and not taking advantage of the other camera movements. Nothing is (more boring) than watching an entire program made up of nothing but zoom-in and zoom-out techniques.

As you become familiar with the terms and the physical movements themselves it will become evident that many camera movements called for by the director will be compound ones, that is, combinations of the basic movements we are discussing and demonstrating here. Some examples might be a dolly-in and tilt-up, a truck left and pan right and an arc right and zoom-in. The visual impression is generally improved when the camera operator masters the compound movements, as a single movement will rarely achieve the necessary objective. For example, from a long shot of a person, a zoom-in will most likely yield a close-up of the subject's waist-line. Only by adding a tilt-up to the zoom-in will the necessary close-up of the subject's face be accomplished. See Figure 8.

The director who knows how to use each type of camera

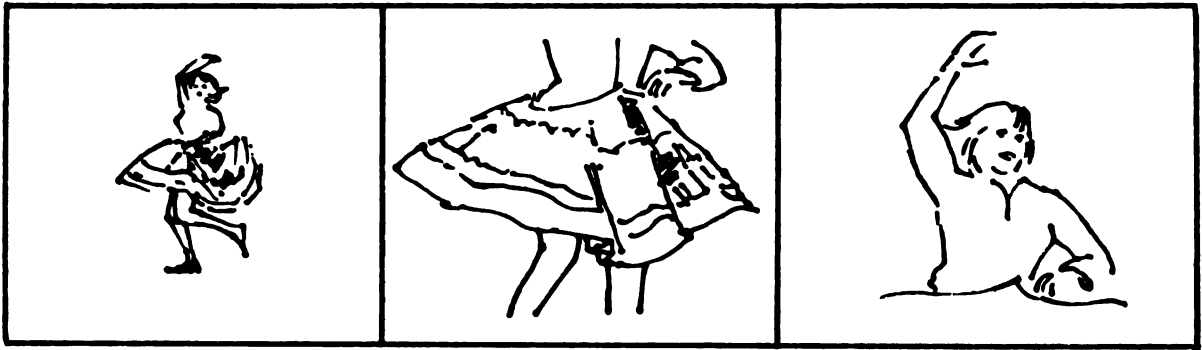


Figure 8

- A. The opening long-shot of the subject.
- B. The use of the zoom-in as a single camera movement.
- C. The zoom-in combined with a tilt-up to form a compound camera movement.

movement and how to intermix them well will be on the road to producing programs with good visual balance.

Examples of these six camera movements will be found in the Videotape entitled "Basic Camera Movements."

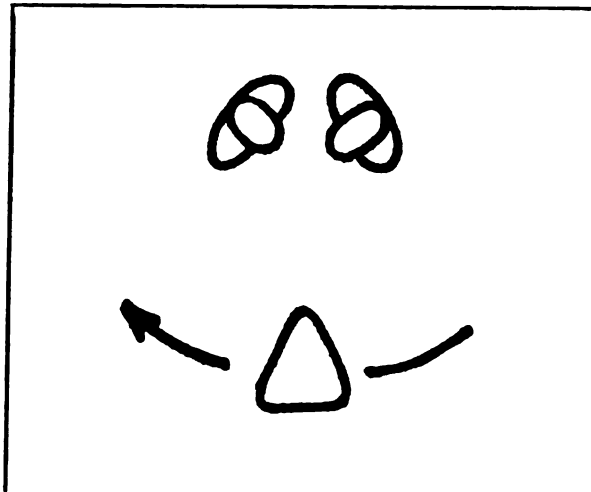
CHAPTER V

SAMPLE WORKBOOK CHAPTER

Camera Movements

List the six camera movements from Chapter Two

Identify each movement as diagrammed and draw the opening and ending of each shot.



Movement:

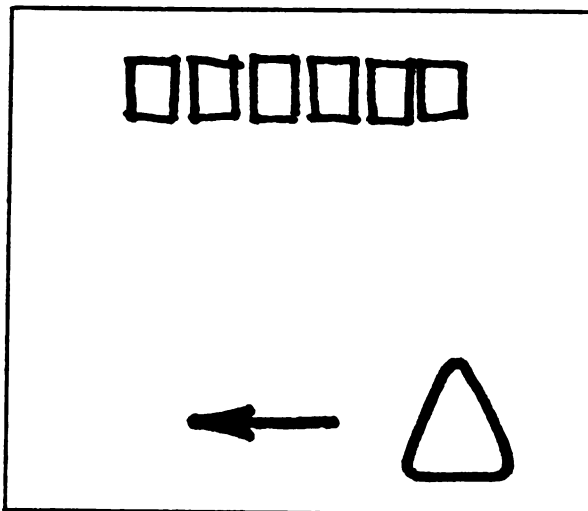
Direction:

--	--

Shot opens

Shot ends

Does the camera physically
move? yes no



Movement:

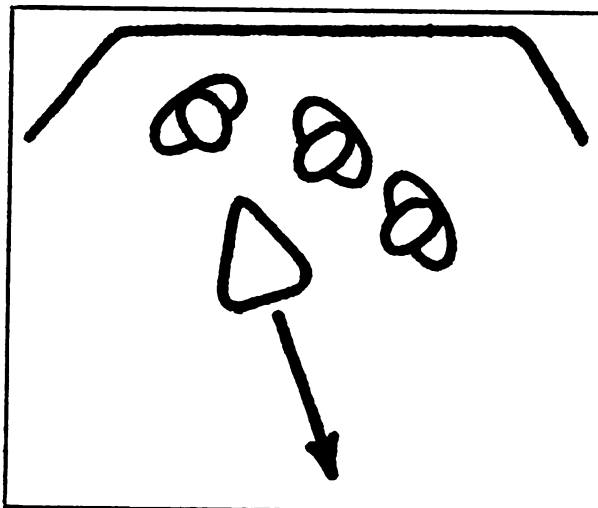
Direction:

--	--

Shot opens

Shot ends

Does the camera physically
move? yes no



Movement:

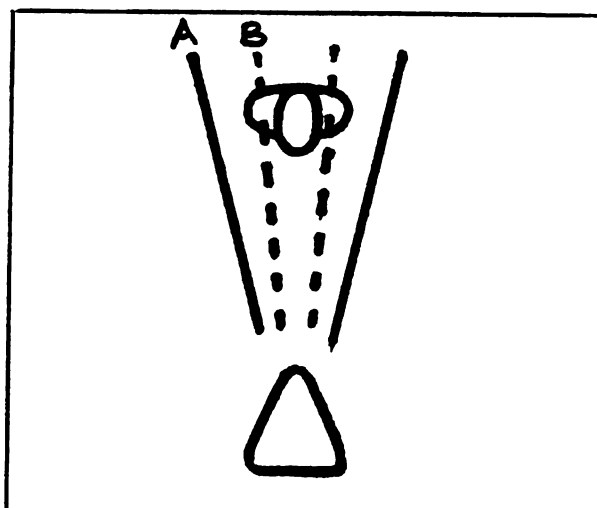
Direction:

--	--

Shot opens

Shot ends

Does the camera physically
move? yes no



Movement:

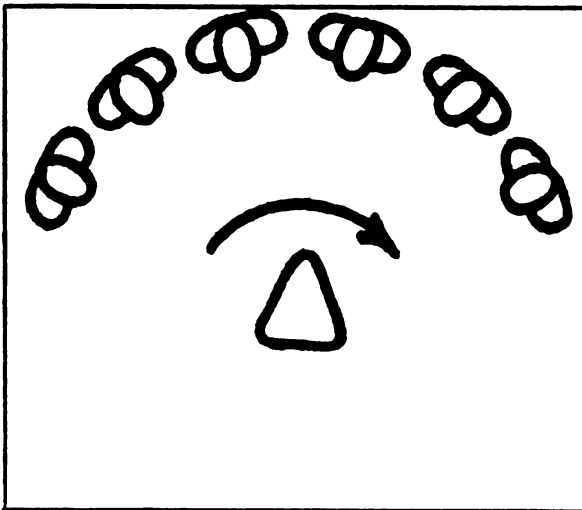
Direction:

A	B

Shot opens

Shot ends

Does the camera physically
move? yes no



Movement:

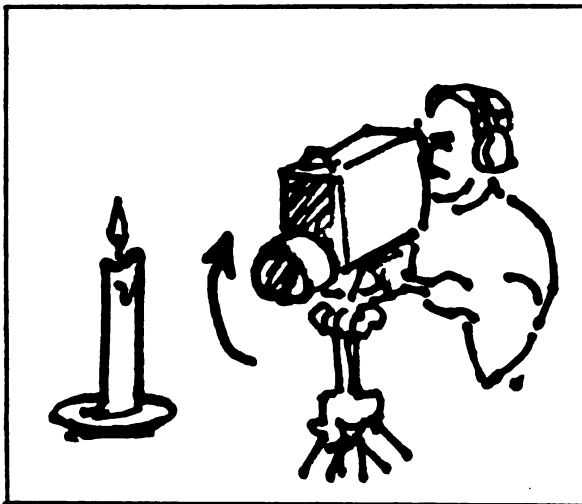
Direction:

--	--

Shot opens

Shot ends

Does the camera physically
move? yes no



Movement:

Direction:

--	--

Shot opens

Shot ends

Does the camera physically
move? yes no

Identify a compound camera movement and describe how it might look.

A movement of the camera to the right refers to:

(1) the camera operators right

(2) the subjects right

Which camera movement might require the operator to
"follow focus", assuming the subject remains stationary?

