

A c a d e m y   o f   T e l e v i s i o n   A r t s   &   S c i e n c e s  
F o u n d a t i o n

A Framework for Teaching & Learning  
through the Arts & Technologies of  
Television

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f u n d e d   i n   p a r t n e r s h i p   w i t h   t h e   J .   P a u l   G e t t y   T r u s t

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Commercials

**With special thanks to**

**The Advisory Council of  
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The project convened sixty educators in the field of arts education with five representatives of the creative leadership of the Academy membership who considered, identified and discussed how core elements of television design and production might be explored in Kindergarten through Grade 12 (hereafter K-12) learning environments.

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# PREFACE

**The Academy of Television Arts & Sciences (ATAS)** is committed to the advancement of telecommunications arts and sciences and to fostering creative leadership in the industry. The Academy is most widely recognized for its presentation of the annual Primetime Emmy Awards for national evening television programming. These awards recognize achievement in multiple categories relating to the arts and technologies of the medium.

**The Academy of Television Arts & Sciences Foundation (ATAS Foundation)**, a companion organization, is charged with sharing ideas and information, through dialogue and partnership among those within and outside the industry, that are increasingly relevant to the education of America's children in the 21<sup>st</sup> century. The Foundation's primary role is to administer education activities designed to serve the Academy membership, the telecommunications industry, and the general public.

**Educators** who have contributed to the development of this project have consistently communicated that television is not part of the curriculum in most schools because it is perceived more as a babysitter or a distraction than the influential medium that it is. Teachers do not have an understanding of how television is created; they do not appreciate its artistry and are unaware of the technologies involved. Simply stated, most teachers are not trained in what to teach about television or how to effectively teach it. The *Framework for Teaching & Learning through the Arts & Technologies of Television* is a first step in providing this fundamental information.

**This Framework** is proposed as a springboard for creating age-appropriate curriculum that contributes to enhanced literacy. It is intended to assist educators in the primary objective of teaching at the K-12 grade levels; that is, to engage the intellectual curiosity of students in order to inspire critical thinking, academic achievement and personal growth.

# OVERVIEW

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## A RATIONALE FOR TEACHING & LEARNING THROUGH THE ARTS & TECHNOLOGIES OF TELEVISION

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The arts are an indisputable part of our everyday lives. They allow us to communicate messages, tell stories, and understand the world around us.

As the nation's most accessible visual communication resource, the potential for television to enhance student learning is enormous and largely untapped.

Television mirrors these purposes. Talents in writing, acting, directing, cinematography, animation, set design, costume design, music composition, computer aided graphics, and many other forms of artistry come together with the aid of technology to construct thousands of hours of programming that affects millions of people.

Recognizing that students spend as much, if not more, time in front of the television as passive viewers as they spend in the classroom, this teaching resource has been developed to provide a greater understanding and appreciation for the medium's artistry at the primary and secondary grade levels.

### Why a Framework Approach?

Frameworks are the structure school boards and teachers nationwide are accustomed to utilizing as a means of incorporating unique approaches to teaching and learning into their curricula.

This Framework provides "instructional strategies" in the form of suggestions for active learning and "instructional materials" in the form of factual data relating to industry art forms that will aid in the substantive exploration and analysis of the artistic processes utilized to create and communicate visual stories.

"The curriculum of the future is most likely to consist of fields of inquiry from which students learn how to learn about that which is unknown. This means, of course, the introduction of many new fields of inquiry, of which media ecology may well be the most important."

*Neil Postman,  
Educator and author*

### Benefits

Gaining a deeper understanding and appreciation for the numerous art forms comprising television can strengthen students' abilities to perceive and interpret visual symbols, stories and messages in our increasingly complex media-saturated society.

On the one hand, teaching through television’s creative and technical elements can aid efforts to cultivate students’ critical thinking capacities in analysis, reasoning, evaluation and problem solving. Teachers can thereby:

- Employ this visual storytelling medium to broaden expressive skill development and strengthen academic achievement
- Relate television’s creative and technical aspects to existing curricula
- Motivate students to research and discuss core artistic and technological components of the medium

While on the other hand, learning about television’s stages of story creation, principal photography, and post-production refining processes can:

- Promote general cognitive skill development and visual literacy
- Inspire creative expression through the communication of ideas from students’ own imaginations
- Encourage achievement in eight areas of personal life skill competency
  - Communication ...an ability to articulate ideas and intentions
  - Cooperation/Collaboration...interpersonal skills
  - Imagination...an ability to conceive, visualize and invent
  - Improvisation...creativity; the ability to invent solutions
  - Preparedness...self-discipline and self-control
  - Problem-solving...independent artistic choices and decisions
  - Self-confidence...independence
  - Sensory perception/Emotional expression... aesthetic appreciation

## **K-12 Subject Area Relevance**

One of the real benefits of this Framework is that it synthesizes multiple forms of artistry that can be studied independently or mixed and matched with varying degrees of sophistication by all students at all grade levels.

There are 10 subject areas where teaching and learning through television’s creative elements may be readily applied:

Computer-Assisted Industry Arts	Science
Computer Science	Social Studies
Home Economics	Theatre
Language Arts	Video Production
Music	Visual Arts

The following grid references the suggested relations of these subject areas to various art forms and types of production in this Framework. Other subject areas may provide the possibility for integration as well.



## LINKS TO NATIONAL ACHIEVEMENT STANDARDS

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Standards are essentially content and achievement benchmarks for teachers to assess student comprehension. National Standards in Arts Education written in the mid 1990s (see Appendix) establish the arts as a core subject, as important as English, mathematics, history, civics and government, geography, science, and foreign language. While no specific national standards exist for television, several forms of media (film, television, and electronic) are addressed in the Grades 9-12 advanced level of the Theatre Achievement Standards.

### Points of Intersection

Elements of this new Framework consistent with National Arts Education Achievement Standards in Theatre for secondary students include:

#### Scriptwriting

- Students write theatre, film, television, or electronic media scripts in a variety of traditional and new forms that include original characters with unique dialogue that motivates action.

#### Acting

- Students create consistent characters from classical, contemporary, realistic, and non-realistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.

#### Designing

- Students explain how scientific and technological advances have impacted set, light, sound, and costume design and implementation for theatre, film, television, and electronic media productions.
- Students safely construct and efficiently operate technical aspects of theatre, film, television, or electronic media productions.

#### Directing

- Students explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, and electronic media productions.
- Students collaborate with designers and actors to develop aesthetically unified production concepts for informal and formal theatre, film, television, or electronic media productions.

#### Researching

- Students research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions.

#### Comparing and Connecting Art Forms

- Students integrate several arts and/or media in theatre, film, television, or electronic media productions.

### Critiquing

- Students analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.

### Understanding context

- Students analyze the role of theatre, film, television, and electronic media in the past and the present.
- Students analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods, and explain influences on contemporary theatre, film, television, and electronic media productions.

These benchmarks for what students should know and be able to do presume that only high school students are capable of dealing with the complexity of television. But today's technology-savvy elementary level students are more than able to make the same inquiries. Moreover, and perhaps because of their technological acumen, they are intellectually equipped to make use of visual literacy to formulate their own communications.

## Envisioning Arts Education Standards for Television

With television occupying a central place in the lives of children K-12, there is a need to provide students with the creative and critical skills to function as informed consumers and effective communicators.

An exploration into the nature, meaning and value of television program development can not only reveal but also advance an array of practical knowledge, techniques, and skills. Some of the benchmarks for achievement might include the following:

- Students acquire knowledge of television conventions and types of programs.
- Students recognize the roles of television artists and technicians and understand the collaborative process of creating television programs.
- Students operate camcorders and other basic television equipment.
- Students employ skills and techniques involved in the making of television programs to communicate ideas, stories, and personal messages.
- Students work cooperatively with others and evaluate their own work.
- Students interpret and evaluate programs within aesthetic, cultural, and historical contexts.
- Students relate the meaning of various television programs to their own real-life experiences and personal needs for entertainment and information.

The time has come for television's principal creative concepts to take a place within education, joining traditional art forms to broaden and strengthen learning opportunities that educate students to be knowledgeable, effective citizens and communicators in the new millennium.

- Students make informed judgments about television as they learn to analyze, compare and contrast, discriminate, and use expressive language to explain their assessments.
- Students demonstrate understanding of how television reflects and affects cultural values and contributes to the development of a global society.

# INSTRUCTIONAL STRATEGIES

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## INSTRUCTIONAL STRATEGIES FOR EFFECTIVE INQUIRY-BASED TEACHING & LEARNING

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In this new “age of information”, our communications have made a critical shift from a tradition of print to far greater dependence on imagery. This has had a profound effect on how we see our world, how we think about it, and how we solve its problems. Readily accessible technologies and information from television, film, video games and the Internet are changing the way young people perceive, think and function.

Their natural inclination to master these popular technologies results in self-motivated explorations as they formulate their own questions in the pursuit of solutions to problems they consider relevant. Capitalizing on this inherent curiosity as a fundamental learning process can result in a powerful method of teaching.

Successful arts education programs utilize a common comprehensive learning approach — discussion of **theory**, observation of **practice**, engagement in **exploration**, and **reflection** on results. Another term for this process is “inquiry-based” learning.

Inquiry-based learning is experiential, motivating and empowering students to actively engage in thinking and learning. The search for understanding generates questions. Inquiry, however, is not about finding the “right” answers. It is about asking relevant questions and exploring possibilities.

In suggesting television’s arts and technologies as a tool for building communication skills, where would the inquiry process begin? What should students know and understand about this complex amalgamation of art and science, people and technology? More importantly, what do students themselves want to learn about it?

An inquiry-based teaching approach might start with what students are currently watching on television. First questions might be “What are you watching? What are you experiencing? What are you learning?” More substantive questions, involving “Why?” and “How?” will naturally follow. Such analysis and reflection can lead students into active exploration utilizing the tools, processes and skills involved in the making of television. This inquiry-based approach can provide students with a deeper understanding of the medium and a contemporary means to creatively tell their own stories.

“The classroom is now in a vital struggle for survival with the immensely persuasive ‘outside’ world created by new information media. Education must shift from instruction, from imposing of stencils, to discovery — to probing and exploration and to the recognition of the language of forms.”  
*Marshall McLuhan*  
Visionary author

## Organizing Principals

The development of television programs involves a large number of administrators, artists, and technicians. The complex process occurs in three major phases: pre-production, production, and post-production.

**PRE-PRODUCTION:** Most television productions (sitcoms, dramas, TV movies, miniseries) begin with an idea or story. This conceptual/writing phase involves the producer and writer, who develop the storyline. Key personnel are hired, including the director, director of photography, production designer, location manager, costume designer, set decorator and casting director. The various designers conceptualize how the story will be visually presented and begin work drafting plans and building scenery and costumes. Performers are cast and rehearsals begin.

**PRODUCTION:** Execution of the production concept centers on the principal photography of the story. The numerous artists and technicians who were involved in designing the production and building and operating the technical elements continue their work. The casting department is no longer involved, but make-up artists and hairstylists come into play, and the artists and technicians associated with cinematography film or videotape the action called for by the script.

**POST-PRODUCTION:** The final phase before broadcast involves refining and completing the filmed or taped elements. The post-production process ranges from the review of dailies, to color correction, to the addition of special visual effects. Performers may be called back for voice-overs and automatic dialogue replacement. Sound is mixed, music is composed and recorded, and titles are added. The entire production process culminates with delivery of the program to the network or cable company.

As you consider the multitude of possible questions to begin substantive inquiry, it may help to initially organize them into three categories: Purpose, Process, and Product. Of course, once actual inquiry begins, these categories and questions will intertwine.

<b>Pre-production</b> Story creation	<b>Purpose</b>
<b>Production</b> Execution of concept	<b>Process</b>
<b>Post-production</b> Refining and completing of filmed/taped elements	<b>Process and Product</b>

## Framing Questions

The following questions show the range of issues that may be raised about television and our experiences with it. These are not all the questions of course. Many more will arise naturally as students actively explore the artistic processes and technology, the images and symbols, the messages and meanings that constitute the dynamic, pervasive medium of television.

“Too often we give children  
answers to remember  
rather than problems to solve.”

*Roger Lewin, Educator*

## *Purpose*

What are the stories to be told and what are the reasons for telling them?

*Pre-production* is the conceptual stage of television that includes writing the script, casting, contracting performers and production personnel, designing sets and costumes, scheduling the filming, and budgeting the entire enterprise. Each of these activities is affected by an understanding of the cultural role and influence of television.

- What is television?
- How is television different from film?
- Is television an art form?
- How has television influenced your life?
- How would your life be different without television?
- Why do television production companies, networks and the cable industry make and air certain programs?
- Who makes the decisions about what is seen on TV?
- Why are certain programs scheduled on various days and at specific times?
- Why are predictable sitcoms popular?
- Why are various types of television in vogue or out of favor?
- How are television shows written?
- What factors influence the casting of performers?
- How are costume and scenery designs unified?
- Do programs that are broadcast live have a different impact than those that are filmed or taped?
- How do advertisers use television to their benefit?
- What is the role and significance of television in our culture?
- How does television reflect and affect social values?
- How is television influenced by mainstream or extremist beliefs?
- Should television ever be censored?
- What is the role of television in our political system?
- What impact does television have on news coverage?
- What is the relationship between television and the emerging global society?
- What effect has the home Camcorder had on television programming?
- Why do people “channel surf”?
- What impact may interactive computer technology have on the traditionally passive medium of television?

## *Process*

What techniques and technology are used to tell the stories?

*Production* is the making of television programs. It includes all the physical preparations for executing the concept (construction of sets and costumes, lighting, and rehearsal) as well as the actual filming. *Post-production* comes immediately after the shooting is completed and includes editing, the addition of special effects and optical transitions, and the mixing of sound tracks.

- Who envisions new television shows?
- What artists and technicians are involved in creating television programs?
- Is a technician an artist? Is an artist a technician?

- Are there people who work in television who are not artists?
- What do the various television artists and technicians do?
- How do they work together? Who is in charge?
- What is the role of the writer during filming?
- How is acting for television different from acting on the stage?
- Why are some shows taped before live audiences?
- Why are some shows shot on sound stages while others are filmed on location?
- How do stages and sets designed for television differ from real locations?
- Why are some costumes designed and constructed while others are purchased or rented from stores?
- How is the work of the director related to that of the director of photography?
- What scientific principles and technology are involved in creating and transmitting television?
- What is the difference between videotaping and filming?
- How are sound effects and special visual effects created?
- What role does music play in various television shows?
- How important is a show's title design?

### *Product*

What is the result, the quality and value of the televised stories?

*Criticism* involves describing, analyzing, interpreting and evaluating television experiences. This process for determining meaning and value leads to realizing the artistic choices that were made in creating the programs and understanding audience members' responses. Criticism also involves comparing and contrasting experiences, and considering the social, cultural, and historical context in which programs are created and presented.

- Why do we choose to watch certain television shows?
- Why do people have different opinions about the same program?
- What criteria do you use to judge the quality of a show?
- How do our background and personal experience affect the way we interpret the meaning or message of a television show?
- How do our personal beliefs and values influence the way we perceive and evaluate television programs?
- What is the purpose of the parental guideline rating system for television shows? How effective is it?
- How accurate are the Nielsen Ratings and what effect do they have?
- What impact do ads and critical reviews have in convincing people to watch a particular show?
- Why do some shows remain very popular for years, while the ratings of other "hit" shows gradually decline as the series ages?
- Are the most popular television shows the best quality programs?
- Why do certain performers, writers, and directors receive awards while others do not?
- What makes a television show a classic?
- Why do some shows become dated while others do not?
- How does the time period and cultural climate affect our understanding and appreciation of contemporary television programs? Of historic television programs?
- How might people in different countries around the world react to the same show?

# INSTRUCTIONAL MATERIALS

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# Art Forms/Technical Departments

17-19	Casting
20-22	Cinematography
23-25	Costume Design
29-32	Main Title Design
33-35	Make-up/Hairstyling
36-38	Music
39-42	Performing
43-46	Picture Editing
47-49	Producing
50-53	Production Design/Art Direction
54-57	Set Decoration
58-60	Sound Effects
61-63	Sound Mixing
64-67	Special Visual Effects
68-70	Writing

## ART FORMS/TECHNICAL DEPARTMENTS

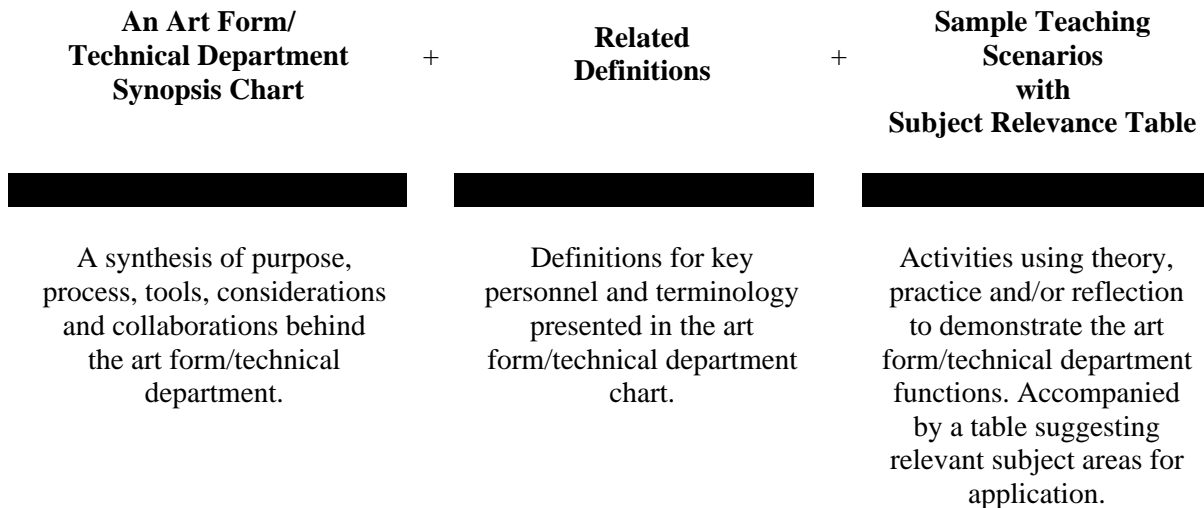
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### Introduction

There are numerous arts and technologies employed in the making of television programs. Sixteen of those art forms/technical departments are included in this Framework. They are:

Casting Cinematography Costume Design Directing Main Title Design Make-up/Hairstyling Music Performing	Picture Editing Producing Production Design/Art Direction Set Decoration Sound Effects Sound Mixing Special Visual Effects Writing
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The trio of instructional materials provided for each of these art forms/technical departments includes:



This content is intended as a springboard for developing or enhancing individualized curricula to advance greater understanding of the television medium and achievement in visual literacy.

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## Synopsis Charts, Definitions & Sample Teaching Scenarios

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for

Casting  
Cinematography  
Costume Design  
Directing  
Main Title Design  
Make-up/Hairstyling  
Music  
Performing  
Picture Editing  
Producing  
Production Design/Art Direction  
Set Decoration  
Sound Effects  
Sound Mixing  
Special Visual Effects  
Writing

Casting

Special Visual Effects Writing

Costume Design

Main Title Design

Make-up/Hairstyling

Music

Performing

Directing

Set Decoration

Cinematography

Producing

Production Design/Art Direction

Set Decoration

Costume Design

Sound Effects

Picture Editing

Sound Mixing

Special Visual Effects

Casting

Writing

Directing

Production Design/Art Direction

Art Form/Technical Department:

## CASTING

CASTING is the creative process of identifying the best actors available for a particular production.	
<b>Lead Personnel:</b>	Casting Director
<b>Collaborative Process within Department:</b>	<pre> graph TD     CD[Casting Director] --- Agent     CD --- PT["Performer (Actor/Talent)"]     CD --- Manager             </pre>
<b>Purpose:</b>	To identify appropriate talent for a producer, director, studio and/or Network through auditioning.
<b>Process:</b>	Desirable talent is identified from a list of known actors, or through pre-auditions of actors previously unknown to the casting director, and auditions of known actors.
<b>Primary Tools:</b>	Subjective judgement. A thorough knowledge of the craft of acting, an understanding of budgetary considerations, and the talent pool available, as well as an understanding of each particular actor's depth of skill and talent. Relationships with talent representatives are essential to the process of finding new talent as well as attracting established talent.
<b>Artistic Considerations:</b>	Realize the needs of a script and support those needs by selecting the best available talent.
<b>Technical Considerations:</b>	N/A
<b>Collaborations outside Department:</b>	Director, network, producer, and studio.
<b>Impact on Production:</b>	Poor casting can impair a well-written well-directed script. Good casting can make or save a project.

# Definitions

Key personnel and terminology behind the craft of **Casting** include:

## Personnel...

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**AGENT (TALENT AGENT):** Submits performers for consideration to casting director. Arranges interviews for selected actors, negotiates contracts, is responsible for actor's work and wardrobe calls, etc. Usually franchised by Screen Actors Guild (SAG) and American Federation of Television and Film Actors (AFTRA); receives 10% of actor's earnings.

**CASTING DIRECTOR:** Identifies the principal performers (stars and key supporting players) for a production through auditions and/or by presenting/"selling" the project in the best possible light to the performer's representatives (agent/manager). Arranges final casting session with the producer and director for final selection of cast. May be instructed to make "extras" cast selections.

**EXTRAS:** Members of a production who provide non-speaking background atmosphere to a production.

**MANAGER:** Oversees actor's career. May find agent, accountants, etc. for actor. Suggests career decisions to actor (scripts to accept, agents to sign with, etc.) and advises on wide range of decisions. Receives up to 25% of actor's earnings. Is not regulated by any union.

**PERFORMER (also known as an ACTOR):** A cast member, who portrays a character in a film or video production. Principal players are often described as star, co-star, or guest star).

## Terminology...

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**NETWORK:** A broadcasting entity made up of many stations in many cities (usually nationally).

**STUDIO:** Owned or rented facility where a production is filmed or taped. "Studio" may also refer to the entity or company responsible for the whole production.

# ✦ Casting

**Objective** ✦ For students to understand, appreciate and demonstrate that a casting director looks for performers with self-confidence and high self esteem, good reading and listening skills, and overall versatility in all performing arts.

**Equipment Needed** ✦ TV, VCR and Camcorder

*Sample 1* **Scenario** ✦ Using a short scene from a television show, students audition for the roles. Several students pre-selected as casting directors judge the auditions looking for use of body language, facial expressions, voice inflections, and creativity. The casting directors then identify and justify their choices for each role. The class discusses reasons for differences of opinion, and the importance of other factors in casting actors (e.g. dependability, ability to memorize the script, directability).

