

2015



# [ESPN3 SCHOOL PRODUCTIONS BROADCAST MANUAL]

2015 Edition

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## ESPN3 MINIMUM EQUIPMENT SPECS

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

### Cameras

- 2 hand held camera
- 2 hard camera

### Lens

- 3 - (14 x 4.3)
- 1 - (40x)
- *All "tight" lenses must be of no less than 40x and must include extender feature. (If less than 40x production must have special approval from ESPN3)*
- *All cameras must be 720p or 1080i / 59.4 frames per second*

### Replay system (Digital server based)

- Minimum 4 input / 2 output

### Video Switcher (minimums)

- 10 inputs
- 2 keyers
- 1 ME
- 8 auxiliary buses for isos, monitors and transmission
- *All switchers must be 720p or 1080i / 59.4 frames per second (minimums)*
- *Optional router depending on production needs*

### Audio Consoles

- 24 inputs
- 8 sub mixers
- 2 output
- *Additional audio to complement production – camera microphones, crowd microphones*

### Video

- All ESPN3 Network telecasts must have video operator on site to handle video needs of production. No cameras can be put into auto-iris function at any time.

### Graphics

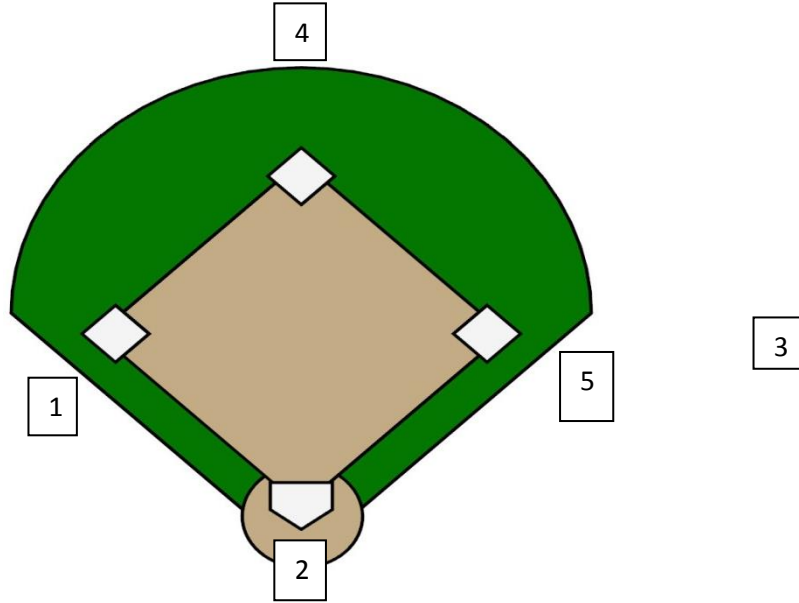
- All ESPN3 Network productions must have a graphics system capable of supporting the ESPN Network graphics package. **Most reasonable option: Ross Xpression.**



# Camera Placements

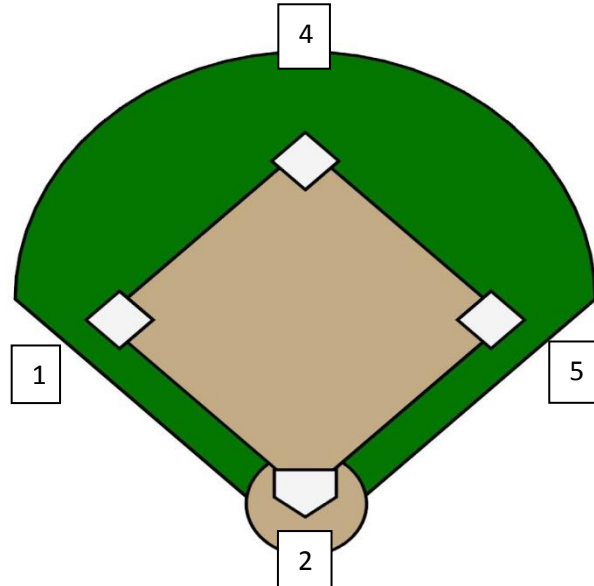
## BASEBALL / SOFTBALL 5 camera

1-Low 3<sup>rd</sup>      2- High Home      3- High 1<sup>st</sup>      4-Centerfield      5- Low 1<sup>st</sup>



