

2018



[ESPN3 / ESPN + SCHOOL PRODUCTIONS BROADCAST MANUAL]

2018 Edition

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ESPN 3 / ESPN + SCHOOLS Minimum Standard Guideline

EQUIPMENT STANDARDS

The following equipment is the **minimum** needed for an ESPN3+ SCHOOL production.

Video Switcher

10 inputs

2 keyers

1 ME

8 aux buses for iso's, monitors and transmission

All switchers must be 720p or 1080i / 59.4 frames per second (minimums)

Optional router depending on production needs

Cameras

Minimum four cameras with an operator for each. Two handhelds, two handheld buildups (hard cam configuration). All cameras must have a minimum of a 14x 4.3 lens. ESPN prefers the use of a big lens for CFB/CBB. All "tight" lenses must be of no less than 40x and must include extender feature.

Graphics

The ESPN insert graphic look must be used, unless prior approval is given by Production. The ESPN look is only distributed in formats used on Viz RT or Ross XPression graphics packages. AJT has also began keeping our graphics look up to date on their laptop systems. Schools/packagegers can build out and use their own graphics systems to mimic the ESPN graphics look for these packaged games for ESPN Digital. Schools/packagegers may be asked to incorporate sponsorship logos for sales or billboards, if necessary. Note: ESPN does NOT supply clock/score units. Schools/Packagegers are responsible for that execution on one of their graphics platform channels.

Replay system (Digital server based)

Minimum of one DVR Unit with minimum 4 input / 2 output

Master Record devices (final show copy and melt reels)

Audio Consoles

24 inputs

8 sub mixers

2 output

Additional audio to complement production – camera microphones, crowd microphones

ESPN3 preferred audio configurations are as follows:

Ch. 1 STEREO Mix (Left)

Ch. 2 STEREO Mix (Right)

Ch. 3 Int'l Sound (STEREO Left)

Ch. 4 Int'l Sound (STEREO Right)

- Talent headsets, one for each talent; at least one stick mic for guest interviews. Effects mics.

TRANSMISSION

- Per ESPN3 specifications: Must feed by satellite truck, Fiber or IP which meet ESPN minimum requirements.

Satellite:

HD and SD Feeds: C Band or Ku Band

36 MHz Carrier

(MPEG-2) Single-Feed Service:	DVB-S/QPSK, FEC 5/6, Symbol Rate 28.8, Data Rate 44.235, Roll Off 25%
(MPEG-4) Single-Feed Service:	DVB-S/QPSK, FEC 5/6, Symbol Rate 28.8, Data Rate 44.235, Roll Off 25%
(MPEG-4) Multiple Service:	DVB-S2/8PSK w/pilots, FEC 5/6, Symbol Rate 29.9, Data Rate 72.426, Roll Off 20%

18 MHz Carrier

(MPEG-2) Single-Feed Service:	DVB-S/QPSK, FEC 5/6, Symbol Rate 15, Data Rate: 23.039, Roll off 20%
(MPEG-4) Single-Feed Service:	DVB-S2/8PSK, FEC 5/6, Symbol Rate 15, Data Rate: 36.33, Roll Off 20%

Fiber:

Coordinate the receive loop with ESPN Remote Traffic Kevin Hatcher 860-766-5403 or 860-766-2555 prior to booking the circuit with the fiber provider.

IP:

Before committing to IP, discuss with ESPN Remote Traffic Kevin Hatcher (860-766-5403). Coordinate receive loop with ESPN Network Traffic (860-766-2555) prior to booking circuit.

COMMERCIAL BREAKS AND FORMATS

Discuss the format in advance with Managing Producer Howard Miller 704-973-5124 or Coordinating Producer Stos Hall 704-973-5044.

Some ESPN Digital events have commercial breaks while others do not. Schools/packagers will be supplied with a format in advance. If breaks are rolled by ESPN, the producer or AD must be assigned to be in contact with ESPN throughout the event. In some cases, breaks will be rolled from site.

OVERALL CONTENT

CONTENT STANDARDS

ESPN programming must be suitable for family viewing. Programming must not contain any sexual references, obscene gestures, nudity or profanity. Any show delivered with inappropriate content will have audio and/or video edited or may be pulled from the schedule.

Solicitation of funds is forbidden, as is content advocating controversial policies or positions. Editorial commentary is not suitable program content. The use of 900 and 800 numbers within a show is generally

forbidden and is permitted only if cleared in advance in writing with the Program Director and Coordinating Producer.

Do not include commercial plugs, Internet URL addresses, sponsored features or promotional considerations (including 507 disclosures), interactive triggers or applications of any type, unless they have been cleared in advance in writing with the Director in Programming, the Coordinating Producer and included in your contract. Do not accept any considerations (free travel, hotel rooms or cash) provided in order to get exposure in any of our programs without first securing written approval from ESPN. If approval is secured, disclosure of this arrangement must be made in the form of a “507” textual credit at the end of the show in the form: “airfare provided by...” A “507” is a credit for an individual, product or service as required by Federal Communications Act Section 507. If a commercial sponsor buys advertising time within a show, for which a consideration is already provided, no additional disclosure is necessary. Please ensure this is established and agreed upon at the time of signing (the contract).

Your program may not contain any material constituting or relating to a lottery, a contest of any kind in which the public is unfairly treated or any enterprise, service or product that tends to encourage, abet, assist, facilitate or promote illegal or legal gambling.

You may not make any appeal for funds, nor any appeals which consist of, in whole or in part, political advocacy or issue-oriented advertising. All public service announcements (PSAs), paid or unpaid and regardless of source, must be approved in advance by ESPN.

GAMBLING

Please do not use any footage from inside a casino or other venues that shows gambling in any form. You may show the outside of a casino or the Vegas strip, but no shots of the casino floor, card tables, slot machines, etc. are allowed.

BRANDING

ESPN3 and ESPN+ content is broadly branded onscreen as ESPN. BUT ESPN+ does require an ESPN+ transparent watermark upper left. You must use ESPN mic flags, banners, replay wipes, and any network-branded animations (i.e. billboard panels). Please work with our Managing Producers to obtain the materials necessary to accomplish this branding.

MUSIC/LICENSE AGREEMENTS

With respect to all musical compositions played during the course of your show, **you must provide ESPN with your program(s) cue sheets** containing the name of the selection, composer, publisher and publishing affiliation (ASCAP, BMI, or SESAC). A sheet must be completed by the producer or packager and sent to the Music department as noted on the form. In addition, you will also have to provide all documentation (e.g., license documents) evidencing your clearance from the copyright holder. **IF YOU DO NOT PROVIDE ALL OF THE REQUIRED DOCUMENTATION, ESPN MAY BE CHARGED FEES THAT IT WILL, IN TURN, PASS ON TO YOU.**

ESPN maintains its music library for use by its various in-house platforms. That library is not an available resource for out of house packagers and producers, and you should not expect to make use of it unless that use is cleared in advance by Packager Services and the Music department. That approval is the exception rather than the rule, and will only be granted in unusual circumstances.

E-mail is the preferred method of delivery of cue sheets. They can be sent directly to Howard Miller via howard.miller@espn.com.

THIRD PARTY FOOTAGE USAGE

As the largest purveyor of sports programming in the world, ESPN is committed to distributing its content across multiple platforms. To accomplish this, it is imperative that ESPN be aware of any third-party clips or content included in your production. These third-party elements—even those that may have been provided by ESPN to assist your production—must be properly identified to ensure that ESPN is familiar with the sourcing and rights associated with every part of our distributed content.

REMOTE PICKUP LICENSES - (RF Mics, In-car cameras, blimp cams, etc.)

It is the responsibility of the producer or packager to make arrangements to order equipment, obtain proper licensing and coordinate all frequencies with the local frequency coordinator for the market. Merely doing a show for ESPN does not give you permission to use our license. We cannot transfer our license to anyone under FCC regulations.

Inappropriate language over radio frequencies has become a serious matter. The use of inappropriate or obscene language can cause revocation of RF licenses by the FCC. RF must be used in accordance with all FCC rules and regulations.

EXCLUSIVITY INFRINGEMENT

If there is a problem on site with another organization infringing on ESPN's exclusive rights to the event, follow these procedures:

Inform the offending individual or organization of ESPN's exclusivity and ask that they cease their activities. Inform the on-site representative of the organizer of the event and request that they take steps necessary to stop the infringement.

Contact the Coordinating Producer for your event.

CREDITS

Do not include any credits for individuals, products or services, except as required by Federal Communications Act Section 507 AND pre-approved by ESPN, Inc.

COPYRIGHT AND CLOSE

Unless your contract specifically provides that you retain the copyright, your program(s) must close with a copyright notice as follows:

Audio:

“This has been a presentation of ESPN”.

Video:

Graphic: © 20XX ESPN, Inc., All rights reserved. ESPN.

The closing audio should be over the graphic. Do not place the copyright over black.

TROUBLE NUMBERS

ESPN Transmission

Transmission Check-In or Problems

(O) 860-766-2289

ESPN Creative Services

Brian Bell

Graphics Issues – (Non-equipment)

(O) 704-973-5076 Weekdays 9am – 6pm

(C) 203-494-1141 After Hours Only

ESPN + AD Coordination

BAMTECH Assignment Line

212-324-0500

ESPN 3 AD Coordination

VERIZON Assignment Line

571- 376-2888

ESPN Programming Content

Content Operations

Patrick Costello

Day of Air Programming Issues

(O) 860-766-4084

(C) 860-302-8680 After Hours Only

Shawn Murphy

ESPN3 / + Sr. Coordinating Producer

(O) 704-973-5013

(C) 704-905-6765

Stos Hall

ESPN3 / + Coordinating Producer

(O) 704-973-5044

(C) 304-416-0424

Howard Miller

ESPN3 Managing Producer / Formats - Music

(O) 704-973-5124

(C) 860-329-7303

Joya Caskey

ESPN3 / + Managing Producer / Video elements

(O) 704-973-5092

(C) 919-619-1837

College Production Coordinators (CPC'S)