*Sample 2* **Scenario** ✦ Having videotaped the auditions, the class views the tapes, comparing the video version to the live auditions. Are the factors that influenced the casting directors' choices apparent on tape? Are facial expressions and movements that worked in the live auditions too small or too large for the camera?

*Sample 3* **Scenario** ✦ In groups, students select a television show and discuss the physical characteristics and behavior of several of the characters. Are they unique, or are they stereotypes? Thinking from the perspective of a casting director, students select different well-known actors who might successfully take over the roles. They share their casting decisions with the class and explain the reasons for their choices.

Students go online to Actors Web (<http://www.starone.com/actorsweb/>) and look through the pictures and resumes of the actors. Based only on physical appearances, they re-cast the roles from the television show. They then share and explain their choices.

<b>Subject Area Relevance</b>	
✦ CASTING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	

Art Form/Technical Department:  
**CINEMATOGRAPHY**

CINEMATOGRAPHY is the craft used to create visual images used to tell stories or otherwise communicate through moving images.	
<b>Lead Personnel:</b>	Director of Photography
<b>Collaborative Process within Department:</b>	<div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> <p><u><i>In Film Production</i></u> “shot on film”</p> </div> <div style="text-align: center;"> <p><u><i>In Video Production</i></u> “recorded on video tape”</p> </div> </div> <p style="text-align: center;">Director of Photography</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Camera Operator</p> <p>↓</p> <p>First Assistant Cameraperson</p> <p>↓</p> <p>Second Assistant Cameraperson</p> <p>↓</p> <p>Film Loader</p> </div> <div style="text-align: center;"> <p>Still Photographer</p> </div> <div style="text-align: center;"> <p>Video Controller</p> <p>↓</p> <p>Video Camera Operator</p> <p>↓</p> <p>Video Utility</p> </div> </div>
<b>Purpose:</b>	To render the story visually in an appropriate emotional context.
<b>Process:</b>	By controlling light, composition, camera movement, perspective, colors and texture.
<b>Primary Tools:</b>	Cameras, lenses, filters, lights, shadow making devices, camera-moving devices (dollies, cranes, Steadicam, etc.), recording media, laboratory and electronic image manipulation tools, film, video stock or any other medium.
<b>Artistic Considerations:</b>	The director of photography and the director work in conjunction to convey what the writer has written in the form of a script, and decide how best to reach that goal and bring those words to life on either film or videotape.
<b>Technical Considerations:</b>	Expertise and understanding of camera mechanics, photographic techniques and principals of physics.
<b>Collaborations outside Department:</b>	Director, editorial, laboratory timer, Lighting and Grip departments, make-up/hairstylists, performers (actors), producers, Production Department (unit production manager and assistant directors), production designer (Art and Property Departments), script supervisor, sound, special effects, stunts, Transportation Department, video colorist, visual effects supervisor, and Wardrobe Department.
<b>Impact on Production:</b>	The director of photography works in conjunction with the director to create the visuals for a script. Whether it is a motion picture, television show or a commercial, it is the director of photography’s responsibility to create the “look and feel” of the completed visual image.

# Definitions

Key personnel and terminology behind the craft of **Cinematography** include:

## Personnel...

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**CAMERA OPERATOR:** The person responsible for camera movement, focus and composition of the scene as it will appear on film. The camera operator answers to the director of photography and may assist him/her in lining up the shot with the director.

**DIRECTOR OF PHOTOGRAPHY:** The individual who creates and supervises the execution and quality of the visual images and textures used to tell stories or otherwise communicate through moving images and is responsible for photographing a television show or program on film or videotape. This includes utilizing all types of photography, including underwater, process, or aerial photography and the supervision of technical crew. In conjunction with the director, the director of photography plans the series of shots that will be filmed to complete the scene.

**FILM LOADER:** Helps the first and second assistants set up the cameras at the start of the day and loads and maintains the proper film inventory as required by the director of photography. Directly responsible to the first assistant.

**FIRST ASSISTANT CAMERAPERSON:** Maintains the camera and all of its accessories and is responsible to the director of photography. S/he changes lenses, determines the distance from the camera of the subject to be photographed for focus purposes, and adds the proper filters or diffusion as per the director of photography. Prior to the start of the show the first assistant checks all camera equipment to ensure that it is in working order and that all equipment requested by the director of photography is ready for use.

**SECOND ASSISTANT CAMERAPERSON:** Directly responsible to the first assistant. “Marks” the actors’ positions with tape, makes out camera reports (breakdowns of footage shot and instructions to the film laboratory for processing). Also maintains and claps the “slate” (clapboard with production shot number and other information to ensure proper scene identification and synchronization for the film) which allows the picture editor to later synchronize picture with sound.

**STILL PHOTOGRAPHER:** Takes photographs that will be used for publicity purposes. Works with the publicist to photograph the shots necessary for a successful media campaign. This may include formal portrait sittings with the actors for a desired still photograph.

**VIDEO CONTROLLER:** Works on videotape productions. The video controller is directly responsible to the technical director. Responsibilities include registering and balancing of the video cameras, ensuring the quality of the image signal that is sent to the video recorder throughout the entire telecine process while recording.

## Terminology...

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**CAMERA:** The device containing a sophisticated lens that captures an image for the purpose of recording that image onto film videotape or any other media.

**CRANE:** Similar to a dolly except that the crane adds another dimension to the moving of the camera. With a weight-counter balanced arm, the crane can rise or descend to greater distances than a dolly. With this extra movement the crane can add more dramatic impact to the film.

**DOLLY:** A mobile platform on which a camera is mounted to add movement to a scene that is being filmed.

**FILTER:** Flat glass or gelatin that changes the density, color and/or quality of the image that is being photographed.

**STEADICAM:** A counterbalanced device attached to a vest worn by a camera operator that gives the director of photography another means of capturing action, performance or movement.

# ✦ Cinematography

**Objective** ✦ For students to experience and become familiar with using a video camera (Camcorder) to record a single object, scene or full storyline.

**Equipment Needed** ✦ TV, VCR and Camcorder

Sample 1

**Scenario** ✦ Students collect a set of pictures of one subject, arrange and mount the pictures on poster board, hang them on the wall, and light them. Using a hand-held Camcorder, they shoot the pictures in sequence, freeze framing and recording each image. They examine the videotaped images comparing each picture and discuss how to anticipate the minute motion handholding will produce. They re-shoot some images if necessary to eliminate glare and unwanted borders.

Sample 2

**Scenario** ✦ Once a simple script with dialogue is written and actors chosen, students find appropriate locations. Using a hand-held or tripod-mounted camera, they go out and shoot the scene filming a wide shot (master), over-the-shoulder shots and close-ups. They critique the finished tapes. Did the scene tell the story? Was it technically acceptable? Did camera work add or detract from the intended mood of the scene, or simply record it? What were the limitations imposed by equipment, locations, time of day and available light?

<b>Subject Area Relevance</b>	
✦	
CINEMATOGRAPHY	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	
Music	
Science	
Social Studies	
Theatre Arts	■
Video Production	■
Visual Arts	■

Art Form/Technical Department:  
**C O S T U M E   D E S I G N**

COSTUME DESIGN provides the viewer with a visual interpretation of characters by costuming them according to time, place and situation.	
<b>Lead Personnel:</b>	Costume Designer and Costume Supervisor* <i>*If special design isn't required, the Costume Supervisor can be the primary position.</i>
<b>Collaborative Process within Department:</b>	<pre> graph TD     CD[Costume Designer] --- CS[Costume Supervisor]     CD --- AD[Assistant Designer]     CS --- KC[Key Costumer]     KC --- SC[Set Costumer]     SC --- PA1[Production Assistant]     AD --- TS[Tailor &amp; Seamstress]     AD --- FC[Fitter &amp; Cutter]     AD --- F[Finisher]     AD --- D[Dyer]     AD --- M[Milliner]     TS --- PA2[Production Assistant]     FC --- PA2     F --- PA2     D --- PA2     M --- PA2     </pre>
<b>Purpose:</b>	To support a story line through appropriate costuming.
<b>Process:</b>	By changing the color, type or condition of a garment to visually achieve the intended representation of a performer's (actor's) circumstance in a scene.
<b>Primary Tools:</b>	<p><i>For the designer:</i> Sketch pad, pencil, magic markers, fabric, and research material such as reference books, magazines and newspapers.</p> <p><i>During Production:</i> Wardrobe trailer containing all production costumes, including costumes for principal cast as well as other performers, a steamer, iron, ironing table, wardrobe tags, socks, underwear, and stockings of all sizes. Robe and slippers for actors, rain gear and umbrellas for crew in rainy season. Dyes, Fullers Earth, color hair spray for aging. Shoe stretchers, insoles for shoes, and foot powder. Cheesecloth and Pecrin for spot cleaning. Wig tape. And much more.</p>
<b>Artistic Considerations:</b>	Respect the intended concept of the director and try to establish a working harmony with art director/production designer. Utilize creativity in selection of color, texture and style to develop characters.
<b>Technical Considerations:</b>	Knowledge of how costume colors, texture and fabrics appear on film/video and in conjunction with other colors, textures, fabrics to avoid unnecessary task of holding up shooting to change lighting or costumes.
<b>Collaborations outside Department:</b>	Director, director of photography, hairstyling & make-up, performers (actors), and production designer.
<b>Impact on Production:</b>	Visually enhances the telling of the story through costume design that reveals characterization and circumstances of performers in accordance with the script.

# Definitions

Key personnel and terminology behind the craft of **Costume Design** include:

## Personnel...

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**ASSISTANT COSTUME DESIGNER:** Functions as an assistant to the costume designer with the same duties except the design of costumes.

**COSTUME DESIGNER:** Reads the script and then completes a script breakdown. This breakdown indicates how many different characters are in the story, where and when the action takes place, how many days, and what to anticipate from action, such as fire, combat, rain, accidents, etc., which identifies the need for stunt doubles and specially treated clothing. S/he is also responsible for establishing a budget to costume all performers, including extras and costumes used as props.

**COSTUME SUPERVISOR:** Runs the costume department for the costume designer and assists the designer by keeping up budget accounting and time cards and supervising additional costumers working on the production.

**KEY COSTUMER:** Keeps track of wardrobe-related elements.

**SET COSTUMER:** Works solely “on-set” to make sure that performers are dressed with the correct costumes for each scene. Responsible for matching every detail matches if shots for the same scene were made before. (One must remember that films are almost never shot in sequence.) S/he keeps notes and Polaroids for each scene with actors in costume and is responsible for on-the-spot ironing and steaming if needed. Responsible for collecting costumes from dressing rooms at the end of the day and making sure that things requiring cleaning are sent out and returned in time for next day’s shoot. Also keeps wardrobe trailer organized.

## Terminology/Supplies...

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**CHEESECLOTH:** Best cloth for use with Pectin for spot cleaning.

**FULLERS EARTH:** Trade name. Originated by old Fuller Paint Co. Comes in different shades of earth colors. Used to age costumes.

**MAGIC MARKER:** Special marker that doesn’t wash off; used to mark names inside costumes.

**PECRIN:** Trade name. Cleaning fluid used for spot cleaning on the set.

**SAFETY PINS:** Large sized pins are used by the box to tighten waists, shorten pants, keep costumes together for a performer, pin ties to shirts they belong with, etc.

**SQUIB:** Artificial blood.

**TOP STICK:** Two-faced wig tape. Used to secure costumes *temporarily* in place. For example: a collar that keeps standing up could be secured by putting Top Stick where the collar should be; the blouse that keeps gaping at the front between buttons can be sealed with this tape. Should be removed after the scene is shot.

# ✦ Costume Design

## Sample Teaching Scenarios

**Objective** ✦ For students to demonstrate their appreciation and understanding that effective costume design can convey the mood and feeling of a television program.

**Equipment Needed** ✦ TV, VCR, fabrics, paper, textiles, and costumes from school theatre collection

*Sample 1* **Scenario** ✦ Students convert a comedy, such as *The Beverly Hillbillies*, into a drama through the use of costumes. They discuss how the costumes contribute to the comedic effect, and what would it take to give the show a “serious” look. They also analyze the relationship between costume design and set design. Working in groups, each group takes one character and designs a new costume. They present their ideas to the class and compare design concepts.

*Sample 2* **Scenario** ✦ Using an episode of *Buffy the Vampire Slayer* as an example, students imagine that Buffy has been placed in a time machine that transports her up to 1,000 years into the past or 1,000 years into the future. They choose two or three periods and re-design costumes relevant to the era. If it is the future, new technologies and fabrics will need to be considered. If the past is chosen, historical research will most likely be required.

*Sample 3* **Scenario** ✦ Students study the characters in an animated program such as *The Simpsons*. They then design clothes for the characters as if the show used human actors instead of cartoon figures. How would costume size, color and pattern design help to define the personality of each character? Working with existing clothing from students’ homes, they put on a fashion show with students portraying the characters in the human version of *The Simpsons*.

Subject Area Relevance ✦ COSTUME DESIGN	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	■
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	■

Art Form/Technical Department:

## DIRECTING

<p>The DIRECTOR is responsible for overseeing the day-to-day performances, staging, action, shooting scheduling, and editing and influencing the overall artistic process of actualizing the written word into image.</p>	
<b>Lead Personnel:</b>	Director
<b>Collaborative Process within Department:</b>	<p>Director</p> <pre> graph TD     Director[Director] --- Film[For Film]     Director --- Video[For Video Tape]     Film --- F1[First Assistant Director]     Film --- F2[Second Assistant Director]     Film --- F3[Second Second Assistant Director]     Film --- F4[Trainee]     Film --- F5[Unit Production Manager UPM]     Film --- F6[Technical Director]     Video --- V1[Associate Director]     Video --- V2[Stage Manager(s)]     Video --- V3[Production Assistant]     Video --- V4[Choreographer]         </pre>
<b>Purpose:</b>	To transform the written word into visual expression.
<b>Process:</b>	By guiding and instructing all character performances, action, design, staging, editing and music that make up a program. By interpreting the script to achieve the most creative product envisioned by the writer.
<b>Primary Tools:</b>	Talent, experience, and knowledge in the use of technical equipment and processes (picture composition, lenses, filters, etc.) needed to shoot and edit a television program. An ability to effectively convey thoughts and ideas to actors and crew to successfully meet a schedule and deliver the best product possible.
<b>Artistic Considerations:</b>	An ability to influence, inspire and obtain the best creative output from the writer, actors and entire crew within the stated confines of budget, time, and physical logistics through clear communication of artistic thoughts and ideas.
<b>Technical Considerations:</b>	Working knowledge of technical crew, equipment and operations.
<b>Collaborations outside Department:</b>	Every department on a production, including: Budget, Costume, Cinematography (Cameras), Picture Editing, Executive Producing, Music Mixing, Performers (Actors), Printing and Mastering, Production Design/Art Direction, Props, Script Supervision, Sound, Special Effects, and Writing.
<b>Impact on Production:</b>	The director's talent is the guiding force of artistry on any television project. A good director is experienced and must have knowledge of all the creative and technical crafts to effectively guide and influence the hundreds of day-to-day decisions that affect the quality and substance of the project. S/he must execute the executive producer's overall vision for the program.

# Definitions

Key personnel behind the craft of **Directing** include:

**CHOREOGRAPHER:** The person responsible for the planning and staging of the dance number(s) for a show.

**DIRECTOR:** The controlling artistic influence on a television production. Masterminds day-to-day execution of executive producer's vision. Ultimately responsible for actualizing the words of a script into the completed image by guiding and instructing all characters, action, set design, staging, shooting schedule, editing, etc. that will make up a finished program. The executive producer with the approval of the network hires a director. The type of program (e.g. series pilot, episode, commercial, movie of the week, miniseries, variety special) will determine the director's involvement in the casting process, as well as his/her choice of assistant director, locations for shooting, sets and editing crew.

**EXECUTIVE PRODUCER:** The overall controlling influence over a television program, from acquisition, to financing, to story development, to marketing, to approval of delivery to network. S/he may be the writer/creator of the project or the one who has developed and sold the project to the network. The executive producer interfaces with the network and studio. S/he hires the (line) producer, director and writer(s). In concert with the suggestions of others, approves the hiring of the heads of all other production departments. With the network's input, the executive producer is generally the final creative voice on the production. Every member of the cast and crew essentially works for the executive producer. The "executive producer" title is sometimes awarded to people who hold rights to the original material from which a series is derived and whose involvement is less than that of a "showrunner."

**PRODUCER:** Beginning in pre-production, concerned with logistics and administrative details of assembling the production team. Works with talent (key performers), writers and director, as well as cinematographer, production designers/art directors, costume designers, etc. Suggests and may hire these department heads. May also be responsible for acquiring the "story/idea" and arranging its financing. In cases where there is no line producer or unit production manager, the producer is responsible for scheduling, negotiations with unions, securing of vendors, budgeting and daily operation of the production. S/he may also be a writer on the project. The producer may remain on the project through post-production.

**UPM (Unit Production Manager):** Right hand to the non-writing producer in working with all the non-creative issues involving the below-the-line, or technical, crew (housing, equipment, transportation, etc.). This person can take the place of a non-writing producer, depending upon the show budget and the executive producer's experience and desire.

**WRITER:** The writer creates the story, action, and characters for television situation comedies, hour dramas, commercials, movies of the week, and mini-series. S/he is often the same person as the executive producer or "showrunner". The script may have been a writer's original inspiration or s/he could have been hired by the executive producer to bring existing characters and story into a form which is suitable for the screen. The writer works closely with the executive producer through the development process. Once the script goes into pre-production, the writer may need to rewrite portions to accommodate actors, respond to ideas and concerns from the director or rewrite to fit specific location, time or budgetary considerations.

# Directing

## Sample Teaching Scenarios

**Objective** ✘ For students to understand and appreciate the imaginative and improvisational role of the director, especially concerning his/her influence on camera shot choices and performance.

**Equipment Needed** ✘ TV, VCR and Camcorder

*Sample 1* **Scenario** ✘ In order to compare different directing styles related to types of television programs, students record a variety of TV shows at home (e.g. sitcom, one-hour episodic, TV movie, commercial, animation). Watching the tapes in class, students identify different techniques such as multiple-camera, one-camera film, multiple camera live-switching, and animation voice-over.

*Sample 2* **Scenario** ✘ Students, working in small groups, choose a scene from a fairy tale or short story and write a short script. Each group performs its scene first as if for a stage production, then as if for a television production. The class compares and contrasts the two versions. They note that a theatre audience is stationary, while television viewers often move about the room. They discuss how in TV the director chooses what the viewer sees while in theatre the viewers can look wherever they want.

*Sample 3* **Scenario** ✘ Working in groups, students develop a short scene about a theme such as loneliness, boredom, anger or happiness. The scenes are shot on video, with a student in each group directing the performance (e.g. movement, body language, facial expression, voice quality) and the camera choices. The class views the taped scenes without sound and tries to guess the emotion presented. Then, the scenes are viewed again with sound. The class discusses how various aspects of acting and camerawork convey emotions.

Subject Area Relevance	
✘ DIRECTING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	
Theatre Arts	■
Video Production	■
Visual Arts	

Art Form/Technical Department:  
**MAIN TITLE DESIGN**

<p>MAIN TITLE DESIGN is the design of the opening title sequence of a television show, usually running less than one minute. It is used to graphically establish the identity of the program by crediting starring actors and key production personnel such as the producer, director and music composer.</p>	
<b>Lead Personnel:</b>	Main Title Designer
<b>Collaborative Process within Department:</b>	<pre> graph TD     MTD[Main Title Designer] --- GA[Graphic Artist]     MTD --- PA[Performers (Actors)]     GA --- DA[Digital Artist]     GA --- AN[Animator]     GA --- DCE[Digital Compositing Editor]     PA --- CC[Camera Crew]     PA --- EC[Effects Crew]     PA --- FE[Film Editor]           </pre>
<b>Purpose:</b>	The main title gives the show a graphic and visual identity that sets the mood, historical period, style, and background situation. It identifies key characters and the performers (actors) portraying them as well as crediting key personnel like producers, writers, and directors.
<b>Process:</b>	The title designer utilizes traditional graphic arts techniques, including art prep and typesetting, film and video production, traditional and computer-generated animation, and digital image processing and compositing.
<b>Primary Tools:</b>	Traditional art tools (pens, ink/, brushes, paint, etc.), as well as computers for typesetting, animation, image processing and compositing, video editing systems, and every conceivable film and video production tool for image manipulation.
<b>Artistic Considerations:</b>	The title designer utilizes the same aesthetic considerations used in the fine, graphic, and cinematic arts, including, but not limited to, balance, line, form, texture, color, movement, value, and contrast. The title designer must also have an understanding of musical structure and tempo.
<b>Technical Considerations:</b>	The physical theories of light, color, and motion are extremely important for the title designer to understand. The designer must also fully understand and utilize the latest digital technology.
<b>Collaborations outside Department:</b>	Art director, director, director of photography, executive producer, music composer, producer, set decorator, and writer.
<b>Impact on Production:</b>	The main title is the show's identity. Combined with theme music, it should draw in and prepare the audience for the program, as an overture does for a musical or ballet. It enhances the enjoyment of the overall presentation while focusing the audience and increases the likeliness of audience retention in the case of a series.

# Definitions

Key personnel and terminology behind the craft of **Main Title Design** include:

## Personnel...

---

**ANIMATOR:** The artist responsible for the frame-by-frame drawings that will make the animated subject(s) a complete animated program. S/he creates the illusion of motion by creating a series of images either by drawing or utilizing computer generated imaging. The progressive changing of images creates the illusion when the sequence is projected or played back at normal video or film speeds. The computer animator may specialize in 2D or 3D work.

**DIGITAL ARTISTS:** Artists who utilize digital computer technology to create imagery for television. This may include the title designer, graphic designer, digital compositor, and digital 2D and 3D animators among others.

**DIGITAL COMPOSITOR:** The person and/or the computer equipment that combines images, typographic words, and other elements digitally for a television show.

**GRAPHIC ARTIST:** A person trained in the crafts of visual artistic representation through painting, drawing, photography, printing, and typesetting.

**MAIN TITLE DESIGNER:** The person responsible for conceptualizing and creating the graphic and logo identity of the television show, as well as producing the opening sequence or main title.

## Terminology...

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**ART PREP:** Short for art preparation. Utilizing the traditional graphic arts techniques of drawing, painting, printing, and graphic design, the designer or graphic artist prepares the artwork or other elements created for photography or digitizing.

**COMPUTER GENERATED IMAGING (CGI):** Refers to the creation and manipulation of images through digital computer technology.

**CREDITS:** The typographic element of a television show identifying actors and key production personnel like writers, producers, directors and others for their participation in the production. Essentially participants are given “credit” for their work.


