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- “Successful communication requires balance, the directing and conducting of visual tensions.”
- Equal tension created by all elements pulling equally
- Symmetry and Asymmetry

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## Direction

- How to move thru the information?
- Text and Images are intentionally placed to direct the viewers eye and to achieve visual unity
- How do we get them to look at what we want and see the connections?
- Use of contrast and unity

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## Intellectual vs. Visual Unity

- “One is thinking of subject matter (intellectual unity); the other is looking at the design (visual unity).”
- Intellectual is idea and word
- Visual is placement for the eye
  
- Ideally work together to create the message.

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## Visual Dynamics

- Top to bottom – comfort of gravity
- Vertical and Horizontal- comfort in stability (diagonal lines- dynamic flux)
- Left to right- comfort in reading



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## Color-

- Color Wheel



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## Properties of Color

- Hue- name for the color
- Value- degree of light/dark
- Intensity or Saturation- purity and brightness

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## Psychology of Color

- Colors evoke specific emotional responses (personal or universal)
- Warm – Stimulate
- Cool- Relax




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## Psychology of Color

- Associations- personal and cultural
  - Red- aggressive, sexual, national color
    - Example- sports car
  - Blue- authoritative (darker), cleanliness and honesty (middle), overall calming color
    - Example- power blue suit
  - Yellow- warmth, good health and optimism... (in the past-weakness and cowardliness)
    - Example- food packaging
  - Green- natural, environment, soothing and cooling
    - Example- cigarettes

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<https://creativemarket.com/blog/2015/08/05/10-brilliant-color-psychology-infographics>

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## Selecting Color

- Cultural Color Associations
- The profile of the audience and its color preference
- The character and personality of the organization presented
- The designers personal relationship to the color
- An awareness of current color trends

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## Gestalt Principles

- Whole is the sum of its parts
- Each part is influenced by those around it.
- The eye seeks to create a whole
  - Similarity
  - Proximity
  - Continuation
  - Closure
  - Figure and Ground

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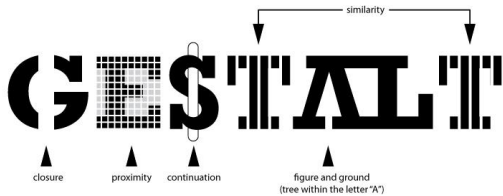
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<https://creativemarket.com/blog/2016/04/29/the-designers-guide-to-gestalt-psychology>





## The Radio Industry- An Overview

- Technology Development
- Becoming a Mass Media
- Regulation of Broadcasting
- Economics of Broadcasting
- Radio Today
- Group Ownership
- Programming Basics

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## Technology Development



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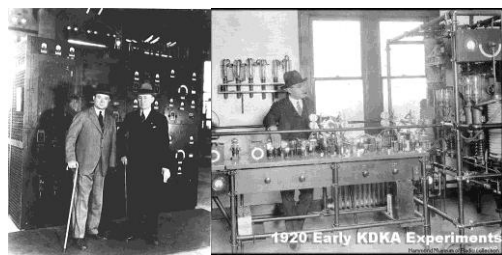
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## Radio Becomes a Mass Media



[KDKA Broadcast](#)

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## Mass Media



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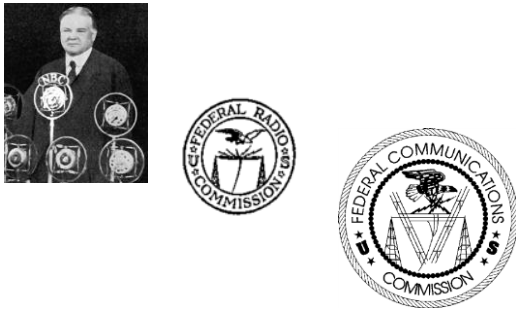
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## Why Regulate Broadcasting?



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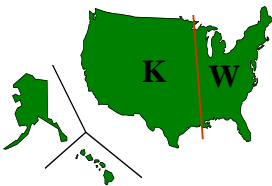
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## Federal Communications Commission



- Public Airwaves
- Federally Licensed
- Public File
- [Media\FCCsong.wmv](#)

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## Ownership Numbers

1. Clear Channel Communications- 1,194
2. Cumulus Broadcasting Inc.- 305
3. Citadel Broadcasting Corp.- 220
4. Infinity Broadcasting- 183
5. Educational Media Foundation- 118




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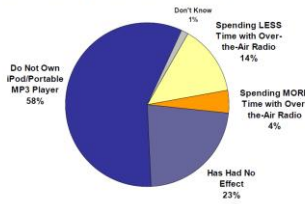
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## One in Seven Report Less Radio Listening Due to Time Spent With iPod/MP3 Player

"How has the time you spend with your iPod or other MP3 player specifically impacted the time you spend listening to over-the-air radio?"