(1) the dolly

(2) the zoom

(3) both

CHAPTER VI

SCRIPT FOR VIDEOTAPE

Video

OPENING GRAPHIC-BASIC CAMERA
MOVEMENTS

Audio

ANNOUNCER: This videotape is the companion to Chapter Two of the textbook Television Beyond Broadcasting. The camera movements to be discussed here include the Pan, the Tilt, the Dolly, the Truck, the Arc and the Zoom. Each movement will be illustrated by a chroma-key diagram, a 3rd person view of the camera operator performing the movement and a view of the movement "thru the lens."

GRAPHIC-PAN

ANNOUNCER: The Pan is a horizontal rotation of the camera from one side to the other.

VIDEO

CHROMA-KEY-PAN

3RD PERSON P.O.V.-PAN

CAMERA P.O.V.-PAN

3RD PERSON P.O.V.-PAN

CAMERA P.O.V.-PAN

AUDIO

ANNOUNCER: In this view from above we see the camera pan to the left...and then pan to the right.

ANNOUNCER: The camera remains stationary on the floor in this pan-left.

ANNOUNCER: In this close-up shot the camera operator makes a smooth pan-left from one subject on the set to the other. A special relationship between the two subjects is established.

ANNOUNCER: Here we see the camera operator pan-right.

ANNOUNCER: The direction of the camera movement is that of the operator's point of view, as illustrated here, when the operator makes a pan to his right, or a pan-right.

VIDEO

GRAPHIC-TILT

CHROMA-KEY-TILT

3RD PERSON P.O.V.-TILT

CAMERA P.O.V.-TILT

AUDIO

ANNOUNCER: As in the pan, the Tilt is performed without moving the camera on the studio floor.

ANNOUNCER: In this side view we see the camera tilt-up and then tilt-down, as compared to the pan which is a movement side to side.

ANNOUNCER: In this view the camera operator performs a tilt-up, often used to reveal something new to the viewer or to follow an actor's movement on the set.

ANNOUNCER: In this close-up shot the camera operator makes a tilt-up, in order to reveal the expression on the face of the actor. The Tilt may also be used to establish a relationship

VIDEO

3RD PERSON P.O.V.-TILT

CAMERA P.O.V.-TILT

GRAPHIC-DOLLY

CHROMA-KEY-DOLLY

AUDIO

between objects which are located above one another.

ANNOUNCER: The camera operator performs a tilt-down.

ANNOUNCER: The tilt can be used to show an object in its entirety, close-up, when the size or shape of the object does not lend itself to being shown all at once. The close-up view with a tilt-down is more interesting than this full shot of the entire subject.

ANNOUNCER: The Dolly.

ANNOUNCER: The Dolly is a physical movement of the camera in toward the subject (a dolly-in) or away from the subject (a dolly-back).

VIDEO

3RD PERSON P.O.V.-DOLLY

CAMERA P.O.V.-DOLLY

3RD PERSON P.O.V.-DOLLY

CAMERA P.O.V.-DOLLY

AUDIO

ANNOUNCER: In this situation the camera operator performs a dolly-in.

ANNOUNCER: The Dolly-in can be used to provide a close-up of a subject, after establishing his relationship with the others on the set.

ANNOUNCER: The Dolly-back can be used to reveal a subject yet unestablished on the set. Here the operator performs a dolly-back.

ANNOUNCER: The camera movement of the dolly-back allows us to reveal a new subject yet unestablished and create suspense for the viewers. No suspense, however, is intended in this example of the dolly-back.

VIDEO

GRAPHIC-TRUCK

CHROMA-KEY-TRUCK

3RD PERSON P.O.V.-TRUCK

CAMERA P.O.V.-TRUCK

AUDIO

ANNOUNCER: The truck is a lateral movement across the set or subject.

ANNOUNCER: This view from above illustrates a truck-left and then a truck-right. The truck is a movement at approximately a right angle to that of the dolly.

ANNOUNCER: In this example of a truck-left we see the operator traveling in a straight line. Remember, as in the other camera movements, the direction of the move is from the operator's point of view.

ANNOUNCER: In a truck movement, as in this truck-left, the camera moves in a straight line. In this case that line of movement is parallel to the subject, allowing us to shoot a long

VIDEO

GRAPHIC-ARC

CHROMA-KEY-ARC

3RD PERSON P.O.V.-ARC

CAMERA P.O.V.-ARC

AUDIO

row of like objects
straight on.

ANNOUNCER: The Arc is a
movement of the camera
similar to that of the
truck.

ANNOUNCER: However the
arc is not a straight line
movement across the subject,
but rather part of an
imaginary circle around the
subject, as in this arc-
left.

ANNOUNCER: From behind
the set we see the camera
operator performing an arc-
left. Remember, as in the
other camera movements, the
direction is to the oper-
ators left.

ANNOUNCER: In this arc-
left the camera is taken
around the subject. The

VIDEOAUDIO

camera-to-subject distance does not necessarily change. Using the arc allows us to change from one persons point of view to anothers, as in this arc-left.

GRAPHIC-ZOOM

ANNOUNCER: The zoom is not actually a movement of the camera, but rather a movement of the lens elements at the camera.

CHROMA-KEY-ZOOM

ANNOUNCER: Here we see illustrated a zoom-out... and a zoom-in.

3RD PERSON P.O.V.-ZOOM

ANNOUNCER: A zoom-out is performed by pulling the zoom rod toward the operator. Some cameras use a crank mechanism rather than the rod.

CAMERA P.O.V.-ZOOM

ANNOUNCER: The zoom-out allows the operator to widen the field of view

VIDEO

3RD PERSON P.O.V.-ZOOM

CAMERA P.O.V.-ZOOM

AUDIO

without physically moving the camera on the studio floor. In many respects the zoom can be used to replace the dolly, especially in areas where the surface is not smooth enough to move the camera.

ANNOUNCER: The camera operator performs a zoom-in on the subjects.

ANNOUNCER: The zoom-in allows the operator to first establish the subject relationships and then zoom-in to the close-up of one. The visual relationship between objects is different with the zoom employed in place of the dolly. That difference will be illustrated in the following videotape in this series.

VIDEO

GRAPHIC-BASIC CAMERA MOVEMENTS

GRAPHIC-MOVEMENTS

GRAPHIC-BASIC CAMERA MOVEMENTS

AUDIO

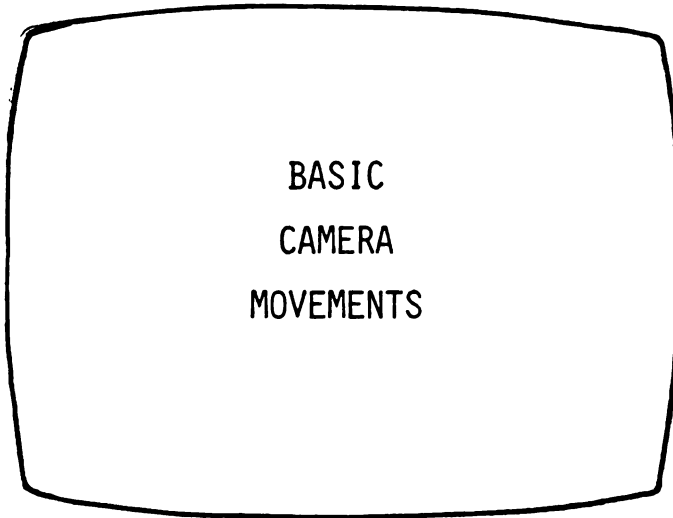
ANNOUNCER: This videotape has covered the basic movements of the television camera.

ANNOUNCER: They have been the Pan, the Tilt, the Dolly, the Truck, the Arc, and the Zoom. When two or more movements are applied together, such as a pan-left and tilt-up, they are referred to as compound movements.

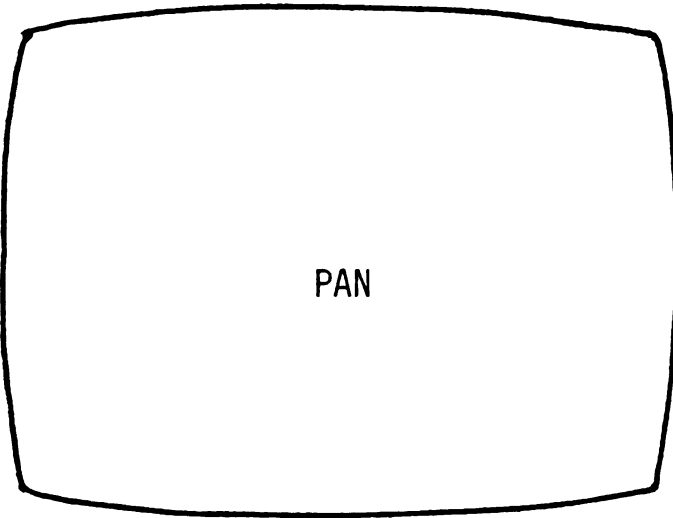
ANNOUNCER: The effective choice of movements and the skillful performance of each are the basics of good television production technique.