## 4 camera

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



# **SOCCER 5 camera**

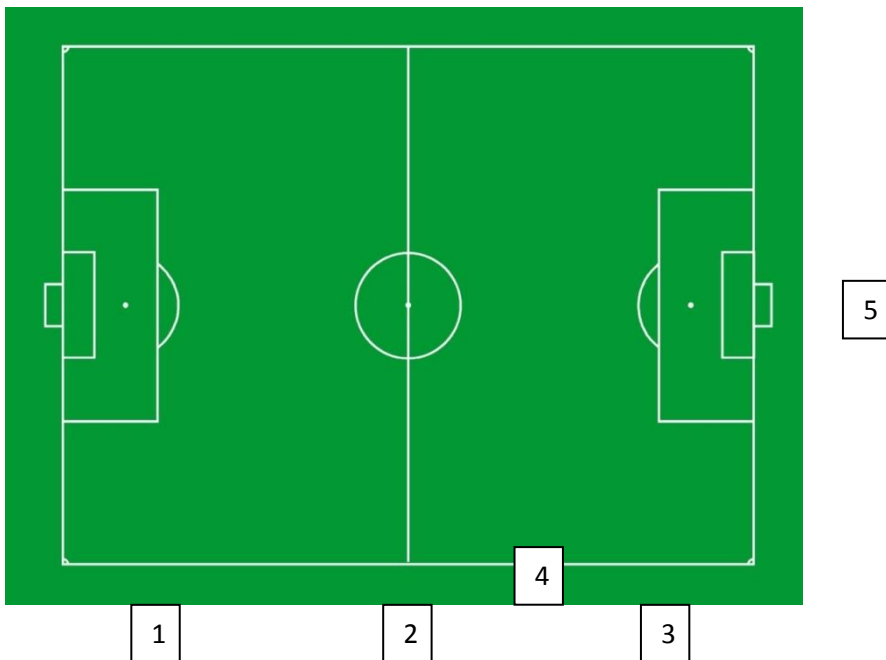
1-Left 20

2- Mid-Field

3- Right 20

4-Hand held or field level Hard

5- High End Zone



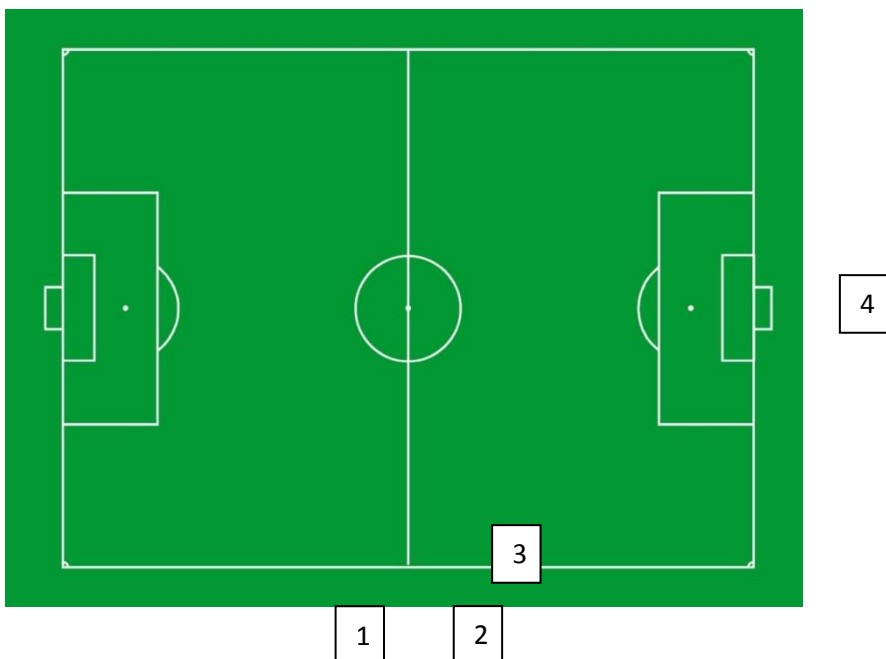
# **4 camera**

1-Game