Base: Total Population 12+



Page 18 2008 Arbitron by Edison Research

Source: Arbitron

[<<<<link>>>>](#)

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## Top 31 Most Popular Radio Station Formats in USA Nov 2008

01. News/Talk: 2064
02. Country: 2024
03. Religion (Teaching, Variety): 1290
04. Contemporary Christian: 945
05. Spanish: 922
06. Oldies: 735
07. Variety: 687
08. Adult Contemporary: 671
09. Sports: 610
10. Classic Hits: 569
11. Top 40: 497
12. Classic Rock: 483
13. Alternative Rock: 380
14. Hot AC: 380
15. Adult Standards: 360
16. Southern Gospel: 322
17. Rock: 310
18. Black Gospel: 287
19. Soft Adult Contemporary: 219
20. Classical: 178
21. Modern Rock: 174
22. Urban AC: 166
23. R and B: 158
24. Ethnic: 135
25. Jazz: 128
26. Pre-Teen: 55
27. R and B Adult/Oldies: 39
28. Gospel: 32
29. Easy Listening: 25
30. Modern AC: 22
31. Rhythmic AC: 22

[Inside Radio/M Street Publications](#)

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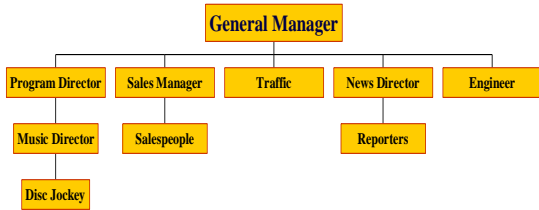
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## Organizational Structure




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## Radio Programming-Dayparts

- Morning Drive 6-9
- Midday 9-2
- Afternoon Drive 2-6
- Night 6-12
- Overnight 12-6

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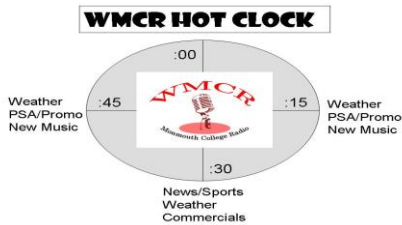
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## Radio Programming- Hot Clock




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## Audio Basics

- Equipment
- Copywriting
- Digital Editing
- Audio (Radio Industry)

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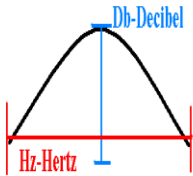
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## Sound is Waves!



- Amplitude (Db) is the loudness of the wave
- AM (Amplitude Modulation) changes the height of the wave.
- Frequency (Hz) is the pitch of the sound.
- FM (Frequency Modulation) changes the cycles/second of the wave.

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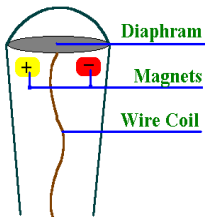
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## Microphone Types- Moving Coil



- Sturdy and Reliable
- Poor Frequency Response
- Works with Electro-Magnetic Energy
- Dynamic Microphone

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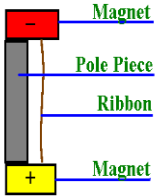
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## Microphone Types- Ribbon



- Very Delicate
- Good Response, Warm Sound
- Works with Electro-Magnetic Energy
- Dynamic Microphone

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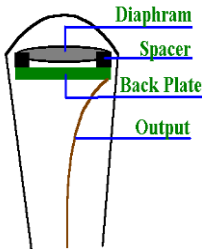
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## Microphone Types- Condenser



- Needs External Power
- Excellent Response
- Sometimes too Sensitive
- Stores Electrical Charge- Capacitor

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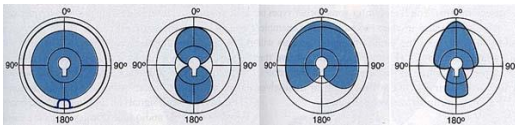
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## Microphone Pickup Patterns



•Omni-Directional

•Cardioid

•Bi-Directional

•Super-Cardioid

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## Microphone- Physical Types

- Handheld
- Studio
- Shotgun
- Wireless
- Lavalier
- Parabolic Reflector

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## Microphone Connectors



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## Cable Handling Tips

- Make sure you have more than you need
- Don't step on or crimp the cable.
- Coil the cable properly to protect it!

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## Radio Production-The Studio

- Audio Console
- Components
- Equipment Handling

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## The Console- The Nerve Center



- A- V.U. Meter
- B- Channel Selector
- C- Slider Potentiometer
- D- Remote/On Button
- E- Off Button
- F- Cue Channel Light
- G- Input Selector

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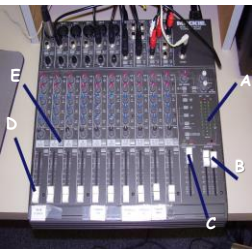
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## Audio Mixer Board



- A- V.U. Meter
- B- Main Mix
- C- Monitor Volume
- D- Slider Potentiometer
- E- Mute Button

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## Creating Impact with Audio

- Creating the mood- Effect
  - Music
  - Sound Effects SFX
  - Coloration of Sound
  - Timing and Pace
  - Vocal Quality

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## Music

- What is the theme/mood of the piece?
- What emotion should the listener feel?
- What best fits the mood?

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## Sound Effects

- Recreating Reality
- Ambiance
- Emotion
  
- Example

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## Coloration of Sound

- Special Effects
- Beyond SFX. Do you need to add any effects such as echo to make the listener feel the surroundings?

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## Timing and Pace

- Remember Non-verbal Comm.
- Fast = Excitement
- Slow = Serious
  
- What sets the proper mood?