Dave Tasca

davetasca@hotmail.com

716-983-3269

Eric Lilly

lilly_eric@ymail.com

304-741-0082

Steve Fenig

smfenig@aol.com

917-332-8799

Skip Hill

Jimmy Lee Starling

Matt McCandlish

skiphill@aol.com
727-744-3639

jstartd@aol.com
727-871-7827

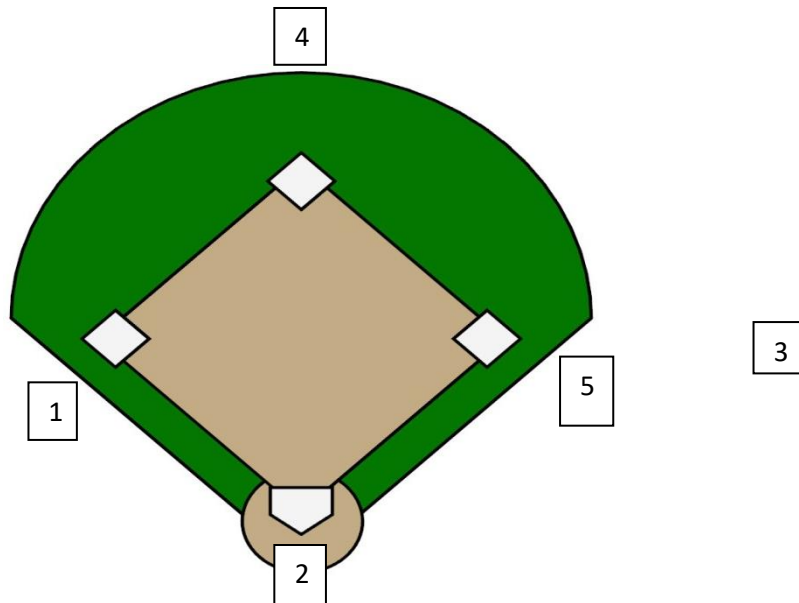
mmccandlish@columbus.rr.com
614-563-6159

Major Howe
majorhowe@gmail.com
321-689-8800

Camera Placements

BASEBALL / SOFTBALL 5 camera

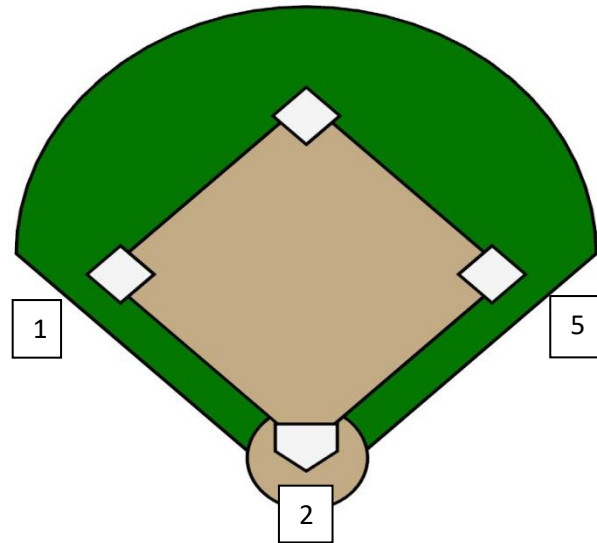
1-Low 3rd 2- High Home 3- High 1st 4-Centerfield 5- Low 1st