2- Tight

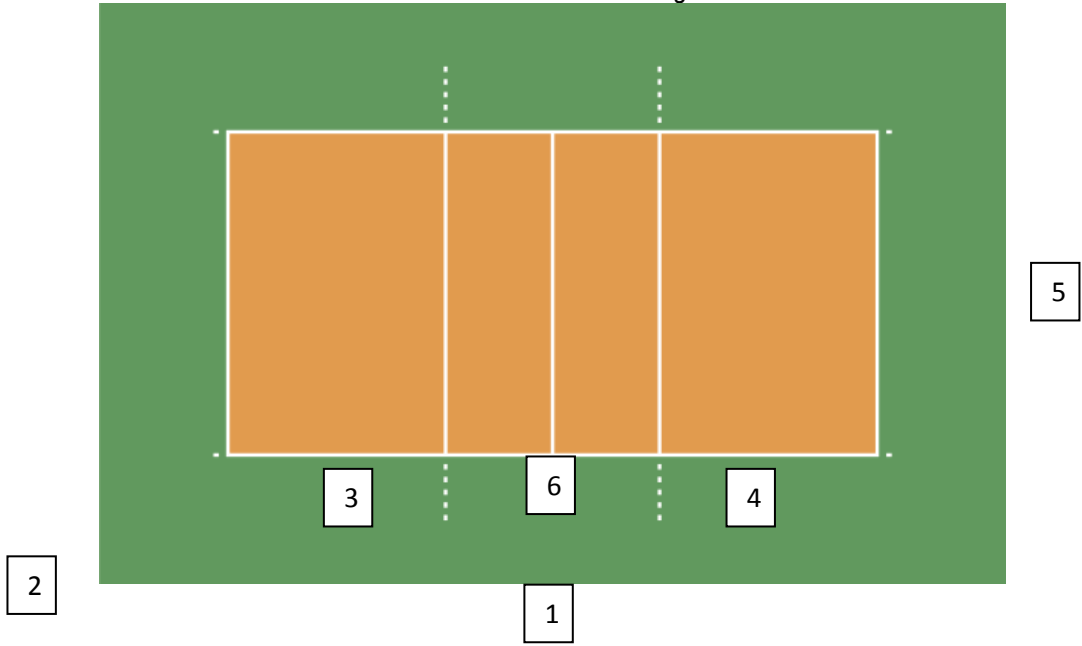
3- Handheld

4-High End Zone



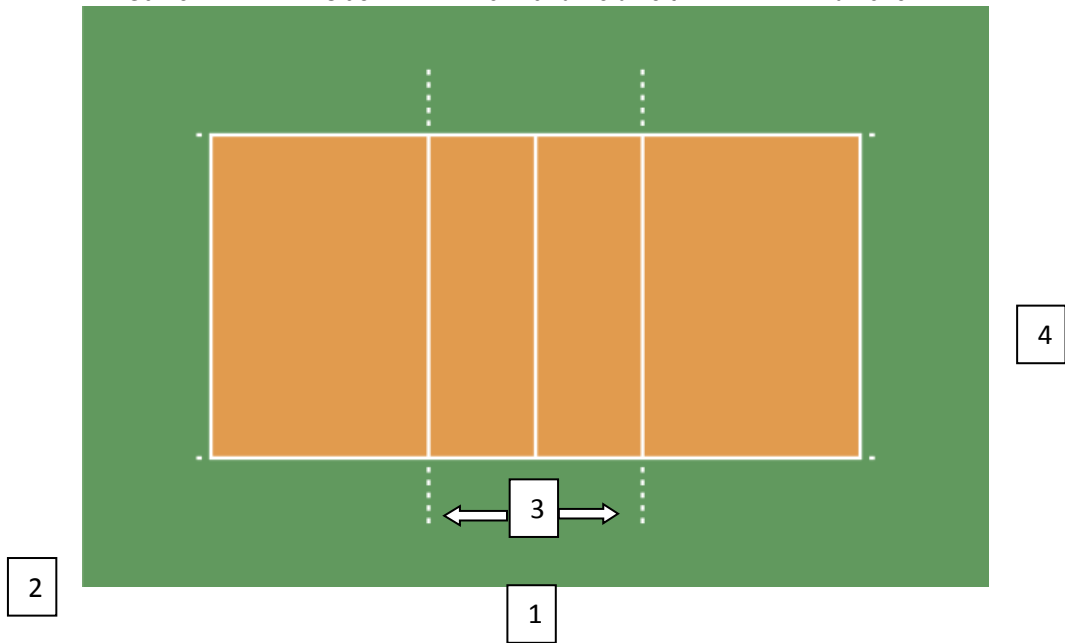
# VOLLEYBALL 5 camera

1-Game      2- Slash      3- Hand Held Left      4-Hand Held Right      5- End Zone      \*\*6- Net Cam (if available)