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## Voice Quality

- What vocal type best fits the mood?
  
- Free from distractions, errors, hesitations

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## Radio Commercial Writing

- Writing Techniques
- Scripting Guidelines
- Commercial Organization
- Script Format

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## Writing Techniques

- 3 C's- Correct, Concise and Catchy
- Keep eye on what sell and how clearly you sell it
- True Test- If you can't remember the product the commercial failed
- Don't make the commercial interesting, make the product interesting.

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## Scripting Guidelines

- Who is the Audience?
- What is your Product?
- What Appeal to use?
- Ethical
- Emotional
- Logical
- Mention Sponsor Name-- 2/30 3/60
- Avoid Personalizing
- K.I.S.S.
- Realize who it is for...

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## Commercial Organization

- Audience attention- humor, quest, conflict
- Hold interest- construct min-drama, conflict
- Create impression of problem existing
- Plant idea problem solved by product
- Finish story with appeal or motivation to action
- Example
- *Monroe's Motivated Sequence*

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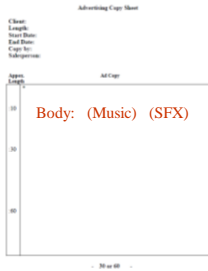
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## Script Format:



- Average Reading Speed is 3 words/second
- Type regular Upper/Lower case
- Double Spaced

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## Writing Exercise

- Write a 30 second commercial in pairs for:
  - Red Boy Pizza
  - Thin Delicious Crust
  - 6 types of cheese
  - Homemade Sauce
  - 16 types of specialty pizza (including veggie)
  - Located at Kenosha & Clark across from Murray Park
  - 555-2141 for free delivery
- Then present the script to the class.
- In Lab you and your partner will produce the spot using digital audio editing.

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## Digital Audio Editing

- Linear vs. Non-Linear Editing
- Basic Terminology
- Transitions
- Editing Speech, SFX, Music
- Listening Fatigue

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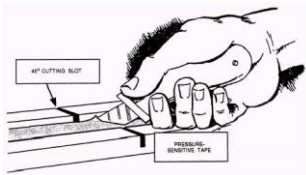
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## Linear vs Non-Linear editing

- Linear



- Non-Linear

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## Digital Editing Terminology

- AIFF (mac) or WAV (pc) or MP3
- Storage: Zip...Jaz...CD...DVD
- One minute stereo audio= 10mb
- Waveform
- Scrubbing

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## Transitions

- Segue and Cut
- Crossfade
- Fade In/Fade Out
  
- Creates pace and time references

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## Editing Needs/Guidelines

- Ambience
- Most sounds have natural decay
- Music resolutions
- Long periods of editing can reduce ability to perceive or remember the details
- Take regular Ear Breaks!

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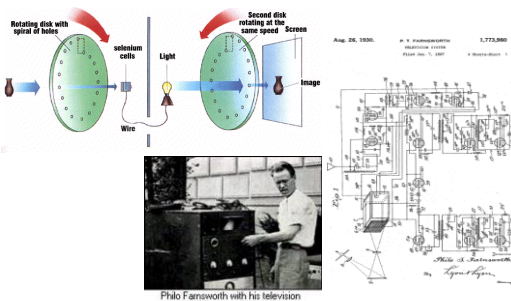
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## Birth of Television

[Video](#)




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## The Big Freeze

- 1946- 100 licenses cause problems
- FCC froze until develop master plan
- 1952 plan to prevent interference, still in use today
- 1952 most Americans had a set

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## TV Nation

- 6-7 inch sets at \$400
- 1950- 10% of homes
- 1960- 90% of homes
- 50's about 4 ½ hours a day
- How much do you watch?

1941 GE Model 90 - 12" (USA)



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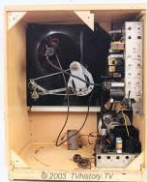
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## Color TV



1948 Zenith 16" (USA)  
CBS Field-Sequential COLOR



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## Two Golden Ages of TV

- 1952-1960
- 1960-1980
- The Big Three



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## Alternatives to Broadcast

- Cable Television
  - Started to get TV to where no signal
  - 60's start to grow and networks say pirates
  - 80's less 20% homes by 2000 68%
  - Market share reduced
  - Segments viewers

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## Alternatives to Broadcast

- VCR and DVD
  - Ampex develop in 1956
  - 1970 developing small home version
  - Sony Beta and Panasonic VHS
  - Threat to TV and movies?
  
- Digital Versatile Disc



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## Television's Big Change

- Digital TV
  - Numbers instead of electrical impulses
  - 16 by 9 instead of 4 by 3
  - June 2009 all analog transmitters were turned off

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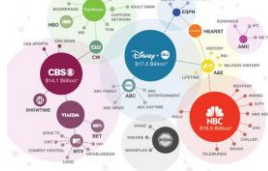
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## TV as Contemporary Medium

- Content Producers
  - Networks produce content
  - Large ownership companies (85% group owned)
  - Increase in average owner per group (8.1 in 2002 from 3.5 in 1985) WHO OWNS THE BIG TV NETWORKS?