4 camera

1-Low 3rd 2- High Home 3- N/A 4-Centerfield 5- Low 1st





SOCCER 5 camera

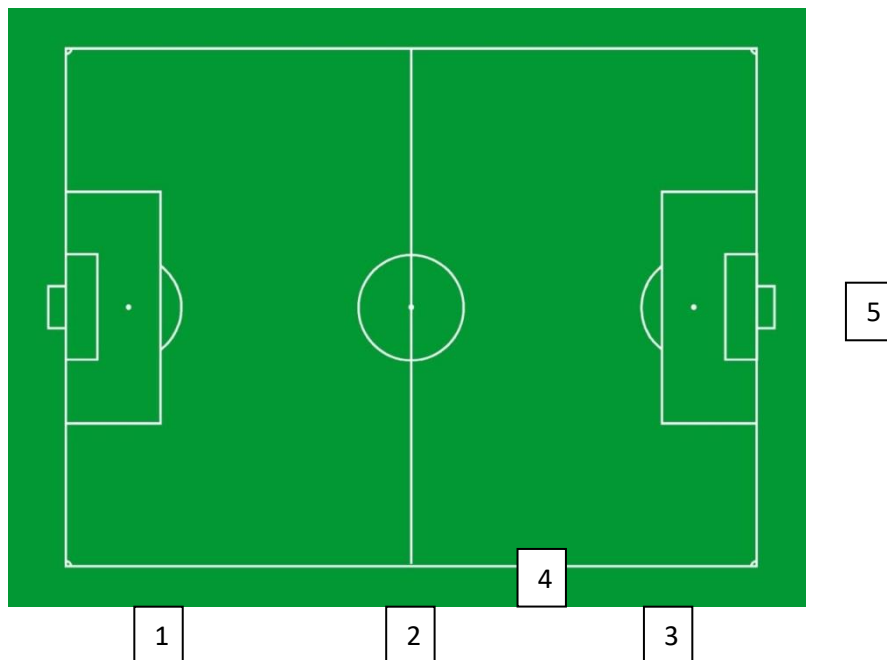
1-Left 20

2- Mid-Field

3- Right 20

4-Hand held or field level Hard

5- High End Zone



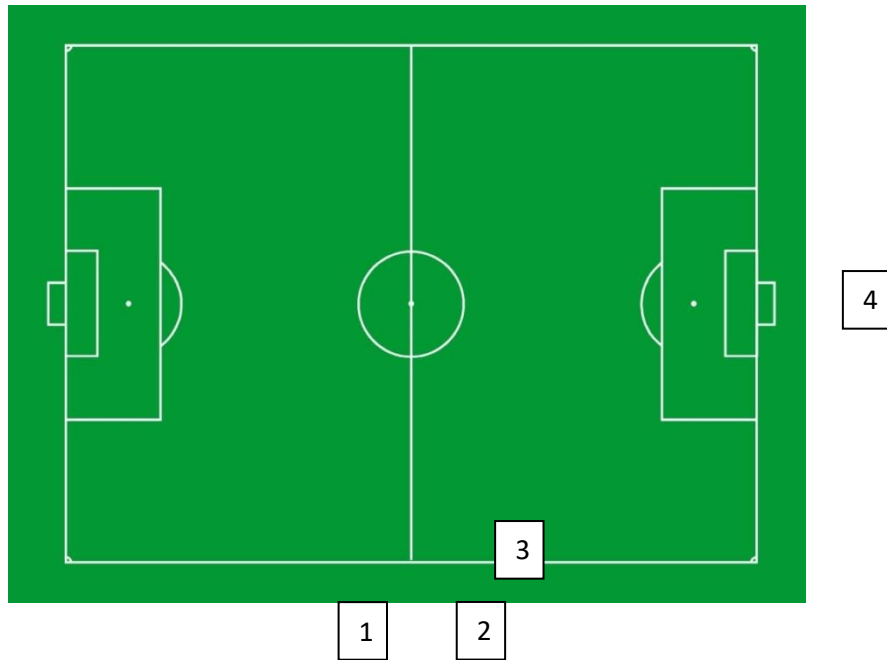
Soccer 4 camera

1-Game

2- Tight

3- Handheld

4-High End Zone



VOLLEYBALL 5 camera

1-Game

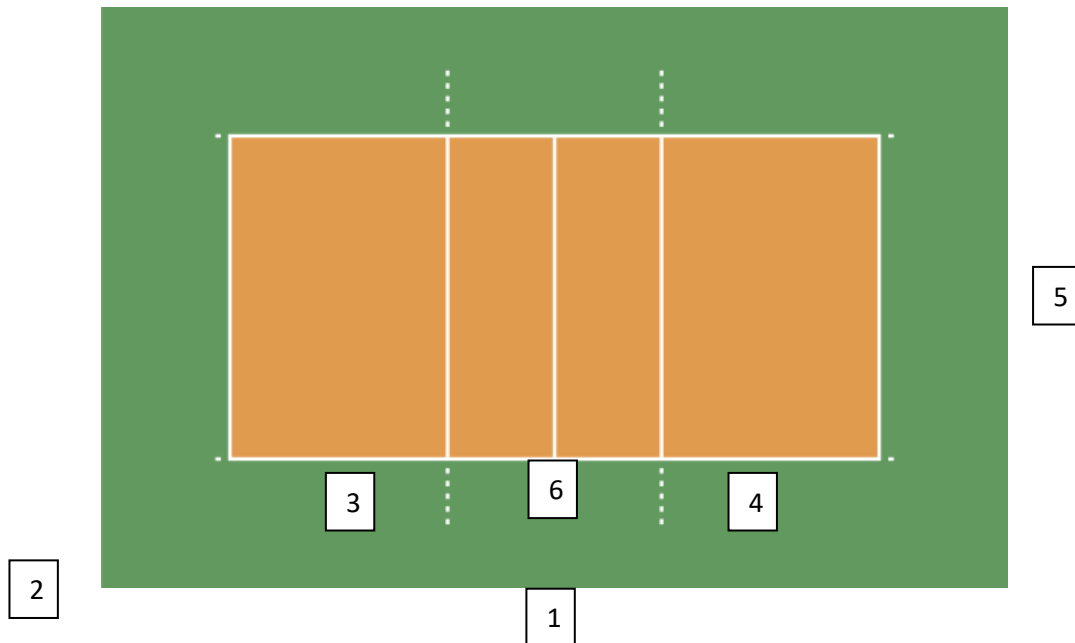
2- Slash

3- Hand Held Left

4-Hand Held Right

5- End Zone

**6- Net Cam (if available)



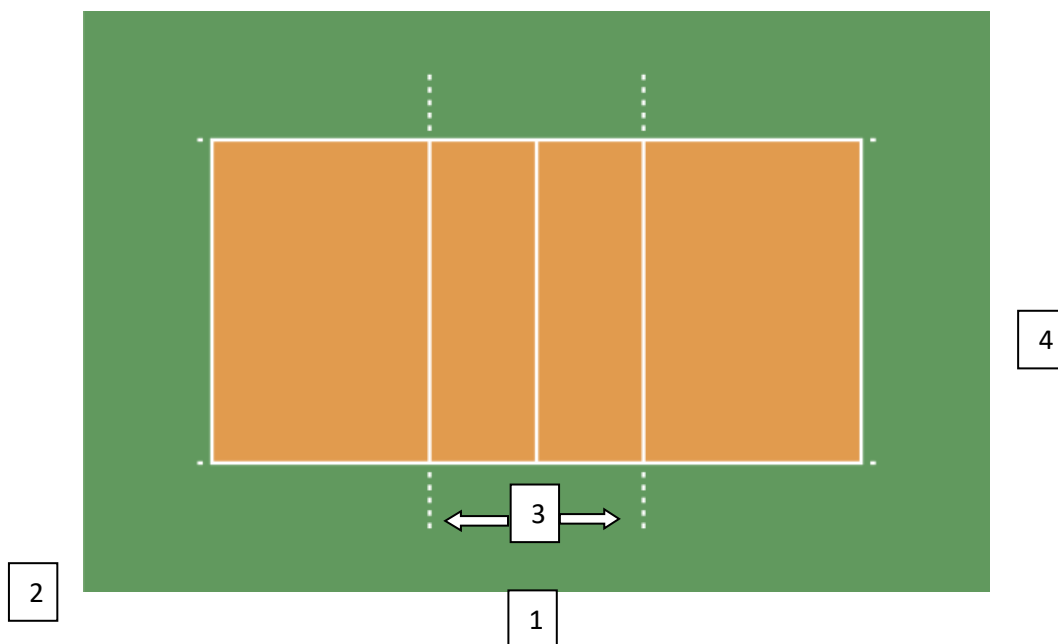
VOLLEYBALL 4 camera

1-Game

2- Slash

3- Hand Held Left

4- End Zone



BASKETBALL 5 camera

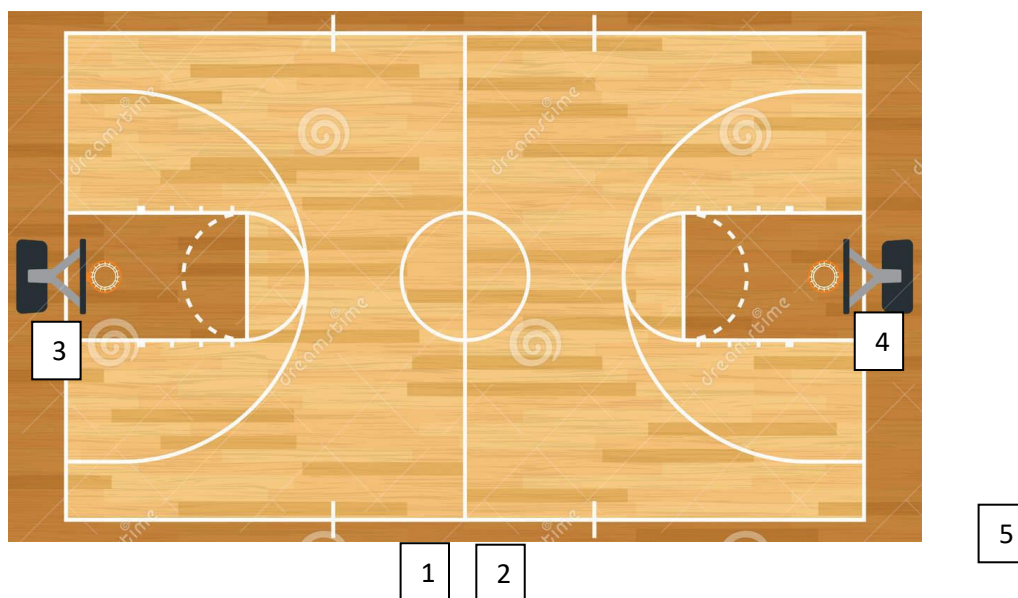
1-Game

2- Tight

3- Hand Held Left

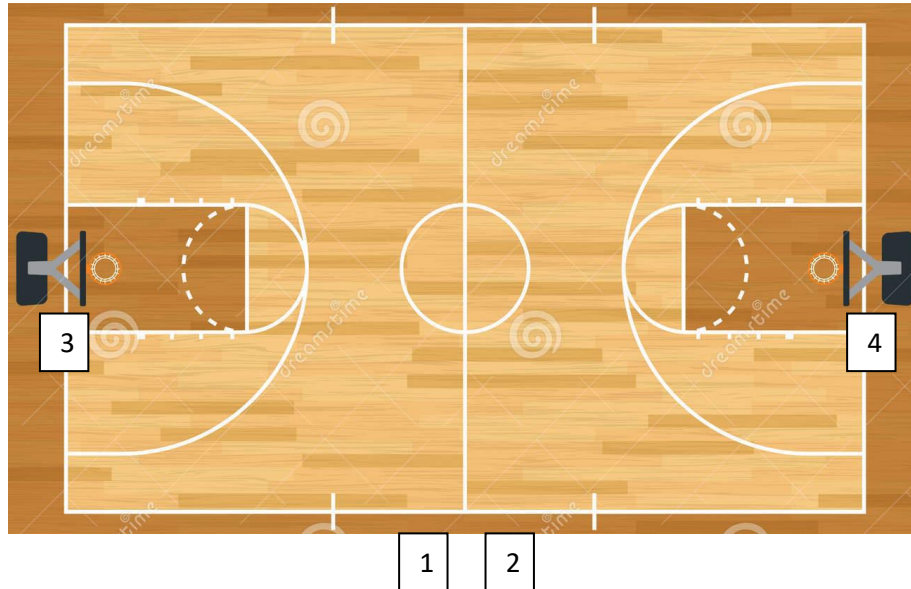
4-Hand Held Right

5- Slash



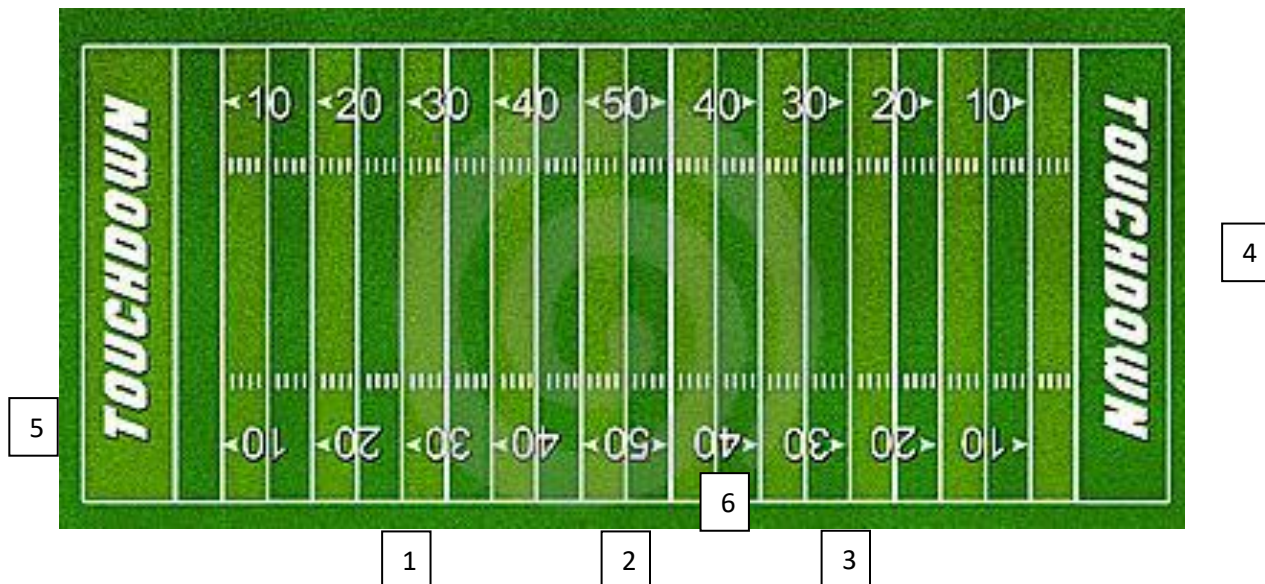
Basketball 4 camera

1-Game 2- Tight 3- Hand Held Left 4-Hand Held Right



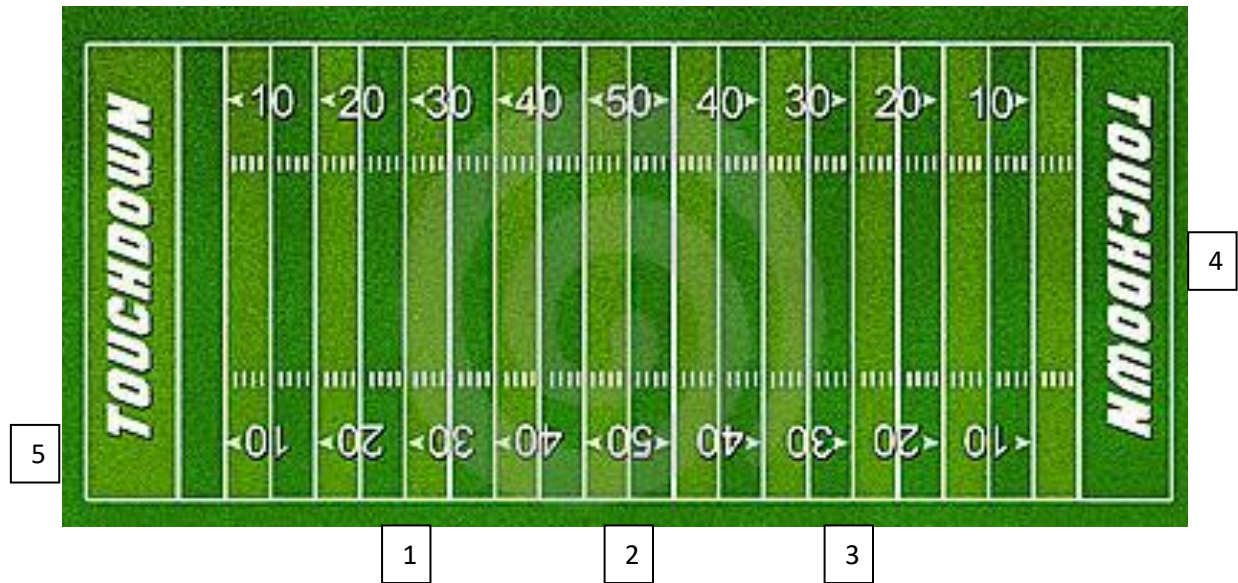
FOOTBALL 6 camera

1-Left 25 2- 50 yd 3- Right 25 4-High End Zone 5- Low End Zone 6- Cart/or Hand Held