# 4 camera

1-Game      2- Slash      3- Hand Held Left      4- End Zone



# **BASKETBALL 5 camera**

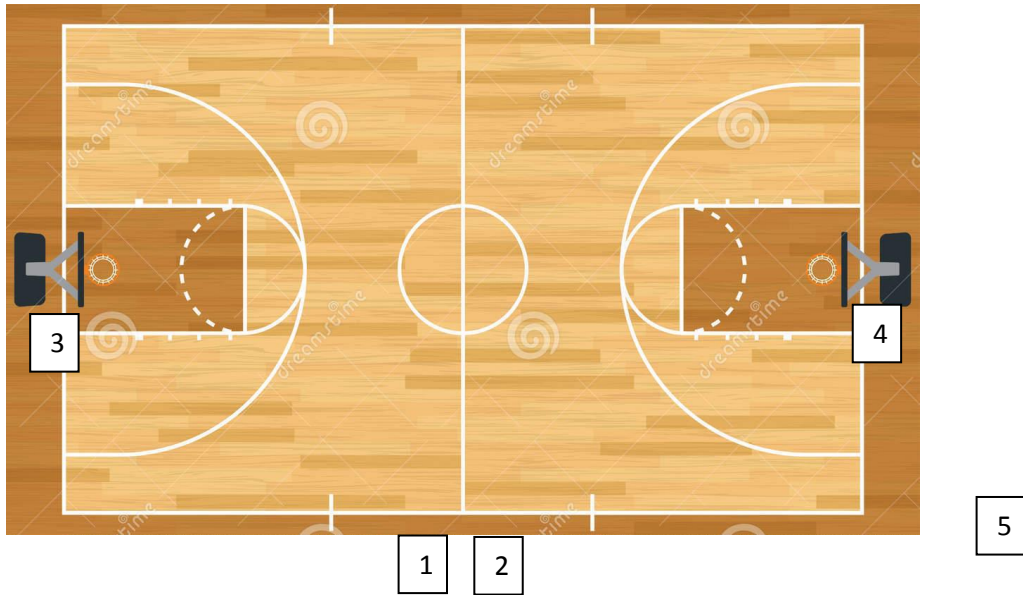
1-Game

2- Tight

3- Hand Held Left

4-Hand Held Right

5- Slash

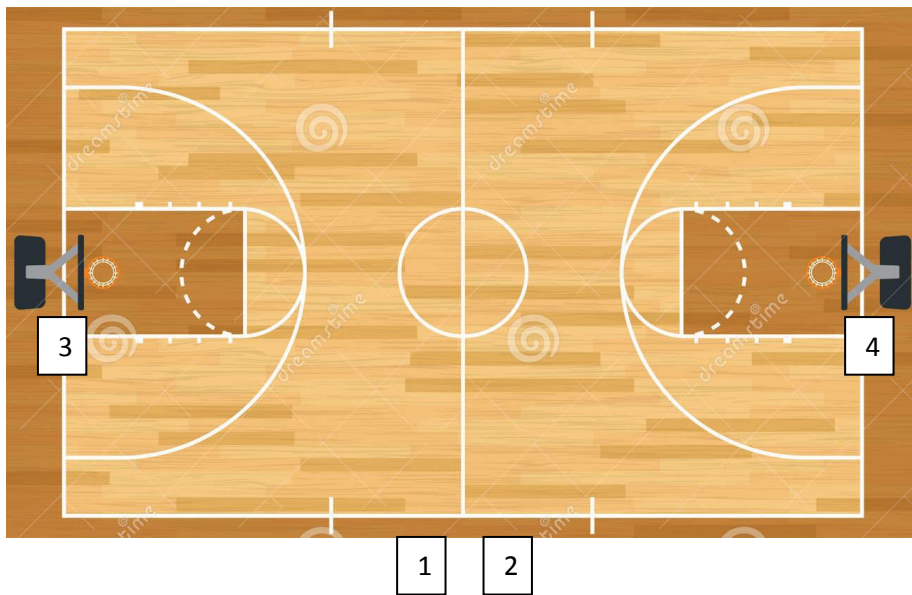


# **4 camera**

1-Game

2- Tight

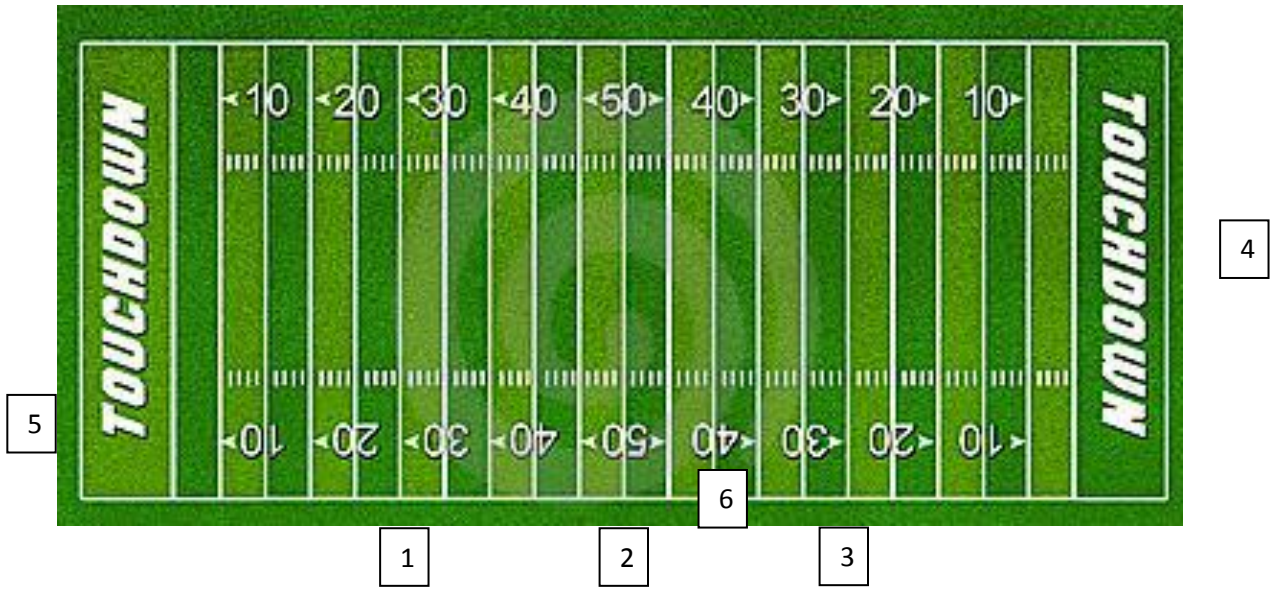
3- Hand Held Left 4-Hand Held Right