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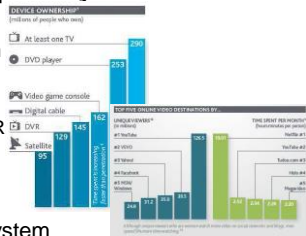
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## TV as Contemporary Medium

- Industry in Transition
  - Global media
  - Internet Video-
  - Cable/DBS/DVD/DVR



- V-chip and ratings system
  - TV-Y, TV-Y7, TV-G, TV-PG, TV-14, TV-MA

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## One Screen Future?

- 1. There are marked generational differences in television usage.
- 2. Don't talk about the "second screen" -- there is only one screen.
- 3. More programming sources expand consumption; time is flexible and expandable.
- 4. Measurement is (still) the big challenge.
- 5. The borders may soon be shifting. Think of it as TV without borders.
- 6. Storytelling trumps technology -- but give technology its due.
- 7. New programming (and advertising) experimentations.
- 8. But old programming has a great value, too.
- 9. TV Everywhere is a temporary advantage for MSOs, at best.
- 10. Celebrity participation helps drive appeal.

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## Legal and Ethical Concerns

- Intrusion
- Defamation
- Copyright/ Fair Use/ Public Domain
- Clearance Checklist- What can I use?
- Talent Releases
- Obscenity Laws

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## Intrusion

- Accessible to the average person
- Given permission to enter private property
- Illegally acquired when legal means open
- Newsworthy and public concern
- Prying (beyond basic curiosity)
- Private nature
- Objectionable to a reasonable person

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## Defamation

- Communicate to 3rd party false and injurious ideas that tend to lower the community's estimation of the person, expose to ridicule or contempt, or injure then in their personal, professional, or financial dealings.

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## Defamation

- Communicate to 3rd party **false and injurious** ideas that tend to lower the community's estimation of the person, expose to ridicule or contempt, or injure then in their personal, professional, or financial dealings.

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## Defamation cont.

- Libel vs. Slander
- Negligence- careless disregard
- Actual Malice

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## Copyrighted Materials

- Copyright held for life of artist plus 70 years
- \$25,000 fine and one year in prison for first offense
- Fair Use Act
- Public Domain

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### Clearance Cheat Sheet:

To exhibit your work on television or theatrically, you must have permission for everything in your work that belongs to someone else.

**Music:** If you use original music (recommended), always have a signed agreement with the composer. To clear pre-recorded music, you may need a Performance & Synchronization License, Master Use License and permission from the performer(s).

**Logos & Photos:** You cannot use a company's logo, name or sign without written permission. You must also obtain written permission to display artwork (paintings, posters, photos, sculptures, etc.) as well. If your character quotes a passage from a book or another movie, permission must be obtained from the copyright holder.

**Likenesses:** You must have signed releases for almost all the faces you show on screen. There are strict guidelines for how crowd scenes can be shown when obtaining releases is not possible.

**Names & Addresses:** In a work of fiction, a character's name cannot be the same as a real person who is similar in age, ethnicity, location or occupation. Real addresses, phone numbers and license plates cannot be used.

**Locations:** No location is secure and you have two forms of written authorization: A location release, where the property owner gives you permission to show their property and a filming permit from the governing body (like the city) where you are shooting (yes, a permit may even be required to film a scene in your own living room).

Source: Copyright, Clearance & Student Filmmaking, Loyola Marymount University

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## Talent Releases

<p><b>PERFORMANCE RELEASE</b></p> <p>In consideration of my appearing on the TV program _____</p> <p>(title) _____</p> <p>and for no subsequent remuneration, I do hereby on behalf of myself, my heirs, executors, and administrators authorize _____</p> <p>(producer) _____</p> <p>to use live or recorded on tape, film, or otherwise my name, voice, likeness, and performance for television distribution throughout the world and for audiovisual and general education purposes in perpetuity.</p> <p>I further agree on behalf of myself and others as above stated that my name, likeness, and biography may be used for promotion purposes and other uses.</p> <p>Further, I agree to indemnify, defend, and hold the producer harmless for any and all claims, suits, or liabilities arising from my appearance and the use of any of my materials, name, likeness, or biography.</p> <p>Conditions:</p> <p>Signature _____</p> <p>Printed Name _____</p> <p>Street Address _____</p> <p>City and Zip Code _____</p> <p>Phone Number _____</p> <p>Date _____</p>
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## Obscenity Laws

- What is considered obscene? 7 words
- Local area decides
  
- Family Hours vs. Safe Zone
- Pay Cable/Basic Cable/Broadcast TV

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## Television Scripting

- 2 primary script structures
  
- Common script abbreviations
  
- 6 Rules of TV Scripting

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## Film Script Style

CUT TO:  
 A man, JOHN DOE, walks into a bar.

JOHN

Hello, there.

John orders a drink from the BARTENDER.