FOOTBALL 5 camera

1-Left 25 2- 50 yd. 3- Right 25 4-High End Zone 5-Low End Zone

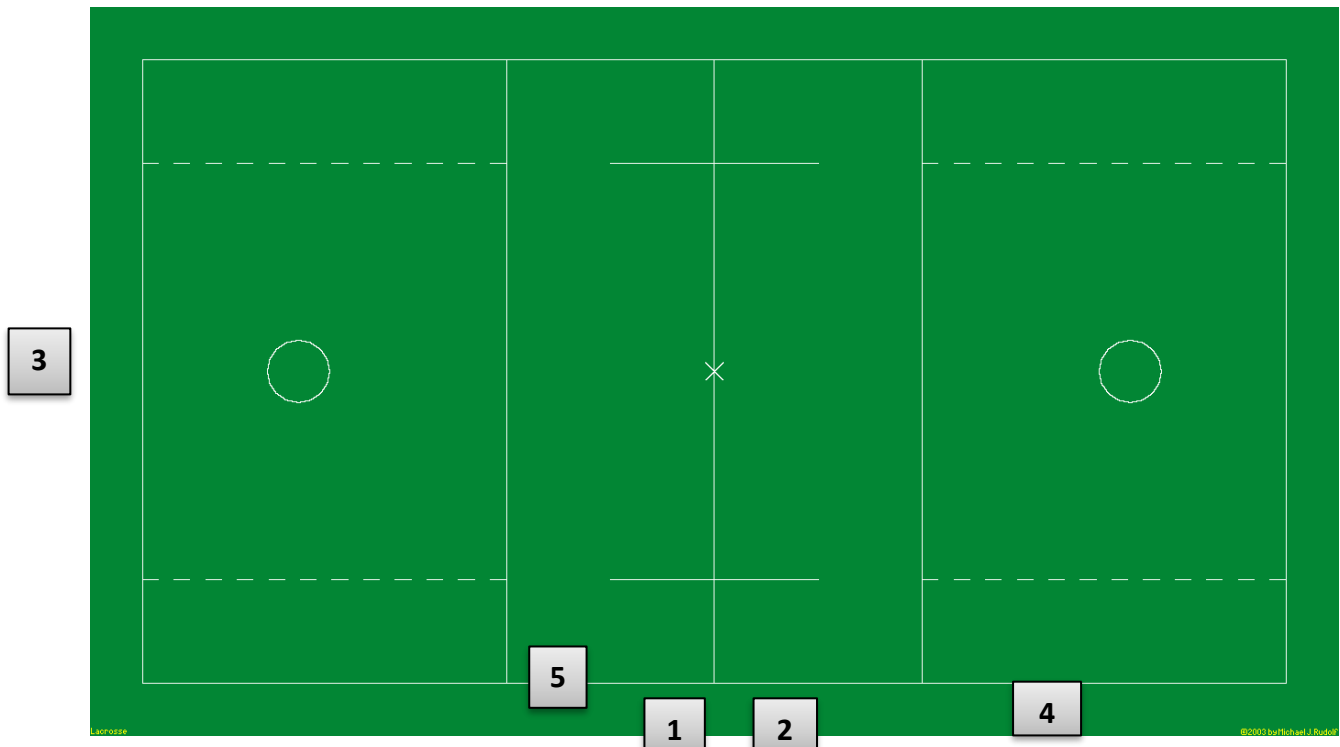


***FOOTBALL 4 camera**

OPTION 1 – C1 Left 25 C2- Right 25 3-High End Zone 4-Low End Zone
 OPTION 2 – C1 Hi 50 Game C2- Hi 50 Tight 3-High End Zone 4-Low End Zone

LACROSSE 5 camera

1-Game 2- Tight 3-High End Zone 4-Slash 5- Hand Held



HOCKEY 5 camera

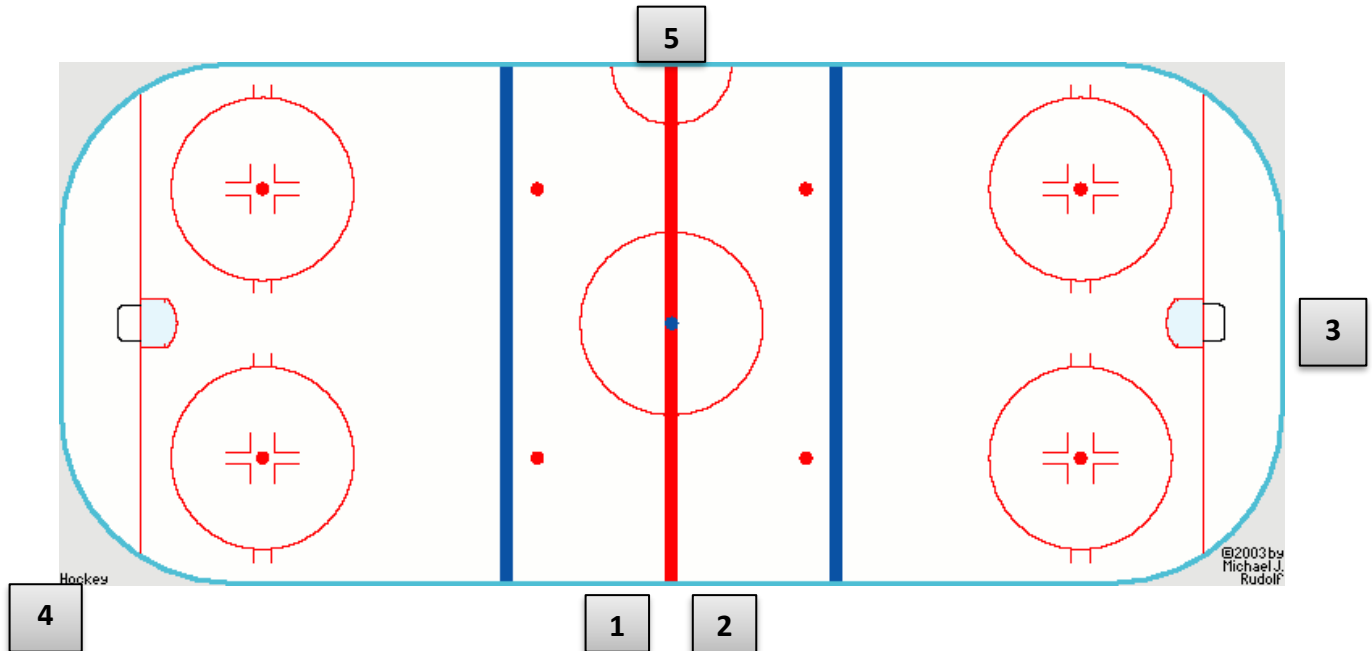
1-Game

2-Tight

3-High End Zone

4- Slash HH

5-HandHeld



AUDIO – MIC DEFINITIONS AND PLACEMENTS



Long Shotguns

Long Shotguns are essentially used as effects mics on both handheld cameras and hard camera positions. These are usually very directional and tend to pick up the higher frequencies so there may be the need for Equalization based on the specific sport categories being covered. They utilize a lobar pattern to capture sound at a distance. The typical microphones in this category are the Sennheiser MKH 8070, the MKH 816, the ME67 and the MKH 70.



Short Shotguns

Short Shotguns are also used as effects mics on both handheld cameras and hard camera positions, but also can be used as crowd mics and ambience mics due to their compact size and excellent off axis capture. They are the workhorse of the industry and the typical microphones in the category are the Sennheiser MKH 416, the MKH 8060 and the ME 66.



Stick Mic's

Stick microphones are the basic tool of every sideline journalist. They are rugged and have cardioid pickups for versatile usage. These are very common on most all sporting events and TV remotes. The most common of these is the Electro-Voice 635, also known as the Hammer this mic got its nickname because

you could hammer a nail in with it and then use it for a live broadcast. Other mics in this category are the Sennheiser MD 46 and the Sennheiser SM 58.

Announce Headset Mic's

Announce headsets are used by the Color and Play by Play announcers in the booth. These have stereo earphones and an integrated boom microphone built together as one unit. The Announcers usually get a mix of program and IFB (Interruptible FoldBack) fed to the earphones, and the boom mics come in a variety of options. The typical Announcer headset is the Sennheiser HMD25 or the newer version the HMD 26.

Lavalier Mic's

These microphones are typically used for in studio or ENG interviews and talk shows where the subjects are seated and not very mobile. They come in different capsule patterns based on the application and can also be used as effects microphones on certain sports to capture nuance sounds in close proximity. The typical microphone in this category is the Sony ECM 55 or ECM 77 or the Sennheiser MKE 2, however there are many options when choosing this type of microphone as it is very versatile and can be utilized for many purposes.