**DIGITAL IMAGE PROCESSING:** Refers to the manipulation of images on a computer. The processing includes changing the size, shape, color, placement and layering of images.


**LOGO:** Short for logotype. A distinctive typographic nameplate for a television show created by the designer. The logo gives the show its graphic identity.


**TYPESETTING (or TYPOGRAPHY):** The act of creating typewritten elements for logo design and crediting on a television show.


## Main Title Design


### Sample Teaching Scenarios

**Objective**  For students to understand, appreciate and demonstrate how main title design contributes to the overall identity of a show.

**Equipment Needed**  TV, VCR and computer with graphic design software

*Sample 1* **Scenario**  Students examine a book they are currently reading. They observe how much information is available before the reader actually gets into the story (e.g. title, author, illustrations). For comparison, they look at the main title sequence for a television show, such as *Sabrina the Teenage Witch*. How is the information similar? How is it different? How does the presentation differ? Students then create a main title design storyboard for the book they are reading as if it were a television show.

*Sample 2* **Scenario**  Viewing an episode of *The Brady Bunch* as an example, students analyze the main title design for the show. They list all the elements that contribute to its effectiveness. Then they design a main title sequence using a computer with graphic design software. If they do not have access to such a computer, they draw the title design. They present their work, explaining the impact it is supposed to have on the viewer and justifying design choices (e.g. letter style, color, images).

*Sample 3* **Scenario**  Students view and compare the title sequences from contemporary and classic television shows of the same type (e.g. medical drama, sitcom, soap opera). They point out similarities and differences in content, purpose and form. They discuss how title designs are influenced by changes in artistic styles, cultural values and technology.

*Sample 4* Photocopy selected text or images onto transparency film. Cut out the individual transparency images so they are the size of a slide. For example, using a transparency image titled “The Dream”, set up the camera several feet in front of an evenly illuminated or evenly colored wall. Position and focus on a subject, another student, at least five to six feet in front of the camera. Begin filming and have him/her nod off. Slowly shift focus from the subject to “macrolens”. The title will magically appear. While the camera is in “macrolens”, have the subject move and change scenes. When you switch back out of “macrolens”, there will appear to have been a smooth transition.

*Continues...*

Sample **4**

(continued)

Reverse the order of lens shifts to demonstrate a dissolve to subject from the title. Start by pre-setting the camera to “macrolens”, hold the transparency to the lens and bring the text/image into focus. Position a subject, another student, at least five to six feet in front of the camera. Begin filming. Slowly shift focus out of “macrolens” to focus on the subject. The illusion created is that the subject seems to appear out of the image on the transparency/slide.

(Note: Give a count of three after you role camera before you begin to change the lens focus: this is termed “rack focus”.)

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<b>Subject Area Relevance</b>	
✠	
MAIN TITLE DESIGN	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	
Theatre Arts	
Video Production	■
Visual Arts	■

Art Form/Technical Department:  
**MAKE - UP / HAIRSTYLING**

MAKE-UP DESIGN and HAIRSTYLING creates a characterization depicting age, race, injury, etc. as required by the script and is essential to an actor's believable representation on film or video.	
<b>Lead Personnel:</b>	Make-up Artist, Hairstylist, Body Make-up Artist and Special Effects Make-up Artist
<b>Collaborative Process within Department:</b>	<pre> graph TD     MA[Make-up Artist] --- HA[Hairstylist]     MA --- BMA[Body Make-up Artist]     MA --- SEMA[Special Effects Make-up Artist (Prosthetics Artist)]     MA --- AMUA[Assistant Make-up Artist]     HA --- AHA[Assistant Hairstylist]     AMUA --- W[Wigmaker]     AHA --- W     </pre>
<b>Purpose:</b>	To alter or enhance a performer's natural appearance in order to best transform him/her into a believable character.
<b>Process:</b>	<i>For Make-up Artist:</i> The skillful use of cosmetology-based tools and procedures to apply and remove make-up on exposed flesh (especially on the face, neck, hands, legs, and feet). <i>For Hairstylist:</i> The skillful use of cosmetology-based tools and procedures to style, apply wigs, moustache, beard etc.
<b>Primary Tools:</b>	<i>For Make-up Artist:</i> Cosmetics, brushes, irons, scissors and spirit gum. <i>For Hairstylist:</i> Combs, brushes, scissors, rollers, hair dryer, curling irons and stove.
<b>Artistic Considerations:</b>	<i>For Make-up Artist:</i> the art of painting. <i>For Hairstyling:</i> the art of sculpting.
<b>Technical Considerations:</b>	A basic understanding of chemistry and anatomy. <i>For Make-up Artist:</i> Latex materials. <i>For Hairstyling:</i> Dye and tinting.
<b>Collaborations outside Department:</b>	Costume designers, director, director of photography, performers (actors), producers, and writer.
<b>Impact on Production:</b>	Make-up and Hairstyling is used to transform a performer's every-day physical appearance into what is required by the character s/he portrays in the script.

# Definitions

Key personnel and terminology behind the craft of **Make-up/Hairstyling** include:

## Personnel...

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**BODY MAKE-UP ARTIST:** An individual who applies body make-up to performers.

**HAIRSTYLIST:** Individual principally responsible for cast member hairstyling, including temporary enhancements or other alteration from the natural state.

**MAKE-UP ARTIST:** Individual principally responsible for make-up design, and application to and removal from cast members.

**SPECIAL EFFECTS MAKE-UP ARTIST:** Individual who specializes in the skillful application of unusual make-up or prosthetics.

## Terminology/Supplies...

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**SPECIAL EFFECTS MAKE-UP (also known as PROSTHETICS):** Make-up, artificial wounds or body parts (prosthetics) used on a performer to alter his/her natural appearance (e.g. injuries or alien creatures).

**SPIRIT GUM:** A liquid gum used as an adhesive to apply false hair (beard, moustache, etc) to the skin.

**STOVE:** An appliance used to heat irons used to curl and straighten hair.

# ✦ Make-up/Hairstyling

## Sample Teaching Scenarios

**Objective** ✦ For students to understand, appreciate and demonstrate how make-up/hairstyling can help transform an actor’s true identity into a believable character.

**Equipment Needed** ✦ TV and VCR

*Sample 1* **Scenario** ✦ Using *The Partridge Family* as an example, students create a show titled “The Partridge Family in Outer Space”. They create an ‘other-worldly’ look for the characters using make-up and hairstyling. Researching sci-fi television shows or scientific inquiry into the environment of other planets can help create the “look”.

*Sample 2* **Scenario** ✦ As part of a lesson on prejudice or ethnic diversity, students imagine and create make-up and hairstyles that would change the racial identity of the characters on a show such as *The Jeffersons* to some other ethnic group. They discuss what effect this would have on the show.

*Sample 3* **Scenario** ✦ Students imagine what *The Hardy Boys* might look like if they were “The Hardy Girls”. In groups, they design make-up and hairstyles for the characters. They sketch the characters and discuss design choices with the other groups. They also discuss gender stereotypes on television and in life.

*Sample 4* **Scenario** ✦ Students watch scenes from several *Star Trek* or *Voyager* episodes that feature alien beings. They compare the different physical characteristics and discuss how they influence the personalities of the aliens and human interaction with them. In groups, students design two “new” races of aliens – one that is friendly toward humans and one that is hostile. Without any comments, they share the designs with the class and let the class decide and justify which are friends and foes. The students discuss how our perceptions of people are often affected by appearance.

Subject Area Relevance	
✦ MAKE-UP/HAIRSTYLING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	■
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	■

Art Form/Technical Department:

## MUSIC

<p>The MUSICAL SCORE adds the final brushstrokes to the completed canvas of a television production, reinforcing and further enhancing the artistic vision of the program as envisioned by its creators. In some cases composed music is a central element of the production, as with musicals or a ballet where the action is driven by the music.</p>	
<b>Lead Personnel:</b>	Composer and Conductor
<b>Collaborative Process within Department:</b>	<p>Composer</p> <p>Orchestrator</p> <p>Copyist</p> <p>Conductor/Music Director</p> <p>Musicians</p> <p>Recording Engineer/Mixer</p> <p>Music Editor</p>
<b>Purpose:</b>	Music is used to establish the proper moods, emotions, orchestral/musical textures and styles, and other elements to impact the overall effect of the music, and the music's effect on the film.
<b>Process:</b>	Music is traditionally one of the last steps that takes place in the post-production process, almost always after a rough-cut edit of the film/video has been completed, and frequently after the final edit is complete. In cases where music is a central element of the production however (musicals, ballet, etc.), music is recorded first, and the production is filmed to a completed musical track.
<b>Primary Tools:</b>	A composer selects tools as appropriate for the period and character of the production, and for the budget that s/he is given to work with. S/he can use the simplicity of a single instrument, the lush vibrancy of a full, live orchestra, human vocalists, or the unique timbre of electronic instruments.
<b>Artistic Considerations:</b>	Composers have an ability to know what the final score will sound like in their heads. S/he must work closely with the picture editor, the music editor and the sound designer/editor to insure that the music and sound effects don't collide in the final mix.
<b>Technical Considerations:</b>	An understanding of current composing technologies can give composers the ability to facilitate notation with digital samplers and synthesizers to electronically approximate what the final score may sound like.
<b>Collaborations outside Department:</b>	Director, picture editor, producer(s), and sound designer/editor.
<b>Impact on Production:</b>	Music is a powerful and extraordinary element in the establishment of mood, color, texture, and emotion for dramatic and reality-based television. A composer can dramatically affect the viewer's perception of the overall work by choosing to score a scene in contrasting ways and styles.

# Definitions

Key personnel behind the craft of the **Musical Score** include:

**COMPOSER:** The composer is responsible for the film's musical score. S/he will, in tandem with the film's producer and director, decide the thrust of the emotional content of the film and write music to accomplish that goal. Musical themes are often the glue that binds a film into a cohesive whole. If a composer is successful in his/her labors, the score will enhance, without distracting from, the finished program.

**CONDUCTOR:** Conducts the musicians.

**MUSIC CONTRACTOR:** Hires the orchestral musicians.

**MUSIC COPYIST:** Takes the full score from the orchestrator, and copies individual parts for the musicians.

**MUSIC DIRECTOR:** Sometimes also the conductor, but when not, works with the pre-existing music (including popular recordings) to craft together a musical score for a production.

**MUSIC EDITOR:** Works as a liaison between the composer, the picture editor and the director to prepare and edit music that will synchronize with the flow of action where desired in a film. Prepares a "cue-sheet" for the recording session. After the recording session, the music editor prepares the recorded cues for handover to the production's picture editor. Traditionally, the music editor "cuts in" the score.

**MUSIC RECORDING MIXER:** "Mixes" and records the music, and supervises the rest of the recording technicians.

**MUSIC SUPERVISOR:** Supervises, in various ways, the overall creation of a musical score utilizing both original music and the existing source music. The music supervisor is also frequently in charge of working with business affairs personnel to legally license and "clear" music for use in a television program.

**MUSICIANS:** Instrumentalists who come to the recording stage and record the music.

**ORCHESTRATOR:** Takes the composer's rough score, and enlarges it into full orchestration.

**PICTURE EDITOR:** The person responsible for the assembly of the various film, video and audio elements into a cohesive and creative finished visual representation of the story. Together with the composer, director and sometimes producer, the editor establishes a "spotting list" which determines exactly where the music will go within the film/video.

# Music

**Objective** ☒ For students to understand, appreciate and demonstrate how pre-recorded and specially composed music can affect the mood, feel and identity of a production.

**Equipment Needed** ☒ TV, VCR, Camcorder with audio/dub capabilities and audio cassette or CD player

*Sample 1* **Scenario** ☒ Listening to tapes of music from various television shows, students select segments that evoke the emotions of happiness, sadness and fear. They discuss how the music conveys what a character is feeling and lets the audience know how they should feel about what is happening. (For example, the theme song for *The Waltons* sets the tone for a time period in the late 1930s and the feeling of a close family).

*Sample 2* **Scenario** ☒ Students compare and contrast the music from television shows of the past (e.g. *Bonanza*) and the present (e.g. *NYPD Blue*). What differences do they hear? What if the themes were transposed? Would they still work? How does the opening music set the tone for the show and become part of the show's identity?

*Sample 3* **Scenario** ☒ Students divide the music they regularly listen to into categories (e.g. Rock, Salsa, Hip-Hop, Country). Using a Nike commercial as an example, they substitute a selection from each category for the original music in the commercial. After reacting to each new version, they discuss the effectiveness of the new music. Students then create their own commercials and make choices about appropriate music.

*Sample 4* **Scenario** ☒ Students view and discuss examples of documentary/docu-drama television. They then write and produce their own show based on MTV's *The Real World*. In post-production, they create a version with a fully recorded soundtrack, a version using a single instrument, and a version that has no music at all.

Subject Area Relevance	
☒ MUSIC	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	■
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	

Art Form/Technical Department:

**P E R F O R M I N G**

A PERFORMER (Actor/Talent) physically and vocally interprets the character created by the writer.	
<b>Lead Personnel:</b>	Actor/Actress
<b>Collaborative Process within Department:</b>	Actor ↔ Actor Director ↔ Actor
<b>Purpose:</b>	To create a personification of the characters in a script.
<b>Process:</b>	Through the use of physical and verbal interpretation using gesture, body language, voice, sensory and emotional recall, a performer (actor) brings life to a conceived character to create a believable performance.
<b>Primary Tools:</b>	The performer's own body and voice are the primary instruments, augmented by costumes, lighting, sets, make-up, and hairstyling.
<b>Artistic Considerations :</b>	Subtlety. Skill in executing various styles of acting (as different from stage acting). Simultaneous use of props.
<b>Technical Considerations:</b>	An understanding of how one's performance comes across on camera. An understanding of the limitations of sound departments and special effects.
<b>Collaborations outside Department:</b>	Casting director, costume designer, director, director of photography, producer, hairstylist, make-up, and production designer (Art Department).
<b>Impact on Production:</b>	Whatever the nature of the production — comedy, drama, horror, documentary, etc. — it will never come alive without the physical presence of the performer.

# Definitions

Key personnel behind the craft of **Performing** include:

## **Personnel...**

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**CHARACTER ACTOR:** A performer who specializes in playing secondary roles of obvious character types (e.g. hillbilly, grease monkey, drunk, judge).

**CO-STAR:** An additional lead performer (actor) in a production.

**DIRECTOR:** The controlling artistic influence on a television production. Masterminds day-to-day execution of executive producer's vision. Ultimately responsible for actualizing the words of a script into the completed image by guiding and instructing all characters, action, set design, staging, shooting schedule, editing, etc. that will make up a finished program. The executive producer with the approval of the network hires a director. The type of program (e.g. series pilot, episode, commercial, movie of the week, miniseries, variety special) will determine the director's involvement in the casting process, as well as his/her choice of assistant director, locations for shooting, sets and editing crew.

**DRAMA COACH:** A person experienced in the various methods and conventions of acting who assists a performer (actor) in creating convincing portrayals of characters.

**EXTRAS:** Members of a production who provide non-speaking background atmosphere to a production.

**GUEST STAR (also CAMEO APPEARANCE):** Generally a famous personality who appears in a small but memorable role on a show once or perhaps occasionally, but is not a permanent cast member.

**PERFORMER (also known as an ACTOR):** A person, or cast member, who portrays a character in a film or video production. Principal players are often described as star, co-star, guest star).

**PROMPTER:** An individual who assists performers (actors) with their lines, if needed. A "teleprompter" is a screen that scrolls to display script or type with performer's lines.

**STAND-IN:** Individual of the same approximate stature (physical characteristics) of a major cast member who "stands-in" for the cast member for technical rehearsals that establish lighting set-ups and camera movements planned for the actual shoot.

**STAR:** The lead performer (actor) in a production.

**STUNT DOUBLE:** Individual of the same approximate stature (physical characteristics) of a major cast member who substitutes for an actor to perform difficult or dangerous action sequences during the actual shoot.

**VOICE-OVER ACTOR:** An individual who is not seen, but whose voice is heard over action and whose voice generally does not belong to any of the character(s) in the scene. A performer playing the voice of a "commentator" in a documentary or a "narrator" of the storyline is providing a voice-over.

## Performing

### Sample Teaching Scenarios

**Objective** ✕ For students to understand, appreciate and demonstrate that performers (actors) must possess self confidence, high self esteem, good reading and listening skills and versatility in order to effectively portray a character on television.

**Equipment Needed** ✕ TV, VCR and Camcorder

*Sample 1* **Scenario** ✕ Several household products are placed in a bag (e.g. dog food, soap, coffee). Working in pairs, students pull an object from the bag and brainstorm a situation that can be turned into a commercial for the product. Each pair rehearses and performs their commercial for the class. If possible, videotape the commercials and compare them with the live performances.

*Sample 2* **Scenario** ✕ Students select a favorite television show and portray a favorite character in that show for the class. The audience identifies what character is being portrayed and discusses why they were able, or not able, to do so. Suggestions are given to simplify the characterizations and make them more distinctive. The students then repeat the portrayals including the suggestions.

*Sample 3* **Scenario** ✕ Given circumstances (e.g. characters, situation, location, action) for various scenes are written on separate slips of paper. Working in groups of four to six, students are allotted a set of given circumstances. Two actors begin improvising the scene. When a designated director calls “Freeze,” one actor leaves the scene and another actor takes over the same character. The freezing of action and rotation of actors continues until the original people are back together to conclude the scene. The class discusses how effective the actors were in maintaining the established characteristics of the original characters.


*Sample 4* **Scenario** ✕ Students write down a variety of indoor and outdoor locations on separate pieces of paper. Working in groups of three, they randomly select one of the locations. The students decide who might be in that setting and what they would be doing then improvise the scene.

*Continues...*

Sample **4**  
(continued)

They randomly select another setting and replay the first scene with the same characters and action in the new location. The class compares the scenes. How did the environment affect the dramatic action? What adaptations did the actors have to make in the second scene to deal with the change in setting?

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<b>Subject Area Relevance</b>	
	
<b>PERFORMING</b>	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	
Theatre Arts	■
Video Production	■
Visual Arts	

Art Form/Technical Department:  
**PICTURE EDITING**

PICTURE EDITING establishes the pacing of a program to enhance dramatic impact for the viewer.	
<b>Lead Personnel:</b>	Picture Editor
<b>Collaborative Process within Department:</b>	Picture Editor  Assistant Editor  Apprentice Editor
<b>Purpose:</b>	To enhance the dramatic elements of the story.
<b>Process:</b>	By assembling and juxtaposing individual scenes in a cohesive and dramatic manner.
<b>Primary Tools:</b>	Computer-based digital editing system (e.g. AVID or Lightworks).
<b>Artistic Considerations:</b>	An acute sense for pacing action, performance, size of scene (i.e. master shot, two-shot or close-up).
<b>Technical Considerations:</b>	An understanding of lighting, exposure, sound quality and techniques.
<b>Collaborations outside Department:</b>	Color timer, director, director of photography, network executive, performers (actors), producer, sound mixers, sound/music editors, special effects team, and studio head.
<b>Impact on Production:</b>	The picture editor is assigned to the production from the first day of shooting until the answer print is delivered. His or her recommendations are considered in all parts of the production.

# Definitions

Key personnel and terminology behind the craft of **Picture Editing** include:

## **Personnel...**

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**APPRENTICE EDITOR:** Assists the assistant editor and the editor by logging and maintaining film, video and audio elements.

**ASSISTANT EDITOR:** Assists the editor by organizing elements and under the editor's supervision may assemble sequences. Digitizes video and audio clips into the digital editing system.

**COLOR TIMER:** Technician responsible for final color adjustments of the television show during the film processing phase of post-production.

**COMPUTER-BASED DIGITAL EDITING:** Use of a computer system (Avid, Lightworks and others) that allows the editor to assemble and manipulate the various film, video and audio elements of a program in a "non-linear" fashion. This is similar to the way word processing software allows one to cut and paste words in a text document without having to retype the entire document each time a change is made.

**PICTURE EDITOR (also EDITOR):** Person responsible for the assembly of the various film, video and audio elements into a cohesive and creative finished visual representation of the storyline.

## **Terminology...**

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**ANSWER PRINT:** The final print of the edited television show that is said to answer everyone's questions regarding the project.

# Picture Editing

## Sample Teaching Scenarios

**Objective** ✎ For students to understand and appreciate how meaning can be altered using different methods and techniques for editing.

**Equipment Needed** ✎ TV, VCR and editing equipment

*Sample 1* **Scenario** ✎ Students compare and contrast different techniques involved in editing (e.g. low-paced vs. fast-paced, single-camera vs. multi-camera, jump cuts vs. sequencing). They find and present examples in current television shows to illustrate each technique.

Possible examples: *ER* (for single-camera, fast-paced, Steadicam, POV); sitcoms (for multi-camera, fast-paced); *The Practice* (for slow-paced); *Homicide* or *NYPD Blue* (for jump cuts, hand-held camera); or the PBS special *Anatomy of Homicide* (for behind the scenes of an episode).

Students look at the transitions used in showing a change in time, location or reality. For example: time passage or flashback — using a dissolve, wipe, or literal/suggestive shots indicating time (e.g. clock, calendar, sunset); reality shift — adjusting picture out of focus or morphing; location change — using a fade in or fade out.

*Sample 2* **Scenario** ✎ Each student clips five unrelated photographs out of magazines. Working in small groups, each group randomly selects ten photos and places them in a sequence that constructs a story or a scene. Students share their work and discuss how unrelated “shots” can be connected to create a scenario.

*Sample 3* **Scenario** ✎ Students take an existing TV show and create a 30-second promo/trailer to intentionally “mislead” the viewer as to the type of show (e.g. a comedy as drama, drama as horror) by selecting which clips to include and/or changing voice-over, sound effects, music and/or titles.

*Sample 4* **Scenario** ✎ Working in groups with the same footage of various camera shots, each group storyboards their own sequence of the shots. If possible, students record the edit on videotape to share with the class and compare interpretations.

*Continues...*

Sample 5

**Scenario** ☒ In groups, students storyboard on large pieces of paper a series of ten different shots (e.g. wide shot, medium shot, close up, extreme close up). They arrange the papers on a table and number each one sequentially on the back. They then switch storyboards with another group who arranges their own sequence of shots. The different sequences are then compared and discussed.