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## Split Column- NonDramatic

Video	Audio
Technical Instructions Primary Camera Shots Camera Movements	Dialogue Music Sounds

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## Common Script Abbreviations

- XLS- Ext. Long Shot
- LS- Long Shot
- MS- Medium Shot
- CU- Close Up
- XCU- Ext. Close Up
- 2S- Two Shot
- OC- On Camera
- OS- Over the Shoulder
- SOT- Sound On Tape
- VTR- Recorded Video
- VO- Voice Over

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## The Storyboard- Another Script

<p>F A D E  I N</p>  <p>Music: Olde Ang Syne</p>  <p>Music Cont:</p>	<p>D I S S O L V E</p>  <p>C U T</p> <p>F A D E  O U T</p>	<p>C U T</p>  <p>Announcer: Get a designated driver</p>
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## Mechanics of Scriptwriting

- Writing to Video
- Important to convey message in visuals
  
- Watch TV with mute on and see if you still understand content and context
  
- Simplicity is key [Google Ad](#)

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## Six Rule for TV Scripting

- Assume conversational tone
- Avoid complex sentences
- Provide adequate logical structure
- After make important point expound and illustrate
- Pace it
- Don't pack too many facts into one message

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## The Art of Storytelling

- Can expand the presentation to deliver more complex concepts
- TV commercial, Web animation, video production can deliver a multitude of messages that can take form of story
- Storytelling: one of oldest forms of communication

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## Copywriting

- Who is the Audience?
- What is your Product/Idea?
- What Appeal to use?
  - Ethical
  - Emotional
  - Logical
- K.I.S.S.
- 3 C's- Correct, Concise and Catchy

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## Video Copywriting

- **Think visually, write visually and revise visually**
- Remember good message construction AMTOBUL
- A good writer takes full advantage of the medium.

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## In class writing assignment

- MySpace.com is launching a new ad campaign around the tag line. " Wanna be my friend."
- You need to write a 30 second ad that represents who you are and ends with the tag line.
- In groups, you will discuss your ideas and pick the best one of the group to share with the class.

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## TV Interviewing Tips

- Prepared Open
- Writing Questions
- Prepared Close

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## Interview- Prepared Open

- What is the topic?
- Who is the guest?
- Why is the guest worth listening to?
- Why should the audience care about the topic?

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## Interview-Prepare Questions

- Avoid “Dead End” Questions
- Avoid Yes/No
- Avoid Obvious/Obscure Questions
  
- Get the interviewee to explain and add own context... Why? How?

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## Interview- Prepared Close

- Thank Guest
- Thank Audience
- What is on next show?
  
- Must be keep loose, because of time!

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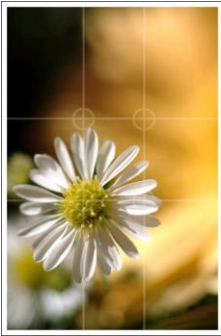
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## Shot Composition- Rule of Thirds



[Example Movie](#)

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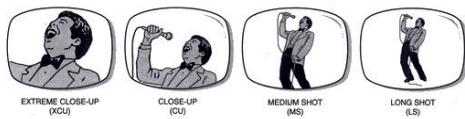
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## Basic Camera Shots



**Figure 7.12**

Basic television shots. In addition to these basic shots, many other designations and modifications are possible, such as the "extreme long shot," the "medium long shot," and the "medium close-up."

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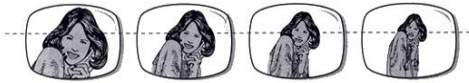
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## Shot Composition-Headroom



**FIGURE 7.14**  
Correct headroom on different-sized shots. As a general rule—with many exceptions—the longer a shot is, the more headroom it should have.

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## Shot Composition-Talk Space



**FIGURE 7.15**  
Proper lead room or “talk space.” The camera operator should always intuitively give additional space in the direction that the talent is looking.

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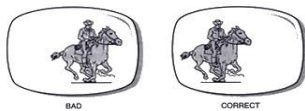
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## Shot Composition-Lead Room



**FIGURE 7.16**  
Proper lead room for a moving subject. Whenever a person is moving across the screen, the camera operator should visually anticipate the flow of movement allowing the viewer to see where the subject is going.

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## Composition Guidelines

- Can we see what you want us to see?
- Does it go together?
- Is it balanced?
- How do we see things in the order you want us to see them?
- Do we have too much on the screen?
- Does anything look weird?

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## Composition Guidelines

- Clearly Delineate Objectives
- Strive for Scenic Unity
- Compose Around a Single Center of Interest




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## Composition Guidelines cont.

- Proper Subject Placement
- Proper Balance
- Create Pattern of Meaning
- Use Leading Lines example
- Use Visual Perspective
- Convey Meaning in Color and Tone




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## Composition Guidelines cont.

- Avoid Mergers
  - Tonal
  - Dimensional
  - Border <example>
- Control Number of Prime Objects
- Utilize Meaning in Movement
- Further Example



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## Television Production Team

- Three phases of production
- Production Crew and Roles

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## Three Phases of Production

- Pre-Production
  - Hit target audience
  - Set in motion
  - Rehearsals
- Production
- Post Production

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## TV Production Crew

- Producer
- Director
- Technical Director
- Engineer
- Lighting Director
- Floor Director
- Audio Director
- Camera Operators
- Assistant Director
- CG Operator
- Talent

Crew is only as strong as its weakest link.

