



## University of California Television Production Resources and Planning Guide

This guide is designed for UC faculty, staff, and others interested in learning more about how to take advantage of outreach and communication opportunities offered by the University of California Television network, UCTV. It contains general information about the channel's operations and availability on DBS, Cable, and the Internet. It also explains the many ways in which a UC campus, department, research unit, center or institute can contribute programming to UCTV.

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## What is UCTV?

### Background

In 1998, a multi-campus workgroup chaired by Carol Tomlinson-Keasey was established to assess the viability and desirability of creating a University of California television station based in part on the model of UCSD-TV (a low-power local broadcast station operated by the UC San Diego campus). The systemwide UC channel would be delivered via satellite to Direct Broadcast Satellite (DBS) customers, California Cable systems, educational television stations, schools, hospitals, the Internet, and other venues.

The workgroup assessed logistical implications, developed projected budgets, and evaluated television program production capabilities throughout the UC system. The group recommended acquiring the necessary capabilities to launch a satellite channel. UCTV was awarded a channel on the DISH Network and began broadcasting in January 2000.

### Mission and Goals

UCTV creates a place where viewers can participate in the life of the University of California and the communities that surround its ten campuses. As part of the nation's largest and preeminent public university system, the station is at the center of new thinking, scientific breakthroughs, and fresh ideas.

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***Showcasing the excellence and diversity of the nation's premier research university, UCTV embraces the core missions of the University of California - teaching, research and public service - through quality, in-depth television that informs, educates and enriches the lives of people around the globe.***

### ***UCTV Mission Statement***

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Knowledge and achievements in science, health and medicine, art, music, theater, humanities and public affairs are shared through a wide range of programs, including documentaries, lectures, interviews and performances. Since its "launch" in January of 2000, UCTV has broadcast over 1500 programs on a wide variety of topics, increasing public knowledge and appreciation of research, including its impact on everyday life.



## **What Watches UCTV?**

### **Distribution on DBS and Cable**

As of June 2003, UCTV reaches over 12 million households nationwide, primarily via direct broadcast satellite (DBS). EchoStar's Dish Network, which carries UCTV on Channel 9412 into an estimated 9 million homes, remains the nation's fastest-growing multichannel system operator, adding approximately 100,000 new subscribers every month.

UCTV is also available on cable in selected markets around the nation, from Vermont to Florida to California, typically on local "PEG" (public / educational / government) access channels. The largest concentration of UCTV's cable viewers is in California, where an estimated 3 million households can access the channel. UCTV can be found in California on local broadcast, cable, and community access channels. Visit [www.uctv.tv/cable](http://www.uctv.tv/cable) for channels and locations.

Extending beyond the loyal audience that has found the channel on cable television and home satellite systems, UCTV is also reaching out to other critical audiences with specialized programming via direct links to schools, health clinics and hospitals equipped with receiving equipment. In addition, UCTV's live streaming and more than one thousand video-on-demand programs are accessible at [www.uctv.tv](http://www.uctv.tv) worldwide to the millions of Internet users.

### **Viewership Profile**

Based on viewer response, UCTV's audience is composed of media savvy, well-educated viewers that are hungry for content that is both intellectually stimulating and relevant to their lives. The station has received thousands of enthusiastic and supportive viewer comments by email, letter, and phone from all 50 states and several locations abroad. Dozens of requests for copies of programs are received and processed weekly.



## Programming

### Program Types

Programming for UCTV falls into 5 broad categories described below. Profiles of specific programs in each category are available in the Appendix of this guide.

**1. Captures** - Taping events that are taking place on or around campuses. This includes faculty and guest speakers, public outreach lectures, panels and symposia. Often described as "C-Span style," this type of production provides the programming base for UCTV. These programs are usually taped with one or two cameras. Often the speaker uses visual aids such as slides, overheads, PowerPoint or video, which requires modest editing before broadcast.

Examples from our on-demand library viewable in RealPlayer:

- "An Update on the War on Terrorism and Iraq with Dean Michael Nacht" (Berkeley) #7055
- "Brown: an Erotic History of the Americas" (Santa Barbara) #6776
- "States and Migrants: New Challenges, Changing Responsibilities" (Berkeley) #6636
- "Perspectives on Ocean Science: New tools, New Discoveries: Thin Layers of Phytoplankton in the Ocean" (San Diego) #6656

**2. Performances** - Music, dance, theater staged on or around campuses. These performances require more equipment, usually at least 3 cameras and the ability to switch them on site. An introduction may be added to provide context.

Examples from our on-demand library viewable in RealPlayer:

- "Soundscape: Serge Martinchuk, Piano" (Santa Barbara) #5950
- "Summerfest 2001: An Evening With Marc Salzman" (San Diego) #5973
- "UCR is Dancing - 2001" (Riverside) #5878



**3. Studio productions** - Panels, lectures, interviews, performances recorded in studio rather than on location. Bringing events into the studio can save money and provides control of the production environment. These programs are often "live-to-tape" which then require very little or no editing.

Examples from our on-demand library viewable in RealPlayer:

- "Conversations With History: Noam Chomsky" (Berkeley) #6568
- "Health Matters: How to Survive Back Problems" (San Diego) #6093
- "Hemisphere: South America, Vicente Fox, St. Juan Diego" (San Diego) #6825

**4. Documentary productions** - Programs incorporating interviews, visual materials, voice over and music. These programs are the most complex, require more shooting, writing and editing, and are therefore usually the most expensive to produce.

Examples from our on-demand library viewable in RealPlayer:

- "Claude Shannon: Father of the Information Age" (San Diego) #6090
- "Tahoe: Reservoir of History, Body of Hope" (Davis) #5218
- "Visionaries: UC Berkeley I-House" (independently produced) #6787

**5. Magazine** - Programs composed of several short segments (approximately 5-8 minutes) on topics that are not necessarily related. These programs usually combine interviews with b-roll footage and/ or other visual material. Duration of segments vary but together make a half hour or hour-long program.

UCTV is currently collecting program segments from throughout the UC system to include in a new magazine program titled "Open Window." Please contact the show's Executive Producer Shannon Bradley if you would like to submit a segment idea ([sbradley@ucsd.edu](mailto:sbradley@ucsd.edu)).

