

Welcome to PVTV LEARNING, from ParkerVision. This curriculum represents the most advanced and effective way to teach high school and college students the science of modern television broadcast. Until now, most broadcast curriculums focused on methodology that evolved over 30 years ago. This curriculum, however, covers basic production techniques and equipment, and then transports the students into the advanced automation technologies that are quickly becoming the norm in today's television broadcast industry.

If you have elected to download only the PDF versions of the Teacher's and Student's Editions of PVTV LEARNING, feel free to jump right into teaching. Throughout the chapters, you will see references made to additional materials in the way of on-line lessons and tests, and explanatory videos and animations.

This additional material is available to educators at a significantly discounted cost in electronic format (on a CD ROM). For more information on obtaining this additional material for your school, visit our LEARNING web site at www.PVTVLEARNING.com or contact us as shown below.

ParkerVision, Inc.
8493 Baymeadows Way
Jacksonville, Florida 32256
e-mail: sales@parkervision.com
Tel: 904-737-1367
Fax: 904-731-0958
www.parkervision.com

This Curriculum Furnished By:

PARKER  **VISION**[®]

See all of our advanced broadcast technology products at:
www.PVTV.com





Traditional Producing & Directing

What do producers do? It depends on the project. There are differences between producing a major motion picture, producing a nightly newscast and producing a single story for a broadcast.

has little awareness of what they do. In reality, a good producer is a person who identifies a story and finds ways to guide it through the production process. A good producer sees the "big picture" and does what he or she can to convey the story to the audience. To produce, you don't have to know how to do every job at the station, but it helps! A producer understands each part of the production process, even if he or she doesn't have all the skills necessary to do each job.

online
LESSON:
1



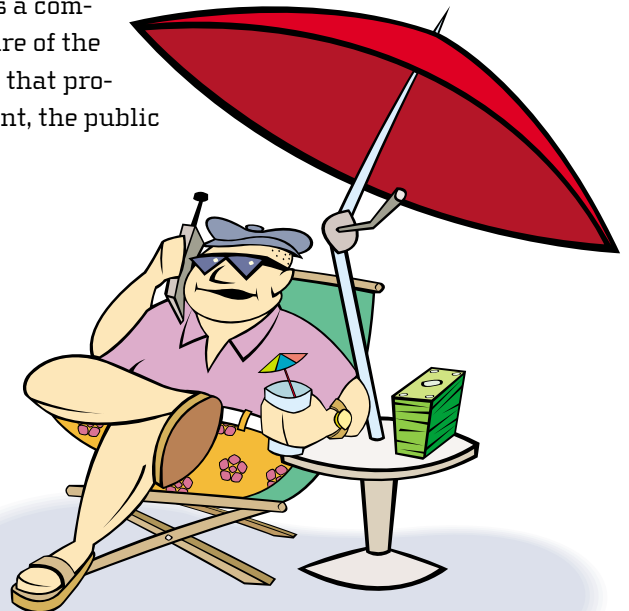
Perhaps when you think of a movie producer you imagine a Hollywood fat cat sitting by a swimming pool, on the phone making movie deals, or a high-powered network news producer, faced with a breaking news story and only two minutes until air, or even a rookie field producer, on location desperately attempting to stay on schedule and on budget.

None of these gives a completely accurate picture of the truth. Despite the fact that producers are so important, the public

Objectives:

After completing this section you will be able to

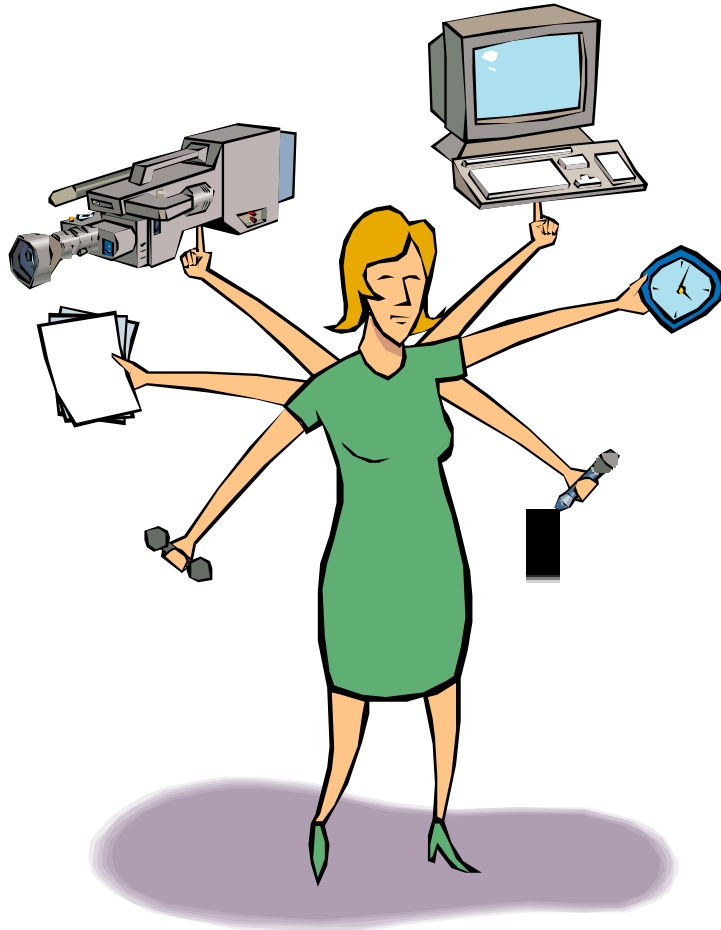
- Describe the role of a producer
- Describe the role of a director

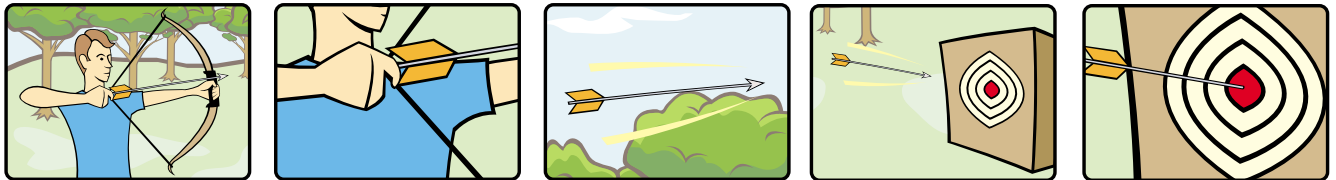


online
LESSON:
1

Depending on the type and size of a project, a producer may also be an organizer, manager, financier and decisionmaker. (There are exceptions when the investors, directors or even the talent have more authority than the producer does. It depends on the contract.) Those working for the producer are grate-

ful if he or she keeps things organized, handles problems quickly as they arise, pays the crew on time and deals fairly with everyone, and the producer who masters these skills will quickly earn a good reputation. Producers with bad reputations can just as quickly find themselves out of work.





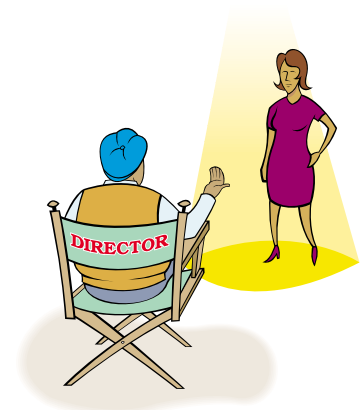
During the production phase, the producer is often not directly involved but turns over that responsibility to the director. The director then takes the script and oversees its translation from a plan on paper into a finished project. If a producer is the force behind the scene, then the director is the “frontman.” The role of director is a very visible one. Directors are the architects of the actual production. They’re involved in the pre-production process, but they take center stage during the actual production. Directors are familiar with the technical requirements needed to accomplish the job. The producer lets the director hire the technical crew. If there are technical concerns, it’s up to the director to ensure that they are solved.

online
LESSON:
2

But the technical side is only one part of the story. Directing is more than understanding the technical requirements of the job. A director needs a strong artistic sense. Having imagination and a creative

eye are essential to the job. Some directors use **STORYBOARDS** to help them visualize their shots, other directors use only written descriptions and some use a combination of both. Storyboards look like cartoons. They provide a sequence of images or shots that represent the key frames in the production. A storyboard can be created from quick sketches or it can provide detailed drawings of what shots will look like.