end

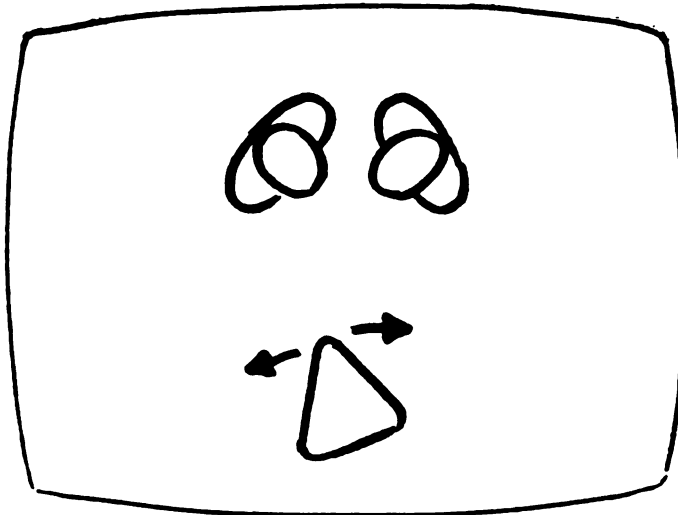
STORYBOARD FOR CAMERA MOVEMENTS VIDEOTAPE



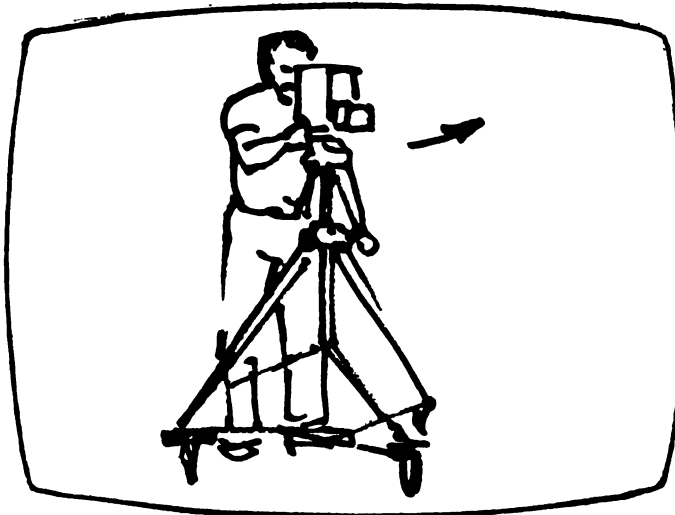
VIDEO: :25
Graphic - Main Title
AUDIO:
Narrator voice over



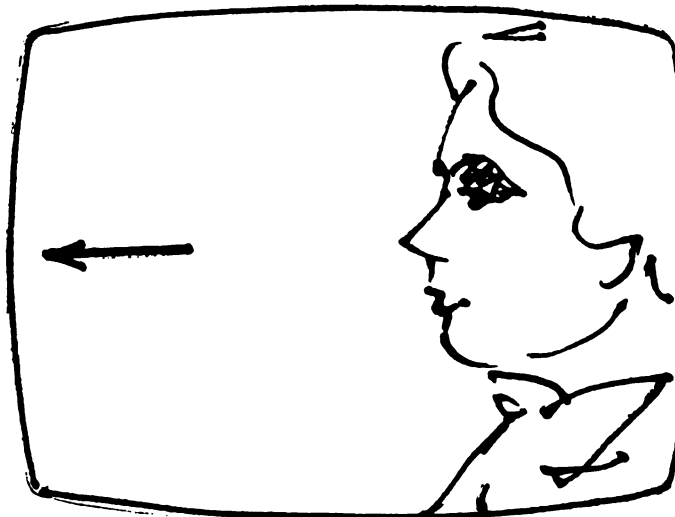
VIDEO: :05
Graphic - Pan
AUDIO:
Narrator voice over



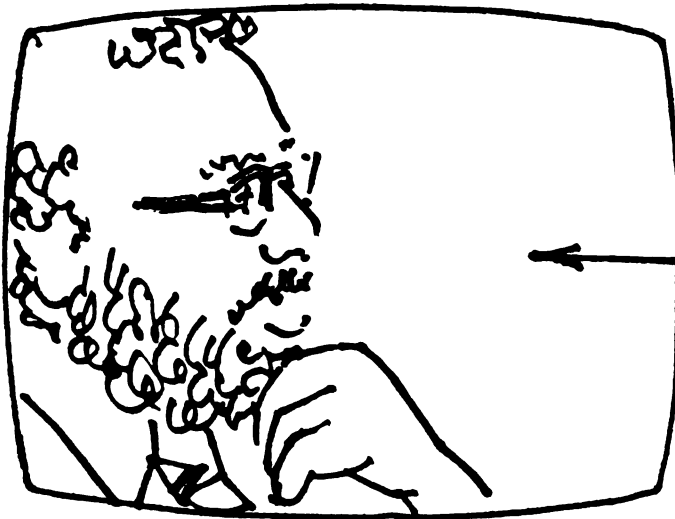
VIDEO: :12
 Chroma-Key diagram
 camera pans left then
 pans right
 AUDIO:
 Narrator voice over



VIDEO: :06
 Camera operator pans
 left
 AUDIO:
 Narrator voice over



VIDEO: :11
 Camera P.O.V. of pan
 to the left
 AUDIO:
 Narrator voice over

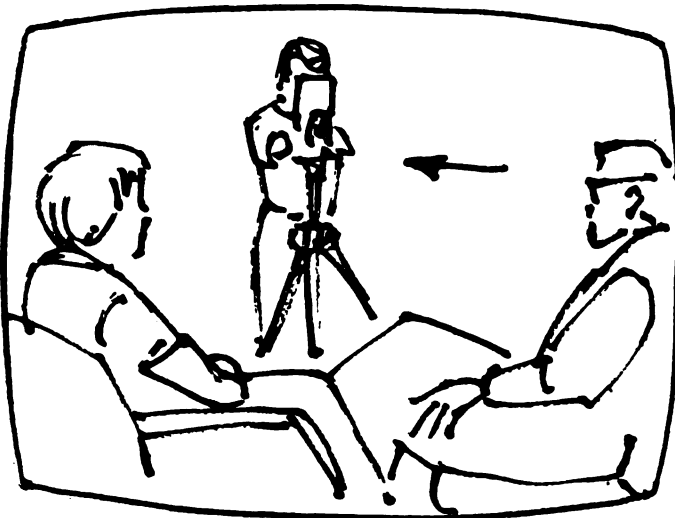


VIDEO: ---

Conclusion of pan left

AUDIO:

Narrator voice over

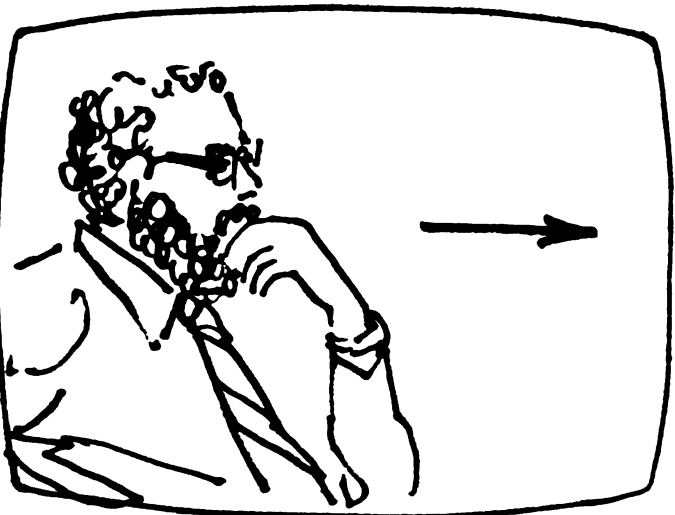


VIDEO: :09

3rd person P.O.V. camera operator pans to the right

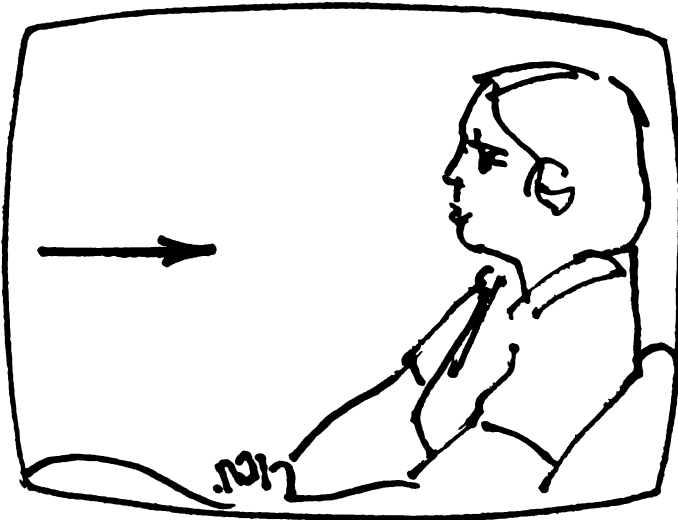
AUDIO:

Narrator voice over



VIDEO: :07

Camera P.O.V. pan to the right

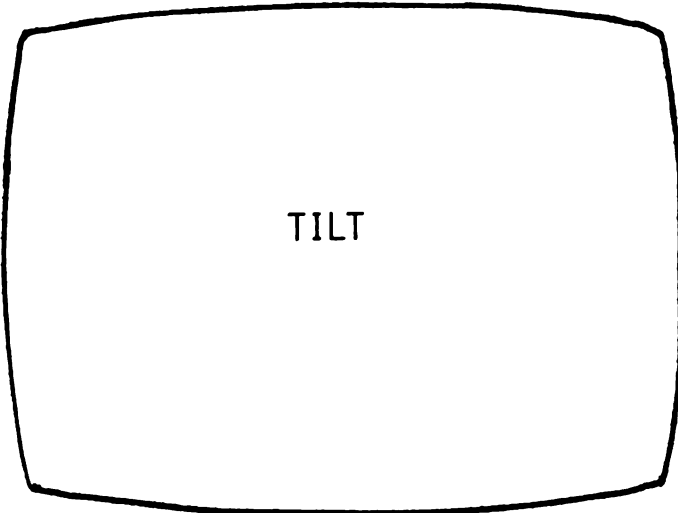


VIDEO: ---

Conclusion of pan right

AUDIO:

Narrator voice over

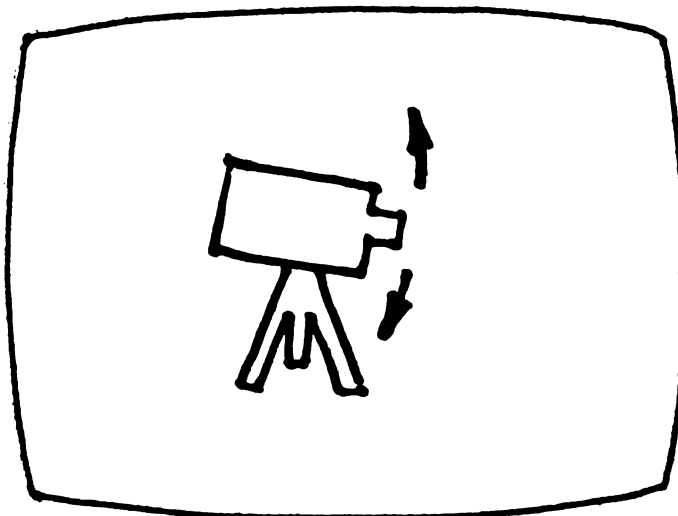


VIDEO: :10

Graphic - Tilt

AUDIO:

Narrator voice over

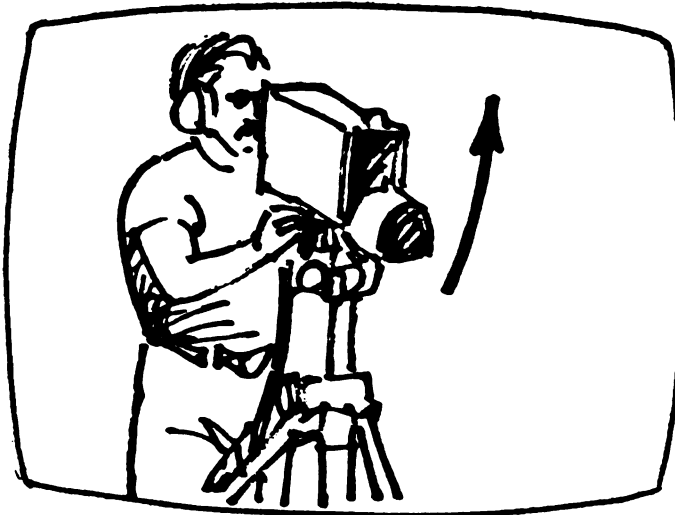


VIDEO: :12

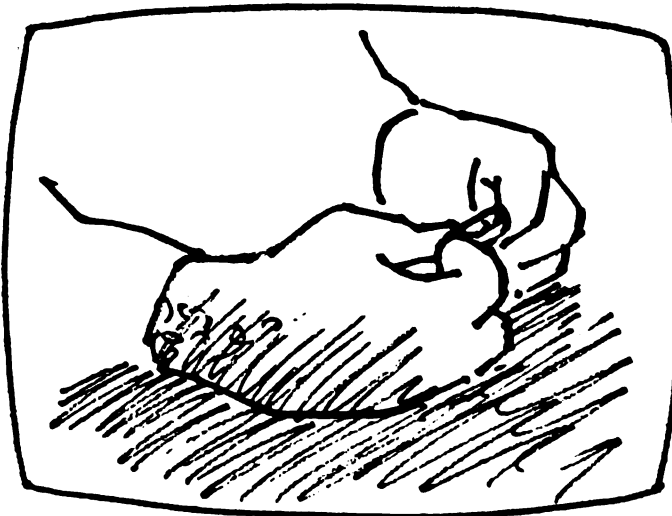
Chroma-key diagrams of
movement tilt-up, then
tilt-down

AUDIO:

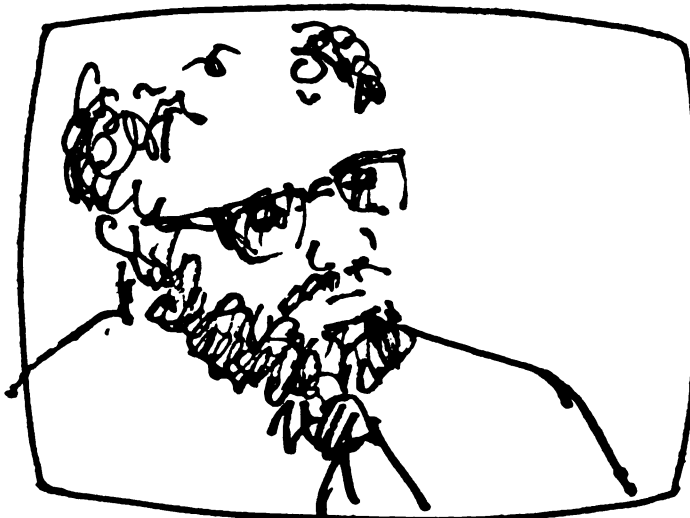
Narrator voice over



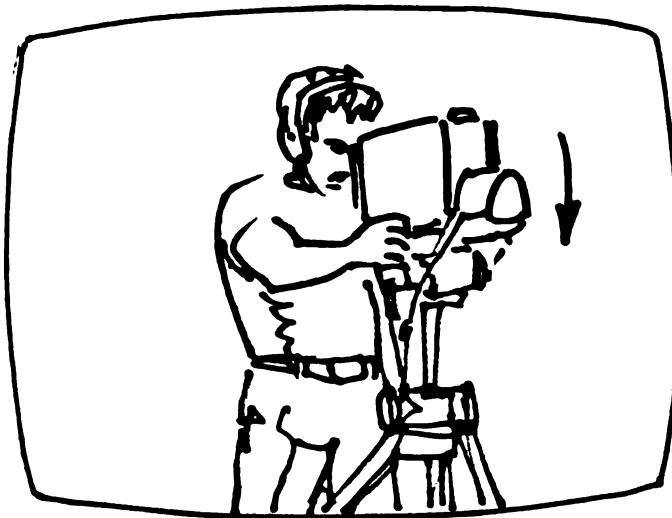
VIDEO: :09
 Camera operator performs a tilt-up
 AUDIO:
 Narrator voice over



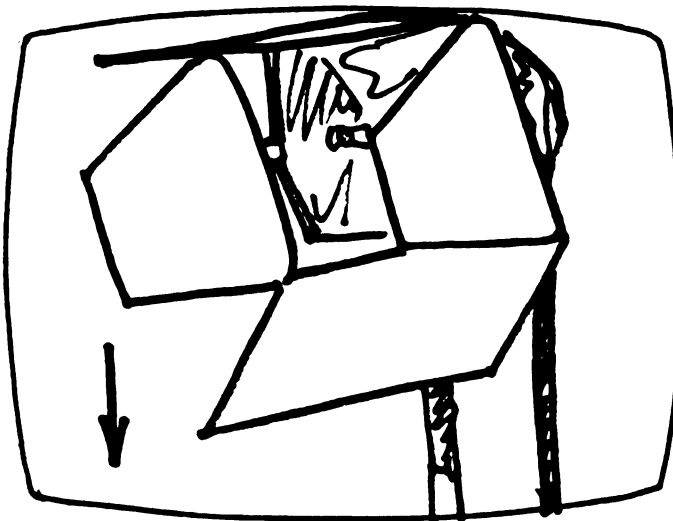
VIDEO: :17
 Close-up hands and tilt-up to...
 AUDIO:
 Narrator voice over



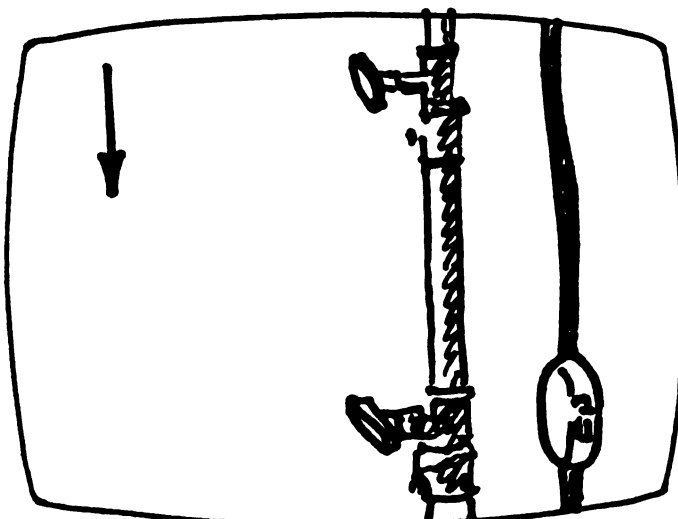
VIDEO: ---
 ...close-up of actors face
 AUDIO:
 Narrator voice over