Examples from our on-demand library viewable in RealPlayer:

- "Frontiers: Research Explorations" (Davis) #6182
- "On Beyond: Genomic Responsibility, Climate, Fisheries..." (San Diego) #6151
- "UCLA: Next (No. 18)" (Los Angeles - student produced series) #6607



## Costs and Funding Opportunities

### HOW MUCH WILL IT COST?

For obvious reasons, this question is the most frequently asked. Unfortunately, there is no simple answer as each production is unique to its own set of circumstances. We have provided a basic sketch of potential costs for your reference, but please keep in mind that these costs are just approximate. UCTV is always willing to consult and help you figure out the specific needs for your production and plan out costs according to these needs.

At the low end, a 30-minute program that is a straightforward capture of a talk or lecture, using one camera, and minimal editing (just trimming and titles) can cost between \$600 and \$1,000, depending on who you use to shoot, extra lighting needs, how much editing, etc. If the speaker uses slides, or if the presentation is taped with two cameras, it will be slightly more.

A sit-down one-on-one interview can also be fairly straightforward and not too expensive. A two-camera shoot, ideally in a studio, with a switcher, a well-prepared interviewer and guest, both able to make it through 28 minutes without interruption ("live-to-tape"), can be done for somewhere between \$1,000 to \$2,000 -- again, depending on the studio. A panel in either of these situations would add incrementally to the cost.

Capturing an event, such as a conference or a day-long symposium, requires more coordination effort before the event and editing after the fact. This can be done for \$3000 to \$6000, but will often yield many programs.

The more highly "produced" programs like documentaries require shooting multiple interviews, b-roll footage, writing a script, recording voiceover narration, etc. A \$25,000 budget for a well-produced half-hour documentary is not unusual, but we have seen them done for less and for more.

It all comes back to what is the best format for what you are trying to communicate, your sources of funding for outreach and education, and the production capabilities in your department or division, on campus, or in the community.



## **FUNDING AND PARTNERSHIP OPPORTUNITIES**

Funding for production of television programs may be procured from a variety of sources, including Federal, State, UC, and private foundations and corporations.

### **Federal Funding**

Federal government agencies, like the National Science Foundation (NSF), will allow inclusions for education and outreach in research grants. The NSF will entertain supplemental requests for such support even after a research project has been funded. Others require that a certain percentage of research grant monies be dedicated to public outreach and education (e.g. NASA mandates 1.5%)

A good overview of Federal grant opportunities can be found at:

Catalogue of Federal Domestic Assistance (CDFA)  
<http://www.cfda.gov/public/granttopics.asp>

Office of Executive Assistance Management (OEAM)  
<http://www.osec.doc.gov/oebam/grants.htm>

Federal funding opportunities for specific agencies:

Center for Disease Control (CDC)  
<http://www.cdc.gov/funding.htm>

Environmental Protection Agency (EPA)  
[http://www.epa.gov/ogd/grants/funding\\_opportunities.htm](http://www.epa.gov/ogd/grants/funding_opportunities.htm)

National Endowment for the Arts (NEA)  
<http://www.nea.gov/guide/index.html>

National Science Foundation (NSF) - informal science education grants:  
<http://www.ehr.nsf.gov/EHR/ESIE/resawrd/lse-supl.htm>

NASA  
<http://server-mpo.arc.nasa.gov/Services/Grants/Docs/guidelines.html>

National Oceanic and Atmospheric Administration (NOAA)  
<http://www.noaa.gov/business.html> (scroll down to "grants" portion of page)

U.S. Department of Education  
<http://www.ed.gov/topics/topics.jsp?&top=Grants+%26+Contracts>



## **State Funding**

A good overview of California state grant opportunities can be found at:

<http://www.iig.ca.gov/GetGrants/getgrants.shtml>

State funding opportunities for specific agencies:

CA Department of Education  
<http://goldmine.cde.ca.gov/funding/>

CA Department of Health Services  
<http://www.dhs.ca.gov/>

## **UCTV Production Fund**

UCTV has established a production fund to facilitate the creation of new programming from throughout the UC system. By reallocating existing funds in the UCTV budget, the production fund provides seed money to spur the production of new programs or program segments. Funding amounts vary depending upon the project, but generally range from \$300 to \$1500 depending on the production type. There is also the possibility of up to \$7500 for long form programs.

Criteria taken into funding decisions includes the uniqueness of the program, the desire for a variety of production styles and topics, the ability of the program to appeal to a general audience or a well defined niche audience, an equitable representation of all campuses, and the ability of the applicant to identify other funding sources to be used towards the new programming. Interested parties can apply online at [www.uctv.tv/productionfund](http://www.uctv.tv/productionfund).

## **Private Funding**

Private foundations with a regional or national focus on particular subject areas can be tapped for production support of educational television. A few of the many private funding sources are listed below as a general reference. If you would like some guidance on how to find/approach potential corporate or foundation partners for specific program ideas, contact Vicky Powell, UCTV Special Projects Manager at (858) 822-4485 or via email at [vpowell@ucsd.edu](mailto:vpowell@ucsd.edu).



Andrew W. Mellon Foundation  
<http://www.mellon.org/>

AT&T Foundation  
<http://www.att.com/foundation/>

ITVS – Independent Television Service  
<http://www.itvs.org/producers/funding.html>

### **Community Partnerships**

On a local level, community organizations, such as museums or arts organizations, can partner with entities within UC to provide production support of programs that achieve shared goals.

It is also possible to accept underwriting support for program production from corporate sources, although such arrangements understandably demand careful consideration to assure that there is not tacit or obvious support of a particular product or point of view espoused by the underwriter.

### **Funding Opportunities Email Notification**

If you would like to subscribe to an e-mail list that provides possible production funding opportunities, send an e-mail to UCTV's Special Projects Manager, Vicky Powell at [vpowell@ucsd.edu](mailto:vpowell@ucsd.edu).



## **Production Guidelines: General Guidelines and Requirements**

It is important to record the best possible image and sound in the field in order to produce the best possible program.

### **All UCTV Productions Require:**

- Professional quality camera (DVCam, Beta Cam, DVC Pro etc.)
- Professional quality tripod to assure smooth moves
- Appropriate microphone, sound equipment
- Cleanly dressed cables
- Adequate video lighting to augment existing location lighting
- Editing equipment capable of producing broadcast quality program including character generation for opening and closing credits and speaker IDs

### **Crew**

There are several options to consider when putting together a production, and what you choose depends upon your allotted budget, time frame and in-house capabilities. Although UCTV does not offer production services, we are happy to consult with you on your production needs, help you find the right people to do the job, and talk to them directly in preparation, if need be.

Following are several options to consider when putting together a production crew.