# 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

## 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.

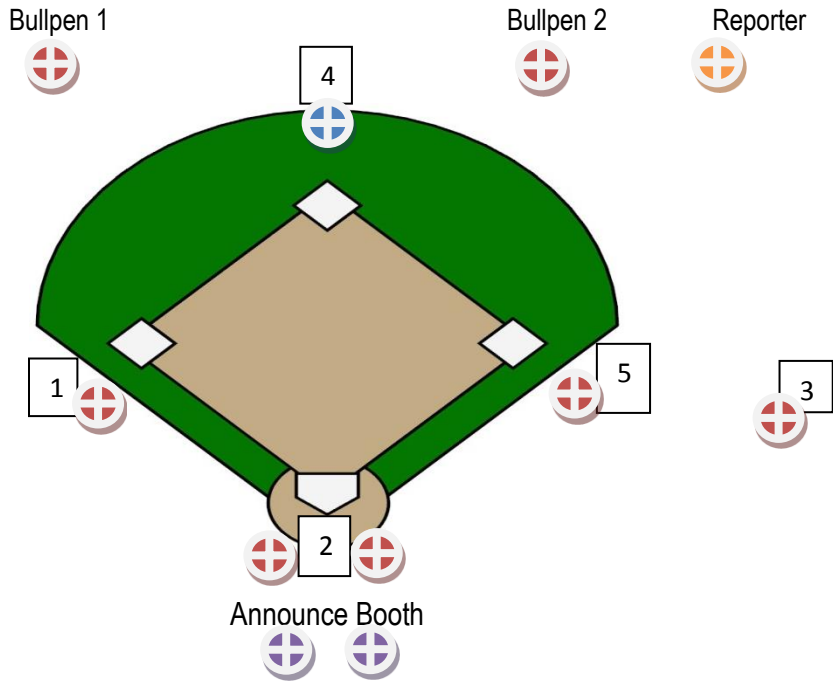
### Lavalier Mic's

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

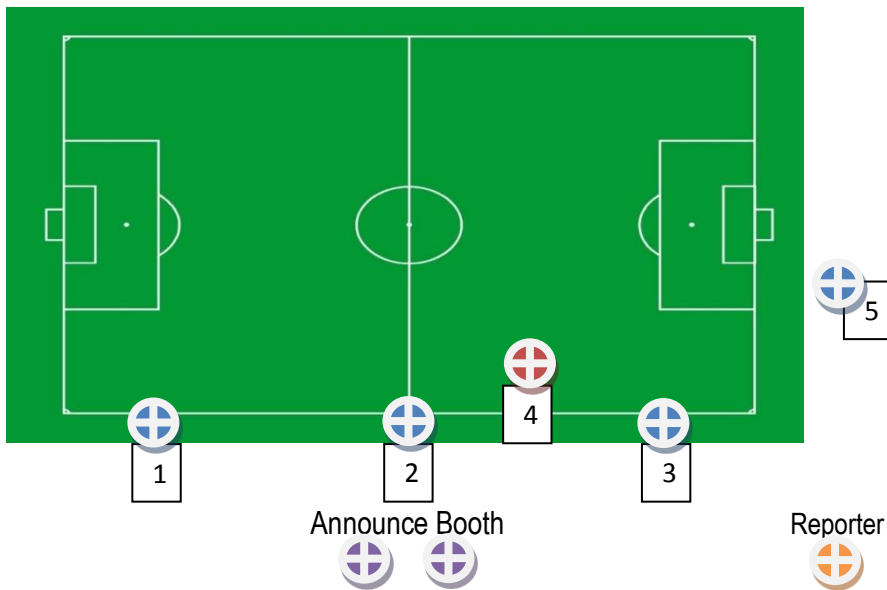
## BASEBALL / SOFTBALL 5 camera

1-Low 3<sup>rd</sup>      2- High Home      3- High 1<sup>st</sup>      4-Centerfield      5- Low 1<sup>st</sup>