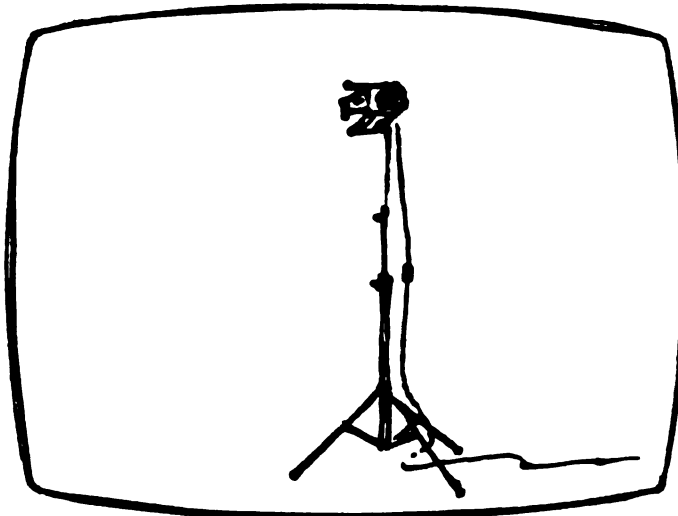
VIDEO: :05
 Camera operator performs a tilt-down
 AUDIO:
 Narrator voice over



VIDEO: :09
 Close-up light stand tap and tilt-down to...
 AUDIO:
 Narrator voice over



VIDEO: ---
 Lower section of stand
 AUDIO:
 Narrator voice over

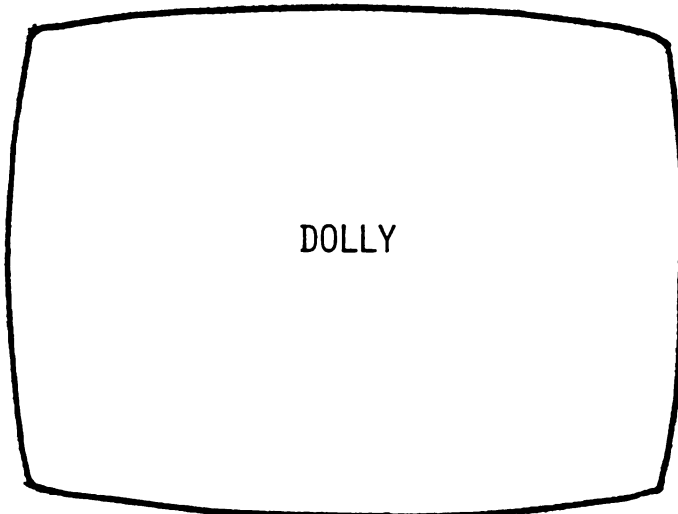


VIDEO: :08

Long shot same light
stand

AUDIO:

Narrator voice over

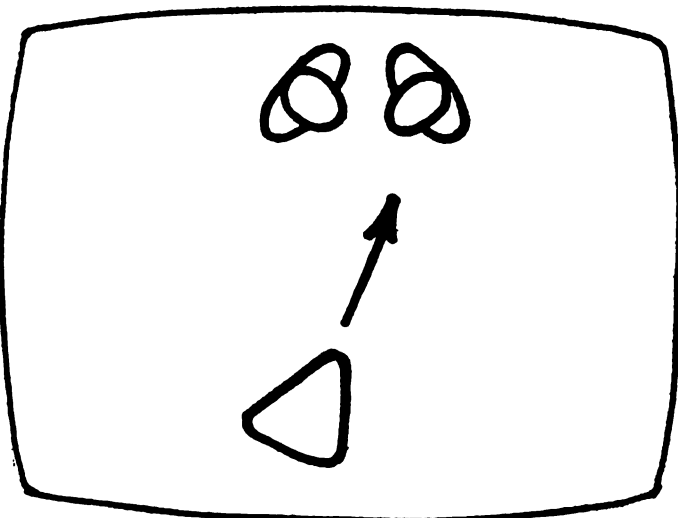


VIDEO: :04

Graphic - Dolly

AUDIO:

Narrator voice over

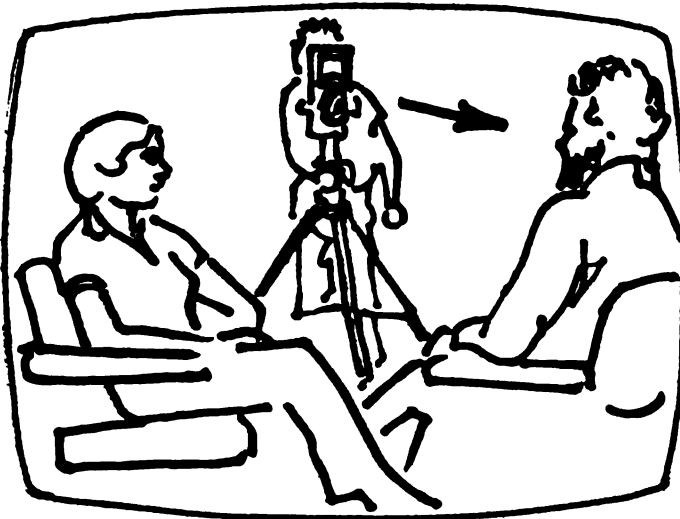


VIDEO: :11

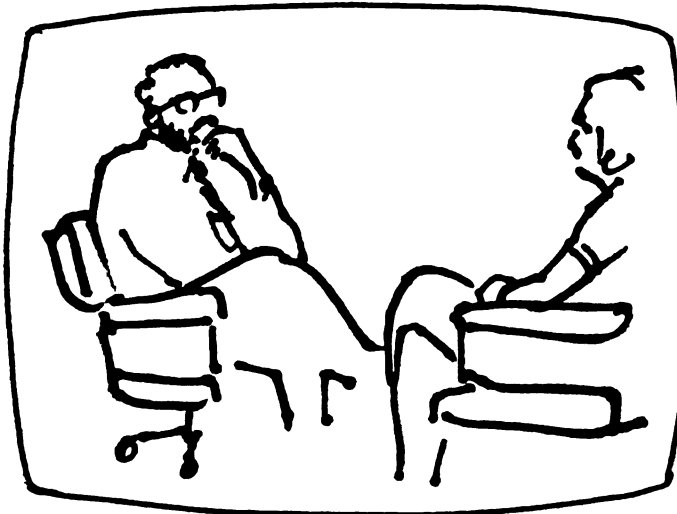
Chroma-Key diagram of
dolly-in, then dolly-
back

AUDIO:

Narrator voice over



VIDEO: :07
 3rd person P.O.V. of
 dolly-in
 AUDIO:
 Narrator voice over



VIDEO: :09
 2 shots of guest with
 dolly-in to...
 AUDIO:
 Narrator voice over



VIDEO: ---
 ...CU guest on left
 AUDIO:
 Narrator voice over

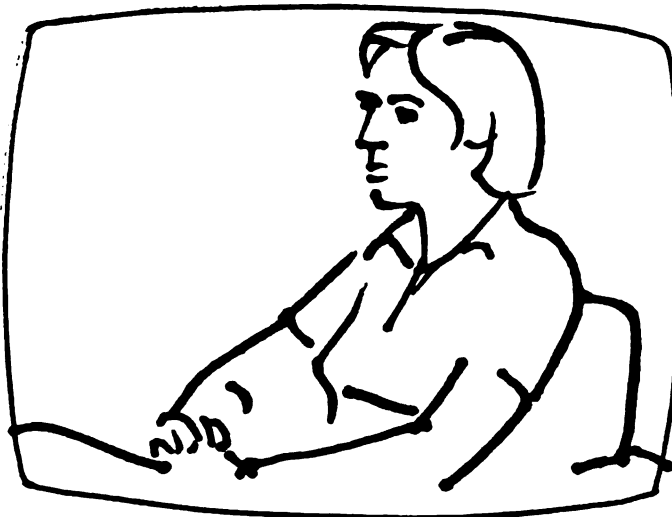


VIDEO: :11

3rd person view of
dolly-back

AUDIO:

Narrator voice over

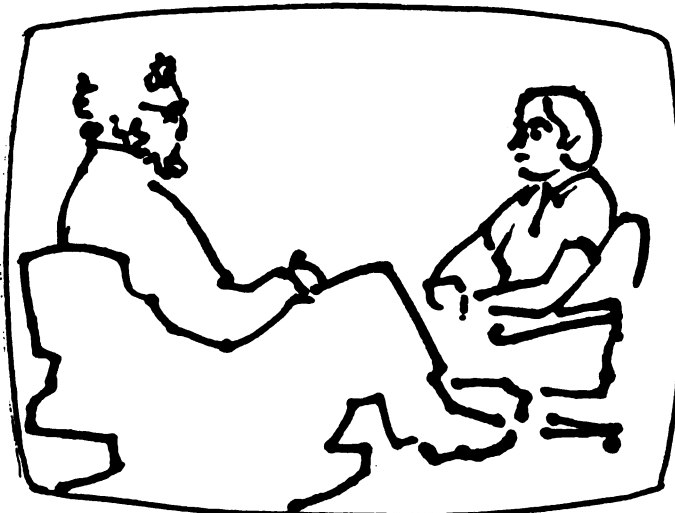


VIDEO: :15

CU guest on right and
dolly-back to...