1. Your internal media services facility, whether in your department, school or campus, likely offers production services on a recharge or other basis. Check with your campus to find the appropriate entity that can then give you a quote for your project. It is recommended that you evaluate the quality of their previous work as well as compare their prices with outside vendors.
2. Outside production services are another viable option for your production, whether it be an established production company or a freelance producer. UCTV can help locate qualified producers in your area if you are having difficulty.
3. Your department may already have videotapes of past events that are sitting on the shelves. If these tapes are broadcast quality (such as Beta or DVCam - not VHS or S-VHS) and of a subject matter relevant to a UCTV audience, you may consider re-purposing the tapes as a program. This often requires only a few hours of editing and adding of graphics or voiceovers, and the cost can be minimal.



4. Finally, if the cost of a simple production or re-purposing of existing material is still beyond your budget, UCTV will consider taking on the post-production duties to finish a program. Such post production is limited to minor editing, creation of a show "open" and close," and the addition of speaker IDs.

The presentation of any content on television, even a seemingly "straightforward" lecture, interview, or panel discussion, can be greatly enhanced with some pre-production planning. The following considerations will help you achieve a television-quality program.

### **Time**

Time slots in the UCTV broadcast schedule are 30, 60, 90 and occasionally 120 minutes. The target time for a program is 90 seconds less than the slot length: 28:30, 58:30, 88:30, 118:30.

This is a general guideline with some flexibility. For various reasons, programs often are longer or shorter than the target time. Programs should not be longer than 15 seconds less than the slot time (29:45, 59:45 etc.), as a station I.D. must be played between programs. If a program is longer, than the nearest time slot, it should be at least 15 minutes into the next time slot (45:00, 75:00, etc.)

### **Titles**

All programs should have an opening title with the name of the program and the speakers.

Everyone who appears in a program must be identified (ID) on the screen throughout the program. A "lower third" graphic of the speaker's ID should be on the screen at least every 2 minutes. The ID should appear the first time the speaker is seen, 1-2 minutes later, then at least every 2 minutes throughout the program. The ID should be no more than 2 lines - the top line is the speaker's name, the bottom line his/her affiliation. Lower third speaker IDs should only be shown over close-ups, never a wide shot.

If the program contains time-sensitive material, a lower third graphic should be incorporated throughout the program to show the date the event was taped.

Related web sites, identification of the event and its location, and other information can also be included in a lower third graphic. Each program should include a disclaimer and copyright identification at the end.



## **Production Guidelines: Preparing a Lecturer/Presenter**

### **Content**

UCTV aims to reach a general television audience. It is reasonable to assume they are watching because they have an interest in your subject, but they are certainly not experts.

In contrast to the audiences you may be more accustomed to, this one won't rely on or require the conventional presentation of data to understand the subject. For this general audience, aim for a broader perspective and present your conclusions rather than multiple examples of data that support it.

In presenting data, statistical trends, or general concepts of the work, try to think visually, and when possible use a metaphor, analogy or comparison. For example, one common difficulty is with units of measurement. The audience is not immediately familiar with a number like 10 to the minus 23. While use of such units is not discouraged, it is helpful to illustrate those quantities. "Really, really small, a billion of them would fit on a period at the end of this sentence" or "really big, more than all the grains of sand on the beach," are examples of how one could help the audience grasp the concept, and in turn, expand their knowledge.

It is important to be aware of the duration of your presentation. If it is too long it will need to be edited to fit the time slot.

### **Attire**

There is no particular dress code. Present yourself the way you are comfortable in front of an audience of strangers. For television purposes, muted or earth-toned colors and muted patterns are necessary. No bright colors or high contrast, either in color or a pattern. A white shirt can be tolerated, but only if it is under a coat for the duration. Avoid tight stripes, herringbone and busy patterns. Minimize the amount of reflective and/or loose jewelry, as it can be a distraction. For the purposes of affixing the microphone, clothing with a collar or a button placket is helpful.

### **Technical Considerations**

The presentation may be taped with up to two or even three cameras. Television lights will be added to create the best possible image quality. You will be wearing a microphone. Your movement may be somewhat restricted.

A digital copy of any slides or Power Point used may be necessary for editing purposes. If you must use overheads or other visual materials, please plan on spending a few minutes after the presentation so that those materials may be taped separately from the presentation.



When possible, make an effort to hold substantial Q&A until after the presentation. Only questions to clarify technical points, to verify that the audience is following the presentation, or that are designed to solicit interaction should be addressed. Questions from the attendees need to be repeated for the benefit of everyone in the room and in the television audience.

## **Production Guidelines: Pre-production**

Whenever possible, scout the location or venue before the shoot date. Allow sufficient time to look for:

- Power outlets (separate from power used for stage lighting) for additional lights
- Stage arrangements and furniture or props being used to determine camera placement
- Seating arrangements and aisles to determine camera placement
- Ambient noise level and sound of the room quality (fluorescents create a noticeable buzz and can often be turned off)
- Set up schedule. Determine when the camera operator can get into the room before the event. Allow at least 60 minutes of setup time.
- Lighting needs. Are there windows or doors that will let in daylight? Curtains that can be drawn?
- Audio: Is a house audio feed available, where will it be coming from, do you need certain splitters or connectors?
- Who are the contact people for the venue, the house audio and lighting as well as the event?
- What is the format of the event, how many speakers are there, how will Q & A be done, how long is the event?

## **Production Guidelines: Camera Set-up, Shots**

### **Set up of camera**

The first and last minute of all tapes is more prone to damage during loading and ejection, so use this portion for non-crucial material. Record 1 minute of color bars and tone (-20db for digital, 0db for analog) at the beginning of the tape. If the camera does not record color bars, record 1 minute with the lens cap on. Edit controllers require continuous, unbroken timecode during postproduction, as well as 10 seconds of preroll before each edit. Do not reset the timecode while recording! The one minute of bars or black at the beginning of the tape will also provide necessary preroll time for the edit controller to play back tapes at the proper speed. Material recorded less than 10 seconds into the start of a tape cannot be accessed by the edit controller and will not be used in editing.



All cameras and decks should be set to DropFrame (DF) recording, 48Khz or 16-bit sound.

Do not attempt to do in-camera editing of image or sound, such as fade-ins or outs.