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## Floor Director - Hand Signals

CUE	MEANING	DESCRIPTION
<b>STAND BY</b> 	Ready to start show Ready to record Quiet on the set	Stage Manager raises hand in air, with fingers pointing upward
<b>YOU'RE ON TAKE YOUR CUE</b> 	Start talking Talent to on the air	Points to performer or live camera
<b>GET CLOSER TOGETHER</b> 	Talent, performers, or reporters too far apart Get closer together Get closer to object of interest	Stage Manager plays an invisible accordion, bringing palms together repeatedly
<b>GET FARTHER APART</b> 	Talent too close together	Stage Manager moves hands together, back to back, then spreads them sharply apart

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## Floor Director - Hand Signals

CUE	MEANING	DESCRIPTION
<b>TALK TO THIS CAMERA CAMERA CHANGE</b> 	Changing cameras	Stage Manager swings hands through a wide arc from camera that is on the air to the camera that will be on the air
<b>STRETCH IT OUT SLOW DOWN</b> 	Talking too fast	Move hands as if pulling taffy apart or stretching rubber bands
<b>SPEED IT UP</b> 	Talking too slow Running out of time	Move forefinger in circles

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## Floor Director - Hand Signals



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## Tools for Studio Operations

- Studio Camera- generally three in studio
- Lighting- TV camera needs more light than eye
- Audio (Microphones)- often forgotten
- Video Switcher- controls flow of video

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## Camera as a Tool

- Be able to operate it.
- Understand how it works to solve problems.
- Learn the technology to communicate with engineers.

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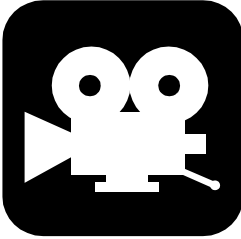
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## How the Camera works!



- Electronic Eye
- Video (NTSC)
- 525 lines (640/480)
- 30 frames/second
- 2 fields/frame

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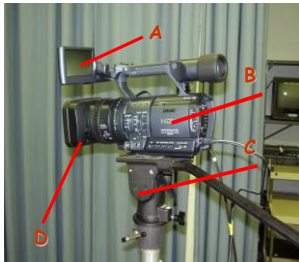
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## Studio Camera Setup



- A. Viewfinder
- B. Camera Body
- C. Pedestal
- D. Lens

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## Camera Body & Functions

1. Scanning Element- transforms light into pixels
  - a. Tube
  - b. Computer Chip Driven- CCD
2. Filter- adjust for different types of light
3. White Balance Switch- sets color balance
4. Phase Shift- aligns red and blue fields

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## Studio Camera Lens



- A. Focus Ring
- B. Manual Zoom
- C. Iris Ring

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## Camera Operations- Visual Modes

- Exposition Mode- present to camera
- Subjective Mode- point of view
- Observational Mode- third party
- Mixing Modes- need some consistency

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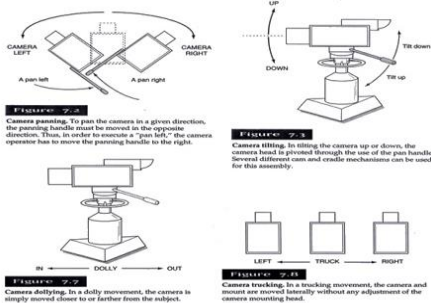
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## Basic Camera Movements




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## TV Studio Lighting

- Measuring Light
- Color Temperature
- Lighting Instruments
- Three Point Lighting

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## Primary Factor of Lighting

- Understand 3 point lighting to illuminate subject, give shape, add texture, fill in harsh shadows and separate from background
- Not too large contrast light and dark
- Create an even base light
- Working knowledge of two type of instruments
- Reasonable understanding of color temperature

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## Color Temperature

- Different types of lighting casts a different temperature of light.
- Different temperatures cast different color tints of light.
- Indoor Lighting generally is 3200 K (Kelvin) **\*\*red\*\***
- Outdoor Lighting 5600 K **\*\*blue\*\***

[Example Movie](#)

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## Lighting Instruments-Spot



- Focused, Narrow and Directional
- Parts of Light
  - Pin
  - Barn Doors
  - Lens- Fresnel

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## Lighting Instruments-Flood



- More Diffused, Wide Spread of Light
- Types of Floods
  - Scoop
  - Broad
- Internal/External Reflector

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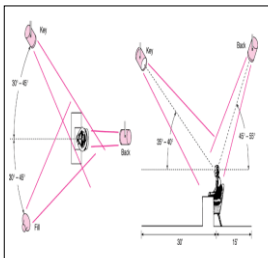
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## Three Point Lighting



- **Key Light- Strong and Focused**
- **Fill Light- Softer, Fills in Harsh Shadows**
- **Back Light- Separates Subject from Background**

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## Television Directing

- Start to Finish Preparation
- Director Dialog/Commands
- Critical Zones
- Director Script Marking

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## Start to Finish Preparation/Execution

- Production Feasibility
- Book Studio/Assign Crew
- Supervise Equipment Setup
- Ready Crew- rehearse
- Ready Set- frame shots
- Roll & Record Tape
- Take Test- color bars/slate
- Prepare Start
- Give Ready Cues
- Start- fade up from black

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## Director Dialog

- Ready Cues
- Take Cues
- Adjustment Cues
- Time Cues

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## Critical Zones

- Open
- Transition to Tape
- Close

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## Critical Zones

- Open
- Transition to Tape
- Close

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## The Video Switcher

- Basic Video Switching and Effects
- Basic Switcher Layout and Functions
- Upstream/Downstream Sources