Audio Microphone Placements

BASEBALL / SOFTBALL 5 camera

1-Low 3rd

2- High Home

3- High 1st

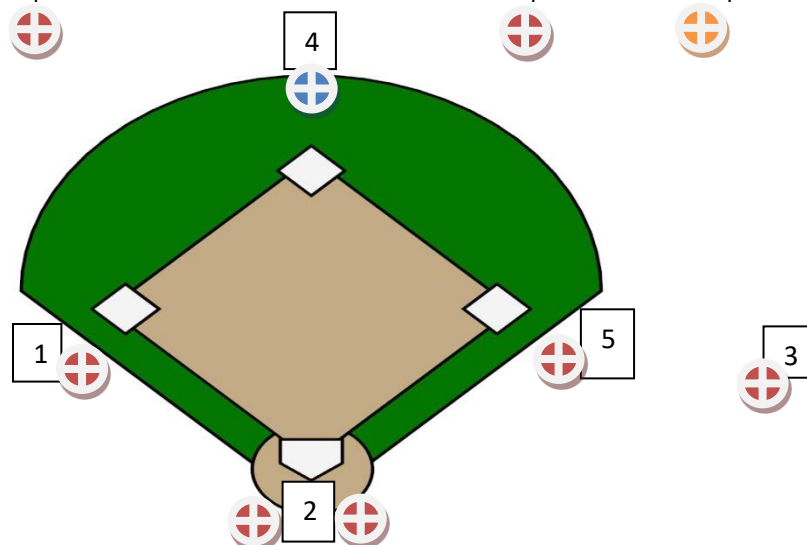
4-Centerfield

5- Low 1st

Bullpen 1

Bullpen 2

Reporter



Announce Booth



SOCCKER 5 camera

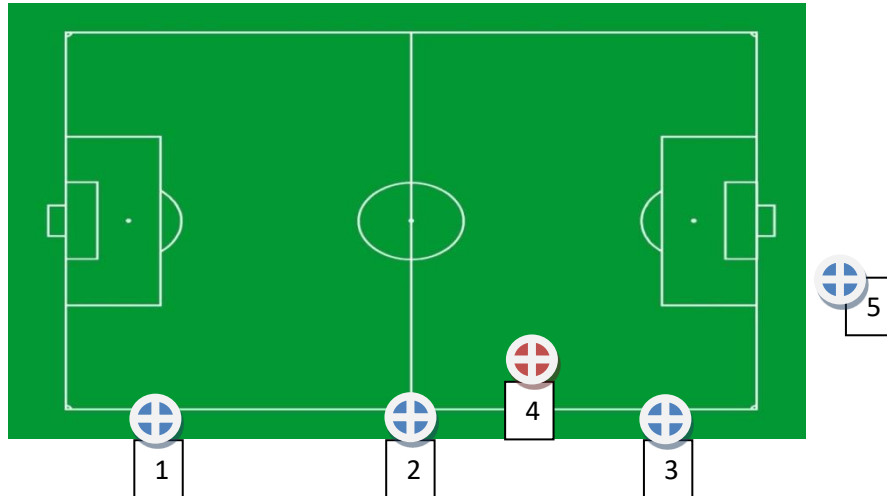
1-Left 20

2- Game

3- Right 20

4-Hand held

5- End Zone



Announce Booth



Reporter



VOLLEYBALL 5 camera

1-Game

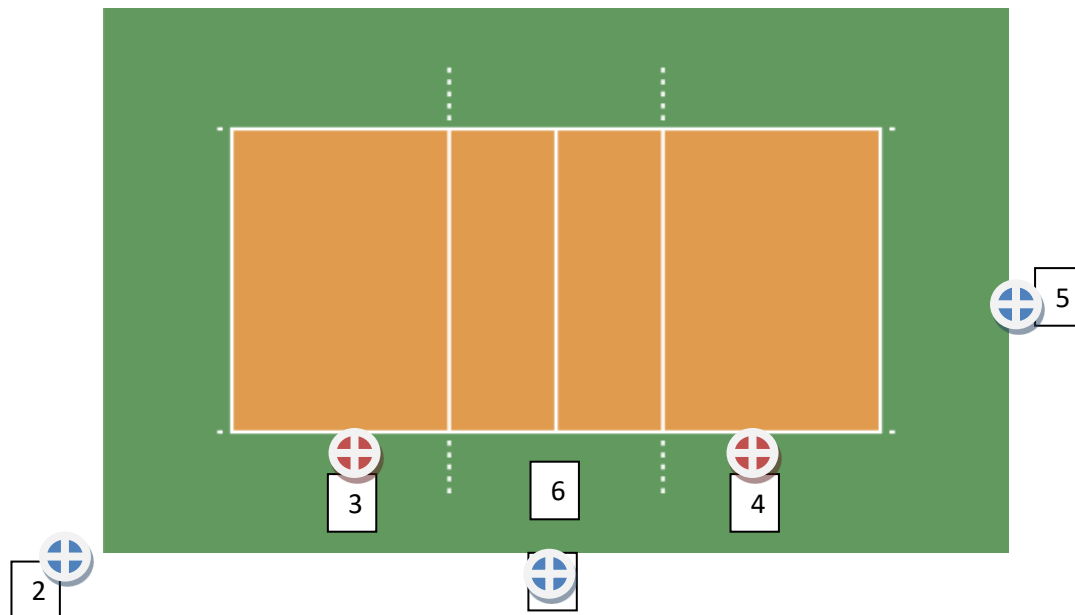
2- Slash

3- Hand Held Left

4-Hand Held Right

5- End Zone

**6- Net Cam (if available)



Announce Booth



Reporter



BASKETBALL 5 camera

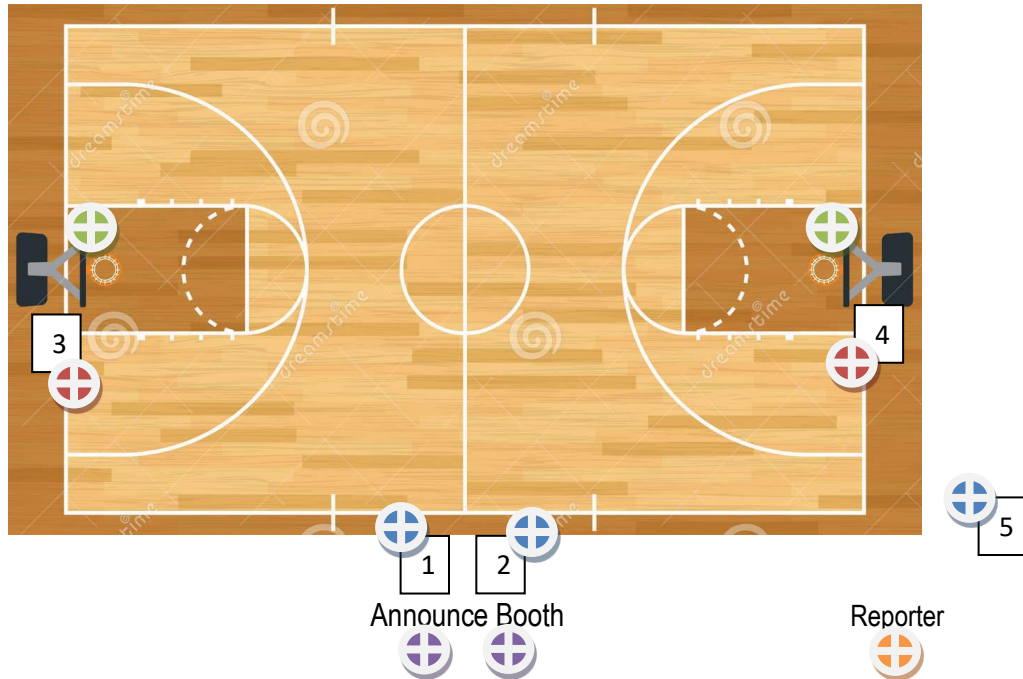
1-Game

2- Tight

3- Hand Held Left

4-Hand Held Right

5- Slash



FOOTBALL 6 camera

1-Left 25

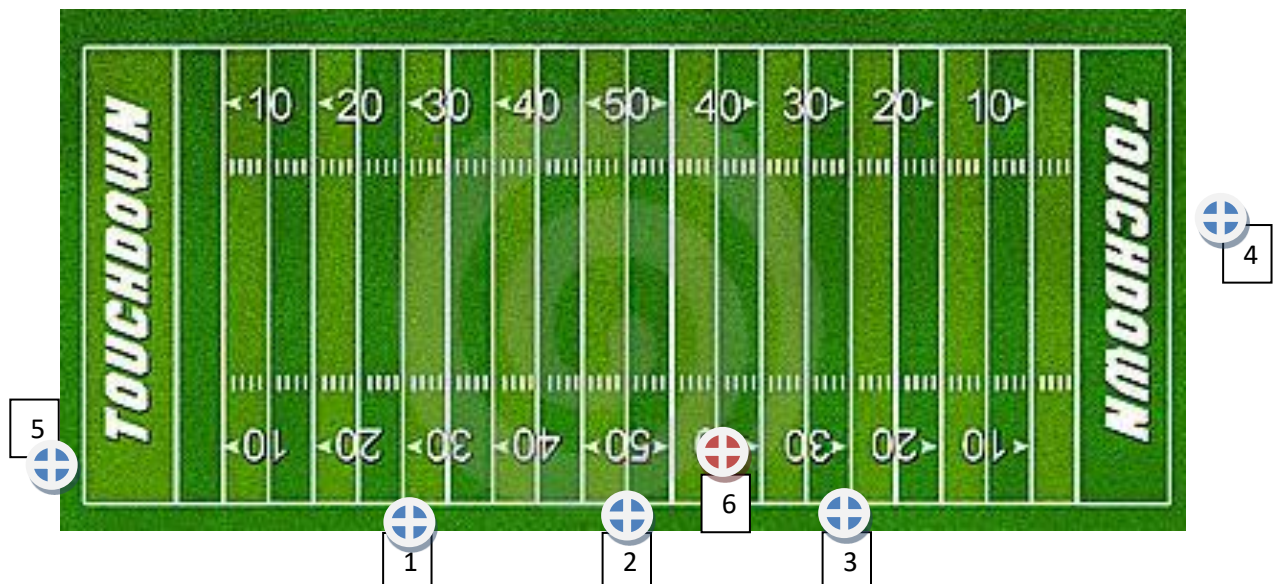
2- 50 yd

3- Right 25

4-High End Zone

5- Low End Zone

6- Cart/or Hand Held



Announce Booth



Reporter



LACROSSE 5 camera

1-Game 2- Tight 3-High End Zone 4-Slash 5- Hand Held



HOCKEY 5 camera

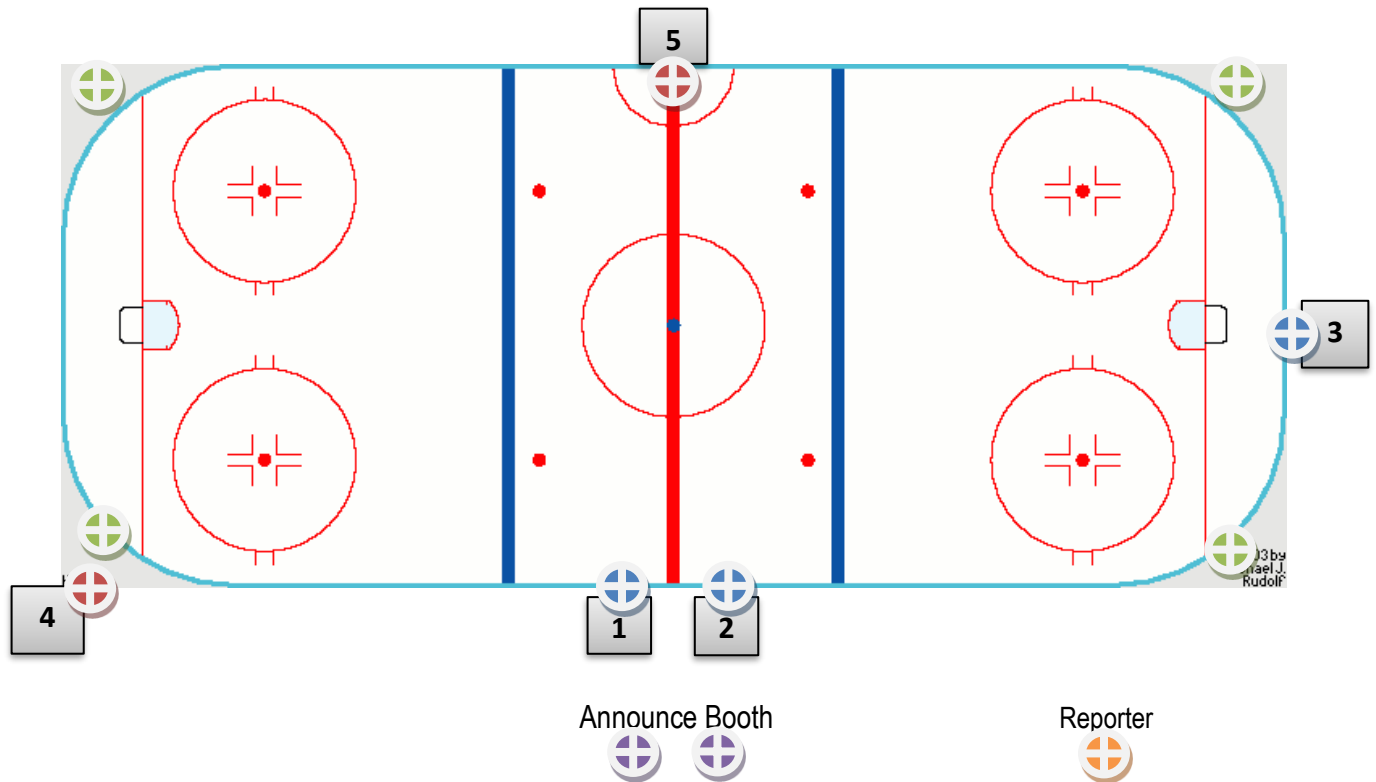
1-Game

2-Tight

3-High End Zone

4- Slash HH

5-HandHeld



Standard single day set and shoot
Production personnel positions and responsibilities

Position	Responsibilities
Producer	Content oversight of the show; works closely with talent / gfx / vt ops
Director	Visual oversight of the show; works closely with camera ops
GFX Assoc Producer	Graphics oversight of the show; guides Expression/Viz operator
Assoc Director	timing and elemental oversight of the show; works closely with Master Control
Ops	Technical and Logistical oversight of the show; guides the crew
Tech Director	controls the video switcher and builds conceptual content look and feel
Audio 1 (A1)	Main audio mixer; controls what the viewer hears
Audio 2 (A2)	audio assist
Audio 3 If necessary	audio assist
Cam 1	Camera operator; builds, operates, and tears down all camera equipment/cabling
Cam 2	Camera operator; builds, operates, and tears down all camera equipment/cabling
Cam 3	Camera operator; builds, operates, and tears down all camera equipment/cabling
Cam 4	Camera operator; builds, operates, and tears down all camera equipment/cabling
Cam 5	Camera operator; builds, operates, and tears down all camera equipment/cabling
VTR 1 - EVS	Main videotape/DVR operator; builds video packages and leads the tape room
VTR 2 - RO	Videotape/DVR operator
VTR 3 - RO	Videotape/DVR operator
Video Engineer	controls all incoming video signals; line patching and routing; "painting" cam video levels
Duet/Viz Gfx Operator	runs the computer that builds and cues all insert graphic elements
Graphics Interface	runs the computer that controls the clock/score/slider graphic elements
Stage Mgr.	manages the announce booth, read cards, and booth traffic

ESPN3 School Production - Standard Crew List and assignments

This should serve as a standard crew accompaniment for your Espn3 school broadcast. The crew count should be between Twelve (12) to Fifteen (15) crew members, with variation depending on each of your local needs. Everyone's situation is unique, but this should serve as a basic staffing guide so please adapt to your own production. Its more effective when your production team has a separate Producer and Director, or a Producer and Director/Technical Director(TD). The accountability, work load, and concentration is much too great for one person to effectively Produce, Direct and TD a broadcast. Each discipline will suffer due to the other. Also important is a EIC (Engineer in Charge). It's more effective if you designate a person that can help make fixes or changes so the Producer or Director doesn't have to leave their post during the broadcast. Listed below are breakdowns of each position and how you can have effective duality in certain crew positions.