### **Camera Placement**

Cameras should be positioned in such a way as to be:

- close enough to the subject so that the camera doesn't have to be zoomed in all the way to compose a medium shot; the long lens shots should be steady
- closer to a frontal or head-on angle than a profile; the camera doesn't need to be directly in front of a speaker, but you should see both eyes clearly; avoid side angles or profiles even if they are closer to the speaker
- near the eye level height of the speaker, so you're not shooting up someone's nose or looking down onto the top of their head
- unobscured by people walking or sitting in front of the camera
- to the side of walkways so it's not interfering with foot traffic (this will also lessen the chance someone will bump the tripod)

### **Camera Shots**

Everyone who speaks and is seen or heard on camera should have clean audio and pleasing and sufficient lighting. Recording should start before the host or introductory speaker reaches the microphone and should end only after the last applause. The use of both close-ups and wider shots are desirable to enhance production value and maintain viewer interest. However, if zooming during the course of a lecture is unsteady or jerky due to camera-subject distance and zoom length, then a steady, static shot is preferred. A variable zoom controller is necessary for all "hot" moves and will reduce camera jitter. While recording a lecture, you must realize that the camera is always "hot". If you are able to use more than one camera make sure that each is assigned different looking shots. One should concentrate on the close up while the other concentrates on the wide shot.



## Production Guidelines: Audience Q & A

Q & A can be handled by one of the following methods:

1. Audience members write down their questions for the host/presenter to read into the podium or lectern mic which the speaker then answers. Writing questions down makes them shorter, and also allows for screening of the questions.
2. The speaker repeats and summarizes the questions as they are asked.
3. Microphones and lights are set up for the audience to use and a second camera captures the audience member asking the question. Methods that allow the camera to remain on the speaker and lectern are preferable unless there is a second camera. The use of one camera to handle two or more locations of interest results in poor quality video.

The Q & A time is sometimes the only opportunity to shoot cutaways of the audience. Shoot the first question and answer, and after the second question starts, shoot the cutaways. Then go back to shooting the Q & A.

## Production Guidelines: Cutaways

Cutaways (shots of the audience) are a good way to enhance the look of a program, as well as allow it to be edited without calling undue attention to such edits. A variety of still shots of audience members, individually and in groups, can be shot before the lecture starts (if people are looking in the right direction and not talking) or during the Q & A. Avoid shooting people who are talking, looking at the camera, looking bored or uninterested, or otherwise looking embarrassing to the camera. Shoot each cutaway for at least 25 seconds of good usable video, and get at least one cutaway for each ten minutes of program. The use of pans, zooms and rack focusing should only be used after the "still" shots have been recorded.

## Production Guidelines: Audio

The quality of your sound will depend on many factors, including microphones, mic position, cables and recording levels and methods. In general, all speakers must be **close-mic'd** and whenever possible, each speaker should be recorded to a separate channel or track. Using balanced, well-shielded XLR-type audio cable will help reduce or eliminate hum and RF interference. Adapters and connecting cables should be purchased or manufactured for equipment that is not using XLR connectors. All cables should be **neatly dressed** or hidden in clothing (such as behind a tie or



jacket) or behind stage furniture. When using a wireless microphone that requires an antenna cable to hang freely, this cable can be placed under a jacket or put the mic box on the hidden side or back of the subject where it is less visible to the camera. For both neatness and safety, all cables must be taped across walkways or any area where people will walk.

Using a variety of microphones and recording sources will help you to cover the many different recording situations, such as a single speaker or multiple speakers or locations.

Whenever possible, set up your own microphone, do not rely on a feed from the house as your sole source of sound. Neatly gaff tape a lavalier microphone to a gooseneck or lectern microphone and run the wire down the stand. If you instruct the speaker that the audience will only be able to hear the talk if he/she uses the lectern mic, this will ensure that your mic will also be in correct position.

Whenever possible, double-mic the subject. In addition to a lectern mic, put a wireless on the speaker, placing the lav on the tie or shirt or on a jacket lapel. When choosing a left or right side for mic placement, determine on which side the speaker is most likely to be speaking.

The house feed can also function as a secondary source of sound. You may need several adapter cables, converter or interface boxes or splitters for this. A direct box or impedance matcher can convert from unbalanced (high impedance) RCA or 1/4" to balanced (low impedance) XLR. If your camera doesn't yet record from a XLR line source (for example, the house mixer), you can use a line -to-mic adapter that will also have XLR connectors (such as those available from BeachTek). A passive (unpowered) mic splitter can also be used to intercept the house mic; plug the house mic into the splitter, then run cables out of the splitter to both the house and your camera.

Recording should be done at 16-bit, 48Khz (not 12-bit, 32Khz) and levels should be manually set so that peak levels are no higher than -5db. The use of auto gain on miniDV cameras will result in overmodulated and distorted audio.

## **Production Guidelines: Lighting**

Video production requires **specialized lighting**, both for sufficient light levels as well as aesthetic concerns. Concerns include the use of mixed light (such as daylight and tungsten) as well as excessive top light or uneven lighting for a broad area. If there are large windows that allow light onto the subject, you may want to close the curtains or leave the curtains open and use color correction gel on the lights so you can daylight white balance. All lights should be placed in locations that are not readily accessible to stray audience members. Use sandbags to secure the lightstands and brightly



colored gaffer's tape to mark off (and block if necessary) areas around the lights.

The **three point lighting** model (key, fill, backlight) is a style that can be used and adapted for all situations. Remember to have a sufficient "wash" of light or areas of light where all the subjects will be at all times, so that if a speaker steps to the side of a lectern, they will still be properly lit for the camera. The light levels and your camera should be able to correctly expose at f/2 to f/5.6 when set to normal (0 dB) gain. If the camera **zebra** is set to 70ire, you should be able to see zebra on the forehead, nose and tops of cheeks.

The simplest form of lighting a single person or lectern-style talk is to use a single strong key light near the camera position. A high angle ellipse placed just slightly behind and to the side of the camera will throw a **shadow behind** the subject. The high angle (45 degrees or steeper) will help throw the **shadow away** from camera view. Screens and light diffusion can be attached to reduce the intensity and hardness of the light, and the vanes and focusing mechanism of the ellipse can be adjusted to shape the outline and edges of the light.

Alternately, two ellipses, or other instruments, can be used to produce a more modeled, **crosslit** look. The lights should be placed about 45 degrees from the subject. Designate one instrument to be the key and the other as a fill, and add diffusion or adjust the spot/flood control of the lights. Be careful of the double nose or chin shadow effect created by two lights, and adjust the hardness and softness of both lights to eliminate or minimize.

A **backlight** adds definition to the subject, but beware of lens flares as well as placement that is visible to the camera. Placing the light stand slightly off to the side and behind the subject, as well as the use of a flag above the camera lens, can alleviate such flares. If a C stand is available, you have more options for placing the backlight out of camera view range.