## SOCCER 5 camera

1-Left 20      2- Game      3- Right 20      4-Hand held      5- End Zone



# VOLLEYBALL 5 camera

1-Game

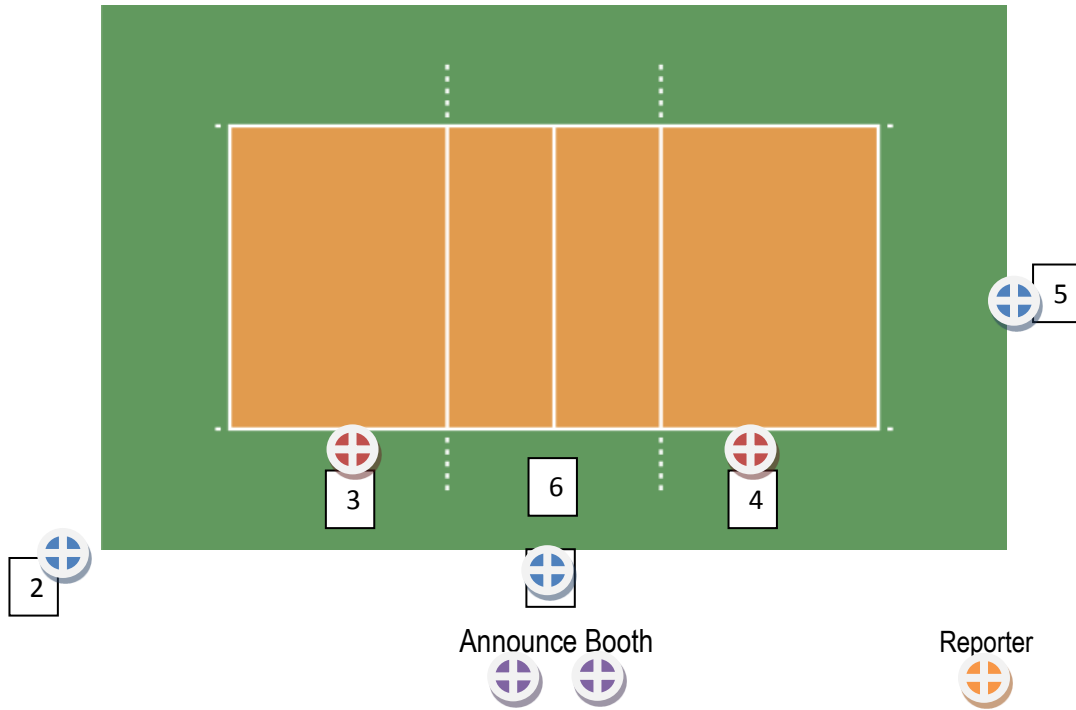
2- Slash

3- Hand Held Left

4-Hand Held Right

5- End Zone

\*\*6- Net Cam (if available)