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<b>Subject Area Relevance</b>	
☒ PICTURE EDITING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	
Theatre Arts	
Video Production	■
Visual Arts	

# PRODUCING

<p>PRODUCING involves having the overall controlling influence over a television production, conceptualizing and steering the vision throughout its various stages of creation. An executive producer traditionally has responsibilities for acquisition, financing and marketing of the story concept. Increasingly, the person who holds the executive producer/producer title is also involved in story development (writing and adjustments to the script).</p>	
<b>Lead Personnel:</b>	Executive Producer and Producer
<b>Collaborative Process within Department:</b>	<pre> graph TD     EP[Executive Producer] --&gt; Director     EP --&gt; Producer[Producer*]     EP --&gt; Writer[Writer(s)]     Director --&gt; CCD[Cast/Casting Director]     Producer --&gt; LP[Line Producer]     LP --&gt; SP[Supervising Producer]     SP --&gt; UPM[Unit Production Manager]     SP --&gt; PPS[Post-Production Supervisor]     UPM --&gt; TDC[Technical Departments &amp; Crew]     TDC --&gt; Shooting     PPS --&gt; ES[Editorial Staff]             </pre> <p>*In some productions, this title may also be used for a producer who is principally a writer. There may also be a supervising producer and/or line producer. These negotiated titles may be given to writer-producers or to production producers and are used to differentiate between other producers on staff.</p>
<b>Purpose:</b>	To oversee and be the “final word” on all decisions relating to a show/program.
<b>Process:</b>	By acquiring and financing a project, then steering the director with the creative vision for story development and influencing aspects of post-production to ultimately achieve the intended concept.
<b>Primary Tools:</b>	A creative and conceptual understanding of written and visual storytelling, detailed knowledge of production, marketing, casting and budgeting, common sense, patience and flexibility.
<b>Artistic Considerations:</b>	An ability to inspire the best creative output of the writer, director and cast with a strong project concept and story line. Influential leadership and communication skills to ensure that the people in charge of day-to-day execution of the story support the executive producer’s vision.
<b>Technical Considerations:</b>	The strongest executive producers are those with some working knowledge of every aspect of production. The non-writing producer, more than the executive producer, needs technical production knowledge as s/he deals more directly with technical department heads and crew.
<b>Collaborations outside Department:</b>	Interfaces with Network and/or Studio.
<b>Impact on Production:</b>	No one person can make a television show single-handedly. S/he is responsible for choosing good people in lead positions. In producing a television show or TV movie, the executive producer provides a controlling influence over the conceptual vision and is responsible for overall production decisions.

# Definitions

Key personnel behind the craft of **Producing** include:

**DIRECTOR:** The controlling artistic influence on a television production. Masterminds day-to-day execution of executive producer's vision. Ultimately responsible for actualizing the words of a script into the completed image by guiding and instructing all characters, action, set design, staging, shooting schedule, editing, etc. that will make up a finished program. The executive producer with the approval of the network hires the director. The type of program (e.g. series pilot, episode, commercial, movie of the week, miniseries, variety special) will determine the director's involvement in the casting process, as well as his/her choice of assistant director, locations for shooting, sets and editing crew.

**EDITORIAL STAFF:** Generally consists of at least one editor and an assistant, though the staff will vary depending on the scope of the production. In addition to the film or video editing staff, there are also sound and music editors who are usually hired by the sub-contracted audio house and the composer respectively.

**EXECUTIVE PRODUCER:** The overall controlling influence over a television program, from acquisition to financing to story development to marketing to delivery to network. S/he may be the writer/creator of the project or the one who has developed and sold the project. The executive producer interfaces with the network and/or studio. S/he hires the (line) producer, director and writer(s). In concert with the suggestions of others, approves the hiring of the heads of all other production departments. With the network's input, the executive producer is generally the final creative voice on the production. Every member of the cast and crew essentially works for the producer. The "executive producer" title is sometimes awarded to people who hold rights to the original material from which a program, series, TV movie, etc. is derived and whose involvement is less than that of a "showrunner."

**LINE PRODUCER:** Beginning in pre-production and continuing through completion of principal photography (in some circumstances may continue through completion of post-production), the line producer is responsible for day-to-day running of the production, hiring of most technical personnel not hired by producer, budgeting, scheduling, vendors and negotiating with unions.

**POST-PRODUCTION SUPERVISOR:** Responsible for the coordination of all aspects of post-production. From setting up the editors with space and equipment, to making deals for the services of video, audio, special effects, and dubbing houses, to setting and maintaining the schedule and troubleshooting each phase of the post-production process, to coordinating and executing the delivery requirements specific to each network.

**PRODUCER:** Beginning in pre-production, concerned with logistics and administrative details of assembling the production team. Works with talent (key performers), writers and directors as well as cinematographer, production designers/art directors, costume designers, etc. Suggests and may hire these department heads. May also be responsible for acquiring the "story/idea" and arranging its financing. In cases where there is no line producer or unit production manager, the producer is responsible for scheduling, negotiations with unions, securing of vendors, budgeting and daily operation of the production. S/he may also be a writer on the project. The Producer may remain on the project through post-production.

**SUPERVISING PRODUCER:** Often a negotiated title given some writers. May also be the title given someone with responsibility for supervising logistics of post-production.

**UPM (Unit Production Manager):** Right hand to the non-writing producer in working with all the non-creative issues involving the below-the-line, or technical, crew (housing, equipment, transportation, etc.). This person can take the place of a non-writing producer, depending upon the show budget and the executive producer's experience and desire.

**WRITER:** The writer creates the story, action, and characters for television situation comedies, hour dramas, commercials, movies of the week, and mini-series. S/he is often the same person as the executive producer or "showrunner". The script may have been a writer's original inspiration or s/he could have been hired by the executive producer to bring existing characters and story into a form which is suitable for the screen. The writer works closely with the executive producer through the development process. Once the script goes into pre-production, the writer may need to rewrite portions to accommodate actors, to respond to ideas and concerns from the director or to fit specific location, time or budgetary considerations.

# Producing

**Objective** ☒ For students to understand and appreciate the coordinating and problem-solving role and responsibilities of the producer.

**Equipment Needed** ☒ TV and VCR

*Sample 1* **Scenario** ☒ Different groups of students watch scenes from different television shows. Each group creates a list of all the things and people involved in shooting the scene (e.g. locations, props, performers). The class categories the various elements noting any omissions on the lists.

*Sample 2* **Scenario** ☒ Students watch an episode of a television show. They discuss the creation of the episode from conception through post-production. They then chart the various stages of the production.

<b>Subject Area Relevance</b>	
☒ PRODUCING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	
Theatre Arts	
Video Production	■
Visual Arts	

Art Form/Technical Department:  
**PRODUCTION DESIGN /  
 ART DIRECTION**

PRODUCTION DESIGN (also known as ART DIRECTION) is the art of designing sets and locations required by the script, thereby creating the desired physical environment and visual look for a program.

<b>Lead Personnel:</b>	Production Designer and /or Art Director*
<b>Collaborative Process within Department:</b>	<div style="text-align: center;"> <pre> graph TD     PD["Production Designer (Art Director or A.D.)*"]     SD["Set Designer"]     AD["Art Director (Assistant A.D.)**"]     SD["Set Decorator (also see separate chart)"]     PM["Property Master"]          PD --- SD     PD --- AD     PD --- SD     PD --- PM          SD --- CC["Construction Coordinator"]     CC --- CM["Carpenters (Prop Makers)"]     CM --- SAP["Scenic Artists/ Painters"]     SAP --- G["Greensman"]     G --- L["Laborers"]          SD --- LP["Lead Person"]     LP --- SG["Swing Gang"]     SG --- OSD1["On-Set Dresser***"]          PM --- OSD2["On-Set Dresser***"]     OSD2 --- IAP["1st Ass't Props"]     IAP --- A2P["2nd Ass't Props"]           </pre> </div> <p>* If there is no production designer on the project, the lead designer is the art director and the AD on the chart is an assistant AD.  ** The art director on line 2 of chart then becomes the assistant art director.  *** The on-set dresser can be with either the Prop Department or Set Dressing.</p>
<b>Purpose:</b>	To create a physical atmosphere that conveys the story and its characters.
<b>Process:</b>	Using imagination and research, through books, photographs, personal experience, conversation and more.
<b>Primary Tools:</b>	Sketches, construction drawings, computers with CAD software, building materials, paint, wallpaper, fabric and furniture.
<b>Artistic Considerations:</b>	Appropriateness of architectural style to story. What are the best colors, textures, shapes, etc. to convey the feel desired?
<b>Technical Considerations:</b>	How will the color, texture, shape, etc. choices you have made affect the skin tone of the performers, the costumes and the overall appearance on the film/video? Are the sizes and shapes of the designs easy to work in? Are they compatible with physical requirements for crew, script and performers? Are designs, colors, etc. compatible with lighting requirements, interior and/or exterior?
<b>Collaborations outside Department:</b>	Costume designer, director, director of photography, location manager, performers (actors), producer, and writer.
<b>Impact on Production:</b>	Production design forms the root of the visual tale by creating the appropriate context for the period in which the story occurs (e.g. a space craft, a desert camp, a ghetto street, ancient Egypt, a western ghost town, a contemporary apartment, etc.).

# Definitions

Key personnel and terminology behind the craft of **Production Design/Art Direction** include:

## Personnel...

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**ART DIRECTOR:** Assists the production designer or, when there is no production designer, serves as the production designer. An **ASSISTANT ART DIRECTOR** assists the production designer/art director depending on the scope of the show.

**ASSISTANT PROPS:** The assistant props person(s) is on the set during filming. S/he is responsible for providing the actors with their specific props as required in each scene and then responsible for each prop at the end of the scene/shooting day. Also responsible for informing the property master of any damage and/or need for replacement/duplicate props.

**CARPENTER (also known as PROP MAKER):** Individual responsible for constructing the sets used in a production.

**CONSTRUCTION COORDINATOR:** Responsible for the physical construction of the sets (both location and stage). Hires carpenters (prop makers), painters, scenic artists, etc. and supervises their work in the construction process.

**GREENSMAN:** The individual responsible for all plants seen on the screen. This can be as simple as houseplants or as detailed as a life-size English Country garden.

**LABORERS:** The individuals working with the construction and paint crews to keep the stage clean, the tools inventoried and in running order, and the construction shop clean and organized.

**LEAD PERSON:** See Art Form/Technical Department “Set Decoration”.

**LOCATION MANAGER:** The individual responsible for finding the practical locales for filming which will augment and enhance the desired visual look of the show. Responsible for securing permits and all other permission required for filming.

**ON-SET DRESSER:** See Art Form/Technical Department “Set Decoration”.

**PRODUCTION DESIGNER:** The individual responsible for creating the physical environment and visual look for a program. Designs the physical spaces in which script action will take place.

**PROPERTY MASTER:** The individual responsible for the acquiring/manufacture of every prop used in production. Generally, s/he is the head of the property department.

**SCENIC ARTIST:** Frequently a painter who is also capable of creating murals, faux paintings and painted graphics.

**PAINTERS:** Individuals responsible for the painting/wallpapering of any portion of the set.

**SET DECORATOR:** See Art Form/Technical Department “Set Decoration”.

**SET DESIGNER:** The individual responsible for taking the production designer’s rough drawings and creating working construction drawings (blueprints) from which sets are built.

**SWING GANG:** See Art Form/Technical Department “Set Decoration”.

## Terminology...

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**SKETCHES:** Production designer’s rough drawings of design ideas.

**CAD SOFTWARE:** “Computer Aided Design” software. Generic reference for many design programs frequently used by those designers choosing to utilize a computer in their design process.

**SET DRESSING:** See Art Form/Technical Department “Set Decoration”.

**SET STRIKING:** See Art Form/Technical Department “Set Decoration”.



## Production Design/Art Direction

**Objective** ☒ For students to identify, understand, appreciate and demonstrate various considerations involved in designing settings for a production.

**Equipment Needed** ☒ TV and VCR

*Sample 1* **Scenario** ☒ Students identify production design considerations that may have gone into producing a scene by viewing a sample scene from different types of shows (e.g. sitcom, one-hour episodic, movie of the week). For each scene, students list everything they see that has to do with production design. They compare the three different types of productions and determine how the design considerations change according to the type of production. Then they determine how the context of each scene — time period, economic background and profession of characters and location (e.g. rural, urban, etc.) — affects production design.

*Sample 2* **Scenario** ☒ Students brainstorm settings that are commonly seen in television shows. They write them on separate pieces of paper and add several activities that might take place in each location. (Example: dining room — intimate dinner for two, family Thanksgiving dinner for 20 people, doing homework.) Working in teams, students randomly choose a sample scene out of a hat. They design a rough ground plan of the room or location including any furnishings or objects required for the action in the various scenes. They present the plan to the class and discuss how different activities affect design choices.

*Sample 3* **Scenario** ☒ Students select a scene from a children's book or novel and place the scene in its historical context (e.g. time period, geographic location, weather). They determine the locales required in the scene, taking into consideration interiors vs. exteriors and the action that occur. They determine how considerations would change if the scene were to be shot on location or staged indoors and design a ground plan accordingly. Students should consider action, space requirements, potential camera movements and geography (e.g. relationship of rooms to each other).


*Continues...*

Sample 3

(continued)

They draw “elevations” of the walls of the sets to show their height and decide colors, wallpaper and window treatments to be used to create a finished room. If they chose a real building to film, they decide what changes (e.g. paint, signage) would have to be made to make it work for the story.

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<b>Subject Area Relevance</b>	
	
<b>PRODUCTION DESIGN/ ART DIRECTION</b>	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	■

Art Form/Technical Department:  
**S E T D E C O R A T I O N**

<p>SET DECORATION is the medium through which most of the character-revealing detail relating to the physical environment is visually transmitted to the audience. It is a process of physically dressing sets in a manner that provides the “back-story” of each character and sets up in the audience’s mind the details of that life, past, present and, sometimes, future.</p>	
<b>Lead Personnel:</b>	Set Decorator
<b>Collaborative Process within Department:</b>	<p style="text-align: center;">Set Decorator  Lead Person  Swing Gang  On-Set Dresser*</p> <p style="text-align: center;">* The On-Set Dresser can be with either the Prop Department or Set Dressing.</p>
<b>Purpose:</b>	To create character-revealing context as well as the important details that contribute to establishing mood and style.
<b>Process:</b>	Follows the theme and carries out the desires of the production designer/art director with judicious selection of furnishings and artwork using research and first hand observation.
<b>Primary Tools:</b>	Construction drawings provided by the art director, sketches, furniture, fabrics, floor coverings, drapery and upholstery pieces and the myriad minutia of everyday life: books, dishes, lamps, pens, pencils, even food.
<b>Artistic Considerations:</b>	What do research and meetings with the production designer/art director and director, producer and writer indicate for choices of colors, styles, forms, and textures?
<b>Technical Considerations:</b>	How are the color and textures of set decoration rendered by the film/video stock and the lighting in use on the project? The scale and color of the items in use must also be considered in reference to the physical size and skin color of the performers.
<b>Collaborations outside Department:</b>	With the director (for physical needs). With the director of photography to provide good coloration, source light and visual composition (foreground pieces, etc.). With performers (actors). With the producer to accurately render his/her vision of the project. With the production designer/art director to establish mood and style.
<b>Impact on Production:</b>	Set decoration requires its practitioner to contribute to the vision of the production designer/art director in creating the visual look of the film/video by overseeing the purchase, rental and placement of furnishings that create/enhance the physical environments of the sets.

# Definitions

Key personnel behind the craft of **Set Decoration** include:

## Personnel...

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**LEAD PERSON:** Supports set decorator and supervises on-set dressers/swing gang.

**ON-SET DRESSER:** A person responsible for dressing a set with appropriate furnishings in preparation for filming (also see swing gang).

**SET DECORATOR:** Contributes to the vision of the production designer/art director in creating the visual look of the film/video project by overseeing the purchase, rental and placement of furnishings that create/enhance the physical environments of the sets. Oversees all set dressing personnel.

**SWING GANG:** A team of people responsible for dressing the set with appropriate furnishings in preparation for filming and responsible for striking a set when shooting of a scene is completed.

## Terminology...

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**SET DRESSING:** Placement of furnishings and props in preparation for rehearsals and filming.

**SET STRIKING:** Removal of furnishings and props after filming.

## ☒ Set Decoration

**Objective** ☒ For students to understand, appreciate and demonstrate how furnishings, wall dressing, table dressing, appliances, books, photos, etc. that are not utilized as props in a scene can affect the setting and characters who inhabit it.

**Equipment Needed** ☒ Magazine clippings and photos

*Sample 1* **Scenario** ☒ Students select clippings from magazines or use photos they have taken themselves to illustrate what different locales “look” like (e.g. carnival, circus, unemployment office, bank lobby, waiting room of a pediatrician’s office). They discuss how specific objects and details establish locations.

**Equipment Needed** ☒ Magazine clippings

*Sample 2* **Scenario** ☒ Students select specific characters and identify a setting where the characters would normally be found (e.g. a taxi driver’s cab, a female orthopedic surgeon’s office, a struggling actor’s apartment, an elderly woman’s room in a nursing home). They create montages of set elements that visually define the characters (e.g. furniture, wall dressings, items on a desk).

**Equipment Needed** ☒ Magazine clippings, photos, and (optional) computer with scanner and PhotoShop™ software

*Sample 3* **Scenario** ☒ Students select two similar but distinctively different settings (e.g. suburban street vs. urban street, high end hotel vs. sleepy motel, four star restaurant vs. café, exterior of strip mall vs. galleria type mall). They create side-by-side collage “sets” of the two locations. These can be created by “cut and paste” or done on a computer if access to a scanner and Adobe PhotoShop™ is available.

**Equipment Needed** ☒ Disposable camera for each student

*Sample 4* **Scenario** ☒ Using a disposable camera, each student shoots an entire roll of 24-36 exposures in the course of one day. Each picture must be of a different object (e.g. desk, chair, photo, computer, car, tree), but not of any living creatures. After the photos are developed, students create a collage incorporating all of the photos into one location.


*Continues...*

Sample **4**

(continued)

NOTE: It is important that students do not know in advance what the photographs will be used for, otherwise they will create the scene while they are photographing. The point is for students to use observation and imagination in this exercise.

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<b>Subject Area Relevance</b>	
	
<b>SET DECORATION</b>	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	■
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	■

Art Form/Technical Department:  
**S O U N D   E F F E C T S**

<p>SOUND EFFECTS impart reality by augmenting the existing/original production audio. They aid in clarifying and supporting the emotional content of the story structure and help focus a story's point-of-view.</p>	
<b>Lead Personnel:</b>	Set Mixer, Supervising Sound Editor, Composer, Music Editor, Re-recording Mixer
<b>Collaborative Process within Department:</b>	<pre> graph TD     SM[Set Mixer] --&gt; BO[Boom Operator]     BO --&gt; IV[In Video Post Facility]     BO --&gt; IA[In Audio Post Facility]     IV --- IV_T[TeleCine/Audio Technician]     IV --- IV_PEP[Picture Editor/Asst.]     IV --- IV_MEC[Music Editor/Composer]     IV --- IV_RRM[Re-recording Mixer(s)]     IA --- IA_AAT[Audio Assembly Technician]     IA --- IA_SSE[Supervising Sound Editor]     IA --- IA_DAFE[ADR/Foley/Effects Editor]           </pre>
<b>Purpose:</b>	To create audio effects which clarify and enhance the image for a film/video production.
<b>Process:</b>	Works with the producer, director and picture editor to “spot” where specific sound effects are needed (e.g. sounds for crickets, tire screeches, an ambulance siren, thunder claps, etc.). S/he draws from various resources found within sound effects libraries or creates what is needed.
<b>Primary Tools:</b>	Microphones, booms, analog and/or digital audio recording devices, tape and/or various disk media, audio workstations, mixing consoles, amplifiers, speakers, audio filters, noise-reduction devices, audio manipulation gear.
<b>Artistic Considerations:</b>	The completion of the process of telling the story requires that subtlety of presentation be observed. The true filmmaker/artist is a storyteller and would never want the audience so taken with any one element as to remove the viewer from the story itself. However, sound effects may also be an integral part of the storytelling process.
<b>Technical Considerations:</b>	Knowledge of audio machines, techniques, etc. The audio track of a film must be for the audience as much like actually experiencing the moment as can be accomplished. This requires that clarity of the final mix be a primary consideration.
<b>Collaborations outside Department:</b>	Director, editor, post-production supervisor, and producer(s).
<b>Impact on Production:</b>	Sound effects are of tremendous importance to any modern film or televised production. Audiences are several generations away from those who were awed by silent images. Today's audience requires a soundtrack that is at once subtle, clear, moving, dynamic, and when appropriate, overpowering.

# Definitions

Key personnel and terminology behind the craft of **Sound Effects** include:

## Personnel...

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**BOOM OPERATOR:** Person responsible for operating the microphone boom (a device consisting of a long pole attached to a microphone) which records an actor's dialogue during the filming of a scene. The boom operator places the mixer's chosen microphones and follows the action with the microphones as necessary if the actors are moving around.

**COMPOSER:** See Art Form/Technical Department "Music" .

**MUSIC EDITOR:** Works as a liaison between the composer, the picture editor and the director to prepare and edit music that will synchronize with the flow of action where desired in a film. Prepares a "cue-sheet" for the recording session. After the recording session, the music editor prepares the recorded cues for handover to the production's picture editor. Traditionally, the music editor "cuts in" the score.

**RE-RECORDING MIXER(S):** Mixes and records the final sound mix from dialogue, music, sound effects, ADR, Foley, and background voices. Takes all the material supplied by the composer, supervising sound editor, set mixer and music editor and judiciously mixes a seamless final sound track for the film. This is usually accomplished with the input of the producer and the director. The re-recording mixer is also responsible for seeing that the audio dynamics and overall volume levels of the final mix fall within the accepted standards for the industry.

**SET MIXER:** The set mixer records the dialogue and any other production sound that is produced on the set. It is his/her responsibility to record as clear a sound track as possible under the circumstances of filming. S/he is also responsible for informing the director if the audio for a given scene is unacceptable for any reason.

**SOUND CREW:** The mixer and boom operators on the set/location.

**SUPERVISING SOUND EDITOR:** The supervising sound editor is responsible for both the creative and logistical construction of the final sound track of the film. S/he records and/or gathers from existing libraries the sound effects necessary to complete the sound track. S/he decides what dialogue is of an unacceptable quality in the final cut of the film and cues that material for replacement. In tandem with the director and producer, s/he determines what additional dialogue needs to be recorded to clarify story points and is responsible for any changes that need to be made in the final sound mixing of the film.

**TELECINE/AUDIO TECHNICIAN:** Prior to being shown on television, a completed project must first go through the telecine process. A telecine/audio technician uses the telecine process to convert motion-picture film images and sound into a format that is used by the broadcast network. S/he may also perform the process to convert film to video for off-line or non-linear editing purposes.

