

Robert B. Musburger   Gorham Kindem

Introduction to  
**Media  
Production**

The Path to  
Digital Media Production

Fourth Edition



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**Robert B. Musburger**

**Gorham Kindem**



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# **Introduction to Media Production**

*To Nancy and Pat  
In return for their patience, understanding, and support.*

## PREFACE TO THE FOURTH EDITION

This fourth edition of *Introduction to Media Production* approaches the process of teaching media production from a slightly different perspective from previous editions. Given the wide range and diversity of means by which a production will finally reach different audiences today, a consideration of potential audiences overrides nearly all other considerations in the planning and production of a program, whether it is an audio, video, or graphics production. Although the chapters in this book are arranged in a logical progression, each chapter can be taught as a stand-alone unit, or in any order that fits the curriculum of the school or of the individual faculty member teaching the course. A detailed index and a comprehensive glossary with 128 new digital entries provides definitions to new terms and concepts regardless of the order of presentation to the reader. Each chapter discusses developments in digital media technologies as they affect various topics. All chapters have been streamlined and bulleted for added readability and improved access to key concepts. Some chapters have been combined to recognize important changes in the rapidly evolving digital media production world. In addition to the original 168 images plus 12 color plates, 105 new photographs and illustrations have been added where they best facilitate understanding and illustrate important recent developments. Finally, although all media must start and end as an analog signal, digital technology in preproduction, production, postproduction, and distribution dominate analog technology. The structure and content of the fourth edition of *Introduction to Media Production* reflect those important changes. The authors are grateful to the external reviewers for their valuable suggestions and to Elinor Actipis, Michele Cronin, Lianne Hong, and the staff of Focal Press for their encouragement and strong support for this edition.

# INTRODUCTION FOR IMP IV

The goal of this book is to help young media producers understand the entire process of media creativity, beginning with concepts and audience considerations and continuing through the preproduction, production, and postproduction processes, including distribution and exhibition. A final chapter considers how to plan and guide your future in the field of media production.

The authors feel you need to learn why decisions are made given the many choices involved in producing a media project, which is as important as knowing how to push buttons and turn knobs. Understanding how a piece of equipment works helps to explain what that equipment can and will accomplish for the operator and director. Unrealistic expectations based on ignorance leads to frustration and poor production qualities.

The chapters in this book are written so that you may read them in any order, although the authors feel that, based on their own experience, the chapter order in the text makes the best sense from a professional media producer's point of view.

Topics, professional terminology, and the language of media production are introduced and explained as the text moves from chapter to chapter. If you do not understand a term, you will find it defined and explained in the glossary at the end of the book.

## **CHAPTER 1: PRODUCING: EXPLOITING NEW OPPORTUNITIES AND MARKETS IN THE DIGITAL ARENA**

This chapter is placed first in the book to underline the importance of knowing how the end result of a production will finally meet its intended audience. The radical changes in media production equipment, techniques, and methods of operation have been matched equally with radical changes in the distribution and exhibition of media productions. The quality of a production can now range from such extremes as a high-definition, widescreen, multichannel audio program to a small, low-quality picture on a cell phone. The production could be distributed by a major multinational distribution company placing the project on network television or in motion picture theaters around the world, or a few friends may view it on a personal web site.

## **CHAPTER 2: THE PRODUCTION PROCESS: ANALOG AND DIGITAL TECHNOLOGIES**

Chapter 2 breaks the production process down into three primary stages—preproduction, production, and postproduction—and explains the relationship between the three. Much of the chapter covers the use of digital technology and equipment in the three stages. Finally, the chapter explains the relationships and duties of each member of the production team: audio, video, film, and multimedia.

## **CHAPTER 3: PRODUCING AND PRODUCTION MANAGEMENT**

Chapter 3 describes the different types, duties, and responsibilities of producers and their chief assistants, production managers. The many critical duties and responsibilities of the producers and their teams are more often hidden from public view. These duties include supervising script preparation, writing proposals, and managing a budget.

## **CHAPTER 4: SCRIPTWRITING**

Chapter 4 describes the many genres and methods of writing scripts. Details on writing dramatic, commercial, educational, news, situation comedy, and animation scripts for digital production are illustrated with various rhetorical, expository, and dramatic theories of writing.

## **CHAPTER 5: DIRECTING: AESTHETIC PRINCIPLES AND PRODUCTION COORDINATION**

Chapter 5 describes the functions and skills required of directors of video, audio, film, and animation productions. Scene construction, the use of sound, and the differences between single-camera and multiple-camera productions in the digital age are clearly explained.

## **CHAPTER 6: AUDIO/SOUND**

Chapter 6 covers all aspects of audio and sound production, concentrating on digital techniques. The discussion covers microphones and their uses, the control and monitoring of sound, and mixing for digital productions, along with an explanation of the theories of sound perspective and benefits of using sound in visual productions.

## **CHAPTER 7: LIGHTING AND DESIGN**

Chapter 7 describes and organizes the techniques of lighting and design for digital production. The common areas of lighting and designing sets, costumes, and handling of props for digital production are covered in this chapter. New lighting instruments and techniques specific to digital productions are also explored.

## **CHAPTER 8: THE CAMERA**

Chapter 8 discusses all types of digital cameras, as well as film cameras in common use today. Camera operation techniques, lens operation, and a breakdown of various specific types of digital cameras and their differences emphasize the wide range of digital cameras and their technical variations.

## **CHAPTER 9: RECORDING**

Chapter 9 describes each of the many digital, analog, and film recording methods. Descriptions of audio and video digital formats, their compatibility, and their level of use are provided in great detail. Specific techniques required for digital recording of both audio and video constitute a portion of this chapter.



## **CHAPTER 10: EDITING**

Chapter 10 describes each of the steps of editing digital audio, video, and digital film. Both the physical processes and the theoretical processes of dealing with digital editing as opposed to older analog editing methods are covered. Theories of editing a story, whether it is a commercial, news, or dramatic production, are described.

## **CHAPTER 11: GRAPHICS, ANIMATION, AND SPECIAL EFFECTS**

Chapter 11 describes the digital techniques used in creating all visuals, including the methods used both on camera and off camera. The chapter explores the use of animation, special effects, and time-proven art techniques. The use of color and color theory along with framing and composition make up a major portion of this chapter.

## **CHAPTER 12: THE FUTURE AND YOUR CAREER**

Chapter 12 describes the future of the media production business, as well as it can be determined at this point in time. The chapter then describes, point-by-point, the method of preparing for a career by earning an internship, preparing the paperwork for a résumé and cover letter, and designing and creating a portfolio. The chapter also offers tips for preparing for and handling an interview and negotiating pay and benefits for that first and succeeding jobs.

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