# BASKETBALL 5 camera

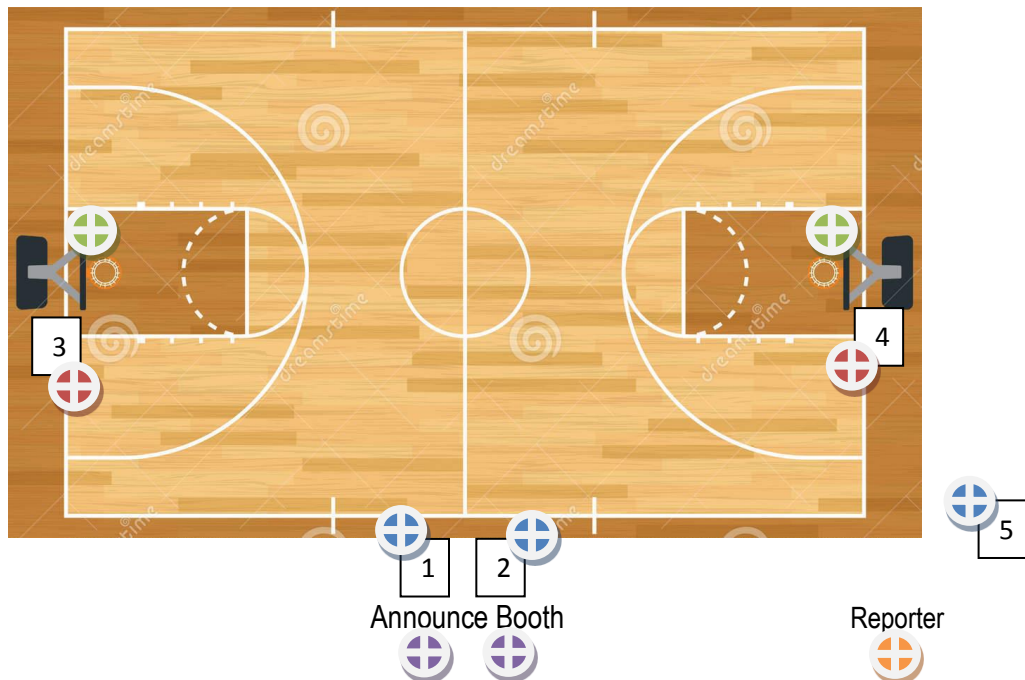
1-Game

2- Tight

3- Hand Held Left

4-Hand Held Right

5- Slash





# FOOTBALL 6 camera

1-Left 25

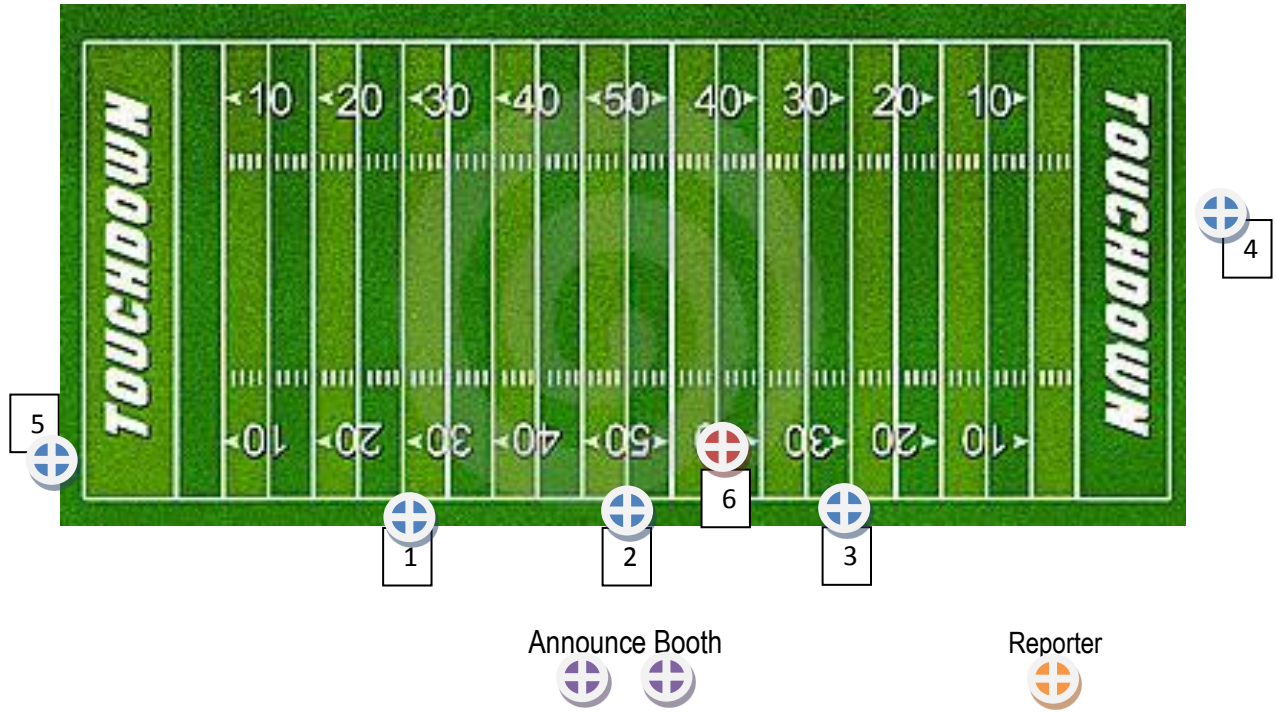
2- 50 yd

3- Right 25

4-High End Zone

5- Low End Zone

6- Cart/or Hand Held



## Standard single day set and shoot Production personnel positions and responsibilities

<b>Position</b>	<b>Responsibilities</b>
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 Duet/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.

**Duet/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. MLBAM 212-485-6982 or Verizon MCR 703-886-9050. You will have either MLBAM or 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) 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.
- 5) Answer all phones, when the transmission time opens you will need to call Bristol Transmission 860-766-2289 and check all sources with them.
- 6) 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.
- 7) 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.
- 8) Count us on the air, intervals from 5 minutes before the air to the second we hit the air.
- 9) 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.
- 10) Make sure music cue sheet is filled out by A-1 and email to [MUSIC.CUE.SHEETS@ESPN.COM](mailto:MUSIC.CUE.SHEETS@ESPN.COM)