The backlight should be strong enough to add definition and modeling to the head and shoulders without causing overexposure or a too-bright, "holy" look to the speaker. Focus the light to land between the shoulders, just below the neck. The backlight should not be aimed at the top of the head, as this causes unflattering glare that will also be overexposed. You'll need diffusion to cut down the intensity, and the use of colored gel (rose or light pink, straw, bastard amber) will help add definition as well as cut down the intensity.



## **Using House Lights**

If the venue or location already has instruments in the proper positions (such as a theater), these can be adjusted for video use.

Ask house lighting personnel for more "front light" and less "top light". The lights in front of the stage and in the wings can serve this purpose. The camera can aid you in determining proper light levels. Lighting for the camera will also provide adequate light for the audience.

You may find lights above the stage that point directly down to the speaker's position, creating an unhealthy "top light" that will produce shadows in the eye sockets and overly bright areas on the top of objects. These lights, when sufficiently dimmed, can be used as a backlight. Again, caution should be used so this light will not create areas of overexposure on the top of heads.

## **Lectures with Projection**

Projected material (slides, PowerPoint, discs or tapes) should be copied or transferred so it can be cleanly edited into the program. This allows the camera operator to concentrate on shooting the speaker and referencing the projections only when necessary. In addition to obtaining copies of projected material, the projector itself may be used as scan converter. Connect the video output of the scan converter or projector to a deck to capture that material.

A balance of exposure must be achieved between the light on the speaker and the projection. You should be able to shoot a wide shot of both the speaker and screen without over or under exposing either. This will require using only enough light on the speaker's position for a healthy exposure at normal (0-dB) gain.

When possible, try to reduce the brightness and intensity of the color of the projection. The color in most computer projections will exceed NTSC safe levels without proper adjustment. Also, the white or blank areas of computer projections or slides may overexpose if left at normal or unadjusted levels.

The key light should be adjusted (using barn doors, vanes or black wrap) so that no light falls on the screen. If the light must be placed off to the side, place it on the same side as the screen so that the shadow of the speaker falls away from the projection.



## **Production Guidelines: Before Recording Begins**

After you have set up your equipment and tested it, taped down the cables, white balanced and conferred with any other camera operators, labeled your tapes and tape boxes, you should have time left over before the event starts to introduce yourself to the people running the event and the main speaker or speakers. This is also a good time to make sure the talent release is signed properly (if that is your responsibility) and the person's contact information and title are correct.

Remind the speaker why it's necessary to remain in the lit area (and the necessity of lights in the first place) and to speak into the microphone. Make sure the audiovisual staff has instructed people on the use of the slide or video projector remote, that the laser pointer or computer is working correctly and the presentation has been loaded. If you are expected to obtain presentation materials, discuss the format with the presenter and how they can be obtained (PowerPoint files can be e-mailed, for example).

A strong open and close is important to the final program. Since lectures or discussions are rarely done to adhere to television program lengths, encourage the speaker to put in slight pauses before the lecture begins and between the lecture and the Q&A session. Ask them to finish their lecture, thank the audience for attending, and then allow the applause to die down before starting up the Q&A. Ask the person (or the speaker) who does the introductions to take care of "housekeeping" announcements (turn off cell phones and pagers, notices of upcoming events) before the start of the actual introduction or talk. Inquire about the format of the question and answer session and remind the speaker to repeat the questions for the benefit of the cameras and the rest of the audience.

Remember that you're trying to make the presentation look good, and trying to assure that the people involved will be pleased with the outcome. Most presenters are relieved to find out that their presentation will be edited and tightened up for a television program and are willing to work with you to make the program better.



## **Production Guidelines: Notes**

Familiarize yourself with your equipment before using it in production. Also, keep the manual handy during a shoot for last minute questions.

Focus and exposure should be on the speaker, not on the lectern or wall behind the speaker. As usual, use manual control to ensure proper focus and iris settings. Composition is also based on the speaker, not on banners or signs behind or to the side of the person. If there are signs or flags that may be visually distracting (such as a flagpole directly behind someone's head or a large white or shiny sign visible in a close-up or medium shot), try to move or rearrange them to a location that still keeps them visible to the audience yet does not compete with the subject for a viewer's attention. Or you may need to change your camera angle to assure that the distraction is not in frame.

A portable backdrop (such as those used in trade shows or conventions) can provide a quick, simple and clean background to the close-up. The backdrop can also hide the light stand of the backlight.

The use of multiple cameras is encouraged if matching models are available. To be most effective, each camera should have a different and unique angle on the subject. The cameras must also shoot different "size" shots (close-up, medium and wide). Timecode can be sent from one camera to the other so that each camera carries the same timecode into editing. Exposure and white balance should match, although a wideshot camera will have varying exposure during a lecture with projection. Each camera should get at least one track of usable audio, which can be achieved with a mic or line splitter between the source and the cameras.

If a second camera operator is not available, the wide shot can be locked off to a safe wide shot that includes some audience, the speaker and visuals, if they are used. You may want to run the video output of the second camera to an external monitor to watch the Wide Shot during the event.



## Contact Information

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**UCTV Main Number** (M-F 9am-5pm): (858) 534-9412

**Toll-Free Viewer Response Line:** (800) 742-5117

**Fax Number:** 1-858-822-2579

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## UCTV Program Profile: Documentary

**Title:** "Frontiers, Research Explorations: UC Davis School of Veterinary Medicine"

**UC Campus:** Davis

**Short Description:** This documentary consists of three segments pertaining to veterinary issues. The first segment evaluates how vets and other scientists are examining the relationships among mountain lions, big horn sheep, deer and people in East San Diego County. Foot-and-mouth and mad cow disease are examined in the next segment and the threat they pose to the agriculture industry. The final segment details the story of a pet dog suffering from acute renal failure and the battle to keep it alive.

**Running Time:** 30 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?title=&keyword=&showID=6182>

**Produced By:** UC Davis School of Veterinary Medicine

**Contact:** Paul Pfothenauer

**Phone:** 530-752-6397

**E-mail:** [pepfotenhauer@ucdavis.edu](mailto:pepfotenhauer@ucdavis.edu)

**Website:** <http://www.vetmed.ucdavis.edu/>

**Production Information:** This program is an example of a more highly produced, edited documentary. Such productions are costly and rather labor intensive, requiring several days of shooting, knowledgeable crew and multiple distant locations, this type of production is most successful when produced by an experienced production unit, either from the appropriate UC campus media center or through an outside production company. This program was funded by UC Davis and produced by the UC Davis Communications Office and the School of Veterinary Medicine.