AUDIO:

Narrator voice over

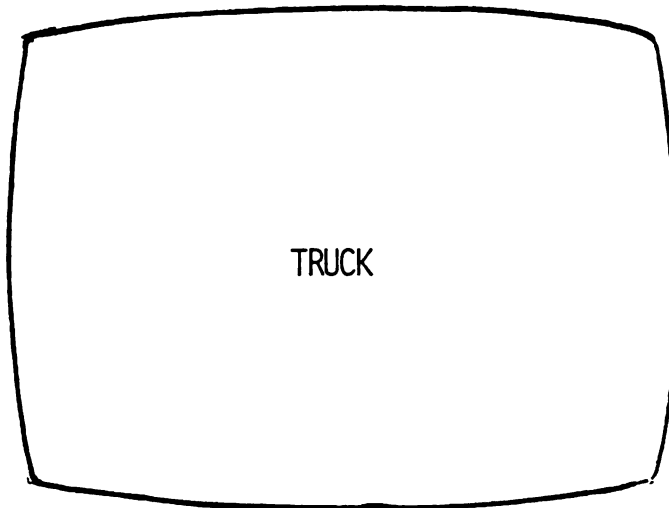


VIDEO: ---

2 shots both guests

AUDIO:

Narrator voice over

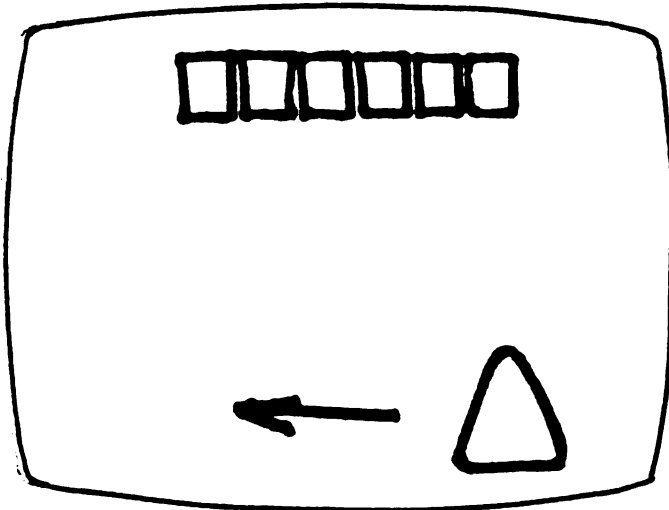


VIDEO: :07

Graphic - Truck

AUDIO:

Narrator voice over

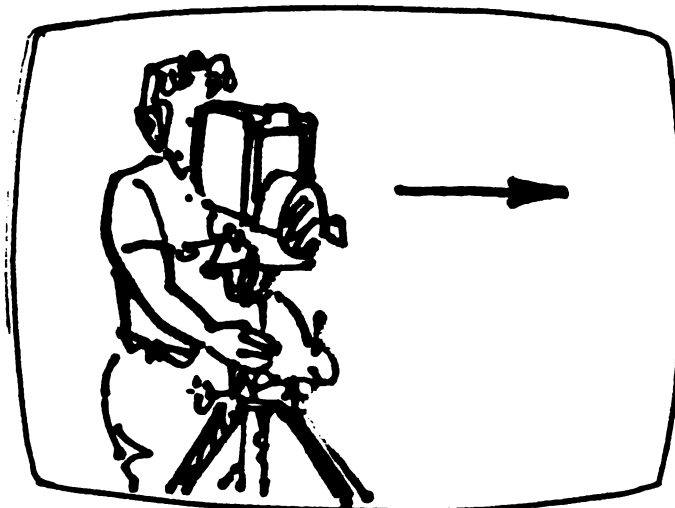


VIDEO: :15

Chroma-Key diagram of
truck-left and truck-
right

AUDIO:

Narrator voice over

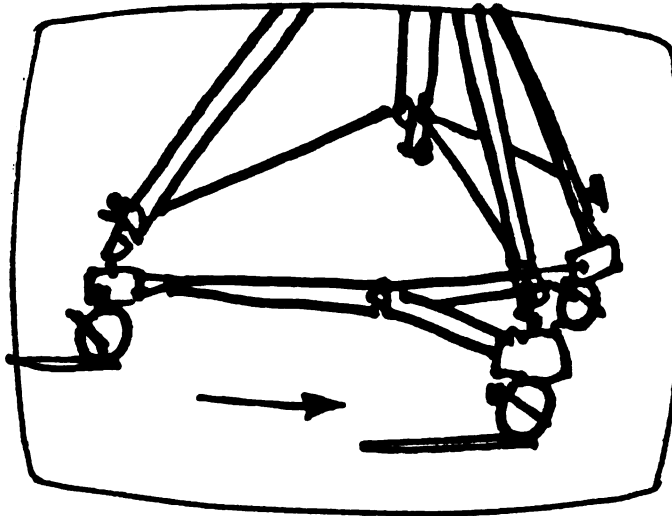


VIDEO: :13

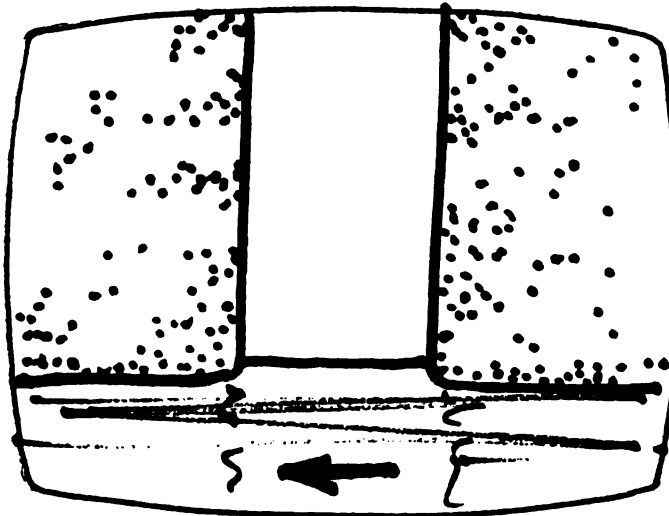
Camera operator per-
forms a truck-left

AUDIO:

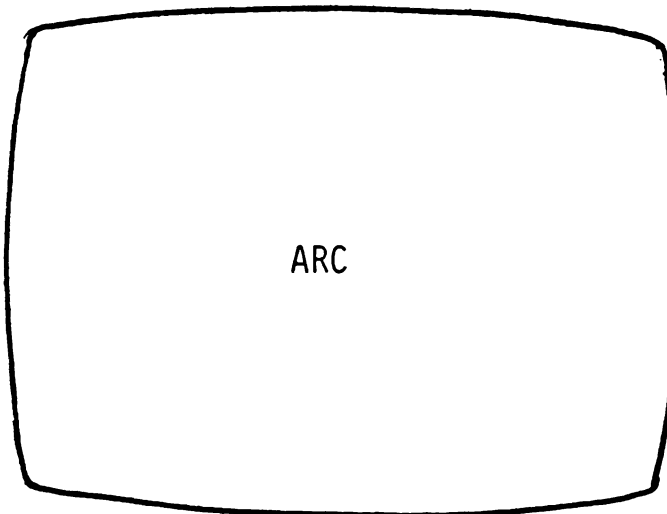
Narrator voice over



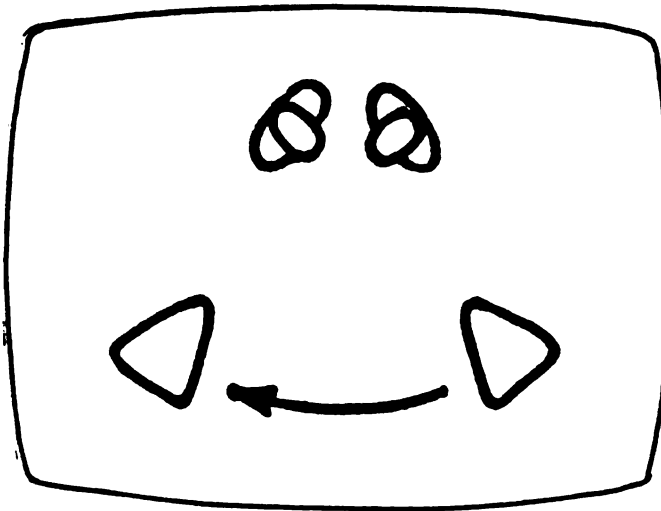
VIDEO: ---
 Insert for shot above
 showing wheels of feet
 AUDIO:
 Narrator voice over



VIDEO: :16
 "thru-the-lens" view
 of CU truck-left
 AUDIO:
 Narrator voice over



VIDEO: :06
 Graphic - Arc
 AUDIO:
 Narrator voice over

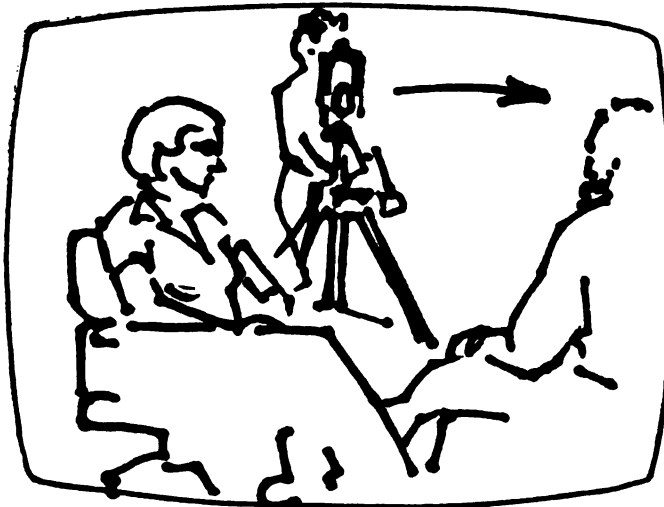


VIDEO: :13

Chroma-Key diagram of
an arc-left

AUDIO:

Narrator voice over

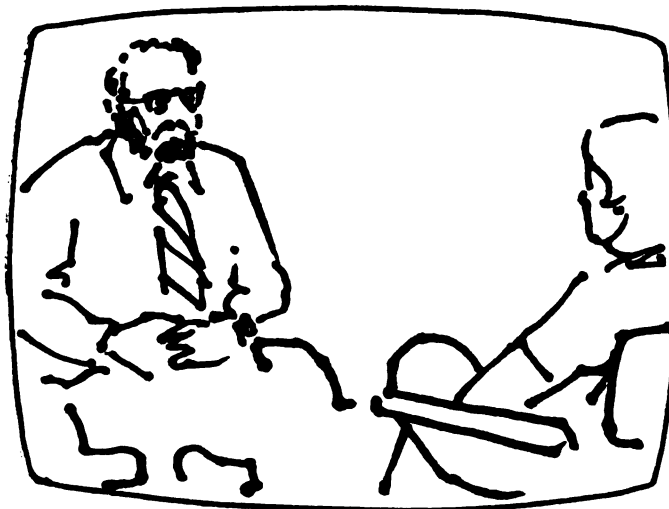


VIDEO: :13

3rd person view of an
arc-left

AUDIO:

Narrator voice over

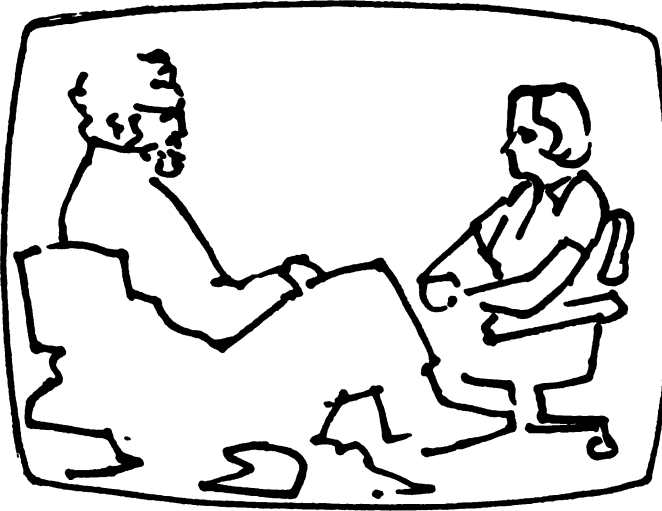


VIDEO: :19

Over shoulder shot
featuring male guest...

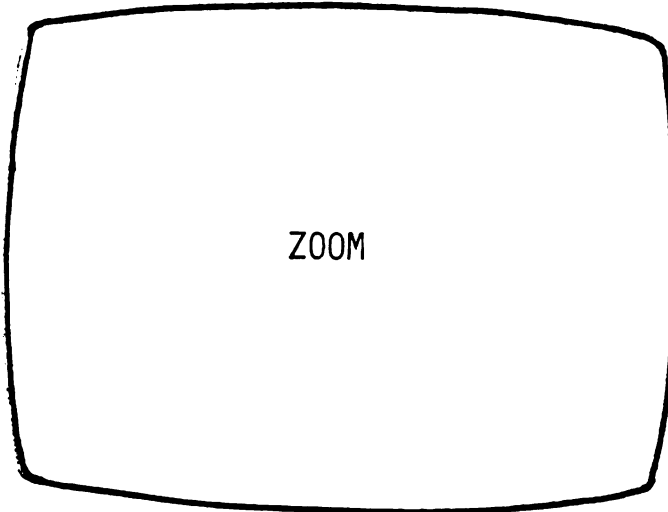
AUDIO:

Narrator voice over

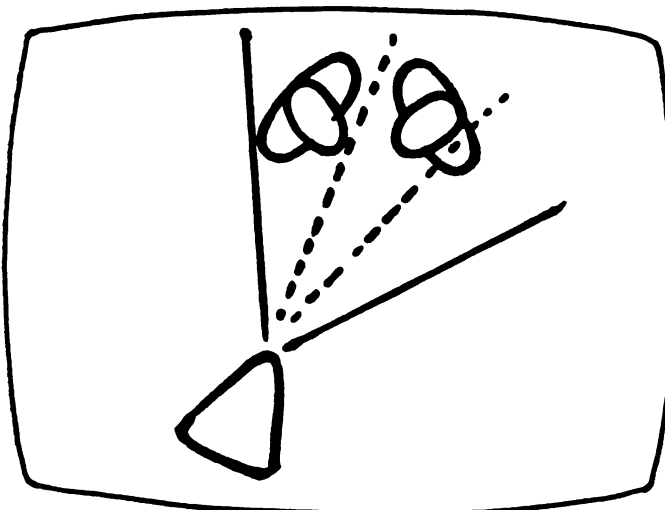


VIDEO: ---
 ... arc-left to reverse
 to overshoulder shot
 featuring the female
 guest

AUDIO:
 Narrator voice over



VIDEO: :08
 Graphic - Zoom
 AUDIO:
 Narrator voice over



VIDEO: :06
 Chroma-Key diagram of
 zoom-out then zoom-in
 AUDIO:
 Narrator voice over



VIDEO: :09

Camera operator performs a zoom-out

AUDIO:

Narrator voice over



VIDEO: :14

Close shot of woman for zoom-out to...

AUDIO:

Narrator voice over



VIDEO: ---

Over shoulder 2 shots

AUDIO:

Narrator voice over

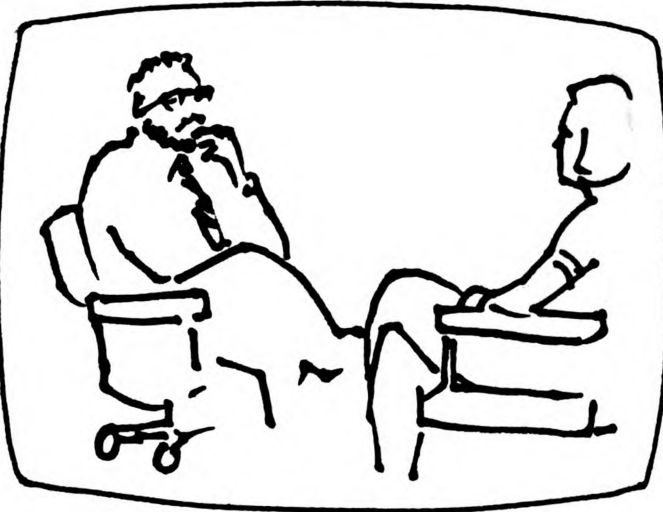


VIDEO: :07

Camera operator performs a zoom-in

AUDIO:

Narrator voice over



VIDEO: :17

2 shots of guests with zoom-in to...

AUDIO:

Narrator voice over

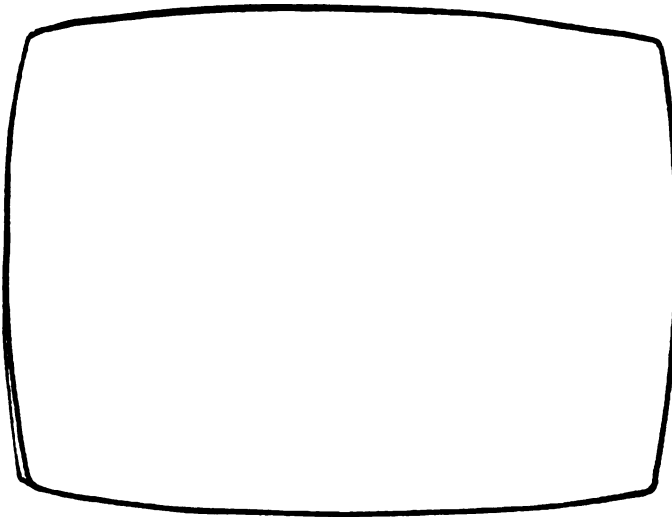


VIDEO: ---

...CU of male guest

AUDIO:

Narrator voice over

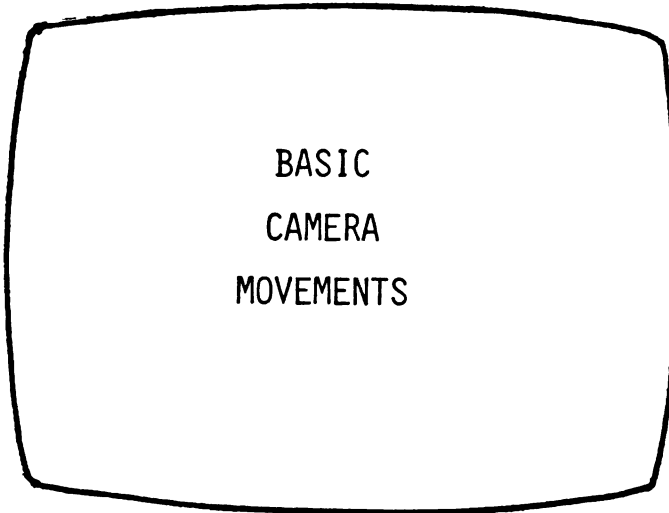


VIDEO: :04

Fade to black

AUDIO:

None



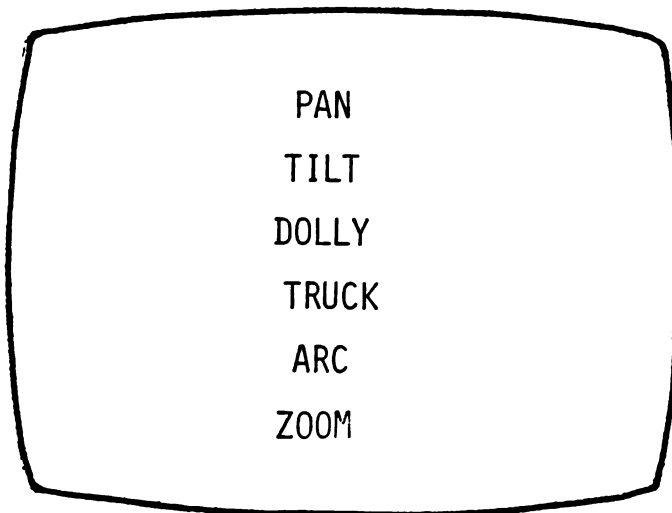
BASIC
CAMERA
MOVEMENTS

VIDEO: :08

Graphic - Main title

AUDIO:

Narrator voice over



PAN
TILT
DOLLY
TRUCK
ARC
ZOOM

VIDEO: :19

Graphic - recap of six
camera moves

AUDIO:

Narrator voice over

BASIC
CAMERA
MOVEMENTS

VIDEO: :11

Graphic - Main title

AUDIO:

Narrator voice over

(To Black and end)

CHAPTER VII

CONCLUSION

It is quite evident through the experience gained over several years of teaching at the college level that a new approach to television production education is necessary. The proposed text, workbook, and most important, the videotape demonstrations related to the text, will provide that needed change. Visual concepts will be taught via the visual mode, in the medium of television itself. Time and experience in the classroom using these tools will provide the hard data on the effectiveness of this method of instruction. Through use and testing in an actual educational setting, modifications which might become necessary can be made.