A director is usually involved to a greater or lesser extent in the selection of actors and actresses. Coaching talent to give a certain level of performance and dealing with artistic differences are key parts of the job. The director works with the talent, encouraging them to give a performance that is consistent with the goals of the project.



<<<rewind

online
LESSONS:
1-2

1. Describe the role of a producer.

2. Describe the role of a director.

With the automated **PVTV STUDIO** system, you are now the producer – and the director, anchor, reporter, editor, maybe even the photographer! The click of a mouse puts complete creative control in your hands. In a traditional environment, the news producer created the lineup. Now, instead of turning the program over to the technical director, Studio allows you to compose the elements of the show and have them played back exactly as you have envisioned them.

online
LESSON:
3

Objectives:

After completing this section you will be able to

- Describe the role of a producer/director in an automated environment
- Perform the roles of a producer/director

The important thing to remember is that merely pushing buttons and moving bars does not improve your program, no matter how easy such operations have become. To be a good producer, you should focus on the content, what you have to report and what news stories can now be covered. These are the things that will strengthen your newscast. Once you understand the creative aspects of the job – how to be a good producer, director, reporter and photographer – the rest can be learned easily.

Automation provides a special advantage for people who are new to television. It lets you try out different effects and technical

combinations without having to inconvenience an entire crew. (Ask anyone who has worked in a traditional newscast environment. When there's a mistake, everyone has to recue, restart and redo.) With Studio you can rehearse different moves until you're satisfied without driving everyone else crazy.

In a traditional television production environment could you produce an entire newscast single-handed? Of course not. But with an automated system you can. Because you are the producer, director, studio camera operator, floor manager, technical director, CG operator, audio mixer and TelePrompter and





VTR operator, you must learn higher-level skills and be much more versatile. In the real world, this will help you stay competitive. As the architect of your own show, you can demonstrate your new skills to the fullest. In the television industry there aren't that many openings for directors, producers and anchors. But with an automated system, you really get to show what you can do!

Here's a quick review of the things you'll need to think about before you use the PVTV Studio to actually put it all together. As the producer you'll want to balance your coverage – deliver the bad news but temper it with the good. Decide how to organize and program with the moves you need. Remember that you're calling the shots now! Learn how to find stories, even when it seems as if every story has already been covered and there are no interesting stories left to tell. Sharpen your writing skills, too! You may have to shoot your own material, so develop the skills to become a good photographer. Learn both the art of editing and the technical expertise to edit quickly.

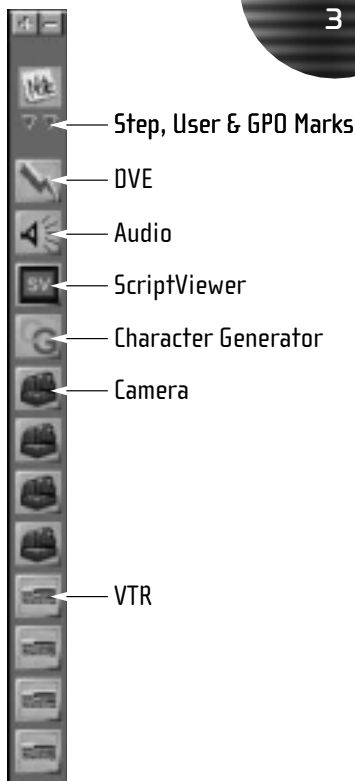
After you've created all the segments you need, you'll begin to

assemble your newscast using PVTV Studio automation. As the studio camera operator you can set up the studio shots you'll need and save them as presets. Next you become the audio mixer, and you'll select music, check microphone levels, then program and save them. You'll design and create graphics to accompany the footage. As the anchor, you'll want to work on your on-camera delivery. Type your script using Script Viewer and then practice reading the script, making sure to adjust the speed to a level that's comfortable for you as well as your viewers. Use the VTR function on the control monitor to program the packages and other video segments to go on air.