## UCTV Program Profile: Studio Production/Interview

**Title:** "Conversations With History"

**UC Campus:** Berkeley

**Short Description:** Harry Kreisler, Executive Director of the Institute of International Studies at the University of California at Berkeley, hosts this ongoing series that features lively and in depth interviews with distinguished guests from around the world discussing the political, economic, military, legal, cultural, and social issues shaping our world.

**Running Time:** 60 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?title=&keyword=&showID=6568>

**Produced By:** Institute of International Studies at the University of California at Berkeley in the Educational Technology Services Studio.

**Contact:** Harry Kreisler

**Website:** <http://globetrotter.berkeley.edu/conversations/>

**Production Information:** This series is an example of a relatively simple, yet quality two-camera interview program. This long-running series maintains a permanent set in an on-campus studio. High-profile guests who visit Berkeley for lectures or other appearances are invited to visit the studio while on campus. Upon their arrival, it takes only a few minutes to get the lights and cameras ready for the conversation to begin.



## UCTV Program Profile: Capture with PowerPoint/Slides

**Title:** "California Master Gardener Lecture Series"

**UC Campus:** Agriculture and natural Resources (ANR)

**Short Description:** This series from UC Cooperative Extension and the School of Agriculture and Natural Resources (ANR) presents classroom lectures given as part of ANR's unique Master Gardener course. With topics ranging from Pesticides to Weed Management, this popular series provides valuable information to avid gardeners. Many professors utilize PowerPoint or slides to enhance their lectures. They also field questions from the students in class.

**Running Time:** Either 60 or 90 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?title=&keyword=master+gardener&showID=>

**Produced By:** UC Cooperative Extension & ANR

**Contact:** Michael Poe

**Website:** <http://ucmgvideo.ucanr.org>

**Production Information:** This series demonstrates how a classroom lecture can be re-purposed for UCTV's general television audience. By choosing which lectures to edit for television and incorporating the PowerPoint or slides into the program during the editing process, the straight lecture can be broken up with more interesting visuals that also further learning. The series also utilizes two cameras to vary the types of camera shots, including a wide shot of the classroom as well as a close-up of the lecturer.



## UCTV Program Profile: Capture Auditorium Lecture

**Title:** "Cannabis, Forgetting, and the Botany of Desire with Michael Pollan"  
**UC Campus:** Berkeley

**Short Description:** Contributing writer to the New York Times Magazine and the author of *The Botany of Desire: A Plant's-Eye View of the World*, Michael Pollan delivers this Avenali Lecture on the stories of four familiar plant species: the apple, the tulip, the potato, and cannabis.

**Running Time:** 60 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?title=&keyword=&showID=7048>

**Produced By:** UC Berkeley's Townsend Center for the Humanities

**Contact:**

**Website:** <http://ls.berkeley.edu/dept/townsend/main.html>

**Production Information:** This program demonstrates how a program is created from a campus lecture series featuring a guest speaker. Filmed in a large auditorium on the Berkeley campus, the program uses multiple cameras to capture the speaker, a wide shot that includes some of the audience, and a reverse shot of the audience, capturing their reactions. Although a lecture can certainly be recorded "C-Span" style with only one camera capturing the speaker, the visual appeal of a program will be enhanced if more cameras and alternate perspectives are used.



## UCTV Program Profile: Capture "C-Span Style"

**Title:** "An Update on the War on Terrorism and Iraq with Dean Michael Nacht"

**UC Campus:** Berkeley

**Short Description:** Michael Nacht, Dean and Professor of the Goldman School of Public Policy at UC Berkeley, gives an informational talk on the status of the Bush administration and their potential war with Iraq.

**Running Time:** 30 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?title=&keyword=&showID=7055>

**Produced By:** UC Berkeley's Goldman School of Public Policy

**Contact:**

**Website:** <http://socrates.berkeley.edu/~gspp/>

**Production Information:** This program demonstrates the simplest style of production on UCTV. It consists of one camera recording a speaker at a podium, C-Span style. The camera remains stationary and allows the content of the lecture to take center stage. This is the most cost-efficient production method, and one that is used frequently when the speaker and subject lend themselves to this smaller production effort. A minimal amount of post-production is required. It is sometimes necessary to trim the material to fit into a reasonable time frame. Then a show "open," which identifies the title of the talk and the speaker, is added. This can include some sort of graphic or logo, the title and music. Also, graphics need to be added throughout the program that identify the speaker periodically. Finally, a show "close," repeating the title and the speaker, a disclaimer and copyright are added.



## UCTV Program Profile: Capture Performance

**Title:** "Cecil Lytle: A Schubertiad"

**UC Campus:** San Diego

**Short Description:** UCSD Provost and renowned pianist Cecil Lytle performs the works of master composer Franz Schubert, in a relaxed and intimate salon setting at UCSD's Faculty Club.

**Running Time:** 83 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?title=&keyword=&showID=6038>

**Produced By:** UC San Diego Thurgood Marshall College

**Contact:**

**Website:** <http://provost.ucsd.edu/marshall/>

**Production Information:** This piano performance was shot using (four cameras, switched live to tape. This allows for several vantage points, including close ups of the performer's hands, audience shots and wide shots. Since performances must be recorded as they happen it is important to have skilled camera operators and a skilled director to manage the multiple camera angles. . If the performance was taped once, the editing is minor and may involve fine tuning the switched master and adding titles of the pieces, when appropriate.



## **UCTV Program Profile: Capture Magazine Segment or Program**

**Title:** "UCLA: Next"

**UC Campus:** Los Angeles

**Short Description:** A weekly magazine-format program that explores different activities in and around UCLA and all of Los Angeles.

**Running Time:** 30 minutes

**Watch it at:**

<http://www.uctv.tv/library2.asp?Date=&summary=show&title=ucla%20next&keyword=&showID=>

**Produced By:** UCLA Department of Theater, Film, and Television

**Contact:** Thelma Vickroy

**Website:** <http://www.tft.ucla.edu/>

**Production Information:** This particular program is unusual in that it is produced and directed as part of an undergraduate course at UCLA's School of Theater, Film and Television. However, it is indicative of a magazine-format program made up of individual segments ranging from 5 to 8 minutes each. Each segment is an edited piece, complete with voice over or interviews, music, etc (depending upon the producer, of course). Once the individual segments are collected, they are tied together by transitions with the hosts introducing the next segment. With an added open, close and necessary graphics to identify parties, the program is complete.



## UCTV Edit Stylebook: Time

Time slots are 30, 60, 90 and occasionally 120 minutes. The target time for a program is 90 seconds less than the slot length: 28:30, 58:30, 88:30, 118:30.