Producer/Director

This person is in charge of the entire broadcast. The Producer controls the content of the show, who, what, when and where. Producer talks with talent to form a plan, ideas and storylines for the show. Producer contacts each school to get game day information: player info, game tip time, Head coaches info, and more. The Producer is like the architect of the show, he or she draws up the plans of the show, and gives to each crew member to make sure all are reading from the same plans.

Director/Technical Director

This position takes the plans from the producer and builds the show, The Director is like the contractor of the show. Pre Show: The Director makes sure all production details are in order: Cams in correct locations, Audio locations are confirmed and correct, TD has all elements and effects that's needed for the show, all crew members know game day schedule, helps and assists producer with any pre production needed for show. Game Time: Director is executing and controlling the flow of the broadcast. Per Different game type: Football, Basketball, Baseball etc... the Director is executing the standard camera cutting sequence per game type. The Director is the illustrator, he/she is showing the appropriate pictures or sequence of pictures to enhance the story telling that the producer has planned. The Director and Producer works in tandem to ensure a quality broadcast based on the overall plans that were previously discussed.

Technical Director

Is the right hand man to the Director. The Technical Director (TD) is in charge of making sure the plans and game day set up or executed correctly. The TD faxes all productions systems: Cameras, Graphics, Audio, communications and 3play/evs to ensure that they are working properly. The TD must make sure his switcher is set up correctly with all the correct elements and effects. With the Director being second in command, the TD is third in command.

Audio

Audio is in charge of Audio and all communications associated with the broadcast. Audio needs to make sure all communications: Camera Headsets, Control room headset (Producer, Director, 3play, Expression), Announcer mics and IFB system, Program audio for transmission, and music playback are set up and operating correctly.

EIC/Audio Assist

These two positions can be combined and handled by one person. As the Audio Assist (A2), you will work with the Audio (A1) and set up the announce booth and all other communication courtside/field. Set: PxP & Color headsets, IFB system, Natural Sound Mics (Nat Sound Mics) , Stage Manager, TOC. This position can be combined as the EIC and help with assisting any issues that may occur.

EIC/Audio Assist/Stage Manager

One person may be able to handle and cover all three of these positions. During set up you will function more as the A2. During the Broadcast you will be able to function as EIC and Stage Manager. You are the eyes and ears for your Producer/Director on the court or field. If any issues need to be handled you will be the first line of defense.

3-Play/EVS Replay

You will work directly with the producer and build any video features that will assist with the storylines of the broadcast. You are video replay playback of game action. You may have to playback in game commercials.

Viz/Expression

You are in charge of all graphics that are used in the broadcast, including player names, talent names, and all statistical information used. The Producer may give you a list of graphics that he or she would like to use in the broadcast, from full screen schedules to lower third bios of players. Correct spelling is a must.

Camera Operators

Must have a complete understanding of the operation of your camera unit, including the ability to white balance, zoom, pan, tilt and focus. Knowledge of the standard camera assignments that are unique to each sport. Each sport requires a minimal number of cameras to effectively document the game visually.

Grips/Camera Asst/Utilities

Pre Game: assist with the setting up of camera cables, audio cables, building and setting cameras and any other details that need to be handled during set up. During the game you will assist the floor cameras to make sure their cables are secure and don't interfere with the game.

Producer Responsibilities

Pre-production

- Confirm talent and ATL assigned to event; verify contact info for ATL
- Verify that ATL travel arrangements are in progress
- Establish lines of communication between Production, Operations, School ASIDs
- Introduce all parties that have roles in the event
- Arrange meetings with talent and coaching staff (phone conference or in-person)
- Discuss venue particulars with Operations
- Discuss camera positions and coverage ideas with Director
- Discuss themes and topics of interest with Talent
- Develop graphics with AP to support the game's themes and topics
- Research local news for any newsworthy off-court happenings
- Verify that Talent has all material needed for preparation
- Arrange for video clips & highlights of pertinent & appropriate prior games
- Verify that branding elements are correct & complete; manage sales items & promos
- Arrange for delivery of specialty element items to site
- Create format to outline the plan for the day-of-show
- Give copies of format to: TD, Dir, AP, AD, A1, EVS, RO, GIS, BC, PXP, Analyst, TOC

Day-of-Game

- Create an environment of collaboration and cooperation; ideas from all parties are welcomed
- Verify that all needed elements, music and branding items are available and loaded
- Verify that graphics (clock/score included) conform to standards and are error-free
- Verify that Talent has all needed material for smooth on-air presentation
- Verify any studio requests (feeds, talkbacks, bumps)
- Discuss any last-minute changes with everyone concerned
- Discuss the on-air, specialty in-game and off-air sequences with Talent and Dir
- Meet with SIDs to ascertain any new or breaking info
- Meet with officials to discuss timeout protocol and game management
- Manage the rehearsal of open, close and special sequences

In-Game

- Work with Dir to execute the production game plan
- Communicate with Talent to provide guidance & direction about what's coming next; be thorough, but concise
- Request replays and graphics to support the themes and topics of the game
- Execute sales items and promos as required during show
- Let mistakes go immediately.
- Speak respectfully to everyone, and discuss problems/solutions after the show ends.
- Never disparage the crew to announcers

Post-Game

- Follow-up with Talent to determine what went well and what could have been planned/executed better
- Make sure shipments of melts, etc are arranged
- Thank everyone for their hard work; be sincere

DIRECTOR RESPONSIBILITIES

Directors tell stories

They're storytellers - in the visual sense. They paint **visual** pictures with the shots they select. They decide what the viewer at home gets to see.

Directors must be keen listeners

Your shots often follow what the announcers are talking about. Your shots should complement stories that your producer is telling

Directors must be creative thinkers

Finding the *right* shot at the *right* moment. Often a wider shot is better than a close up. Consider the moment.

Directors must stay focused

This is the one position where you can't take a mental break. The moment you call a shot, your mind **must** be thinking about your next shot.

Directors must be leaders

Lead by example AND always come prepared. Be critical when needed but NEVER abusive over the headset. Never talk down to a crew member over the headset. Applaud great work during the course of the game. Always thank your crew at the end of the day

Preparing for a game

Know your star players and coaches. Look over the stat sheet. Read coach's bios.

Create a coaches "headshot" sheet for camera operators. **Always** have a pre-game camera meeting

Talk to camera ops regarding shots you like and shots to stay away from. Review the opening on air sequence, halftime and off-air sequence

Production preparation

Walk through the arena. Notice relevant banners and signage you might incorporate in the game

Make sure your cameras are in the right positions

Think safety. Are all cables secure and covered in pedestrian areas.

Notice the arena lighting. Where are the dark areas.

Make sure the announce booth is set up properly for audio and video. Is the official review monitor positioned correctly?

Review the game format and consider shots for your opening sequence

Review the execution of all in game certain elements with your TD. Make sure the back-up score bug is built

Work with the TD and graphics on proper graphics positioning.

Review the "traffic" for your opening. Make sure your TD, graphics, audio and tape ops know the traffic

During the game

Communicate – make sure your camera operators know when you're going to take a shot. Never say "take 2, take 4, etc.

Always say "ready 2 – take two", etc.

When the game starts, you get to choose what the viewer sees.

Don't overcut – (especially in basketball) less is best.

Choose your cuts judiciously - Don't waste shots

Don't cut away and risk losing important game coverage

Remember, your "game camera" is your best friend

NEVER berate or talk down to a camera operator during the game. It's okay to ask if there's a problem, but save the critique for post-game

NEVER scream – it accomplishes zero

Be a leader and act like a leader

Post-game

Take the time to meet with your crew and thank them for all their hard work. This includes camera operators, audio, video, tape, utilities, ect. This is also a good time to discuss any issues you might have had during the game.

ASSOCIATE DIRECTOR RESPONSIBILITIES

- 1) Check phone lines make sure you have numbers for Bristol Master Control (Transmission) 860-766-2289. Verizon MCR 571-376-2888. You will have Verizon to run your breaks and be on the phone to count them to break and they will count you back from break. Make sure all parties have your phone numbers to get a hold of you in case the call breaks up. Confirm length of all breaks with master control.
- 2) Set clock in control room- Truck, with master control make sure clocks match.
- 3) Confirm all sponsored elements w/ graphics and get addresses where elements are recorded, get promo addresses as well.
- 4) Create Talent Cue Cards, for promos, close copy, etc..
- 5) Get run times on tease/open Animation, SOTS, B- Roll (or VO) and any pre-recorded element that is built and runs from the truck- control room.
- 6) Answer all phones, when the transmission time opens you will need to call Bristol Transmission 860-766-2289 and check all sources with them.
- 7) Go over all in game time outs with producer and confirm during the game when we are in a break zone. Also confirm that we have the time-out and can go to break.
- 8) Do not let master control distract you during a commercial break when Producer/Director is relying on you for count back from break. You will count master control to break and count us back from break. Find out if master control will count you back from break. If they can't do that use your stop watch and tell us when we need to come back from break.
- 9) Count us on the air, intervals from 5 minutes before the air to the second we hit the air.
- 10) Count us off the air, (IE if it is planned to use a hard :30 off the air, producer will start the countdown, then you pick it up and countdown to zero loud enough for Director and Producer to hear in the midst of calling Graphics, Roll-Outs, and Communicating with the announcers. This will assure us that music will sting out, graphics will have the right graphic, and announcers will get off the air on-time.