At this beginning level, you'll need to practice these skills until you feel comfortable. As you progress to the intermediate section, you'll learn more about organizing your format, working with a small crew, evaluating job performances and designing future programs.

You're about to begin the most exciting part of the PTV Learning System, creating **TRANSITION macros**. Transition macros are used to automate your production, including camera presets, audio, video, CG, scripts and digital video effects. The time line helps keep your production organized and keeps track of your show's running time. Through the power of automation, you can build a show that looks and sounds exactly as you imagined.

online
LESSON:
3



At this beginning level, you'll need to practice these skills until you feel comfortable. As you progress to the intermediate section, you'll learn more about organizing your format, working with a small crew, evaluating job performances and



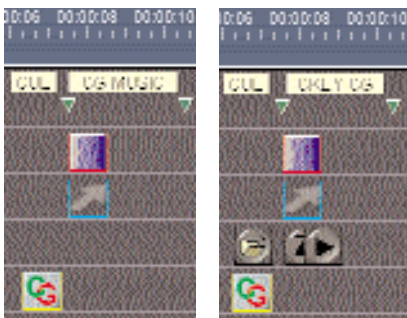
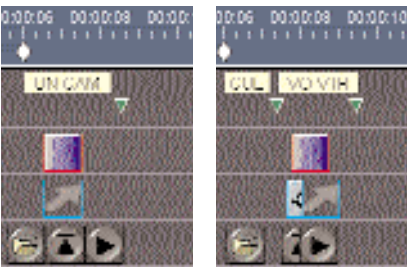
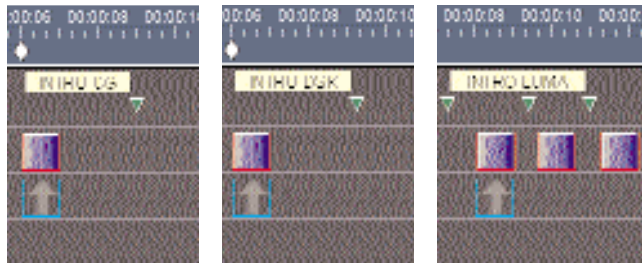
designing future programs.

How do you build a transition macro? Take it one step at a time and you'll quickly find that it's easy to do!

Now that you have an understanding of how to build a show using PTV Studio One and all its individual production facets, it's time to build a show with re-made sequences. Confused? Think of it this way. If you have a ready-made sequence that consists of a voice over a VTR package, why build again? Isn't it easier to simply press one button every time you need a particular sequence? Of course,

which is why the SHOW-builder keys were created.

The SHOWbuilder keys allow you to put together a show quickly. The SHOW-builder hotkeys take the most common elements used in a broadcast and combine them into sixteen different hot keys. It is recommended that as you learn how to produce a broadcast, you begin assembling your shows with the use of the **HOT-KEYS**. They provide everything you need to produce a professional-looking program.



There are 16 pre-built **SHOW-BUILDER** keys. They are:

Cue/Black: This is a basic take-video-to-black, cue all tapes and lower all audio levels function. This should be used before the beginning of every show.

Intro/CG: Used when your show opens with a full screen graphic created from the PVCG.