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## Basic Video Switching Theory

- Route multiple sources together
- Switch from one source to another
- Integrate multiple sources into one picture
- Preview upcoming shots before on live

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## Basic Video Effect

- Cut- picture immediately replaced
- Dissolve- gradually replaced
- Wipe- replaced in a pre-selected pattern
  
- Key- cutting out a portion of picture
- Luminance Key
- Chroma Key

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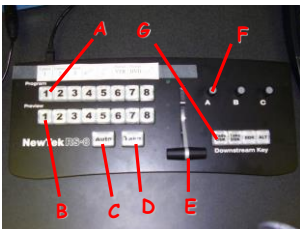
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## Switcher Design and Function



- A- Program Bus**
- B- Preview Bus**
- C- Auto Transition**
- D- Take Transition**
- E- T- Bar**
- F- Auto Trans Speed**
- G- Downstream Key**

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## Upstream and Downstream



Upstream Source



Downstream Source  
**On Air**

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## Video Graphics

- Video Graphic Equipment
- Fundamentals of Graphic Design
- What & How Graphics Communicate

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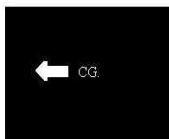
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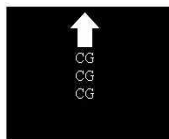
## Computer Driven Graphics- Character Generator Software



Lower 3rd



Crawl



Roll

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## Dimension and Size

- Aspect Ratio- 4 by 3 or 16 by 9
- Essential Area- Over scan
- Graphic Size- big enough to see

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## Contrast

- Color- Hue/Saturation/Luminance
- Black and White- light on light

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## EFP vs. ENG

- EFP- Electronic Field Production
- ENG- Electronic News Gathering
- As tech got smaller and portable, more productions in the field

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## Extra Demands

- Great flexibility with both equipment and personnel
- Most problems caused by not understand media and abilities
- 5 Deadly Sins of Video

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## Review Composition Guidelines

- Can we see what you want us to see?
- Does it go together?
- Is it balanced?
- How do we see things in the order you want us to see them?
- Do we have too much on the screen?
- Does anything look weird?
- Further Example and Another

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## Video Editing

- Editing Styles and Considerations
- Editing Guidelines
- Linear and Non-Linear Editing
- Power of Editing- <Ryan 1> <Ryan 2>  
<Commandments> <Shining> <Mary>  
<300>

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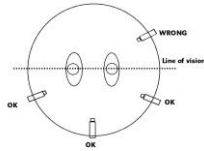
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## Editing Guidelines

Employ principle of parsimony <PSA>

- Make motivated cuts
- Cut to subject matter
- Time Management
- Use your B-roll (Insert Shots & Cutaways)
- 10:1 Shooting Ratio
- Shot Length
- Jump Cuts <example>
- 123 Formula
- Angle Consideration
- Cross the Line <example>



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## Linear Editing Procedures

- A-roll (1st)... B-roll (2nd)
- Place audio/video for story
- Fill in gaps with b-roll
- Add cutaways and insert shots
- Add room tone
- Audio sweetening

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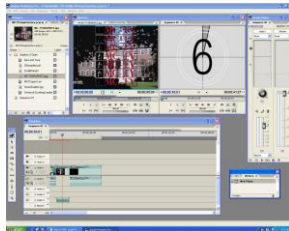
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## Non-Linear Editing

- Digitizing Footage (Capturing)
- Time line



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## Digital Images

- Can show something that cannot be photographed
- Illustration- using images that represent or express to make a visual statement

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## Criteria for Good Photo Design

- Same as before
- Eye and the Mind (Heart)
- Concept
- Design
- Element of Communication
- Output Quality of the Photo

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## Digital Cameras and Scanning

- Choosing the Best Resolution?
  - Input and Output
- How distribute? 72 for web, 100-300 for printing
- Formula for resolution-  $x \times 1.5$  or  $2$

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## What is a Pixel?

- Building Blocks
- Cannot delete a pixel, just change its color
- PPI = resolution / image quality
- Higher PPI= larger file size
- ...so eliminate unnecessary pixels, How?

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## Basic Types of Graphic Creation Programs

- Drawing- Vector programs
  - Illustrator- draws object... no layers
- Paint- Bitmap programs
  - Photoshop- working in pixels and layers
  
- .bmp .jpeg .gif .pic .tif

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## Pros/Cons of Bitmap images

- Photo-realistic images
- Large file size,
- Inability to resize without quality loss
- Can manipulate it, adjust it, cut and paste it

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## Pros/Cons of Vector images

- Shapes (mathematically expressed)
- Can be filled with color and patterns
- Fraction of the file space
- For web, downloads faster
- Most programs can export vector to bitmap
- Vector images require a plug-in to display on the web (Flash)
- Can not be used for photo-realistic images

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## Basic Graphic Creation Issues

- Aspect Ratio
- Scanning and Essential Area- Over scan
- Readability
  - Keep all words in essential area
  - Choose fonts with bold and clean contour
  - Limit information amount (do a new page)
  - Format lettering into easily perceived blocks( avoid scattering)