## Terminology...

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**A.D.R. (Automatic Dialogue Replacement):** Consists of a sound editor deciding which on-set dialogue must be replaced. It is the process and placement of newly recorded dialogue from the principal actors of the production under the controlled conditions of a quiet sound stage to replace the original production dialogue which may contain unwanted noise, performance problems, direction problems, etc. A programmed computer cues the actor to where his/her line begins, so the actor can match his/her performance and synchronize speech patterns with lip movements in the picture.

**FOLEY:** Foley is performed sound effects. The Foley artists watch the picture while in a recording stage and record sound effects, such as footsteps or chair creaks, that would be difficult, if not impossible to edit in the conventional manner. Foley is often used for the international version of a film, because, if the film was mixed with original production sounds, when the international version discards English, it generally discards any sounds that were there with the English, and these must be replaced. The term Foley comes from Jack Foley, who was responsible for starting this process and for whom it is named.

# ✦ Sound Effects

## Sample Teaching Scenarios

**Objective** ✦ For students to understand, appreciate and demonstrate how sound effects are used to enhance a scene and its spoken dialogue in a television program.

**Equipment Needed** ✦ TV, VCR, audio cassette recorders/players and blank cassettes

*Sample 1* **Scenario** ✦ Students research John Foley, the first Foley artist. They then assemble a variety of musical instruments and sound-making objects to create a small “Foley stage.” As one-minute video clips are played without sound, small groups of students create their own sounds to accompany the action (e.g. footsteps, doorknob turning, paper rustling, door knock).

*Sample 2* **Scenario** ✦ Using audio cassette recorders, students record the sounds in their neighborhoods and bring the audio tapes back to the classroom. After listening to each tape, students identify as many sounds as possible and try to determine the neighborhood location where they were recorded.

*Sample 3* **Scenario** ✦ Students watch a segment of *Cheers* for example, and take notes on the sounds heard. In groups, they come up with alternate but inappropriate sounds to replace the actual sounds. As the video segment is played without sound, they create the new sound effect elements. (For example: as an actor enters the scene, a door creaks open and footsteps are heard on the steps. It’s Norm. Everyone recognizes him and says “Hey, Norm.” Students replace the door sound with a car horn, footsteps with hammering, and “Hey, Norm” with “How about a cup of coffee?” Birds chirping in the background might also be added). Students then critique the importance of the right sound vs. the wrong sound.

Subject Area Relevance	
✦ SOUND EFFECTS	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	■
Science	
Social Studies	
Theatre Arts	■
Video Production	■
Visual Arts	

Art Form/Technical Department:  
**SOUND MIXING**

<p>SOUND MIXING creates a final sound mix from dialogue, music and sound effects that defines the final picture for the viewer.</p>	
<p><b>Lead Personnel:</b></p>	<p>Production Mixer, ADR/Looping Mixer, Foley Mixer, Music Mixer and Re-recording Mixer</p>
<p><b>Collaborative Process within Department:</b></p>	<pre> graph TD     PM[Production Mixer] --&gt; EPE[Electronic Picture Editing]     EPE --&gt; SES[Sound Editing Supervisor]     SES --&gt; FM[Foley Mixer (Foley recording &amp; Editing)]     SES --&gt; DE[Dialogue Editing]     SES --&gt; ALM[ADR/Looping Mixer (ADR Recording &amp; Editing)]     SES --&gt; SM[Scoring Mixer]     FM --&gt; RRM[Re-recording Mixer (Final Sound Mix)]     DE --&gt; RRM     ALM --&gt; RRM     SM --&gt; RRM     RRM --&gt; LFP[Layback to Final Picture]     LFP --&gt; DTV[Distribution to Viewer]     </pre>
<p><b>Purpose:</b></p>	<p>To replace, enhance or create sounds beyond those captured during the principal on-set shoot, adding significant elements that complement the visual images.</p>
<p><b>Process:</b></p>	<p>The elements of a completed soundtrack come from many sources, including audio recorded on the set, musical arrangement from the composer, edited sound effects from the sound effects editor, the ADR (automatic dialogue replacement) and Foley stages. These elements must be carefully combined into a seamless, non-intrusive partner to the image on the screen. Using a mixing console capable of blending disparate sounds from a variety of sources, the mixer treats and levels the final sounds to help tell the story.</p>
<p><b>Primary Tools:</b></p>	<p>Mixing consoles, electronic workstations, audio storage media, equalizers, reverberation units, special effects processors, microphones and a mixing room.</p>
<p><b>Artistic Considerations:</b></p>	<p>The success of any sound mixing project is dependent on the collaboration between the creative team (producer, director, picture editor and music composer) and the technical team (mixers, sound supervisor, sound editors). This enables the technical team to unfold the creative team’s vision harmoniously.</p>
<p><b>Technical Considerations:</b></p>	<p>This discipline is highly dependent on emerging technology in audio recording and reproduction and data storage, manipulation and retrieval.</p>
<p><b>Collaborations outside Department:</b></p>	<p>Composer, director, picture editor, post-production supervisors, producer(s), and sound supervisor.</p>
<p><b>Impact on Production:</b></p>	<p>The quality of the original recorded sound of the production has a significant impact on the budget, time and quality of the final sound mixing product.</p>

# Definitions

Key personnel and terminology behind the craft of **Sound Mixing** include:

## Personnel...

---

**ADR MIXER (Automatic Dialogue Replacement Mixer):** Mixes and records the looped (dubbed) lines, the replacement lines, and the added lines of the primary actors for the production. The ADR mixer also mixes and records the background voices for the various scenes of the production.

**FOLEY MIXER:** Mixes and records the sounds created by the Foley artists (see below).

**MUSIC MIXER:** Mixes and records the music played by the musicians, and supervises the rest of the recording technicians.

**PRODUCTION MIXER:** Mixes and records the spoken words and surrounding sounds on the various sets of the production.

**RE-RECORDING MIXER:** Mixes and records the final sound mix from dialogue, music, sound effects, ADR, Foley, and background voices. Takes all the material supplied by the composer, supervising sound editor, set mixer and music editor and judiciously mixes a seamless final sound track for the film. This is usually accomplished with the input of the producer and the director. S/he is also responsible for seeing that the audio dynamics and overall volume levels of the final mix fall within the accepted standards for the industry.

**SCORING MIXER:** A music mixer who mixes and records the music played by the musicians. Supervises the rest of the recording technicians.

## Terminology...

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6

**ADR (Automatic Dialogue Replacement):** ADR consists of a sound editor deciding which on-set dialogue must be replaced. It is the process and placement of newly recorded dialogue from the principal actors of the production under the controlled conditions of a quiet sound stage to replace the original production dialogue which may contain unwanted noise, performance problems, direction problems, etc. A programmed computer cues the actor to where his/her line begins, so the actor can match his/her performance and synchronize speech patterns with lip movements in the picture.

**DUBB:** Another term for mixing.

**EQUALIZER:** The device used for increasing or decreasing high, medium, and low frequencies for the various mixing sources: dialogue, music, Foley, etc.

**FOLEY:** Foley is performed sound effects. The Foley artists watch the picture while in a recording stage and record sound effects, such as footsteps or chair creaks, that would be difficult, if not impossible to edit in the conventional manner. Foley is often used for the international version of a film, because, if the film was mixed with original production sounds, when the international version discards English, it generally discards any sounds that were there with the English, and these must be replaced. The term Foley comes from Jack Foley, who was responsible for starting this process and for whom it is named.

**LOOP:** Replacement of originally recorded dialogue (or sound) with new dialogue (or sound).

**REVERBERATOR:** The device used to add various forms of echo, delays, repeats for chambers, different size rooms and halls, car interior, etc.

**SOUND EDITING:** Cutting, positioning and placing dialogue, music, sound effects, group voice backgrounds, ADR (Automatic Dialogue Replacement) and Foley to match the visual picture.

**SOUND MIXING:** The art of blending, leveling, and equalizing the supplied sounds to please the ear and match the picture.

# ✦ Sound Mixing

**Objective** ✦ For students to understand, appreciate and demonstrate how sound mixing enhances the final picture for the viewer by combining dialogue, music and sound effects into the final mix.

**Equipment Needed** ✦ TV, VCR and audio cassette or CD player/recorder

*Sample 1* **Scenario** ✦ Students watch a segment of an episode from *The Waltons* where John Boy tells the story of his family. They are to pay particular attention to his tone of voice and the background music. Students then write a paragraph or two about their own families as if they were the storyteller. They choose music and appropriate background sounds to accompany the presentation. Using the same story, students select different music and sound effects to establish another time period or location.

**Objective** ✦ For students to understand and appreciate how voice-over plays a role in animated programs.

**Equipment Needed** ✦ TV and VCR

*Sample 2* **Scenario** ✦ Using an episode of *The Jetsons* as an example, students discuss how real people provide the voices of animated characters. They make a flip-book animated scene and present it to the class adding voices for the characters. They can also videotape a storyboard they have created adding voices and sound effects.

<b>Subject Area Relevance</b>	
✦	
SOUND MIXING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	■
Science	
Social Studies	■
Theatre Arts	
Video Production	■
Visual Arts	

Art Form/Technical Department:  
**SPECIAL VISUAL EFFECTS**

<p>SPECIAL VISUAL EFFECTS are any shots in a television show or feature film that cannot be created by practical means on the set or on location and must be either enhanced or totally fabricated in post-production.</p>																			
<b>Lead Personnel:</b>	Visual Effects Supervisor																		
<b>Collaborative Process within Department:</b>	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; text-align: center;"><u><b>Computer-Generated</b></u></td> <td style="width: 50%; text-align: center;"><u><b>On-Set/Practical (built models)</b></u></td> </tr> <tr> <td style="text-align: center;">Visual Effects Supervisor</td> <td style="text-align: center;">Visual Effects Supervisor</td> </tr> <tr> <td style="text-align: center;">Camera Crew</td> <td style="text-align: center;">Camera Crew</td> </tr> <tr> <td style="text-align: center;">Motion Control Crew</td> <td style="text-align: center;">Effects Person</td> </tr> <tr> <td style="text-align: center;">Digital Compositor</td> <td></td> </tr> <tr> <td style="text-align: center;">2D Animator</td> <td></td> </tr> <tr> <td style="text-align: center;">3D Animator</td> <td></td> </tr> <tr> <td style="text-align: center;">Model Builder</td> <td></td> </tr> <tr> <td style="text-align: center;">Matte Painter</td> <td></td> </tr> </table>	<u><b>Computer-Generated</b></u>	<u><b>On-Set/Practical (built models)</b></u>	Visual Effects Supervisor	Visual Effects Supervisor	Camera Crew	Camera Crew	Motion Control Crew	Effects Person	Digital Compositor		2D Animator		3D Animator		Model Builder		Matte Painter	
	<u><b>Computer-Generated</b></u>	<u><b>On-Set/Practical (built models)</b></u>																	
Visual Effects Supervisor	Visual Effects Supervisor																		
Camera Crew	Camera Crew																		
Motion Control Crew	Effects Person																		
Digital Compositor																			
2D Animator																			
3D Animator																			
Model Builder																			
Matte Painter																			
<b>Purpose:</b>	Visual Effects make the impossible possible. An alien spacecraft, train wreck, volcano eruption, tornado, missing limb (as in <i>Forrest Gump</i> ), virtually anything that you can imagine can be accomplished.																		
<b>Process:</b>	Using computers and various software programs as well as the traditional arts or building miniatures and models.																		
<b>Primary Tools:</b>	Computer-based imaging equipment, hardware, software and techniques.																		
<b>Artistic Considerations:</b>	Keen awareness of perspective. Creative imagination. Design abilities. An understanding of anatomy, physics and body language.																		
<b>Technical Considerations:</b>	The visual effects supervisor will have a thorough understanding of photography, lighting and composition. A firm grasp of computer technology is necessary.																		
<b>Collaborations outside Department:</b>	Director, director of photography, producer and production designer.																		
<b>Impact on Production:</b>	A good visual effect can make a scene believable or not to the viewer. For a shot to work, the audience must believe that the giant ape, dinosaur or tidal wave is real and poses a legitimate threat to the actors, or that the city of the future is as authentic and real as the skyline they see from their windows.																		

# Definitions

Key personnel and terminology behind the craft of **Special Visual Effects** include:

## Personnel...

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**2D ANIMATOR:** Works with two-dimensional media (drawings or computer-generated imagery) to produce the illusion of movement.

**3D ANIMATOR:** Works with three-dimensional media such as physical models, puppets or computer graphic models to create the illusion of movement. S/he uses stop motion and computer controlled photography as well as computer animation equipment and animation software.

**CAMERA CREW:** Works under the direction of the director of photography to capture action on film/video.

**DIGITAL COMPOSITOR:** The person and/or the computer equipment that combines images, typographic words, and other elements digitally for a television show.

**MATTE PAINTER:** Artist responsible for creating painted or computer graphic imagery that did not exist in the original scene as photographed. The imagery may be added into the original scene by means of a matte or high contrast-composing element. A digital compositor or effects editor typically assembles a matte painting.

**MODEL BUILDER:** Person responsible for the creation of miniature reproductions of real-world elements like buildings, environments, automobiles, airplanes, and spacecraft to name a few, as well as fantasy elements like alien environments and monsters. These miniatures are then photographed to appear as larger full-sized elements in the finished scene.

**VISUAL EFFECTS PERSON:** An individual who creates special effects using photographic or computer generated processes.

**VISUAL EFFECTS SUPERVISOR:** Oversees special effects for a television project.

## Terminology...

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**MOTION CONTROL:** Refers to computer-controlled motion of miniature models, artwork, and camera systems.

**VISUAL EFFECTS SOFTWARE:** Computer software that is used to create digital imagery, 2D and 3D computer animation, and digital compositing (layering) of imagery, and software responsible for the motion control of camera systems and models.

# Special Visual Effects

**Objective** ☒ For students to understand, appreciate and demonstrate that most special effects involve fooling the eye, altering perception in a manner that appears to make the impossible possible.

**Equipment Needed** ☒ TV, VCR and Camcorder

(NOTE: The effects in these scenarios can be created without computers.)

*Sample 1* **Scenario** ☒ (Creating Miniatures) Place a table in the middle of the schoolyard with a wall far in the background. Place the camera a good distance in the foreground of the table so that it is at a height at which, as you look through the viewfinder, the edge of the table and the place where the wall meets the ground are the same. Have a few students stand against the wall. Angle the camera so that the feet of the volunteers seem to be resting on the table. They will appear to be miniaturized! Also, try placing an object on the table. It will seem to dwarf the people who appear to be "on" the table. Since they cannot see it, direct them to react to it as if it were a monster, etc. Finally, have a volunteer stand next to the table and appear to squash the people in the background, who can crouch to simulate being squashed. Film these various effects, view as a class and discuss their effectiveness.

*Sample 2* **Scenario** ☒ (Fake Push-ups) Have a student stand facing a wall in the schoolyard, placing his/her hands against the wall with arms bent simulating push-ups. Place the camera at a 90-degree angle to the student so it appears the wall is the ground and the student is in fact doing strenuous push-ups. Have him/her express pain with his/her facial expression while doing the push-ups and even appear to do one-handed push-ups, push-ups with claps between them and anything else they can imagine to make it appear on video as if they are truly doing push-ups. The trick is in the camera placement.

*Sample 3* **Scenario** ☒ (Reflected Image) Place a mirror in a pan of water. Have a student peer into the water (use a backdrop of black or dark fabric behind his/her head to achieve the optimal effect). Place the camera at an angle to capture the student's reflection, but not so that the camera shows in the reflection. Try again with a broken mirror and the image will appear jagged, or shattered. Jiggle the pan and the person's reflection will appear to undulate. Demonstrate how lighting plays a big part in special effects by lighting the face of the person being reflected. Also try shooting a person normally with light reflected on him/her from the mirror. It will appear as if s/he is in a boat or by the water.


*Continues...*

Sample **4**

**Scenario** ☒ (Single Camera Dissolve) Photocopy selected text or images onto transparency film, or select a slide of your choice. Cut out the individual transparency images so they are slide sized. Set up the camera several feet in front of an evenly illuminated or evenly colored wall. Pre-set the camera to "macrolens" and place the transparency or slide directly in front of the camera lens. Bring the image into focus. Position a subject (e.g. student volunteer, still life) at least five to six feet in front of the camera. Begin filming. Slowly shift focus out of "macrolens" to focus on the subject in front of the camera. The illusion created is that the subject seems to appear out of the image on the transparency/slide.

(Note: Give a count of three after you role camera before you begin to change the lens focus: this is termed "rack focus".)

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<b>Subject Area Relevance</b>  <b>SPECIAL VISUAL EFFECTS</b>	
Computer-Assisted Industry Arts	
Computer Science	■
Home Economics	
Language Arts	
Music	
Science	■
Social Studies	
Theatre Arts	
Video Production	■
Visual Arts	

Art Form/Technical Department:

## WRITING

<p>WRITING scripts for television begins with an idea and progresses to story form (script) laid out into several acts, which are usually separated by commercial breaks. The writer may create one primary story with beginning, middle, and end and may also add secondary story lines.</p>	
<b>Lead Personnel:</b>	Writer (often the Executive Producer, a.k.a. “Showrunner”)
<b>Collaborative Process within Department:</b>	<p>Writer/Executive Producer</p> <p>Co-Executive Producer</p> <p>Supervising Producer</p> <p>Producer</p> <p>Co-Producer</p> <p>Executive Story Consultant</p> <p>Executive Story Editor</p> <p>Staff Writer</p>
<b>Purpose:</b>	Writing is essential during the initial stages of creating a program for television. It is the process by which ideas get from a writer’s head into script form. That script serves as the building block or blueprint for production details, actors, and directors.
<b>Process:</b>	Writers work individually and in teams to create a script. Each writer’s creative process is very individualized. Writing may be done anywhere, in one’s car, in one’s shower, at one’s computer. The important thing is that it comes out of one’s head. Some writers start with the ending and work backwards. Other writers start with a compelling character and let that character guide the process. Ideas can come from life itself, the newspaper, anything that serves as inspiration. Once a first draft of a script is completed, it is usually re-written and refined with notes from the writing staff, producers, studio executives, actors and director. The writer will also rework the script, and it’s often said that the best writing is done in the rewriting.
<b>Primary Tools:</b>	A writer’s tools can be as basic as a pen and paper or as elaborate as a mega-fast computer with the latest specially designed script format software.
<b>Artistic Considerations:</b>	Writers have a vision of their characters and stories and communicate that vision through the written word. For television (especially situation comedies), writers will sit down with each other to brainstorm the story together and then the individual writer will take a crack at a first draft. Head writers (often called executive producers or “showrunners”) will write the story, talk to the director and actors, be available on the set, and see it through editing and post-production.
<b>Technical Considerations:</b>	Writers often pride themselves on basing their ideas on things that are true or real. Writers will conduct exhaustive research to make sure that the facts of their story are accurate. Those facts may be about how something works, anything from how something physically works or how a relationship works. Writers feel that the closer to a truth they can get, the more authentically involving their story becomes.
<b>Collaborations outside Department:</b>	Director, performers (actors), editors, network executives, post-producers, and studio executives.
<b>Impact on Production:</b>	Simply stated, there would be no production without writers. Writers come up with the original idea, put it in script form, and refine it and polish it to the highest level achievable.

# Definitions

Key personnel behind the craft of **Writing** include:

**CO-EXECUTIVE PRODUCER\*:** A second or otherwise additional executive producer with the shared responsibilities for executive producing (see executive producer).

**CO-PRODUCER\*:** A second or otherwise additional producer with shared responsibilities in producing (see producer).

**EXECUTIVE PRODUCER (also known as the "Showrunner"):** The overall controlling influence over a television program, from acquisition, to financing, to story development, to marketing, to delivery to network. S/he may be the writer/creator of the project or the one who has developed and sold the project. The executive producer interfaces with the network and/or studio. S/he hires the (line) producer, director and writer(s). In concert with the suggestions of others, approves the hiring of the heads of all other production departments. With the network's input, the executive producer is generally the final creative voice on the production. Every cast and crewmember essentially works for the producer. The "executive producer" title is sometimes awarded to people who hold rights to the original material from which a program, series, TV movie, etc. is derived and whose involvement is less than that of a "showrunner."

**EXECUTIVE STORY CONSULTANT:** A person who is usually fairly seasoned in the valid representation of characters. S/he looks at storyline and character development in the script and makes suggestions for improvement. May come in only a couple days a week and work on part-time basis.

**PRODUCER:** Beginning in pre-production, concerned with logistics and administrative details of assembling the production team. Works with talent (key performers), writers and director as well as cinematographer, production designers/art directors, costume designers, etc. Suggests and may hire these department heads. May also be responsible for acquiring the "story/idea" and arranging its financing. In cases where there is no line producer or unit production manager, is responsible for scheduling, negotiations with unions, securing of vendors, budgeting and daily operation of the production. S/he may also be a writer on the project. The producer may remain on the project through post-production.

**STAFF WRITER:** A junior writer on the staff.

**STORY EDITOR:** Part of the writing staff with a bit more experience.

**SUPERVISING PRODUCER\*:** Often a negotiated title given some writers. May also be the title given someone with responsibility for supervising logistics of post-production.

**WRITER:** The writer creates the story, action, and characters for television situation comedies, hour dramas, movies of the week, and mini-series. S/he is often the same person as the executive producer or 'showrunner'. The script may have been a writer's original inspiration or s/he could have been hired by the executive producer to bring existing characters and story into a form that is suitable for the screen. Writers work closely with the executive producer through the development process. Once the script goes into pre-production, the writer may need to rewrite portions to accommodate actors, or respond to ideas and concerns from the director or rewrite to fit specific location, time or budgetary considerations.

*\* People who may also serve as writers and share in the duties and responsibilities of the executive producer/producer to varying degrees.*

# ✦ Writing

## Sample Teaching Scenarios

**Objective** ✦ For students to draw upon traditional literary elements of theme, plot, character, setting, conflict, protagonist and antagonist to create their own story treatments and a script.

**Equipment Needed** ✦ Pencil and paper or (optional) computer with script writing software

*Sample 1* **Scenario** ✦ Students write a one-page story in a particular form (e.g. public service announcement, dramatic narrative, music video, documentary, commercial). The story is to be structured with a prologue, beginning, middle, end, and epilogue. Students share and discuss their stories and make suggestions for improvement. They then re-write the stories as expanded “treatments” of 2-3 pages incorporating suggested changes. The new versions are shared and critiqued.

*Sample 2* **Scenario** ✦ Working in groups, students select a treatment (see Sample 1 above) and write a complete script. They share the first drafts by conducting “read-throughs”. The class then selects one script to produce from pre-production through post-production. If possible, the final script is composed on a computer using script writing software. The story must be written in such a way that when it is photographed the story can be rendered visually on film/video.