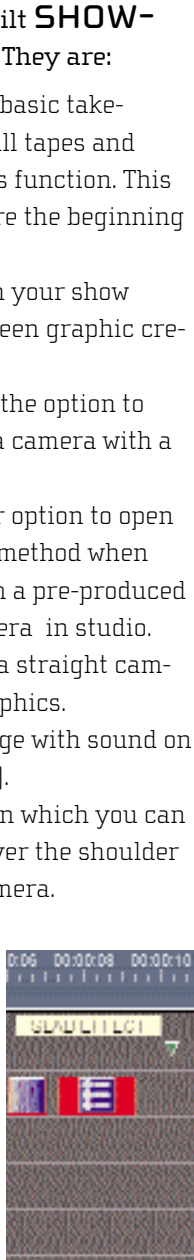
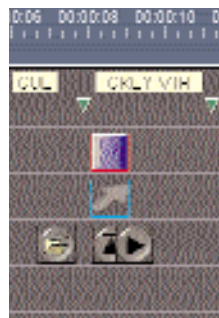
Intro DSK: Provides the option to come full screen to a camera with a lower third graphic.

Intro Luma: Another option to open your show. Use this method when you are coming from a pre-produced video-open to a camera in studio.

On Camera: Simply a straight camera shot without graphics.

SOT/VTR: VTR package with sound on tape (no voice-overs).

OTS Cam: An effect in which you can insert a VTR or CG over the shoulder of your talent on camera.



L3-Cam: To a camera with a lower-third graphic.

CG-VO: Full-page graphic with voice-over.

CG-Music: Full-page graphic with music only (no VO).

CKY-CG: Chroma-keying, using a full-screen graphic or video source against your chroma wall background. An example of the effect is your local anchor talking about the weather as you see weather graphics behind.

CKEY-VTR: Chroma-keying, using a videotape as your background.

Dual-Box: This effect is exactly what it sounds like. Two boxes centered in the middle third of the screen, containing two camera inputs. This is often used as "live from the newsroom...."

Slab Effect: A video effect transition that lifts your current video into a dimensional box and pushes it out of sight as it reveals your next video.

Page Turn: A page turn appears exactly as it sounds; literally peeling one page of video off to reveal another underneath; just as you would turn the page of a book.

Once you become familiar with their applications, you will find them quick and convenient. One thing to remember: You can always change elements of the property page to fit your show format. For example, one day your voice over may be over VTR A, the next day you may be using VTR B as your voice-over tape. In this case you would simply go to Preview and change the VTR inputs from A to B. Also, if you are not load-

ing SCRIPT Viewer files into the Macro, only playing, be sure to delete the load file icon or you will get an error message asking you to identify the proper path.

One last important item: Wherever you have your diamond cursor positioned on your time line is where the SHOWbuilder keys' sequence will be inserted when you press its button.

Tip: Try producing a few practice shows to become familiar with the keys. Once you understand their possibilities, shows will take minutes to produce.

<<ACTION>> create a transition macro file:

1. Click on the New button on the toolbar
2. Click on Save As (in the pulldown File menu). Type in a name for your file and click the Save button.
3. To set up your macro, either use preset buttons that you've already set the properties for, or click and drag any controls you need onto the transition macro time line individually and then assign their properties. (Left double clicking on an icon opens a property page.) When bringing a control from the control monitor to the macro time line, always right click drag and drop. When adding a control to the macro time line directly from the Automation monitor, left click drag and drop. (Hint: While you're learning how to organize a transition macro time line, you may want to begin with your camera and DVE settings, then program the audio, SCRIPT Viewer, CG and VTR. If you form a consistent pattern, you're less likely to forget or overlook something.)
3. Check your work as you go to make sure that each command is functioning as needed before proceeding to the next. It's a good idea to save as you go!
4. Once you've completely finished building your macro, be sure to save your work before closing the file.

READY TO PLAY YOUR TRANSITION macro?

1. Open the file (if it's not already open) and left click on the cue icon.
2. Click on the Play Step button. Continue clicking the Play Step button for each macro.
3. To stop a transition macro while it is playing, click on the Stop Macro button.

<<<rewind

1. Describe the differences between producing and directing in an automated environment and a traditional environment.