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## Text Attributes

- Bold, Italic, Underline
- Size in points
- Leading space between lines
- Kerning space between letters
- Alignment
- Emboss/Shadow

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## Choosing a font type and text

- Smaller font, less decorative
- Limit different fonts on project
- Vary size to importance
- Pick fonts that fit message
- Color contrast (Text to Background)
- Top fold principle
- Use recognized operating system fonts

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## Legal and Ethical Concerns

- Copyright
- Impact of Photography
- Talent Releases

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## Copyright

- Photographer holds the copyright
- Work for Hire falls under different rules
- Fair Use- Obama Poster Case



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# Impact of Photography

- Not capturing reality
  - Fact that camera is there can change things
  - Editing and Manipulating



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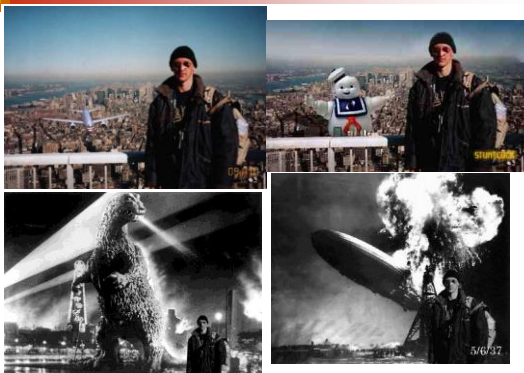
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## Photo Releases

Monmouth College  
Communication Studies Department  
700 East Broadway  
Monmouth, IL 61462-9985

Permission to Use Photograph \_\_\_\_\_  
Subject: \_\_\_\_\_

Location: \_\_\_\_\_  
I grant to Monmouth College & the Communication Studies Department, its representatives and employees the right to take photographs of me and my property in connection with the above-identified subject. I authorize Monmouth College & the Communication Studies Department its assigns and transferees to copyright, use and publish the same in print and/or electronically. I agree that Monmouth College & the Communication Studies Department may use such photographs of me with or without my name and for any lawful purpose, including for example such purposes as publicity, illustration, advertising, education, and Web content. I have read and understand the above:  
Signature \_\_\_\_\_  
Printed name \_\_\_\_\_  
Organization Name (if applicable) \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_  
Signature, parent or guardian \_\_\_\_\_  
(if under age 18)

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## Photoshop: An Overview

- Bitmap-based application
  - Every image made up of a series of dots called pixels
- Wide range of tools to adjust and correct color, contrast and dynamic range
- Powerful type handling tools
- Capable of handling web-based graphics

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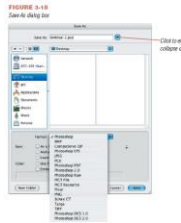
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## File Formats

- .PSD: Photoshop Document
  - Native Photoshop format,
  - Preserves layers
  - Access to all tools and commands



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## File Formats

- .JPG: Joint Photographic Experts Group
  - Compressed image format
  - Often used for complex photographic images
  
- .GIF: Graphics Interchange Format
  - Used specifically for the Web
  - Transparency

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## Where are we going?

- Is the industry growing? And how?
- Who is in control?
- So for the future?

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## Shift in Content Control

- 2 inch reel tape
- DVD- BluRay
  
- Mainframe
- PC
  
- Printing Press
- Web/ Electronic Ink

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## Composition of the American Audience-Trends

- Ethnic and Cultural Diversity
- Moving society
- Most immigrants from Europe
- Growing trend of immigrants from Mexico, Latin America and Asia
- Family unit smaller and organized differently
- Divorce rates higher

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## Web bypassing Gatekeepers

- Content can be shifted to new devices
- Consumed at anytime, anywhere
  
- High Bandwidth for live, but low for storage
- Cost of storage going down
- Sold once (no value beyond)

Source: Wolzien LLC

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## Consumer Created Content

- "The internet teaches us freedom..."
- Barriers are gone
- 20 years ago- \$50,000-100,000
- Now- \$3,000-10,000
  
- "Will the amateur producer become the producer formerly known as amateur?" Tom Wolzien
- "It was about quality, now its about velocity." Bob Friedman
  
- <http://youtu.be/bocmVZXXY8w>

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## So for the future?

- Less advertising, more marketing of a brand  
<http://youtu.be/VxWAFQVrYKA>  
<https://www.youtube.com/watch?v=ql-N3F1FhW4>
- Buy once, watch anywhere
- Seeking out good content  
[https://www.youtube.com/watch?feature=player\\_embedded&v=oXOBHnWiinY](https://www.youtube.com/watch?feature=player_embedded&v=oXOBHnWiinY)  
<https://www.youtube.com/watch?v=Rmsldy5lbUw>
  
- Creation of original content for all screens...
- Movement of Data

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## TV Trends

- Timeshifting continues to be a significant factor in how consumers watch TV. (Bingeviewing?)
- Mobile Video viewing has increased 41% from last year
- Video online viewing continues to increase (YouTube had over a trillion views in 2011)
- The TV audience for sports is expanding
- The audience overlap between visitors to network and broadcast media sites and social networking & blog sites is significant
- Television advertising spend was the largest medium for all ad spending in 2010
  
- Source: Trends in TV Viewing from the Nielson Company

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