A test of the materials will be made using two groups of television production students. One, the control group, will use the text and workbook in a traditional manner. The other will get the videotape lessons as well. The instructor will rate each student's proficiencies by both written examination and actual production practice. The groups will then be compared and an attempt will be made to determine the effect the videotape lessons had on the experimental group. If the hypothesis of the author is correct, the students in

the experimental group, those using the complete instructional package, will learn faster and score higher in testing than the control group, those students using text and workbook without the videotape. Based upon this experiment, changes in approach and content will be made, as proven necessary.

APPENDIX

The following are short impressions of other television textbooks on today's market. As I began the process of writing Television Beyond Broadcasting, I was curious to see what else was available. For some time I had been frustrated in my attempts to find a text for the TV production courses I currently teach and decided one more look was in order. Remember that the original reason for preparing a new text, workbook and videotapes was based on my feelings that no contemporary text fit my needs.

Several texts mentioned here were humorous.¹ Several others were seriously inadequate and those which were good to excellent as "broadcast" texts provided little or nothing in the area of small format television. Even the best texts were weak without the addition of much studio time in demonstration and application. Even in the formal environment of the classroom, a tremendous amount of time is wasted explaining the concepts in the text. A much simpler approach via videotape demonstration seemed only logical.² Here, then, are my observations on several contemporary television textbooks.

¹This is not in itself a bad point, until the humor becomes excessive and the content of the message becomes obscured.

²Six of the texts were written in the last several years. A seventh, written in 1971, is also included, as it is very popular among an ever-growing group of non-broadcast television users.

The Video Primer - Richard Robinson
Link Books, New York, 1974

Stated as basically for the beginner, The Video Primer is heavy on portable equipment and black and white. Only one meager chapter on color exists and concerns itself only with 1/2" equipment. Editing technique is also only for 1/2" format.

For a beginning textbook there is far too much technical and electronic data and far too little production technique. The chapter on lighting is very poor. The book contains weak sections on pre-production and nothing on budget. Poor illustrations throughout are the norm. The examples of scripts are very limited. The text's glossary is complete but heavily laden with technical terms beyond the comprehension of a beginner, i.e., "Achromatic," "Aperture grill," "Bi-Concave," "Binder," "Capacitor," "color dissector tube," etc. Written by Richard Robinson whose past writings and background have been in the field of music, not television production, this text leaves some doubt in my mind concerning his expertise in the area. The text itself is published by a division of Music Sales Corp. in New York, a company which is not involved with other texts in the area of communications.

Overall, the book impresses me as a mismatch of the portapack instruction manual and a basic television engineering text, which misses almost entirely the areas in between.

Independent Video - Ken March
Straight Arrow Books, San Francisco, 1974

As a television production textbook, Independent Video leaves the entire field basically untouched. As an animated and humorous television engineers' coloring book, the Straight Arrow people have a winner.

Seriously, however, the book is a very readable glossary of terminology used in T.V.-land. The student easily becomes familiar with T.V. production language and gets a feel for small format and cable television.

The book is not a production text in even the loosest of terms, however, even if some of the material necessary exists between the covers. It would take the student a whole term to put the thoughts together in order to even experiment with their applications. For the more conservative or beginning students, one look at the text would turn them away.

Personally, I love my copy and treasure it dearly. I always keep my crayons on the shelf next to Independent Video.

The Television Program - Stasheff, Bretz, Gartley and
Gartley, 5th ed.
Hill and Wang, New York, 1976

This text is condensed, slightly updated and slightly better organized than the 4th edition, which I used as a student and which was overdue for revision even five years ago. Illustrations in the book remain basically the same as in the previous edition and are badly outdated, circa the 1950's. There are, however, some new illustrations.

The Television Program is entirely broadcast oriented, although the concepts in most cases are applicable to small format television. However, crew size, unions, budgets, studios, etc., still remain (entirely different than found in small format television.) The strongest points in the text relate to directing the television program. The weakest areas are in actual practical applications for basic students of camera, switching, lighting, audio and editing.

Unlike the 4th edition, this text mentions non-broadcast T.V. and has 3 1/2 pages of overview, incomplete at best and containing no practical help for the student or a single illustration. Just enough on the topic is included to allow the publisher to say the book contains a chapter on non-broadcast T.V. in its sales brochures. The text has fringe value to non-broadcast education in small format television, possibly as supplementary reading to show the students what parts of their non-broadcast education might apply to that medium.

Television Production: A Vocational Approach

Richard Williams

Vision Inc., Salt Lake City, 1976

As a production text this book is basically a good manual for small format video. Short chapters cover most of T.V. production, but a great deal of demonstration is necessary to support the concepts. The text's high point is graphics, a good chapter on their usage in television. Weaker points exist in the areas of switching, lighting, audio, staging and especially editing.

The editing chapter is of little help for 1/2" and contains nothing on 3/4" video.

Illustrations and pictures are poor in quality and dated; graphics are humorous and offer little help to the reader.

The chapter on engineering is written for the beginner and makes good use of simple equipment, such as the waveform monitor. This is the text I currently teach with at Lansing Community College. Given its strong and weak points, it is the nearest approximation of my style of television instruction currently on the market.

Televising Your Message - An Introduction to Television
as Communications - Wanda Mitchell
National Textbook Co., Skokie, Il., 1974

All the promotional literature labels this text as a "television production" book. When I received my copy I was immediately aware of the heavy emphasis on communications theory and audience. The book does a good job with communication models and pre-production, especially scripting. Production is obviously not the forte of the author, however. The text is very weak in "state of the art" equipment, and topics like lighting, editing, and recording of video are nearly non-existent. Again it covers 1/2" or 1" tape and has no practical recording techniques. There is some discussion of editing, but no verbal or visual applications are included.

Televising Your Message is oriented toward black and white use of video, primarily for education, but shows broadcasting examples. The text is good for supplementary readings on communications theory and audience response, but a poor attempt as a production text. The book's introduction states that the text can be used for Speech Arts, Language Arts, Journalism, and Social Studies and is not limited to the Television Production class. I feel it should be used for the above and not applied to television production classes at all.

Television Production Handbook - Herbert Zettl,
3rd Edition
Wadsworth, Belmont, California, 1976

Without any doubt Zettl is my choice of a complete broadcast television production text. I was brought up in television with the 2nd edition, so my basic education in production was by Zettl. The 3rd edition is updated, which was several years overdue. The chapters on producing and directing have been strengthened, and small format video premieres in this text. Missing, however, are the chapters on make-up and clothing; they have been reduced to four meager pages. The chapter on station personnel is also excluded in the newest edition. Personally, I'm glad I kept the 2nd edition with those chapters, as I feel the 3rd edition has lost something by the exclusions, especially of make-up. On the bright side, the chapter on remote operations includes major improvements in both depth and scope.

The support of a companion workbook adds a great deal to the student's knowledge of the processes of lighting, staging and writing. Although the text is usable without it, I would strongly support it as a necessary part of the learning process with Zettl.

Unfortunately, small format television gets only twenty pages, at best an overview of application and utilization. For teaching of small format video those pages hardly make the purchase of the text worthwhile. The book covers nothing about small crews, budgets, editing, engineering or hand-held

techniques. Neither does it discuss the applications of small format T.V. to business, industry or education. True enough is Zettl's contention that small format T.V. can "look at, look into, and create." I have always felt broadcast television had that potential as well. However, the book ignores the use of small format in its ability to replace some traditional approaches in broadcasting. Applications beyond using video for individual purposes are overlooked. The use of ENG and EFP seems appropriate to the concept of this broadcasting text. Cable television systems are completely ignored.

Zettl still remains my choice for teaching broadcast television, but provides little as a small format production text. Twenty pages of overview in a five hundred page textbook hardly does the job.

Guerrilla Television - Michael Shamberg
Holt, Rinehart and Winston, New York, 1971

Guerrilla Television, while promoted as a production handbook, falls short of the mark. The book is really an outsider's view of how to break into television, the controls, the issues and the politics. It is a liberal author's look at broadcasting, the "one-way video system" and how to break-into T.V. communications with contemporary 1/2" black and white portable equipment. The book focuses on the public access level of video. No attempt here is made to discredit that approach, as I feel it is a valid one. However, as a production text, even for public access users, it's not worthwhile. For the issues of access to television, yes; for the process of television production, no.

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 00614 9425