This is a general guideline with some flexibility. For various reasons, programs often are longer or shorter than the target time. Programs should not be longer than 15 seconds less than the slot time (29:45, 59:45 etc.), as the station I.D. should be played between programs. If a program is longer than that it should be at least 15 minutes into the next time slot (45:00, 75:00, etc.)

The time code on the master tape should begin at time code 00:59:00:00, and the program start is at exactly 01:00:00:00. The first minute on the tape is reserved for color bars, tone and slate. A typical order is:

00:59:00:00 - 00:59:14:29	Black
00:59:15:00 - 00:59:44:29	Color Bars & Tone
00:59:45:00 - 00:59:49:29	Slate over Black
00:59:50:00 - 00:59:57:29	Countdown
00:59:58:00 - 00:59:59:29	Black
01:00:00:00	Program start

Programs (other than performances) should end with a disclaimer. All programs need copyright note.

After program ends the tape should go to black.

Short programs (under 15 minutes) are also desired. Same Timecode and countdown requirements.



## UCTV Edit Stylebook: Lectures/Panels

Lecture programs usually consist of a person or persons speaking to a group of people from a podium at the front of a room. Often the speaker uses visual aids such as slides, overheads, PowerPoint or video. These programs should rarely exceed 60 minutes.

### Titles

Whenever possible, lectures should be presented as part of a series with a consistent theme shared by all the programs. The programs are then unified with an opening sequence and CG. A typical opening sequence might be made up of a montage of images cut to music, ending with the series title followed by a space for the title graphics for the particular episode. The first graphic is the program title and speaker's name and full credentials. A typical example:

-----  
Penguins of Antarctica  
  
presented by  
  
John Doe, Ph.D.  
Marine Research Station  
University of California, Santa Barbara  
-----

Sometimes, there is more than one speaker, in which case the speakers are listed in order of appearance:

-----  
UCSD Alternative  
Therapies Seminar  
  
presented by  
  
John Alksne, M.D.  
Dean and Vice Chancellor  
UCSD School of Medicine  
  
Jalees Rehman, M.D.  
Veterans Administration Medical Center  
  
Tahir Bhatti, M.D.  
UCSD Department of Psychiatry  
-----



If the program title and/or speaker list is too long for one page, it should be spread out over two.

Each series should have designated fonts and layout for all CG pages. This way all programs within the series will have a uniform look. In general, for lectures use fonts and colors that are relatively simple and easy to read. Sans-serif (i.e. Helvetica) or simple serif fonts (i.e. Times) work well. White with small black border and drop shadow always work well, and yellow and light blue fonts can be effective. A translucent gray box behind the letters, in order to help them stand out from the busy background can be used.

The speaker's name should be in a slightly larger font size than their credentials:

-----  
**Francis Crick, Ph.D.**  
The Salk Institute for Biological Studies  
-----

Another example is big upper case/small uppercase scheme for lettering:

-----  
**RICHARD HERRMANN**  
Wildlife Photographer  
-----

### **Main Body of the Program**

After the title sequence is the main body of the show. Fade up from black to the program, and bring up the lower third I.D. immediately.

### **Lower Third IDs**

A lower third graphic of the speaker's I.D. should be on the screen at least every 2 to 3 minutes. Everyone who appears in a program must be ID'd on screen. ID the speaker the first time s/he is seen, 1-2 minutes later, then at least every 3 minutes throughout the program. Try to keep it to 2 lines (no more than 3) - the top line is the speaker's name, the bottom line his/her affiliation. It should be simpler than the credit given in the opening sequence. For example, a speaker during the opening sequence might be credited:



-----  
Jane Smith, Ph.D.  
Professor of Geology  
UCLA  
-----

whereas during the program, her lower third might read:

-----  
Jane Smith  
UCLA  
-----

We suggest that academic credentials (Ph.D., M.A., B.A. etc) are not used, in the lower thirds, only in the title credits. It keeps the ID's easier to read on screen. The exception is that M.D's may be identified in the lower thirds and the opening credits

Lower thirds are justified left or center so that there is no interference with the station logo which is in the bottom right corner of the screen. At times a right justified ID will be necessary if there are always 2 people on screen and the one on the right needs to be ID'd. A left justified lower third often works best, because it provides the maximum amount of space for names and titles. If the speaker's affiliation is especially long, wrap the affiliation around to a second line.

Lower third I.D.s of speakers should only be shown over close-ups, never a wide shot. Besides I.D. of the speaker, a lower third should be used to show the date the event was taped if the program contains time-sensitive material. It should be a very simple text line, justified center, reading something like:

Recorded April 12, 2002

The date should alternate with the ID. If the location or name of the talk is desired that should appear on screen as well and alternate with the other titles. Some include a web address as one of the alternating elements.

### **Inserting Graphics**

Cut to sides (and overheads, PowerPoint, etc.) from the speaker and cut back to the speaker after the insert. Dissolves should be used if going from one slide directly to another.

Many times, showing just the slide is not enough, as the speaker is referring to specific things on the slide, such as a particular point on a graph, or a specific part of a picture. In this case, add small arrows to the slide, pointing



directly at the right area. Generally, cut in the slide first, then dissolve in the arrow at the appropriate moment, then dissolve the arrow out, and eventually cut back to the speaker. The arrow should be large enough and with enough contrast to be visible against the graphic itself.

### **How to Handle Q&A**

Most lectures include a question & answer period. The audience is almost never directly mic'd. The editing of the Q&A is dependent on how it occurred during the event. The first thing is to try to boost the audio level during the question, and if it is audible that can be used. In the best case scenario, the speaker repeats the question after it is asked.

If the speaker does not repeat the question, and the audio level on the audience member is not adequate, then a simple graphic paraphrasing the question must be created. For example:

-----  
Question:  
  
What is the main difference between seals and sea lions?  
-----

This graphic is on-screen long enough to be read by the viewer. It then dissolves or cuts to the speaker's answer.

### **Ending the Program**

At the end of the program, try to use the actual conclusion of the talk, followed by audience applause. Fade to black.

Programs in a series should have some sort of established ending sequence, at least CG over a still frame, with music underneath. The tail credits should always restate the title of the talk and the presenter. Followed by production credits, presenting credits (when applicable), disclaimer and copyright.



This is also the opportunity for a "more information" phone number or web address.

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The University of California

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## **UCTV Edit Stylebook: Studio Shoots**

For this purpose studio programs are defined as a host interviewing one or more guests in the studio. Stylistically, the studio programs work much like the lecture programs. When possible studio shoots should be part of a series with a consistent show open, CG fonts, and end credits. It's important to keep all the programs in a series looking as uniform as possible. And, as before, simple, easy to read fonts & colors should be chosen, with boxes and/or lines added to add some style. If there are three or less guests these programs should rarely exceed 30 minutes. With a larger panel or guests with supplemental footage like film clips, 60 minutes is acceptable.