# 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		<b>CREW CALL - everyone including 3 Utilities hired by Union Venue</b>
2:00PM		Uplink truck arrives to park and power
3:00PM		<b>CREW CALL - Clock / Score Op - GIC</b>
4:00PM		Camera Check and Element View
4:30PM		<b>FULL SHOW FAX</b>
5:00PM	6:00PM	Pre-Game Meal – Off Site
5:30PM		<b>CREW CALL - Stage Manager / Booth Coordinator</b>
6:00 PM		Camera Meeting on site
7:00PM		<b>TRANSMISSION CHECK IN</b>
7:15PM		All Cameras at Game Positions- Bumps/Rehearsal
8:00PM	10:00PM	<b>College Basketball Live: MONMOUTH @ FAIRFIELD</b>
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	TRT
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 OB'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			
2	Open			VT			:22
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	I/th's		Booth Sticks			
9	Joel and Spencer OC Booth			Booth Sticks			
10	cover video of Adibi and Watts	I/th's		Booth Sticks			
11	Break on cover video of Mario Williams	COMING UP		Booth Sticks			2:45
12							
13	<b>BREAK 1 NETWORK</b>			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	<b>KICKOFF</b>						
21	STR.com Starting Lineups	STR.com	Card 13	Headsets			
22	Bullseye FOCUS -						
23	<b>BREAK 2 LOCAL</b>					1:15	
24	Amegy Bank Scoreboard	Amegy Bank	Card 14				
25	PROMO 1 - Texans Tickets	promo	Card 6001				
26	Pics to Text	wa txtstation	Card 1				
27	<b>BREAK 3 LOCAL</b>					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	<b>BREAK 4 LOCAL</b>					1:15	
32	Amegy Bank Scoreboard		Card 14				
33	PROMO 3 - Retail	promo	Card 6003				
34	spencer's rising star promo		Card 17				
35	<b>BREAK 5 LOCAL</b>					1:30	
36	F10 READER - Verizon Wireless	PVI	Card 15				
37	PROMO 4 - Next home game	promo	Card 6004				
38							
39	<b>BREAK 6 LOCAL</b>					1:35	
40	TILLMAN'S TAKE -	WAREHOUSE	Card 18				
41							
42	<b>END OF 1ST QUARTER</b>						
43	<b>BREAK 7 NETWORK</b>		Card 20	VT	\$\$\$	1:30	
44	Mid Billboards - Joel Live Read	BILLS					
45	<b>START OF 2ND QUARTER</b>						
46	RELIANT POWER STATS	RELIANT	Card 22				
47	Bullseye FOCUS -						
48	<b>BREAK 8 LOCAL</b>					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	<b>BREAK 9 LOCAL</b>					1:15	
53	F10 READER - TICKETMASTER	PVI	Card 25				
54	PROMO 6 - Back to Football Friday	promo	Card 6006				
55							
56	<b>BREAK 10 LOCAL</b>					1:30	
57	F10 READER -TICKETMASTER		Card 25				
58	PROMO 7 Cheerleaders Swimsuit Calendar	promo	Card 6007				
59	BOB ALLEN INTERVIEW - ??????????????			RF STICK			
60	<b>BREAK 11 LOCAL</b>					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	<b>2 MINUTE WARNING</b>						
65	<b>BREAK 12 LOCAL</b>					1:00	
66	NFL INSTITUTIONAL			VT	\$\$\$	:30	
67	F10 READER - TICKETMASTER	PVI					
68							
69	Tease TEXAS LOTTERY Halftime PROMO	400	Card 26				
70	<b>END OF 1ST HALF - HALFTIME</b>						
71	<b>BREAK 13 LOCAL</b>					2:30	
72	Bob throw package					15	2:45
73	PACKAGE - Watts			VT	XOR Y	1:45	
74	bob pitch					15	6:00
75	<b>BREAK 14 LOCAL</b>					1:30	
76	Bob throw package						
77	PACKAGE - Postcard			VT	XOR Y	2:30	
78	bob pitch					15	10:00
79	<b>BREAK 15 NETWORK</b>			VT	\$\$\$	2:30	
79a	Mid small Billboards - Joel Live Read		Card 30				
80	RELIANT POWER STATS	RELIANT	Card 32				
81	highlights				RED		
82	BOB interview Coach Kubiak (VT if necessary)				A OR B		
83	<b>START OF 3RD QUARTER</b>						
84	PROMO - NFL USA FOOTBALL		Card 6013				
85	Bullseye FOCUS -						
86	<b>BREAK 16 LOCAL</b>					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	<b>BREAK 17 LOCAL</b>					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	<b>BREAK 18 LOCAL</b>					1:35	
95	Texans' Hold'em -						
96	PROMO 3 - Retail	promo	Card 6003				

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

## ESPN Commonly Used Terms

### A

**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

**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

**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; 1/60<sup>th</sup> 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.

## T

**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.