*Sample 3* **Scenario** ✦ Students discuss “spin-offs” where a minor but popular character in one show becomes the central character in a new show. They brainstorm examples of successful and unsuccessful spin-offs. They then analyze the elements of the original show that are found in the spin-off and point out how the shows are different.

Working in groups, students select a current popular television show and develop a spin-off from it. They write a treatment of the new show that describes the characters and their relationships and the basic action of their story.

Subject Area Relevance	
✦ WRITING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	

# Sample Program Types

74-77 Animated Programs

78-80 Commercials

81-83 Live Programming

## SAMPLE PROGRAM TYPES

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### Introduction

In television there are numerous “types of programs”, sometimes referred to as program genres or categories. Some examples include:

Animated Cartoons and Animated Primetime Programs  
Commercials  
Live TV and Entertainment/Variety Shows  
Made for TV Movies  
Miniseries  
News  
One-hour Episodics  
Sitcoms  
Sports  
Westerns  
etc.

Program types are defined by the conventions they employ — choices of writing formula, character types, settings and themes. Three very different, but familiar types of programming are **Animated Programs**, **Commercials**, and **Live Television**.

The trio of instructional materials provided for each of these program types includes:

<b>Program Type Synopsis Chart</b>	+	<b>Related Definitions</b>	+	<b>Sample Teaching Scenarios with Subject Relevance Table</b>
				
A synthesis of purpose, process, tools, considerations and collaborations behind the program type.		Definitions for key personnel and terminology presented in the program type chart.		Activities using theory, practice and/or reflection to demonstrate the type of program. Accompanied by a table suggesting relevant subject areas for application.

This material can serve as the foundation for developing lesson plans around these three examples of program types.

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**Synopsis Charts, Definitions & Sample Teaching Scenarios**

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for

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Animated Programs

Commercials

Live Programming

Commercials

Type of Production:  
**ANIMATED PROGRAMS**

<p>ANIMATED PROGRAMS are an illustrated interpretation of a writer’s script. Rather than the characters in the script being performed by actors in a material setting, the characters are created through stop-motion photography of two-dimensional drawings projected for telecast at a speed of 24 frames-per-second (for productions shot on film) or 30 frames-per-second (for productions shot on video). Thousands of two-dimensional pencil drawings of characters are transformed into sophisticated life-like characters using color, texture and computers with cutting edge computer animation software.</p>	
<b>Lead Personnel:</b>	Animation Director, Picture Editor, Storyboard Artist
<b>Collaborative Process within Department:</b>	<p style="text-align: center;">Animation Director  Picture Editor  Storyboard Artist  Layout Artist  Animators  Assistant Animators  Pencil Test Operators  Production Coordinators  Background Artists  Ink and Paint Artists  Animation Camera Operator  Mix and Dub (Sound)  Telecine/Finish</p>
<b>Purpose:</b>	To carry out the writer’s vision in an illustrated form.
<b>Process:</b>	Animators create sketches and storyboards depicting characters, setting and story action.
<b>Primary Tools:</b>	Pencil and inks, computers and animation software programs.
<b>Artistic Considerations:</b>	An imaginative sense of visual composition, as well as the use of color and textures to create uniquely illustrated characters and settings.
<b>Technical Considerations:</b>	Skill in the use of ever-changing computer animation technology to transform two-dimensional character drawings into life-like animated characterizations.
<b>Collaborations outside Department:</b>	Producers, voice-over actors, and writer.
<b>Impact on Production:</b>	An animated program fuses multiple illustration elements into a final rendition of the originally envisioned concept and script.

# Definitions

Key personnel and terminology behind **Animated Programs** include:

## Personnel...

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**ANIMATION CAMERA OPERATOR:** Responsible for photographing the animation on a frame-by-frame basis that renders the animated project in its final output form of film or any other medium.

**ANIMATION DIRECTOR:** The function of the animation director is the same as that of the director on a television show, except in this case s/he is not working with actors but with animated characters in place of actors and the pre-recorded voices of live actors. S/he supervises all phases of production from storyboard to final post. Other responsibilities include budgets and sheet timing.

**ANIMATOR:** The artist responsible for the frame-by-frame drawings that will make the animated subject(s) a complete animated program. S/he creates the illusion of motion by creating a series of images either by drawing or utilizing computer generated imaging. The progressive changing of images creates the illusion when the sequence is projected or played back at normal video or film speeds. The computer animator may specialize in 2D or 3D work.

**ASSISTANT ANIMATORS:** Provide support to animators.

**EDITOR:** The person responsible for the assembly of the various film, video and audio elements into a cohesive and creative finished visual representation of the story.

**INK AND PAINT ARTIST:** Ink and paint artistry is a process that was used in the early stages of animation. The animator would give the ink and paint artist a completed drawing. The artist would then trace the drawing onto a cel and apply color that had been predetermined. This work is now performed on a “Xerox” type machine.

**LAYOUT ARTIST:** A person who helps to define the work of the storyboard artist by enhancing the placement of the characters, adding 3D to the animated scene and roughly designing the backgrounds that are to be used.

**PENCIL TEST OPERATOR:** Uses a specific process (pencil test) to determine if the animated cels that are drawn by the animator have the proper movement and scale to the rough drawings.

**PRODUCTION COORDINATORS:** Assist on the project to expedite the animation process from start until completion of the animated show.

**STORYBOARD ARTIST:** The artist responsible for rendering a sequence of drawings based on a script to aid in planning and coordinating action.

## Terminology...

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**SOUND MIX:** The final digital mixing of sound effects, Foley, music and voices to animated picture action.

**TELECINE/FINISH:** Whether the project is completed on film or videotape, prior to being shown on television, it must first go through the telecine process. Telecine is the process that converts motion-picture film images and sound into a format that is used by the broadcast network. The process is also used to convert film to video for off-line or non-linear editing purposes.

**VOICE-OVER:** A voice heard over action, but not belonging to the character(s) in the scene. Voice of a “commentator” in a documentary or a “narrator” of a storyline.

## ✦ Animated Programs

### Sample Teaching Scenarios

**Objective** ✦ For students to understand, appreciate and demonstrate basic elements of animation and animated programs.

**Equipment Needed** ✦ TV and VCR

*Sample 1* **Scenario** ✦ Students watch two *Road Runner and Coyote* cartoons. They analyze the commonalities in the episodes noting basic rules that do not change. In groups, they draw three-panel storyboards that show the Coyote preparing the trap, the plan in action, and the aftermath of the failed plan. They share the storyboards and discuss why audiences like to see variations on the same theme.

*Sample 2* **Scenario** ✦ Students watch and compare episodes from several different Saturday morning cartoons that have different styles of animation. They discuss the effect each style has on the viewer. Does the animation have to be detailed or realistic to involve the audience?

**Equipment Needed** ✦ TV, VCR, camcorder with frame-by-frame advance option, sets of Post-it® notes, and construction paper

*Sample 3* **Scenario** ✦ Students create a “flip book” using thirty pieces of paper (Post-it® notes work very well, because they are already bound on one side). They design a series of stick figure drawings to show basic actions (e.g. running, waving, picking up). Beginning on page one, students draw a figure in the starting position. On each successive page the figure will be drawn with a slight change in body position and/or expression until a single action is complete. As the pages are flipped, the figure comes to life.

If the VCR has an advance frame-by-frame option, then select a short scene from an animated program such as *Rugrats*, and advance through the scene frame-by-frame. Discuss how each single frame on film or video represents a page similar to the ones drawn in the flip books and that it takes thousands, even hundreds of thousands, of frames to tell half-hour and feature-length animated stories.

*Sample 4* **Scenario** ✦ Working in pairs, students paste together pieces of 18” x 24” construction paper to form backgrounds. They construct a character using various other colors of construction paper to form simple parts. Each character needs enough parts to be flexible at the shoulders, elbows, hips, and knees. They position the character on the background, but do not paste it in place. Using a camcorder on a tripod, 2 to 3 frames are recorded for one position. The character’s arms and legs are moved slightly and recorded again. This process continues until the character has completed a single action. The students play back the video and discuss why animation works and what changes might be made to get a different effect.

*Continues...*

**Equipment Needed** ☒ Computer with animation software

*Sample* **5**

**Scenario** ☒ Using a computer with animation software, students create a “wire frame” model, paint a background, light the object, add the colors for the different elements and render the image. Viewing the completed animation, they discuss how layering separate elements adds depth and richness to a 3D rendered image.

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<b>Subject Area Relevance</b>	
☒	
<b>ANIMATED PROGRAMS</b>	
Computer-Assisted Industry Arts	■
Computer Science	■
Home Economics	
Language Arts	
Music	
Science	
Social Studies	
Theatre Arts	
Video Production	■
Visual Arts	■

Type of Production:  
**COMMERCIALS**

<p>COMMERCIALS are 30-to-60 second advertisements with a storyline that entertains. A commercial engages performers (actors), a director, pre-recorded or specially composed music, costuming, production design, editing and all other elements required for a full-length television production.</p>																											
<b>Lead Personnel:</b>	Advertising Agency Producer, Production Company Director																										
<b>Collaborative Process within Department:</b>	<table style="width: 100%; border: none;"> <thead> <tr> <th style="text-align: center; border: none;"><u>Advertising Agency</u></th> <th style="text-align: center; border: none;"><u>Production Company</u></th> </tr> </thead> <tbody> <tr> <td style="text-align: center; border: none;">Creative Director</td> <td style="text-align: center; border: none;">Director</td> </tr> <tr> <td style="text-align: center; border: none;">Writer</td> <td style="text-align: center; border: none;">Executive Producer</td> </tr> <tr> <td style="text-align: center; border: none;">Art Director</td> <td style="text-align: center; border: none;">Director of Photography</td> </tr> <tr> <td style="text-align: center; border: none;">Agency Producer</td> <td style="text-align: center; border: none;">Production Designer</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Line Producer</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Casting</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Performer</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Location Scout</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Costume Designer</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Make-up/Hairstylist</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">Food Stylist</td> </tr> <tr> <td style="text-align: center; border: none;"></td> <td style="text-align: center; border: none;">All other crew</td> </tr> </tbody> </table>	<u>Advertising Agency</u>	<u>Production Company</u>	Creative Director	Director	Writer	Executive Producer	Art Director	Director of Photography	Agency Producer	Production Designer		Line Producer		Casting		Performer		Location Scout		Costume Designer		Make-up/Hairstylist		Food Stylist		All other crew
<u>Advertising Agency</u>	<u>Production Company</u>																										
Creative Director	Director																										
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	Performer																										
	Location Scout																										
	Costume Designer																										
	Make-up/Hairstylist																										
	Food Stylist																										
	All other crew																										
<b>Purpose:</b>	To create an entertaining and memorable mini-film which will be remembered positively by the audience. To influence the viewer to purchase or use the product or service advertised.																										
<b>Process:</b>	Using the same combination of creative and technical processes used in a full-length production for television.																										
<b>Primary Tools:</b>	The same combination of tools used in a full-length production for television.																										
<b>Artistic Considerations:</b>	The medium of commercials is such that constant creativity and innovation in story and style are required. Because a commercial will be viewed many more times than a television show, the viewing audience must continue to find it entertaining, amusing and ever-new.																										
<b>Technical Considerations:</b>	Knowledge of technical and psychological techniques to manipulate the viewer through the use of color, sound and subliminal editing to heighten senses and persuade.																										
<b>Collaborations outside Department:</b>	Virtually all members of the commercial crew interrelate.																										
<b>Impact on Production:</b>	Not applicable. Commercials have all the creative and technical elements of a full-length production for television.																										

# Definitions

Key personnel and terminology behind **Commercials** include:

## Personnel...

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**ADVERTISING AGENCY (also known as AD AGENCY):** The creator of commercials: oversees production from concept to conclusion.

**AGENCY PRODUCER:** Oversees all production of specific commercials. Is responsible for obtaining bids from production companies and overseeing the entire production to the satisfaction of the ad agency and the client.

**COSTUME DESIGNER:** See Art Form/Technical Department “Costume Design”.

**CREATIVE DIRECTOR:** Oversees all creative aspects of commercial making at the ad agency.

**DIRECTOR OF PHOTOGRAPHY:** See Art Form/Technical Department “Cinematography”.

**DIRECTOR:** See Art Form/Technical Department “Directing”.

**EXECUTIVE PRODUCER (also PRODUCER):** See Art Form/Technical Department “Producing”.

**EXTRAS:** Members of a production who provide non-speaking background atmosphere to a production.

**FOOD STYLIST:** Prepares food to look good on film. Food stylists are comparable to a make-up artist for actors.

**LINE PRODUCER:** Beginning in pre-production and continuing through completion of principal photography (in some circumstances may continue through completion of post-production), the line producer is responsible for day-to-day running of the production, hiring of most technical personnel not hired by producer, budgeting, scheduling, dealing with vendors and negotiating with unions.

**LOCATION SCOUT:** Finds "locations" to shoot commercials and other films. Usually has a file of pictures of available locations, but also will seek new and/or specific locations for the production company, negotiate rental and other terms and arrange for permits from the city, state or county where applicable.

**MAKE-UP ARTIST/HAIRSTYLIST:** See Art Form/Technical Department “Make-up/Hairstyling”.

**PERFORMER (also known as an ACTOR):** See Art Form/Technical Department “Performing”.

**PRODUCTION DESIGNER (also ART DIRECTOR):** The individual responsible for creating the physical visual look and environment for a program. Designs the physical spaces in which script action will take place.

**WRITER:** The writer creates the story, action, and characters for television situation comedies, hour dramas, commercials, movies of the week, and mini-series. S/he is often the same person as the executive producer or “showrunner”. The script may have been a writer’s original inspiration or s/he could have been hired by the executive producer to bring existing characters and story into a form that is suitable for the screen. Writers work closely with the executive producer through the development process. Once the script goes into pre-production, the writer may need to rewrite portions to accommodate actors, or respond to ideas and concerns from the director or rewrite to fit specific location, time or budgetary considerations.

## Terminology...

---

**CASTING:** The process of identifying principal performers (stars and supporting players) for a production through auditions, then arranging final casting session with the producer and director for final selection of cast.

**PRODUCTION COMPANY:** Hired by advertising agency to produce commercials. Usually hired on the basis of the directors they represent.

# Commercials

**Objective** ✘ For students to deconstruct, discuss and understand the persuasive methods used in commercials.

**Equipment Needed** ✘ TV and VCR at home and school, and blank videotapes

*Sample 1* **Scenario** ✘ Students tape current commercials at home to discuss in class. The analysis includes discussion of the advertising technique including persuasive method, target audience, pacing/rhythm (number of edits/length of commercial), slogan/jingle, subliminal message, tone/mood, style (e.g. narrative, conceptual) and influences (e.g. MTV, film noir).

**Objective** ✘ For students to create their own commercial by choosing a product, creating the product's name, the target audience, the persuasive method of presentation.

**Equipment Needed** ✘ TV, VCR, Camcorder and editor with insert mode

*Sample 2* **Scenario** ✘ Students brainstorm various product names (e.g. Irish Spring, Zest, Dove) and write them on the board. They consider the appropriateness and appeal quality. In groups, they choose a product, create a name, a target audience, and a persuasive method of presentation. Each group "pitches" their concept to the class as if they were an advertising agency "pitching" a concept to the client. The students then write, storyboard or script, perform and videotape each commercial for class evaluation and critique.

**Objective** ✘ For students to develop a basis for critical analysis, interpretation and evaluation of television commercials through critical viewing, class discussion and direct experience.

**Equipment Needed** ✘ TV and VCR

*Sample 3* **Scenario** ✘ Students bring in examples of old and new commercials on videotape to compare influences, styles, pacing, current trends and changes in technology. They may also watch Saturday Night Live parodies and winners of Cleo Awards as examples. Students record an existing commercial twice. The first copy is left in its original form for comparison. The second copy is manipulated in some manner (e.g. changing the style, exaggerating to create a parody, reversing the mood/tone/message).

Subject Area Relevance	
✘	
COMMERCIALS	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	■
Language Arts	■
Music	
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	■

Type of Production:  
**LIVE PROGRAMMING**  
**(ELECTRONIC PRODUCTION)**

<p>ELECTRONIC PRODUCTION is a style of production that requires craftsmanship in combining multiple visual elements — camera shots, graphics, special effects, and live or pre-produced segments — by layering these visual elements to fulfill the executive producer’s overall vision. This process is known as “creative vision mixing” and is a form of editing.</p>	
<b>Lead Personnel:</b>	Technical Director (Switcher)
<b>Collaborative Process within Department:</b>	<pre> graph TD     TD[Technical Director (Switcher)] --- CO[Camera Operators]     TD --- VC[Video Controller (Shader)]     TD --- VTO[Video Tape Operators]     TD --- AC[Audio Control (Mixer)]     TD --- LD[Lighting Director]     CO --- CU[Camera Utility]     VC --- CG[Character Generation (Chyron)]     AC --- BO[Boom Operator]     BO --- PMA[PA Mixer and Audio Utilities]     LD --- LBO[Lighting Board Operator]     LBO --- HEG[Head Electrician &amp; Grips]         </pre>
<b>Purpose:</b>	To achieve a fluid sequence of electronic visual images to best visually portray the storyline envisioned by the director and/or producer(s).
<b>Process:</b>	With detailed instructions from the director, the technical director and electronic crew operate their respective equipment (see primary tools) to achieve the desired look of a show. Using a video switching machine, the TD fuses all visual source elements (e.g. camera shot to camera shot, camera shot to graphics, special effects to graphics, and live shot to pre-produced segment, etc.) to achieve fluid electronic capture of a sequence of images.
<b>Primary Tools:</b>	Video switcher, cameras, cranes, dollies, videotape machines, videotape stock, audio mixing board (audio mixer), boom, microphones, lights, etc. An artistic, creative eye, sharp reflexes and split-second timing.
<b>Artistic Considerations:</b>	An ability to take and apply creative direction. Knowledge of camera directions, actors’ performances, script requirements.
<b>Technical Considerations:</b>	Operations and technical limitations of a video switching machine and related technical equipment operations and their limitations (e.g. camera chips, microphones, and light diffusion).
<b>Collaborations outside Department:</b>	Art director, director, producer, and wardrobe supervisor.
<b>Impact on Production:</b>	In the electronic/videotape medium of television, a producer’s vision cannot be met without a technical director and his/her crew working to fuse the multiple visual source elements — camera shots, graphics, special effects, live and pre-produced segments — to convey the intended storyline.

# Definitions

Key personnel and terminology behind **Live Programming (Electronic Production)** include:

## Personnel...

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**AUDIO CONTROL (MIXER):** The person responsible for mixing all audio sources, i.e. microphones, music, sound effects, audio/videotape playbacks. Once the levels of these audio sources are determined, they are sent for recording on videotape or broadcast live (in the case of a "live" event).

**AUDIO UTILITIES (A2):** These individuals assist the audio mixer with all on-stage and pre-production audio needs, i.e. microphone/speaker placement, cables, connections, etc.

**BOOM OPERATOR:** A person who is responsible for operating the microphone boom (a device consisting of a long pole attached to a microphone) which records actors' dialogue during the filming of a scene.

**GRIPS (also known as ELECTRICIANS):** Work with the lighting director to help create the look that s/he desires. The grip crew physically installs the lights and cables per the lighting director's instructions. If necessary, they connect these lights to the dimmers that are controlled by the lighting board (see below).

**LIGHTING DIRECTOR:** The individual responsible for the design and implementation of all stage/remote lighting of a television production. S/he determines what type and how many lighting instruments will be required to sufficiently illuminate the stage or area needed. All grips/stagehands (see definition below) report to this person and work together to achieve the desired lighting look.

**PA MIXER:** Similar to the audio mixer (above), this person mixes all incoming audio sources, but then feeds this audio to the "public address" (PA) speakers to the "live" audience watching the television production taping.

**TECHNICAL DIRECTOR (also known as SWITCHER):** The individual responsible for mixing visual source elements — from camera shot to camera shot, camera shot to graphic, special effect to graphic, live shot to pre-produced segment, etc. — to achieve fluid electronic capture of a sequence of images according to the director's vision.

## Terminology...

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**CHARACTER GENERATOR (CHYRON):** A computer system that creates text and numbers on the screen, for instance to show the name of host or specific guest of a show as s/he speaks.

**LIGHTING BOARD:** This is the physical dimmer control device that controls all dimmers (lights) in a television or remote studio. A lighting board operator, under the direction of a lighting director, controls the lighting board (which can be computerized) to achieve the lighting effects/looks desired.

**VIDEO SWITCHER:** A device used by the technical director to control which camera, videotaping machine or graphic elements are mixed for on-air use.

# Live Programming (Electronic Production)

**Objective** ✘ For students to understand and appreciate differences between live and pre-recorded programs.

**Equipment Needed** ✘ TV and VCR

*Sample 1* **Scenario** ✘ Students compare and contrast a live production (e.g. MTV Music Awards, sports event, major political debate/convention) with a pre-recorded program (e.g. sitcom, one-hour episodic, political campaign commercial). They look for patterns that are created in the pre-recorded “controlled” example vs. the live “uncontrolled” example.

**Objective** ✘ For students to understand and appreciate the complexities of putting together a “live” television production.

**Equipment Needed** ✘ Production studio facility and TVs in multiple classrooms

*Sample 2* **Scenario** ✘ Students create and present school-wide news programs that are shown via closed circuit television. They report on school news and highlight special events or accomplishments. Video footage and dissolves can be used if the necessary equipment is available.

Subject Area Relevance	
✘	
LIVE PROGRAMMING	
Computer-Assisted Industry Arts	
Computer Science	
Home Economics	
Language Arts	■
Music	■
Science	
Social Studies	■
Theatre Arts	■
Video Production	■
Visual Arts	■

# APPENDICES

# **Glossary of Television Terms**

## GLOSSARY OF TELEVISION TERMS

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**2D ANIMATOR:** Works with two-dimensional media (drawings or computer-generated imagery) to produce the illusion of movement.

**3D ANIMATOR:** Works with three-dimensional media such as physical models, puppets or computer graphic models to create the illusion of movement. S/he uses stop motion and computer controlled photography as well as computer animation equipment and animation software.

**ADR (Automatic Dialogue Replacement):** ADR consists of a sound editor deciding which on-set dialogue must be replaced. It is the process and placement of newly recorded dialogue from the principal actors of the production under the controlled conditions of a quiet sound stage to replace the original production dialogue which may contain unwanted noise, performance problems, direction problems, etc. A programmed computer cues the actor to where his/her line begins, so the actor can match his/her performance and synchronize speech patterns with lip movements in the picture.