- 11) Submit video to dot.com should anything significant happens or is news worthy during your game.
- 12) Make sure music cue sheet is filled out by A-1 and email to MUSIC.CUE.SHEETS@ESPN.COM

ASSOCIATE PRODUCER RESPONSIBILITIES

- 1) Gather Stats, Game Notes and other information regarding your teams, conference and players
- 2) Fill in spreadsheet with rosters, bio info and any stats that you can
- 3) Confirm sales, promos and other broadcast information with the Producer and AD
- 4) Develop a basic working knowledge of the machine you are using (ie...operator has to go to the bathroom you can call up and page and send it to air)
- 5) Make sure all information is Accurate..
- 6) Assist and double check all bug and score information (Tri Codes, Talent names, location)
- 7) Make sure all information is Accurate..
- 8) Create a document list of graphics and ideas and share with Producer and talent BEFORE the set up
- 9) Don't over prepare...if a Producer says he will never do a full headshot of the back up player - don't build it...just wasting your time
- 10) Prioritize you day....Make sure basics are done before getting big pictures (Sales, Promos, broadcast info, then team info ...in that order)
- 11) IN game...Follow your Producer, Announcers, and Director. Sell graphics and storylines . Ask the AD about replays.
- 12) Coordinate Resets and graphics off the bug and make sure bug is ACCURATE

SAMPLE BASKETBALL OPERATIONS/PRODUCTION SCHEDULE

ESPN SCHEDULE: **MONMOUTH @ FAIRFIELD UNIVERSITY**

SCHEDULE OF OPERATIONS – GAME DAY All Times Local Time		
Jan 30, 2015		
12:30AM		Generator Parks Mobile Unit Park and Power – Doors Open
2:00PM		CREW CALL - everyone including 3 Utilities hired by Union Venue
2:00PM		Uplink truck arrives to park and power
3:00PM		CREW CALL - Clock / Score Op - GIC
4:00PM		Camera Check and Element View
4:30PM		FULL SHOW FAX
5:00PM	6:00PM	Pre-Game Meal – Off Site
5:30PM		CREW CALL - Stage Manager / Booth Coordinator
6:00 PM		Camera Meeting on site
7:00PM		TRANSMISSION CHECK IN
7:15PM		All Cameras at Game Positions- Bumps/Rehearsal
8:00PM	10:00PM	College Basketball Live: MONMOUTH @ FAIRFIELD

SCHEDULE NOTES		
FAX Telestrator		

Houston Texans Television Network

New Orleans at Houston 8-20-11

6:01p to 6:06p CT						
Item	Element	DUET	GFX detail	Audio	VTR	ST
210	Bob Allen on Camera	None		HARD STICK		
211	FS or HS graphic - Texans two step title	start fast		HARD STICK		
212	Double box - bob left booth right	None		both stix		
213	Joel and Spencer			booth stix		
214	Pkg - Joel with QB's	Joel and Spencer		VT		
215	Joel ask Spencer for Reax			booth stix		
216	Double box - bob left booth right					
217	Bob Allen on Camera					
218	pitch back to studio					

GAME - OPEN MUST BE TAPED!!!!!!

Item	Element	DUET	Card	Audio	VTR	ST	TRT
1	Prevoiced Tease			VT			:22
2	Open			VT			
3	ROYAL PURPLE PRESENTING SPONSOR		Card 11				
4	Title Page over wide shot	TITLE		RF Stick			
5	Bob on camera	BOB		RF Stick			
6	cover video of Foster			RF Stick			
7	Joel and Spencer OC Booth	JOEL/SPENCE		Booth Sticks			
8	Cover video of Tate	l/th's		Booth Sticks			
9	Joel and Spencer OC Booth			Booth Sticks			
10	cover video of Adibi and Watts	l/th's		Booth Sticks			
11	Break on cover video of Mario Williams	COMING UP		Booth Sticks			2:45
12							
13	BREAK 1 NETWORK			VT	\$\$\$	2:00	
14	Opening Billboards - Joel Live Read	BILLS	Card 10			:30	5:15
15	COMCAST HD sponsorship		Card 16				
16	VT or LIVE - Coca Cola Coin Toss	Coke coin toss	Card 12	VT	Red	20	
17	Coach Kubiak HOU	Kubiak	career			10	
18	SAINTS COACH PAYTON	PAYTON	career			10	6:00
19							
20	KICKOFF						
21	STR.com Starting Lineups	STR.com	Card 13	Headsets			
22	Bullseye FOCUS -						
23	BREAK 2 LOCAL					1:15	
24	Amegy Bank Scoreboard	Amegy Bank	Card 14				
25	PROMO 1 - Texans Tickets	promo	Card 6001				
26	Pics to Text	via txtstation	Card 1				
27	BREAK 3 LOCAL					1:30	
28	F10 READER - Verizon Wireless	PVI	Card 15				
29	PROMO 2 - Team Luncheon	promo	Card 6002				
30	Pics to Text Final		Card 2				
31	BREAK 4 LOCAL					1:15	
32	Amegy Bank Scoreboard		Card 14				
33	PROMO 3 - Retail	promo	Card 6003				
34	spencer's rising star promo		Card 17				
35	BREAK 5 LOCAL					1:30	
36	F10 READER - Verizon Wireless	PVI	Card 15				
37	PROMO 4 - Next home game	promo	Card 6004				
38							
39	BREAK 6 LOCAL					1:35	
40	TILLMAN'S TAKE -	WAREHOUSE	Card 18				
41							
42	END OF 1ST QUARTER						
43	BREAK 7 NETWORK		Card 20	VT	\$\$\$	1:30	
44	Mid Billboards - Joel Live Read	BILLS					
45	START OF 2ND QUARTER						
46	RELIANT POWER STATS	RELIANT	Card 22				
47	Bullseye FOCUS -						
48	BREAK 8 LOCAL					1:35	
49	Wingstop 2nd quarter scoreboard	WINGSTOP	Card 24				
50	PROMO 5 - Running of the Bulls 5k	promo	Card 6005				
51	Spencer's Rising Star promo		Card 27				
52	BREAK 9 LOCAL					1:15	
53	F10 READER - TICKETMASTER	PVI	Card 25				
54	PROMO 6 - Back to Football Friday	promo	Card 6006				
55							
56	BREAK 10 LOCAL					1:30	
57	F10 READER - TICKETMASTER		Card 25				
58	PROMO 7 Cheerleaders Swimsuit Calendar	promo	Card 6007				
59	BOB ALLEN INTERVIEW - ?????????????			RF STICK			
60	BREAK 11 LOCAL					1:15	
61	Wingstop 2nd quarter scoreboard	WINGSTOP	Card 24				
62	PROMO 8 Texans.com	promo	Card 6008				
63	Tease TEXAS LOTTERY Halftime PROMO		Card 26				
64	2 MINUTE WARNING						
65	BREAK 12 LOCAL					1:00	
66	NFL INSTITUTIONAL			VT	\$\$\$:30	
67	F10 READER - TICKETMASTER	PVI					
68							
69	Tease TEXAS LOTTERY Halftime PROMO	400	Card 26				
70	END OF 1ST HALF - HALFTIME						
71	BREAK 13 LOCAL					2:30	
72	Bob throw package					15	2:45
73	PACKAGE - Watts			VT	X OR Y	1:45	
74	bob pitch					15	6:00
75	BREAK 14 LOCAL					1:30	
76	Bob throw package						
77	PACKAGE - Postcard			VT	X OR Y	2:30	
78	bob pitch					15	10:00
79	BREAK 15 NETWORK			VT	\$\$\$	2:30	
79a	Mid small Billboards - Joel Live Read		Card 30				
80	RELIANT POWER STATS	RELIANT	Card 32				
81	highlights						
82	BOB Interview Coach Kubiak (VT if necessary)				RED A OR B		
83	START OF 3RD QUARTER						
84	PROMO - NFL USA FOOTBALL		Card 6013				
85	Bullseye FOCUS -						
86	BREAK 16 LOCAL					1:45	
87	Mazda Scoreboard Reader	Masdo	Card 34				
88	F10 READER - Royal Purple	PVI	Card 35				
89	PROMO 1 - Texans Tickets		Card 6001				
90	BREAK 17 LOCAL					1:30	
91	Mazda Scoreboard Reader	Mazda	Card 34				
92	PROMO 2 - Team Luncheon	promo	Card 6002				
93	F10 READER - Royal Purple	PVI	Card 35				
94	BREAK 18 LOCAL					1:35	

Reader Card List

#	1st Quarter
1 and 2	Text to Pics 1st quarter
10	Open BILLBOARDS (#1)
11	Royal Purple Presenting Sponsorship
12	Coin Toss Coca-Cola
13	Starting Line-ups STR.com
14	Scoreboard Amegy Bank
15	1st & 10 PVI Verizon
16	Comcast HD Telecast
17	Royal Purple Rising Star promo
18	Tillman's Takes Warehouse
19	END 1st Quarter Lead Break
#	2nd Quarter
20	Middle BILLBOARDS (#7)
21	
22	Reliant Power Stats #1
23	
24	Scoreboard Wingstop
25	1st & 10 PVI Ticketmaster
26	PROMO: Halftime Report
27	Royal Purple Rising Star promo
28	Bull's Eye
29	END 1st Half Lead Break
#	3rd Quarter
30	3rd quarter billboards
31	Rejoin Halftime Report
32	Reliant Power Stats #2
33	Promo HCC Smart Decision
34	Scoreboard Mazda
35	1st & 10 PVI Royal purple
36	Text to Poll - intro
37	Promo Rising Star Royal Purple
38	Text to Poll - FINAL
39	END 3rd Quarter Lead Break
#	4th Quarter
40	Close BILLBOARDS (#21)
41	Royal Purple Presenting
42	Reliant Power Stats #3 and #4
43	Result HCC Smart Decision
44	Scoreboard PapaJohns
45	1st & 10 PVI FCCU
46	Overtime Net break lead
47	Award Rising Start
48	Tillman's Takes Warehouse
49	OFF AIR COPY (NEW)
#	TEXANS PROMOS
6001	Texans Tickets
6002	Team Luncheon
6003	Retail
6004	Home Opener
6005	Running of the bulls 5k
6006	Back to Football Friday
6007	Cheerleader Swimsuit Calendar
6008	Houston Texans .com
6009	Toro's Kids Club
6010	Battle Red Ladies
6011	Toros Brosos
6012	Next TV GAME
6013	NFL promo
Sales Items	
Comcast HD Presenting sponsorship	
Coca Cola Coin Toss	
STR.com Starting Lineups	
Warehouse Pool Tillman's Takes	
Watch and Win - Spencer's Rising Star	
Verizon F10 1st quarter	
Amegy Bank 1st quarter scoreboard	
Reliant Energy Power Stats	
Ticketmaster F10 2nd quarter	
Wingstop 2nd quarter scoreboard	
Texas Lottery Halftime show	
Royal Purple F10 3rd quarter	
Mazda 3rd quarter scoreboard	
Reliant Energy Vignette	
FCCU F10 4th quarter	
PapaJohns 4th quarter scoreboard	
EVS Video packages	
120 A	
121 A	
122 A	
123 A	
124 A	
125 A	
126 A	
127 A	
128 A	
129 A	
130 A	
131 A	
132 A	
133 A	
134 A	
135 A	
136 A	
137 A	
138 A	
139 A	
140 A	
141 A	
142 A	
143 A	