A typically title sequence might consist of a montage, over which is laid the series title, and sometimes the program title and a listing of host & guests. As with the lecture programs, full credentials and affiliations should be given during the title sequence.

Then comes the main body of the program - a discussion between the host and guest(s). Lower third I.D.s are dropped in the first time each person speaks, and then every 2 to 3 minutes afterwards on a close up of the person being ID'd. The lower third IDs are simpler than the opening credits and state name and affiliation.

Sometimes programs require some graphic inserts to illustrate a point that is being made. Graphics are cut in, and then dissolved between if there is more than one sequentially. Then cut back to the discussion. Arrows are added if necessary.



Effective out to the program a still graphic, over which center justified credits are cut or scrolled. Credits include the host, guests, a listing of all crew members, general production credit, disclaimer and copyright. Names are typically a larger font than their job heading. If there is more than one person listed under a heading (i.e. "Camera"), then the list is alphabetized.

## **UCTV Edit Stylebook: Location Multi-Camera Shoots**

Some programs, particularly music and dance performances, that are shot on location with 3 or 4 cameras are switched "live to tape" with fine-tuning done in editing. When possible it is efficient to put programs into a series that unifies the open and other graphic elements. Many of these programs will be "specials", that is, they are stand-alone programs that are not part of a series.

If it is a music or dance performance, each piece should identified. This can be done with a text page before the piece begins or with a lower third CG over the beginning of the piece. This CG should contain at least the title of the piece, perhaps the creator (composer, choreographer, etc) The font should the same as or complimentary to the font used in the title sequence.

As with the studio programs, the end credits contain all performers and all crew members, as well as disclaimer and copyright.

## **UCTV Edit Stylebook: Documentaries**

Documentaries are the most "free-form" of the programs produced. Often less rigidly structured than the studio and lecture programs, the goal is to present a topic in the most interesting and educational way.

Some programs can be part of a series with each program adhering to the "look" of the series, often established by the program opener.

Stand-alone documentaries should keep a consistent look within themselves. Fonts and colors used should match and/or compliment one another. As with all programs, people speaking on screen should always be identified with a lower third I.D. Full credits are given at the end of the program.



**CONSENT AND RELEASE (For Speakers/Presenters)**

Event: \_\_\_\_\_

Date: \_\_\_\_\_

Place: \_\_\_\_\_

I am a presenter/speaker for the above event. I understand the lectures will be videotaped and recorded for the purpose of being used and distributed in various formats by the University of California for educational purposes, including, but not limited to the classroom, television (including UCTV, broadcast, cable, and satellite), the Internet, and any other communications medium currently existing or later created.

I give my permission and authorize the University of California, \_\_\_\_\_, and UCTV, to videotape, audiotape, photograph, record, edit or otherwise reproduce my presentation, and to use it in the formats and for the purposes stated above. UC \_\_\_\_\_ and UCTV retain the right not to use the footage for other than archival purposes.

I agree to indemnify and hold harmless the University of California, UCTV, their employees and representatives against any and all claims arising out of my presentation, including, but not limited to, claims of copyright infringement, defamation, and misrepresentation.

I declare I have read the above, fully understand its meaning and effect, and agree to be bound by it.

Signed \_\_\_\_\_ Date \_\_\_\_\_

Print Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone ( \_\_\_\_\_ ) \_\_\_\_\_ Fax ( \_\_\_\_\_ ) \_\_\_\_\_

E-mail \_\_\_\_\_



## UCTV SUBMISSION FORM

Please fill out this form for each completed program submitted to UCTV

**Submitted by:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Phone:** \_\_\_\_\_ **Email:** \_\_\_\_\_

Program Title:	
Series Title:	
Campus:	

**Program Specifications:**

Record Date:	Total Running Time:	min:	sec:
Time code start (first picture)		Time code end	
TRT of tapes if more than one:	1.	2.	3. 4.

**Category:**

<input type="checkbox"/> Public Affairs	<input type="checkbox"/> Art	<input type="checkbox"/> Business	<input type="checkbox"/> Law
<input type="checkbox"/> Humanities	<input type="checkbox"/> Theater/Dance	<input type="checkbox"/> Science	<input type="checkbox"/> Education
<input type="checkbox"/> Music	<input type="checkbox"/> Health	<input type="checkbox"/> Agriculture	<input type="checkbox"/> other_____

**Contact Information:**

	NAME	PHONE NUMBER
Contact for viewers:		
Website URL		

**Tape Purchase Information:**

	NAME	PHONE NUMBER
Contact to purchase tape:		
Make copies available through UCTV?	Yes	No
Video-on-Demand on UCTV website?	Yes	No

**Speakers:**

FIRST NAME	LAST NAME	AFFILIATION

**Description: Short Paragraph** *Please note if content is for adult audience*

**\*\*\*Producer is responsible for securing all rights for broadcast of the program.**



## UCTV Program Edit/Submission Form

Please fill out this form for each program that requires editing services from UCTV

Submitted by: \_\_\_\_\_ Date: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

**Opening Credits:**

Presenting Organization:			
Series Titles:			
Program Title:			
Campus:		Date of Lecture:	

**Speakers:**

FIRST NAME	LAST NAME	PROFESSIONAL TITLE	AFFILIATION

**End Credits:**

Sponsor:			
Special Thanks to:			
Production Credits: (producer, camera, audio, etc.)			
Website:			

Length of Program:	30	60	90	120	other	Trt:
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Logo/artwork available?		Contact:	
-------------------------	--	----------	--

**Category:**

<input type="checkbox"/> Public Affairs	<input type="checkbox"/> Art	<input type="checkbox"/> Business	<input type="checkbox"/> Law
<input type="checkbox"/> Humanities	<input type="checkbox"/> Theater/Dance	<input type="checkbox"/> Science	<input type="checkbox"/> Education
<input type="checkbox"/> Music	<input type="checkbox"/> Health	<input type="checkbox"/> Agriculture	<input type="checkbox"/> other _____

**Tape Purchase Information:**

	NAME	PHONE NUMBER
Contact to purchase tape:		
Make copies available through UCTV?	Yes	No
Video-on-Demand on UCTV website?	Yes	No

**Description / Synopsis of Program** *Please note if content is for adult audience*

**\*\*\*Producer is responsible for securing all rights for broadcast of the program.**