**ADR MIXER (Automatic Dialogue Replacement Mixer):** Mixes and records the looped (dubbed) lines, the replacement lines, and the added lines of the primary actors for the production. The ADR mixer also mixes and records the background voices for the various scenes of the production.

**ADVERTISING AGENCY (also known as AD AGENCY):** The creator of commercials: oversees production from concept to conclusion.

**AGENCY PRODUCER:** Oversees all production of specific commercials. Is responsible for obtaining bids from production companies and overseeing the entire production to the satisfaction of the ad agency and the client.

**AGENT (TALENT AGENT):** Submits performers for consideration to casting director. Arranges interviews for selected actors, negotiates contracts, is responsible for actor's work and wardrobe calls, etc. Usually franchised by Screen Actors Guild (SAG) and American Federation of Television and Film Actors (AFTRA); receives 10% of actor's earnings.

**ANIMATION CAMERA OPERATOR:** Responsible for photographing the animation on a frame-by-frame basis that renders the animated project in its final output form of film or any other medium.

**ANIMATION DIRECTOR:** The function of the animation director is the same as that of the director on a television show, except in this case s/he is not working with actors but with animated characters in place of actors and the pre-recorded voices of live actors. S/he supervises all phases of production from storyboard to final post. Other responsibilities include budgets and sheet timing.

**ANIMATOR:** The artist responsible for the frame-by-frame drawings that will make the animated subject(s) a complete animated program. S/he creates the illusion of motion by creating a series of images either by drawing or utilizing computer generated imaging. The progressive changing of images creates the illusion when the sequence is projected or played back at normal video or film speeds. The computer animator may specialize in 2D or 3D work.

**ANSWER PRINT:** The final print of the edited television show that is said to answer everyone's questions regarding the project.

**APPRENTICE EDITOR:** Assists the assistant editor and the editor by logging and maintaining film, video and audio elements.

**ART DIRECTOR:** Assists the production designer or, when there is no production designer, serves as the production designer.

**ART PREP:** Short for art preparation. Utilizing the traditional graphic arts techniques of drawing, painting, printing, and graphic design, the designer or graphic artist prepares the artwork or other elements created for photography or digitizing.

**ASSISTANT ANIMATORS:** Provide support to animators.

**ASSISTANT ART DIRECTOR:** Assists the production designer/art director depending on the scope of the show.

**ASSISTANT COSTUME DESIGNER:** Functions as an assistant to the costume designer with the same duties except the design of costumes.

**ASSISTANT EDITOR:** Assists the editor by organizing elements and under the editor's supervision may assemble sequences. Digitizes video and audio clips into the digital editing system.

**ASSISTANT PROPS:** The assistant props person(s) is on the set during filming. S/he is responsible for providing the actors with their specific props as required in each scene and then responsible for each prop at the end of the scene/shooting day. Also responsible for informing the property master of any damage and/or need for replacement/duplicate props.

**AUDIO CONTROL (MIXER):** The person responsible for mixing all audio sources, i.e. microphones, music, sound effects, audio/videotape playbacks. Once the levels of these audio sources are determined, they are sent for recording on videotape or broadcast live (in the case of a "live" event).

**AUDIO UTILITIES (A2):** These individuals assist the audio mixer with all on-stage and pre-production audio needs, i.e. microphone/speaker placement, cables, connections, etc.

**BODY MAKE-UP ARTIST:** An individual who applies body make-up to performers.

**BOOM OPERATOR:** Person responsible for operating the microphone boom (a device consisting of a long pole attached to a microphone) which records an actor's dialogue during the filming of a scene. The boom operator places the mixer's chosen microphones and follows the action with the microphones as necessary if the actors are moving around.

**CAD SOFTWARE:** "Computer Aided Design" software. Generic reference for many design programs frequently used by those designers choosing to utilize a computer in their design process.

**CAMERA CREW:** Works under the direction of the director of photography to capture action on film/video.

**CAMERA OPERATOR:** The person responsible for camera movement, focus and composition of the scene as it will appear on film. The camera operator answers to the director of photography and may assist him/her in lining up the shot with the director.

**CAMERA:** The device containing a sophisticated lens that captures an image for the purpose of recording that image onto film videotape or any other media.

**CARPENTER (also known as PROP MAKER):** Individual responsible for constructing the sets used in a production.

**CASTING DIRECTOR:** Identifies the principal performers (stars and key supporting players) for a production through auditions and/or by presenting/“selling” the project in the best possible light to the performer’s representatives (agent/manager). Arranges final casting session with the producer and director for final selection of cast. May be instructed to make “extras” cast selections.

**CASTING:** The process of identifying principal performers (stars and supporting players) for a production through auditions, then arranging final casting session with the producer and director for final selection of cast.

**CHARACTER ACTOR:** A performer who specializes in playing secondary roles of obvious character types (e.g. hillbilly, grease monkey, drunk, judge).

**CHARACTER GENERATOR (CHYRON):** A computer system that creates text and numbers on the screen, for instance to show the name of host or specific guest of a show as s/he speaks.

**CHEESECLOTH:** Best cloth for use with Pecrin for spot cleaning.

**CHOREOGRAPHER:** The person responsible for the planning and staging of the dance number(s) for a show.

**CO-EXECUTIVE PRODUCER\*:** A second or otherwise additional executive producer with the shared responsibilities for executive producing (see executive producer).

**COLOR TIMER:** Technician responsible for final color adjustments of the television show during the film processing phase of post-production.

**COMPOSER:** The composer is responsible for the film’s musical score. S/he will, in tandem with the film’s producer and director, decide the thrust of the emotional content of the film and write music to accomplish that goal. Musical themes are often the glue that binds a film into a cohesive whole. If a composer is successful in his/her labors, the score will enhance, without distracting from, the finished program.

**COMPUTER GENERATED IMAGING (CGI):** Refers to the creation and manipulation of images through digital computer technology.

**COMPUTER-BASED DIGITAL EDITING:** Use of a computer system (Avid, Lightworks and others) that allows the editor to assemble and manipulate the various film, video and audio elements of a program in a “non-linear” fashion. This is similar to the way word processing software allows one to cut and paste words in a text document without having to retype the entire document each time a change is made.

**CONDUCTOR:** Conducts the musicians.

**CONSTRUCTION COORDINATOR:** Responsible for the physical construction of the sets (both location and stage). Hires carpenters (prop makers), painters, scenic artists, etc. and supervises their work in the construction process.

**CO-PRODUCER\*:** A second or otherwise additional producer with shared responsibilities in producing (see producer).

**CO-STAR:** An additional lead performer (actor) in a production.

**COSTUME DESIGNER:** Reads the script and then completes a script breakdown. This breakdown indicates how many different characters are in the story, where and when the action takes place, how many days, and what to anticipate from action, such as fire, combat, rain, accidents, etc., which identifies the need for stunt doubles and specially treated clothing. S/he is also responsible for establishing a budget to costume all performers, including extras and costumes used as props.

**COSTUME SUPERVISOR:** Runs the costume department for the costume designer and assists the designer by keeping up budget accounting and time cards and supervising additional costumers working on the production.

**CRANE:** Similar to a dolly except that the crane adds another dimension to the moving of the camera. With a weight-counter balanced arm, the crane can rise or descend to greater distances than a dolly. With this extra movement the crane can add more dramatic impact to the film.

**CREATIVE DIRECTOR:** Oversees all creative aspects of commercial making at the ad agency.

**CREDITS:** The typographic element of a television show identifying actors and key production personnel like writers, producers, directors and others for their participation in the production. Essentially participants are given “credit” for their work.

**DIGITAL ARTISTS:** Artists who utilize digital computer technology to create imagery for television. This may include the title designer, graphic designer, digital compositor, and digital 2D and 3D animators among others.

**DIGITAL COMPOSITOR:** The person and/or the computer equipment that combines images, typographic words, and other elements digitally for a television show.

**DIGITAL IMAGE PROCESSING:** Refers to the manipulation of images on a computer. The processing includes changing the size, shape, color, placement and layering of images.

**DIRECTOR:** The controlling artistic influence on a television production. Masterminds day-to-day execution of executive producer’s vision. Ultimately responsible for actualizing the words of a script into the completed image by guiding and instructing all characters, action, set design, staging, shooting schedule, editing, etc. that will make up a finished program. The executive producer with the approval of the network hires a director. The type of program (e.g. series pilot, episode, commercial, movie of the week, miniseries, variety special) will determine the director’s involvement in the casting process, as well as his/her choice of assistant director, locations for shooting, sets and editing crew.

**DIRECTOR OF PHOTOGRAPHY:** The individual who creates and supervises the execution and quality of the visual images and textures used to tell stories or otherwise communicate through moving images and is responsible for photographing a television show or program on film or videotape. This includes utilizing all types of photography, including underwater, process, or aerial photography and the supervision of technical crew. In conjunction with the director, the director of photography plans the series of shots that will be filmed to complete the scene.

**DOLLY:** A mobile platform on which a camera is mounted to add movement to a scene that is being filmed.

**DRAMA COACH:** A person experienced in the various methods and conventions of acting who assists a performer (actor) in creating convincing portrayals of characters.

**DUBB:** Another term for mixing.

**EDITOR:** The person responsible for the assembly of the various film, video and audio elements into a cohesive and creative finished visual representation of the story.

**EDITORIAL STAFF:** Generally consists of at least one editor and an assistant, though the staff will vary depending on the scope of the production. In addition to the film or video editing staff, there are also sound and music editors who are usually hired by the sub-contracted audio house and the composer respectively.

**EQUALIZER:** The device used for increasing or decreasing high, medium, and low frequencies for the various mixing sources: dialogue, music, Foley, etc.

**EXECUTIVE PRODUCER (also known as the "Showrunner"):** The overall controlling influence over a television program, from acquisition, to financing, to story development, to marketing, to delivery to network. S/he may be the writer/creator of the project or the one who has developed and sold the project. The executive producer interfaces with the network and/or studio. S/he hires the (line) producer, director and writer(s). In concert with the suggestions of others, approves the hiring of the heads of all other production departments. With the network's input, the executive producer is generally the final creative voice on the production. Every cast and crewmember essentially works for the producer. The "executive producer" title is sometimes awarded to people who hold rights to the original material from which a program, series, TV movie, etc. is derived and whose involvement is less than that of a "showrunner."

**EXECUTIVE STORY CONSULTANT:** A person who is usually fairly seasoned in the valid representation of characters. S/he looks at storyline and character development in the script and makes suggestions for improvement. May come in only a couple days a week and work on part-time basis.

**EXTRAS:** Members of a production who provide non-speaking background atmosphere to a production.

**FILM LOADER:** Helps the first and second assistants set up the cameras at the start of the day and loads and maintains the proper film inventory as required by the director of photography. Directly responsible to the first assistant.

**FILTER:** Flat glass or gelatin that changes the density, color and/or quality of the image that is being photographed.

**FIRST ASSISTANT CAMERAPERSON:** Maintains the camera and all of its accessories and is responsible to the director of photography. S/he changes lenses, determines the distance from the camera of the subject to be photographed for focus purposes, and adds the proper filters or diffusion as per the director of photography. Prior to the start of the show the first assistant checks all camera equipment to ensure that it is in working order and that all equipment requested by the director of photography is ready for use.

**FOLEY MIXER:** Mixes and records the sounds created by the Foley artists (see below).

**FOLEY:** Foley is performed sound effects. The Foley artists watch the picture while in a recording stage and record sound effects, such as footsteps or chair creaks, that would be difficult, if not impossible to edit in the conventional manner. Foley is often used for the international version of a film, because, if the film was mixed with original production sounds, when the international version discards English, it generally discards any sounds that were there with the English, and these must be replaced. The term Foley comes from Jack Foley, who was responsible for starting this process and for whom it is named.

**FOOD STYLIST:** Prepares food to look good on film. Food stylists are comparable to a make-up artist for actors.

**FULLERS EARTH:** Trade name. Originated by old Fuller Paint Co. Comes in different shades of earth colors. Used to age costumes.

**GRAPHIC ARTIST:** A person trained in the crafts of visual artistic representation through painting, drawing, photography, printing, and typesetting.

**GREENSMAN:** The individual responsible for all plants seen on the screen. This can be as simple as houseplants or as detailed as a life-size English Country garden.

**GRIPS (also known as ELECTRICIANS):** Work with the lighting director to help create the look that s/he desires. The grip crew physically installs the lights and cables per the lighting director's instructions. If necessary, they connect these lights to the dimmers that are controlled by the lighting board (see below).

**GUEST STAR (also CAMEO APPEARANCE):** Generally a famous personality who appears in a small but memorable role on a show once or perhaps occasionally, but is not a permanent cast member.

**HAIRSTYLIST:** Individual principally responsible for cast member hairstyling, including temporary enhancements or other alteration from the natural state.

**INK AND PAINT ARTIST:** Ink and paint artistry is a process that was used in the early stages of animation. The animator would give the ink and paint artist a completed drawing. The artist would then trace the drawing onto a cel and apply color that had been predetermined. This work is now performed on a "Xerox" type machine.

**KEY COSTUMER:** Keeps track of wardrobe-related elements.

**LABORERS:** The individuals working with the construction and paint crews to keep the stage clean, the tools inventoried and in running order, and the construction shop clean and organized.

**LAYOUT ARTIST:** A person who helps to define the work of the storyboard artist by enhancing the placement of the characters, adding 3D to the animated scene and roughly designing the backgrounds that are to be used.

**LEAD PERSON:** Supports set decorator and supervises on-set dressers/swing gang.

**LIGHTING BOARD:** This is the physical dimmer control device that controls all dimmers (lights) in a television or remote studio. A lighting board operator, under the direction of a lighting director, controls the lighting board (which can be computerized) to achieve the lighting effects/looks desired.

**LIGHTING DIRECTOR:** The individual responsible for the design and implementation of all stage/remote lighting of a television production. S/he determines what type and how many lighting instruments will be required to sufficiently illuminate the stage or area needed. All grips/stagehands (see definition below) report to this person and work together to achieve the desired lighting look.

**LINE PRODUCER:** Beginning in pre-production and continuing through completion of principal photography (in some circumstances may continue through completion of post-production), the line producer is responsible for day-to-day running of the production, hiring of most technical personnel not hired by producer, budgeting, scheduling, dealing with vendors and negotiating with unions.

**LOCATION MANAGER:** The individual responsible for finding the practical locales for filming which will augment and enhance the desired visual look of the show. Responsible for securing permits and all other permission required for filming.

**LOCATION SCOUT:** Finds "locations" to shoot commercials and other films. Usually has a file of pictures of available locations, but also will seek new and/or specific locations for the production company, negotiate rental and other terms and arrange for permits from the city, state or county where applicable.

**LOGO:** Short for logotype. A distinctive typographic nameplate for a television show created by the designer. The logo gives the show its graphic identity.

**LOOP:** To replace originally recorded dialogue (or sound) with new dialogue (or sound).

**MAGIC MARKER:** Special marker that doesn't wash off; used to mark names inside costumes.

**MAIN TITLE DESIGNER:** The person responsible for conceptualizing and creating the graphic and logo identity of the television show, as well as producing the opening sequence or main title.

**MAKE-UP ARTIST:** Individual principally responsible for make-up design, and application to and removal from cast members.

**MANAGER:** Oversees actor's career. May find agent, accountants, etc. for actor. Suggests career decisions to actor (scripts to accept, agents to sign with, etc.) and advises on wide range of decisions. Receives up to 25% of actor's earnings. Is not regulated by any union.

**MATTE PAINTER:** Artist responsible for creating painted or computer graphic imagery that did not exist in the original scene as photographed. The imagery may be added into the original scene by means of a matte or high contrast-composing element. A digital compositor or effects editor typically assembles a matte painting.

**MODEL BUILDER:** Person responsible for the creation of miniature reproductions of real-world elements like buildings, environments, automobiles, airplanes, and spacecraft to name a few, as well as fantasy elements like alien environments and monsters. These miniatures are then photographed to appear as larger full-sized elements in the finished scene.

**MOTION CONTROL:** Refers to computer-controlled motion of miniature models, artwork, and camera systems.

**MUSIC CONTRACTOR:** Hires the orchestral musicians.

**MUSIC COPYIST:** Takes the full score from the orchestrator, and copies individual parts for the musicians.

**MUSIC DIRECTOR:** Sometimes also the conductor, but when not, works with the pre-existing music (including popular recordings) to craft together a musical score for a production.

**MUSIC EDITOR:** Works as a liaison between the composer, the picture editor and the director to prepare and edit music that will synchronize with the flow of action where desired in a film. Prepares a “cue-sheet” for the recording session. After the recording session, the music editor prepares the recorded cues for handover to the production’s picture editor. Traditionally, the music editor “cuts in” the score.

**MUSIC MIXER:** Mixes and records the music played by the musicians, and supervises the rest of the recording technicians.

**MUSIC RECORDING MIXER:** “Mixes” and records the music, and supervises the rest of the recording technicians.

**MUSIC SUPERVISOR:** Supervises, in various ways, the overall creation of a musical score utilizing both original music and the existing source music. The music supervisor is also frequently in charge of working with business affairs personnel to legally license and “clear” music for use in a television program.

**MUSICIANS:** Instrumentalists who come to the recording stage and record the music.

**NETWORK:** A broadcasting entity made up of many stations in many cities (usually nationally).

**ON-SET DRESSER:** A person responsible for dressing a set with appropriate furnishings in preparation for filming (also see swing gang).

**ORCHESTRATOR:** Takes the composer’s rough score, and enlarges it into full orchestration.

**PA MIXER:** Similar to the audio mixer (above), this person mixes all incoming audio sources, but then feeds this audio to the “public address” (PA) speakers to the “live” audience watching the television production taping.

**PAINTERS:** Individuals responsible for the painting/wallpapering of any portion of the set.

**PECRIN:** Trade name. Cleaning fluid used for spot cleaning on the set.

**PENCIL TEST OPERATOR:** Uses a specific process (pencil test) to determine if the animated cels that are drawn by the animator have the proper movement and scale to the rough drawings.

**PERFORMER (also known as an ACTOR):** A cast member, who portrays a character in a film or video production. Principal players are often described as star, co-star, or guest star).

**PICTURE EDITOR (also EDITOR):** Person responsible for the assembly of the various film, video and audio elements into a cohesive and creative finished visual representation of the storyline. Together with the composer, director and sometimes producer, the editor establishes a “spotting list” which determines exactly where the music will go within the film/video.

**POST-PRODUCTION SUPERVISOR:** Responsible for the coordination of all aspects of post-production. From setting up the editors with space and equipment, to making deals for the services of video, audio, special effects, and dubbing houses, to setting and maintaining the schedule and troubleshooting each phase of the post-production process, to coordinating and executing the delivery requirements specific to each network.

**PRODUCER:** Beginning in pre-production, concerned with logistics and administrative details of assembling the production team. Works with talent (key performers), writers and director, as well as cinematographer, production designers/art directors, costume designers, etc. Suggests and may hire these department heads. May also be responsible for acquiring the “story/idea” and arranging its financing. In cases where there is no line producer or unit production manager, the producer is responsible for scheduling, negotiations with unions, securing of vendors, budgeting and daily operation of the production. S/he may also be a writer on the project. The producer may remain on the project through post-production.

**PRODUCTION COMPANY:** Hired by advertising agency to produce commercials. Usually hired on the basis of the directors they represent.

**PRODUCTION COORDINATORS:** Assist on the project to expedite the animation process from start until completion of the animated show.

**PRODUCTION DESIGNER (also ART DIRECTOR):** The individual responsible for creating the physical visual look and environment for a program. Designs the physical spaces in which script action will take place.

**PRODUCTION MIXER:** Mixes and records the spoken words and surrounding sounds on the various sets of the production.

**PROMPTER:** An individual who assists performers (actors) with their lines, if needed. A “teleprompter” is a screen that scrolls to display script or type with performer’s lines.

**PROPERTY MASTER:** The individual responsible for the acquiring/manufacture of every prop used in production. Generally, s/he is the head of the property department.

**RE-RECORDING MIXER(S):** Mixes and records the final sound mix from dialogue, music, sound effects, ADR, Foley, and background voices. Takes all the material supplied by the composer, supervising sound editor, set mixer and music editor and judiciously mixes a seamless final sound track for the film. This is usually accomplished with the input of the producer and the director. The re-recording mixer is also responsible for seeing that the audio dynamics and overall volume levels of the final mix fall within the accepted standards for the industry.

**REVERBERATOR:** The device used to add various forms of echo, delays, repeats for chambers, different size rooms and halls, car interior, etc.

**SAFETY PINS:** Large sized pins are used by the box to tighten waists, shorten pants, keep costumes together for a performer, pin ties to shirts they belong with, etc.

**SCENIC ARTIST:** Frequently a painter who is also capable of creating murals, faux paintings and painted graphics.

**SCORING MIXER:** A music mixer who mixes and records the music played by the musicians. Supervises the rest of the recording technicians.

**SECOND ASSISTANT CAMERAPERSON:** Directly responsible to the first assistant. “Marks” the actors’ positions with tape, makes out camera reports (breakdowns of footage shot and instructions to the film laboratory for processing). Also maintains and claps the “slate” (clapboard with production shot number and other information to ensure proper scene identification and synchronization for the film) which allows the picture editor to later synchronize picture with sound.

**SET COSTUMER:** Works solely “on-set” to make sure that performers are dressed with the correct costumes for each scene. Responsible for matching every detail matches if shots for the same scene were made before. (One must remember that films are almost never shot in sequence.) S/he keeps notes and Polaroids for each scene with actors in costume and is responsible for on-the-spot ironing and steaming if needed. Responsible for collecting costumes from dressing rooms at the end of the day and making sure that things requiring cleaning are sent out and returned in time for next day’s shoot. Also keeps wardrobe trailer organized.

**SET DECORATOR:** Contributes to the vision of the production designer/art director in creating the visual look of the film/video project by overseeing the purchase, rental and placement of furnishings that create/enhance the physical environments of the sets. Oversees all set dressing personnel.

**SET DESIGNER:** The individual responsible for taking the production designer’s rough drawings and creating working construction drawings (blueprints) from which sets are built.

**SET DRESSING:** Placement of furnishings and props in preparation for rehearsals and filming.

**SET MIXER:** The set mixer records the dialogue and any other production sound that is produced on the set. It is his/her responsibility to record as clear a sound track as possible under the circumstances of filming. S/he is also responsible for informing the director if the audio for a given scene is unacceptable for any reason.

**SET STRIKING:** Removal of furnishings and props after filming.

**SKETCHES:** Production designer's rough drawings of design ideas.

**SOUND CREW:** The mixer and boom operators on the set/location.

**SOUND EDITING:** Cutting, positioning and placing dialogue, music, sound effects, group voice backgrounds, ADR (Automatic Dialogue Replacement) and Foley to match the visual picture.