87	Mazda Scoreboard Reader	Masdo	Card 34					136 A
88	F10 READER - Royal Purple	PVI	Card 35					137 A
89	PROMO 1 - Texans Tickets		Card 6001					138 A
90	BREAK 17 LOCAL					1:30		139 A
91	Mazda Scoreboard Reader	Mazda	Card 34					140 A
92	PROMO 2 - Team Luncheon	promo	Card 6002					141 A
93	F10 READER - Royal Purple	PVI	Card 35					142 A
94	BREAK 18 LOCAL					1:35		143 A
95	Texans' Hold'em -							144 A
96	PROMO 3 - Retail	promo	Card 6003					
97	BOB ALLEN INTERVIEW - ???????????							
98	BREAK 19 LOCAL					1:20		
98a	RELIANT VIGNETTE - on tape							
99	PROMO 4 - Next home game		Card 6004					
100	TEXT to POLL INTRO		Card 3					
101	BOB ALLEN INTERVIEW - ???????????							
102	BREAK 20 LOCAL					1:30		
103	Spencer's Rising Star promo	promo	Card 37					
104	NEXT TV GAME - Saturday at SF		Card 6012					
105	END OF 3RD QUARTER							
106	BREAK 21 NETWORK			VT	\$\$\$	1:30		
107	Close Billboards - Joel Live Read		Card 40					
108								
109	START OF 4TH QUARTER							
110	ROYAL PURPLE PRESENTING SPONSOR		Card 41					
111	RELIANT POWER STATS		Card 42					
112		ID						
113	BREAK 22 LOCAL					1:20		
114	Close Billboards - Joel Live Read		Card 40					
115	In the booth - Owner Bob McNair							
116	F10 READER - FCCU	PVI	Card 45					
117								
118	BREAK 23 LOCAL					1:30		
119	COMCAST HD sponsorship		Card 16					
120	F10 READER - FCCU		Card 45					
121	TILLMAN'S TAKE -	WAREHOUSE	Card 48					
122	BREAK 24 LOCAL					1:30		
123	PapaJohns Scoreboard Reader		Card 44					
124	Text to HCC Smart Decision		Card 33					
125								
126	BREAK 25 LOCAL					1:30		
127	PapaJohns Scoreboard Reader		Card 44					
128	Text to HCC Smart Decision FINAL		Card 43					
129	F10 Reader -FCCU		Card 45					
130	2 MINUTE WARNING							
131	BREAK 26 LOCAL					1:30		
132	NFL INSTITUTIONAL							
133	spencer's Rising Star FINAL	promo	Card 47					
134								
135	RELIANT POWER STATS	RELIANT	Card 42					
136								
137	END OF GAME							
138	CLOSE	Score	CARD 49					
139	OVERTIME	Website						
140	BREAK A LOCAL	next tv				1:00		
141	BREAK B NETWORK	Copyright		VT	\$\$\$	1:00		
142								

ESPN Commonly Used Terms



A's: First segment of a show

A2: *Audio Assist.* Person responsible for setting up all audio/communications in the venues (microphones, IFB's, wireless intercom packs, etc.) while also establishing, monitoring and troubleshooting communications between the control room, studios and remote broadcast sites.

Air check: An archival recording of a broadcast.

Aperture: Literally means "opening". The camera iris; the opening which lets light through the lens. By adjusting the size of the aperture, the amount of incoming light is controlled. The aperture size is measured in f-stops.

As Scripted: Expression used to notify show crew that segment will run as originally planned.

Assignment Desk: Group of people responsible for the booking of feeds, arranging video requests, and assigning field production crews. The assignment desk is also the group you will contact with any video events possibly worthy of Top 10 Plays of the day or possible "look live" situations.

Associate Director (AD): Person who assists the director in show duties, including pre-production and coordinating live-shots. Integration's Ads are the primary contact between remote sites and Bristol during any live (ESPN, ESPN2 or ESPNU) event and are responsible for coordinating counts to and from commercial breaks and studio updates and coordinating the insertion of Network Level Graphics.

Associate Producer (AP): Person responsible for assisting the show's producer as well as cutting features, sound bites and video clips for a show.



B's: Second segment of a show.

Backlight: A light which is positioned behind the subject. Its primary purpose is to make the subject stand out from the background by highlighting the subject's outline.

Back Focus: The focus between the lens and the camera. Adjusted by a ring at the rear of the lens (the closest ring to the camera body). If the camera appears focused when zoomed in, but becomes out of focus when zoomed wide, the back focus

needs adjusting. Setting back focus should be performed during camera fax prior to the telecast.

Bird: Slang for satellite

Bottom Line: A graphic panel airing on the bottom of the screen. The bottom line contains updates, scores and other sporting related news.

B-Roll: Video used to cover edits, tracks, sound bites or live shots in order to dress it up.

Bug: A small graphic logo placed in the corner of a television screen to identify the network a viewer is watching.

Bugged Video: Any video containing other networks graphics.

Bump: A brief video clip before commercials that tells what's coming in a show.



C's: Third segment of a show.

Camera Movement: When the camera physically moves in the process of capturing an image. The camera may move closer, further away (dolly), up, down (pedding and tilting), left, right (panning)

CCU: Camera control unit

Chicklet: Small promotional graphic usually seen in left or right bottom corner of screen.

Chroma: Describes color saturation in a video clip.

Chyron: The company that makes the Duet line of CG's. Also is slang for a graphic.

Clean Feed: A feed with no graphics from remote. Graphics are either inserted in another remote truck at site or in Bristol.

Clock and Score: Just as the term states, this is the graphic that contains the score panel and the game clock/play clock/ shot clock function.

Continuity Check: An audio and video test to determine if the control room's output is the same as what is received by master control prior to a show's airing.

Cut-in: A video update of a game in progress.

D

D's: Fourth segment of a show.

Dead Air: Unintentional on-air silence.

Director: Person responsible for the technical execution of a telecast.

E

E's: Fifth segment of a show.

EIC: *Engineer in Charge*

Element Reel: Collection of show-specific animations that are used in a telecast.

ERT: ESPN Regional Television

F

F's: Sixth segment of the show.

Fill: Happens when a game ends early. Segment of segments produced at site to keep programming schedule current.

Float: To remove an item from the rundown with the intent of bringing back later in the show.

Font: Any person working in graphics; also describes any graphic used during a show.

Font Bleed: A lower third graphic used on screen that unintentionally continues over another shot.

Font Pass: Bumping an edited segment to another playback unit adding graphics.

Frame: a) The smallest single unit of video possible; 1/60th of a second

- b) The edges of a television/video/film image.
- c) To compose a camera shot

Framing: The way a shot is composed.

Full Page Score: A graphic using the entire screen with scores, stats, and other information from a single game.

Fullscreen: A graphic using the entire screen and that can contain extra statistical information.

G

G's: Seventh segment of the show.

H

H's: Eight and final segment of the show.

Head: The part which the camera is mounted on, atop a tripod, pedestal or other mounting. Allows the camera to pan and tilt.

Headroom: The amount of space between the top of the segment's head and the top of the picture frame.

Heavy: When a game telecast runs long.

Hot Video: Video that registers above acceptable levels on a video scope.

I

IFB: Abbreviation for "interruptible fold back". The earpiece talent use so that the director or producer can talk to them from the control room.

Inbump: A show segment starting with video and/or animation with announcer and music.

International Sound: An audio mix of everything except English (unless talent is on camera). It includes natural sound, music and effects.

ISO: A camera shot that is focused in on one player, coach or fan; also known as a "cutaway".

L

Lav: Abbreviation for Lavalier. A small microphone worn on lapels or ties.

Lead-In: An on-camera appearance that precedes a highlight or feature.

Let It Breathe: ESPN expression used to suggest a highlight clip needs space between edits, not cutting clips together too quickly.

Linear Networks: ESPN's family of traditionally delivered programming services. (I.e. ESPN, ESPN2 ESPNU)

Live-To-Tape: An interview or segment recorded in order to play it back and make it appear as if it is live. This is also referred as a "Look Live".

Locator: A lower third graphic used to identify the city, stadium and sometimes country where an event is taking place.

Lower Third: a) The bottom third of a television screen
b) Any graphic placed in the bottom third of the screen

Lower Third Score: A graphic containing the game/event information on the screen.

M

Master: Slang for "Master Control" where the shows commercial breaks are played back.

Melt Reel: Multiple clips of good video in succession from a broadcast or post game feed. A series of best angle shots form a game.

Mix-Minus: Audio signal sent to announcer's IFB that contain the program mix **minus** the announcer's own microphone so that the announcer does not hear their own voice coming back to them on delay. Allows for talent to hear tosses to and from studio or remote sites.

N

NAT: Natural Sound on Tape. Any live audio recordings that are usually played as ambient sound.

O

Outcue: The last three to four words used to identify the end of a sound bite.

P

Package: Slang for feature or video highlights.

Pan: Moving the camera left or right (horizontal movement) while the camera base remains stationary.

Producer: The individual responsible for coordinating, staffing and assigning show elements including the rundown and show content

R

Reacts: Coaches or players reactions after a play.

Re-rack It: To recue a replay for quick playback.

S

Server: Central computer where all video files are stored and played and are accessible to many people at the same time.

Setup: The black level of a video signal.

Shot change: The moment where video changes during a highlight.

Side-set: Any secondary set used during a broadcast.

Slider: Any information graphic that is placed on top or to either side of moving video.



Stat Slider



Player slider



Team slider

Sound Full: Indicates that audio level will be raised from ambient to full level; also known as “track full” or “track it”.

Spot Shadow: Video effect used to draw attention to a particular area of the screen.

Stand-Up: An on-site report with the camera only on the reporter.



Tease: The first element of the show featuring video as well as topics included in the show.

Technical Director (TD): Person responsible for switching to different video sources during a show; also known as the switcher.

Tight Out: A video or audio ending point with very little to no excess ending video or audio.

Tilt: Vertical camera (framing) movement consisting of moving the camera up or down while the base of the camera remains stationary.

Transition: Animations used in replay wipes.

Truck: To move a camera's base along the floor left or right.



Video Shading: An engineer who oversees camera image quality; also known as a Video Operator or Video Shader.

VO: Voice Over. An unseen announcer's narration while video is shown.



White Balance: A camera function which gives a reference to “true white”, in order for the camera to interpret all colors correctly.

Wide Shot: A framing term, meaning a camera shot which shows the whole of the subject.

Wipe: A transition in which one shot is successfully replaced by the next shot.