**SUPERVISING SOUND EDITOR:** The supervising sound editor is responsible for both the creative and logistical construction of the final sound track of the film. S/he records and/or gathers from existing libraries the sound effects necessary to complete the sound track. S/he decides what dialogue is of an unacceptable quality in the final cut of the film and cues that material for replacement. In tandem with the director and producer, s/he determines what additional dialogue needs to be recorded to clarify story points and is responsible for any changes that need to be made in the final sound mixing of the film.

**SOUND MIX:** The final digital mixing of sound effects, Foley, music and voices to animated picture action.

**SOUND MIXING:** The art of blending, leveling, and equalizing the supplied sounds to please the ear and match the picture.

**SPECIAL EFFECTS MAKE-UP (also known as PROSTHETICS):** Make-up, artificial wounds or body parts (prosthetics) used on a performer to alter his/her natural appearance (e.g. injuries or alien creatures).

**SPECIAL EFFECTS MAKE-UP ARTIST:** Individual who specializes in the skillful application of unusual make-up or prosthetics.

**SPIRIT GUM:** A liquid gum used as an adhesive to apply false hair (beard, moustache, etc) to the skin.

**SQUIB:** Artificial blood.

**STAFF WRITER:** A junior writer on the staff.

**STAND-IN:** Individual of the same approximate stature (physical characteristics) of a major cast member who "stands-in" for the cast member for technical rehearsals that establish lighting set-ups and camera movements planned for the actual shoot.

**STAR:** The lead performer (actor) in a production.

**STEADICAM:** A counterbalanced device attached to a vest worn by a camera operator that gives the director of photography another means of capturing action, performance or movement.

**STILL PHOTOGRAPHER:** Takes photographs that will be used for publicity purposes. Works with the publicist to photograph the shots necessary for a successful media campaign. This may include formal portrait sittings with the actors for a desired still photograph.

**STORY EDITOR:** Part of the writing staff with a bit more experience.

**STORYBOARD ARTIST:** The artist responsible for rendering a sequence of drawings based on a script to aid in planning and coordinating action.

**STOVE:** An appliance used to heat irons used to curl and straighten hair.

**STUDIO:** Owned or rented facility where a production is filmed or taped. “Studio” may also refer to the entity or company responsible for the whole production.

**STUNT DOUBLE:** Individual of the same approximate stature (physical characteristics) of a major cast member who substitutes for an actor to perform difficult or dangerous action sequences during the actual shoot.

**SUPERVISING PRODUCER\*:** Often a negotiated title given some writers. May also be the title given someone with responsibility for supervising logistics of post-production.

**SWING GANG:** A team of people responsible for dressing the set with appropriate furnishings in preparation for filming and responsible for striking a set when shooting of a scene is completed.

**TECHNICAL DIRECTOR (also known as SWITCHER):** The individual responsible for mixing visual source elements — from camera shot to camera shot, camera shot to graphic, special effect to graphic, live shot to pre-produced segment, etc. — to achieve fluid electronic capture of a sequence of images according to the director’s vision.

**TELECINE/AUDIO TECHNICIAN:** Prior to being shown on television, a completed project must first go through the telecine process. A telecine/audio technician uses the telecine process to convert motion-picture film images and sound into a format that is used by the broadcast network. S/he may also perform the process to convert film to video for off-line or non-linear editing purposes.

**TELECINE/FINISH:** Whether the project is completed on film or videotape, prior to being shown on television, it must first go through the telecine process. Telecine is the process that converts motion-picture film images and sound into a format that is used by the broadcast network. The process is also used to convert film to video for off-line or non-linear editing purposes.

**TOP STICK:** Two-faced wig tape. Used to secure costumes *temporarily* in place. For example: a collar that keeps standing up could be secured by putting Top Stick where the collar should be; the blouse that keeps gaping at the front between buttons can be sealed with this tape. Should be removed after the scene is shot.

**TYPESETTING (or TYPOGRAPHY):** The act of creating typewritten elements for logo design and crediting on a television show.

**UPM (Unit Production Manager):** Right hand to the non-writing producer in working with all the non-creative issues involving the below-the-line, or technical, crew (housing, equipment, transportation, etc.). This person can take the place of a non-writing producer, depending upon the show budget and the executive producer’s experience and desire.

**VIDEO CONTROLLER:** Works on videotape productions. The video controller is directly responsible to the technical director. Responsibilities include registering and balancing of the video cameras, ensuring the quality of the image signal that is sent to the video recorder throughout the entire telecine process while recording.

**VIDEO SWITCHER:** A device used by the technical director to control which camera, videotaping machine or graphic elements are mixed for on-air use.

**VISUAL EFFECTS PERSON:** An individual who creates special effects using photographic or computer generated processes.

**VISUAL EFFECTS SOFTWARE:** Computer software that is used to create digital imagery, 2D and 3D computer animation, and digital compositing (layering) of imagery, and software responsible for the motion control of camera systems and models.

**VISUAL EFFECTS SUPERVISOR:** Oversees special effects for a television project.

**VOICE-OVER ACTOR:** An individual who is not seen, but whose voice is heard over action and whose voice generally does not belong to any of the character(s) in the scene. A performer playing the voice of a “commentator” in a documentary or a “narrator” of the storyline is providing a voice-over.

**VOICE-OVER:** A voice heard over action, but not belonging to the character(s) in the scene. Voice of a “commentator” in a documentary or a “narrator” of a storyline.

**WRITER:** The writer creates the story, action, and characters for television situation comedies, hour dramas, commercials, movies of the week, and mini-series. S/he is often the same person as the executive producer or “showrunner”. The script may have been a writer’s original inspiration or s/he could have been hired by the executive producer to bring existing characters and story into a form that is suitable for the screen. Writers work closely with the executive producer through the development process. Once the script goes into pre-production, the writer may need to rewrite portions to accommodate actors, or respond to ideas and concerns from the director or rewrite to fit specific location, time or budgetary considerations.

*\* People who may also serve as writers and share in the duties and responsibilities of the executive producer/producer to varying degrees.*

# **Resources**

(Video • Web • Print)

**TELEVISION SERIES, SPECIALS, AND DOCUMENTARIES**  
**AVAILABLE ON VIDEOTAPE**

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- 500 Nations
- Abbott and Costello Show
- Absolutely Fabulous
- Adam 12
- Addams Family, The
- Adventures of Sherlock Holmes, The
- All Creatures Great and Small
- All in the Family
- Amazing Stories
- Andersonville
- Andy Griffith Show, The
- Animaniacs
- Are You Being Served?
- Around the World in 80 Days
- A-Team, The
- Avengers, The
- Babylon 5
- Barney
- Barney Miller
- Batman & Robin
- Batman: The Animated Series
- Battlestar Galactica
- Baywatch (5 Bestsellers)
- Beauty and the Beast
- Beavis and Butt-head
- Benny Hill Show
- Beverly Hillbillies
- Bewitched
- Bill Nye The Science Guy
- Black Adder
- Blakes 7
- Blue's Clues
- Bob Hope Film & Television Collection
- Bob Newhart Show, The
- Bonanza
- Bowery Boys, The
- Brady Bunch , The
- Bramwell
- Breaking the Code
- Brideshead Revisited
- Brontes of Haworth, The
- Brother Cadfael
- Buccaneers, The
- Buck Rogers in the 25th Century
- Buffy the Vampire Slayer
- Burns and Allen
- Centennial
- Charlie's Angels
- Cheers
- Colgate Comedy Hour: Martin & Lewis
- Columbo
- Cracker Mysteries
- Dallas
- Danger UXB
- Dark Shadows
- Dick Van Dyke Show, The
- Disraeli
- Doctor Who
- Dr. Quinn Medicine Woman
- Dragnet
- Dream On
- Duchess of Duke Street, The
- Dukes of Hazzard, The
- Edward the King
- Elizabeth R
- Emergency
- Emma
- Family Ties
- Far from the Madding Crowd
- Far Pavilions, The
- Fawlty Towers
- Final Cut, The
- Flame Trees of Thika, The
- Flintstones, The
- Flipper
- Flying Nun
- From the Earth to the Moon
- Fugitive, The
- George of the Jungle
- Gilligan's Island
- Good Times
- Goosebumps
- Great Books Collection, The
- Great Kings of England
- Green Acres
- Gunsmoke
- Hardy Boys
- Have Gun Will Travel
- Hawaii Five-O
- Hercules: The Legendary Journeys
- Highlander
- Hogan's Heroes
- Honeymooners
- House of Cards
- Howdy Doody & Buffalo Bob Smith
- Hullabaloo

- I Dream of Jeannie
- I Love Lucy
- I, Claudius
- Ice House, The
- Incredible Hulk, The
- Into the Blue
- Irish R.M., The
- Ivanhoe
- Jane Austen
- Jane Eyre
- Jeeves & Wooster
- Jeffersons, The
- Jetsons, The
- Jewel in the Crown, The
- Johnny Quest
- Kids in the Hall
- Knight Rider
- Knots Landing
- Kung Fu
- Kurt Vonnegut's Monkey House
- Land of the Lost
- Laverne and Shirley
- Law and Order
- Les Miserables
- Life and Adventures of Nicholas Nickleby, The
- Life of Riley, The
- Lone Ranger, The
- Looney Tunes
- Loretta Young Show, The
- Lost in Space
- Lucy Desi Comedy Hour, The
- M\*A\*S\*H
- Magic School Bus, The
- Magnum P.I.
- Man from U.N.C.L.E.
- Mary Tyler Moore Show, The
- Maverick
- Miami Vice
- Mighty Morphin' Power Rangers
- Milton Berle Show, The
- Mission: Impossible
- Moll Flanders
- Monkees, The
- Monty Python's Flying Circus
- Mork and Mindy
- Mountbatten: The Last Viceroy
- Mr. Bean
- Mr. Ed
- Murder She Wrote
- My Three Sons
- Mystery Science Theater 3000
- Nancy Drew
- Noble House
- North and South Books I & II
- Northern Exposure
- Odyssey, The
- Outer Limits, The
- Ozzie and Harriet
- Partridge Family, The
- Pee-Wee's Playhouse
- Perry Mason
- Peter and Paul
- Petticoat Junction
- Phil Silvers
- Poldark I and II
- Pride and Prejudice
- Prime Suspect
- Prisoner, The
- QB VII
- Quantum Leap
- Quincy
- Quiz Show Scandal and Other Frauds
- Rawhide
- Rebecca
- Red Dwarf
- Reilly: The Ace of Spies
- Remington Steele
- Ren and Stimpy Show
- Requiem for a Heavyweight
- Rifleman, The
- Robotech
- Rockford Files, The
- Roots
- Route 66
- Rugrats
- Rumpole of the Bailey
- Saint, The
- Sanford and Son
- Saturday Night Live
- Scarlet Letter, The
- Scooby-Doo
- Sense and Sensibility
- Sergeant Bilko
- Sesame Street
- Shindig!
- Sid Caesar: Television's Comedy Genius
- Simpsons, the
- Soap
- South Park
- Space 1999
- Speed Racer
- St. Elsewhere
- Star Blazers
- Star Trek Animated Adventures
- Star Trek: Deep Space Nine
- Star Trek: The Next Generation
- Star Trek: The Original Series

- Starsky and Hutch
- Streets of Laredo
- Superman
- Tale of Two Cities, A
- Teletubbies
- Tess of the D'Urbervilles
- That Girl
- Thomas & Sarah
- Thornbirds, The
- Three Sovereigns for Sarah
- Three Stooges
- Tom Jones
- Touch of Frost, A
- Touched by an Angel
- Town Like Alice, A
- TV Nation
- TV's Greatest Game Shows
- Twilight Zone, The
- Twin Peaks
- Unknown Soldier, The
- Untouchables, The
- Upstairs, Downstairs
- Victory at Sea
- Wagon Train
- Waltons, The
- Wanted: Dead or Alive
- War and Peace
- Wild Bill Hickock
- Wild Wild West
- William Shakespeare: His Life and Times
- WKRP in Cincinnati
- Wonder Woman
- Wonder Years
- Wuthering Heights
- X-Files
- Year in Provence, A
- Young Ones

Videotapes of classic and contemporary television series, specials, and documentaries can be obtained at **neighborhood video rental stores** or at any number of Web-based video stores including:

Amazon.com

<http://amazon.com>

Bigstar.com

<http://www.bigstar.com/inc/browse.ff>

Classic TV

<http://classictv.miningco.com/index.htm>

Columbia House Video Club

<http://www.columbiahouse.com>

ShopPBS

<http://shop.pbs.org/TcEbyjEIYW/>

The Television Archives

<http://ccs.compubell.com/~mweinber/index.html>

## WEB SITES

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### Television Networks

Arts & Entertainment	<a href="http://www.aande.com/">http://www.aande.com/</a>
American Broadcasting Company	<a href="http://abc.go.com/">http://abc.go.com/</a>
Academy of Television Arts & Sciences	<a href="http://www.emmys.org">http://www.emmys.org</a>
American Movie Classics	<a href="http://www.amctv.com/home.html">http://www.amctv.com/home.html</a>
Animal Planet	<a href="http://animal.discovery.com/">http://animal.discovery.com/</a>
Biography	<a href="http://www.biography.com/">http://www.biography.com/</a>
Bravo	<a href="http://www.bravotv.com/">http://www.bravotv.com/</a>
Cartoon Network	<a href="http://www.cartoonnetwork.com/">http://www.cartoonnetwork.com/</a>
Columbia Broadcasting Company	<a href="http://abc.go.com/">http://abc.go.com/</a>
Cinemax	<a href="http://www.cinemax.com/">http://www.cinemax.com/</a>
Cable News Network	<a href="http://www.cnn.com/">http://www.cnn.com/</a>
Discovery Channel	<a href="http://www.discovery.com/">http://www.discovery.com/</a>
Disney	<a href="http://disney.go.com/DisneyChannel/">http://disney.go.com/DisneyChannel/</a>
Fox Family Channel	<a href="http://www.foxfamilychannel.com/">http://www.foxfamilychannel.com/</a>
Fox	<a href="http://www.fox.com/">http://www.fox.com/</a>
Home Box Office	<a href="http://www.hbo.com/">http://www.hbo.com/</a>
History Channel	<a href="http://www.historychannel.com/">http://www.historychannel.com/</a>
Learning Channel, The	<a href="http://tlc.discovery.com/">http://tlc.discovery.com/</a>
Lifetime	<a href="http://www.lifetimetv.com/">http://www.lifetimetv.com/</a>
Movie Channel	<a href="http://www.showtimeonline.com/TMC/">http://www.showtimeonline.com/TMC/</a>
Music Television	<a href="http://www.mtv.com/">http://www.mtv.com/</a>
National Broadcasting Service	<a href="http://www.nbc.com/">http://www.nbc.com/</a>
Nick-at-Nite and TV Land	<a href="http://www.nick-at-nite.com/">http://www.nick-at-nite.com/</a>
Odyssey	<a href="http://www.odysseychannel.com/">http://www.odysseychannel.com/</a>
Ovation	<a href="http://www.ovationtv.com/">http://www.ovationtv.com/</a>
Public Broadcasting Company	<a href="http://www.pbs.org">http://www.pbs.org</a>
Science Fiction	<a href="http://www.scifi.com/">http://www.scifi.com/</a>
Showtime	<a href="http://www.showtimeonline.com/">http://www.showtimeonline.com/</a>
Turner Broadcast Systems	<a href="http://www.tbssuperstation.com/">http://www.tbssuperstation.com/</a>
Turner Network Television	<a href="http://www.tnt-tv.com/">http://www.tnt-tv.com/</a>
Turner Classic Movies	<a href="http://TCM.turner.com/">http://TCM.turner.com/</a>
United Paramount Network	<a href="http://www.upn.com/">http://www.upn.com/</a>
USA Network	<a href="http://www.usanetwork.com/">http://www.usanetwork.com/</a>
Warner Brothers	<a href="http://www.wb.com/">http://www.wb.com/</a>

### Resources

Archive of American Television	<a href="http://www.emmys.org/archive/index.html">http://www.emmys.org/archive/index.html</a>
Cable in the Classroom	<a href="http://www.ciconline.com/">http://www.ciconline.com/</a>
Internet Movie Database	<a href="http://www.imdb.com">http://www.imdb.com</a>
PBS Teacher Source	<a href="http://www.pbs.org/teachersource/">http://www.pbs.org/teachersource/</a>
Turner Learning	<a href="http://turnerlearning.com/">http://turnerlearning.com/</a>
TV Guide	<a href="http://www.tvguide.com/">http://www.tvguide.com/</a>
TV Parental Guidelines	<a href="http://www.tvguidelines.org/">http://www.tvguidelines.org/</a>
Ultimate TV	<a href="http://www.ultimateTV.com/">http://www.ultimateTV.com/</a>

## **Museums**

American Film Institute	<a href="http://www.afionline.org/">http://www.afionline.org/</a>
Hollywood Entertainment Museum	<a href="http://www.hollywoodmuseum.com">http://www.hollywoodmuseum.com</a>
Media History Project: Television	<a href="http://www.mediahistory.com/teevee.html">http://www.mediahistory.com/teevee.html</a>
Museum of Television and Radio, The	<a href="http://www.mtr.org/">http://www.mtr.org/</a>
MZTV Museum of Television	<a href="http://www.mztv.com/mztvhome.html">http://www.mztv.com/mztvhome.html</a>
National Museum of Photography, Film and Television	<a href="http://www.nmpft.org.uk/home.asp">http://www.nmpft.org.uk/home.asp</a>

## **Literacy Resources**

Center for Media Literacy	<a href="http://www.medialit.org/">http://www.medialit.org/</a>
Media Literacy Project	<a href="http://www.babson.edu/medialiteracyproject/">http://www.babson.edu/medialiteracyproject/</a>
Mediascope	<a href="http://www.mediascope.org/">http://www.mediascope.org/</a>
National Cable Television Association	<a href="http://www.ncta.com/home.html">http://www.ncta.com/home.html</a>
TV Show: Television Worldwide	<a href="http://www.tvshow.com/tv/">http://www.tvshow.com/tv/</a>
Links to Other Media Literacy Sites	<a href="http://www.ci.appstate.edu/programs/edmedia/medialit/links.html">http://www.ci.appstate.edu/programs/edmedia/medialit/links.html</a>

## PRINT MATERIALS

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- Academy of Television Arts & Sciences. *Emmy* (bimonthly magazine). Emmy, 5220 Lankershim Blvd., North Hollywood, CA 91601
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- Black, Kaye. *Kidvid: Fun-Damentals of Video Instruction: Grades 4 Through 12*. Revised edition. Zephyr Press, 2000. ISBN: 1569761043
- Cury, Ivan. *Directing & Producing for Television: A Format Approach*. Focal Press, 1998. ISBN: 0240802810
- Jarvis, Peter. *The Essential Television Handbook: What You Need to Know, What to Do and What Not to Do*. Revised edition. Focal Press, 1996. ISBN: 0240514459
- Krauss, Ronnie and Hornsby, Christopher. *Take a Look, It's in a Book: How Television is Made at Reading Rainbow*. (Reading level: Ages 4-8) Walker & Co Library, 1997. ISBN: 0802784895
- Medoff, Norma; Tanquary, Tom; and Helford, Paul. *Creating TV Projects: A Video Program and Production Guide*. Knowledge Industry Publications, 1994. ISBN: 0867293349
- Merbreier, W. Carter and Riley, Linda Capus. *Television: What's Behind What You See*. (Reading level: Ages 9-12) Farrar Straus & Giroux, 1995. ISBN: 0374373884
- Millerson, Gerald. *Video Production Handbook: 2nd edition*. Focal Press, 1991. ISBN: 0240513215
- O'Brien, Lisa and MacEacher, Stephen. *Lights, Camera, Action!: Making Movies and TV from the Inside Out*. (Reading level: Young adult) Owl Communications, 1998. ISBN: 1895688752
- Silvia, Antone; Kaplan, Nancy; and Silvia, Tony. *Student Television in America: Channels of Change*. Iowa State University Press, 1998. ISBN: 0813821606
- Turner Learning/CNN. *Media Matters: Critical Thinking in the Information Age*. (print, video, audio, and online resources) South-Western Educational Publishing, 2000. ISBN: 0538687843
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# **Participants & Contributors**

## PARTICIPANTS & CONTRIBUTORS

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### Lead Consultants

Project manager Cyrice Griffith-Siebens (ATAS Foundation Project Development Consultant) worked with Kim Alan Wheatley (Director of the Southeast Center for Education in the Arts at The University of Tennessee at Chattanooga) to conduct six project advisory committee meetings, and three Focus Group sessions and co-write the final Framework.

### Academy Representatives

Leadership and contributions from the following ATAS governors and peer group representatives serving on the project advisory committee:

James Castle (ATAS member and governor for Main Title Design)

Thomas Huth (ATAS member and governor for Sound Effects)

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Tim Wade (ATAS member, Cinematography)

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### Focus Group Educators (60 total)

54 educators from across the country contributed feedback on the usefulness and structure of discipline charts *and* provided insight into the current role of TV in society and in the classroom.

6 Los Angeles based educators helped to develop sample instructional scenarios for each discipline.

## **Additional Content Contributors**

*ATAS Governors:* Conrad Bachmann, Janice Brandow, Leo Chaloukian, Donna Ekholdt, Don Greenberg, Jack Grossbart, Michael Hoey, Robert Holmes, Dwight Jackson, Robert Kurtz, Sheila Manning, Lee Miller, Howard Smit, and Bryce Zabel.

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# References

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## Overview of the National Arts Education Standards

With the passage of the *Goals 2000: Educate America Act*, the arts were written into federal law. The law acknowledges that the arts are a core subject, as important as English, mathematics, history, civics and government, geography, science, and foreign language. The development and dissemination of voluntary standards for arts education in 1994 have provided educators, policymakers and the general public with a common starting point for improving arts education in the nation's schools.

The *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* was developed by the Consortium of National Arts Education Associations. They outline five areas of competence for students in grades K-12. Students should be able to:

- Communicate at a basic level in the four arts disciplines – dance, music, theatre, and visual arts
- Communicate proficiently in at least one art form
- Develop and present basic analyses of works of art from structural, historical, and cultural perspectives
- Acquire an informed acquaintance with exemplary works of art in the four arts disciplines from a variety of cultures and historical periods
- Relate various types of arts knowledge and skills within and across the arts disciplines

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To order a copy of the National Standards in Arts Education, write to **MENC Publications Sales, 1806 Robert Fulton Drive, Reston, VA 20191**. Credit card holders may call **1-800-828-0229**.