Table of Contents

Minimum Technical Specs ..................................................2
  Trouble Number List..........................................................3
Camera Placement Locations .................................................4
Audio Microphone Definitions .............................................9
Microphone Placement Locations .........................................10
Personnel Position List .......................................................13
  Crew Position Descriptions .............................................14
Producer Responsibilities ....................................................16
Director Responsibilities .....................................................17
Associate Director Responsibilities .......................................18
Sample Operations Schedule ..............................................19
Sample Production/Show Rundown .......................................20
Glossary .........................................................................22
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 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

1

2

3

4

5

SOCCER 4 camera

1-Game  2-Tight  3-Handheld  4-High End Zone

1

2

3

4
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

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
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

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

Announce Booth

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

<table>
<thead>
<tr>
<th>Position</th>
<th>Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>Content oversight of the show; works closely with talent / gfx / vt ops</td>
</tr>
<tr>
<td>Director</td>
<td>Visual oversight of the show; works closely with camera ops</td>
</tr>
<tr>
<td>GFX Assoc Producer</td>
<td>Graphics oversight of the show; guides Duet/Viz operator</td>
</tr>
<tr>
<td>Assoc Director</td>
<td>Timing and elemental oversight of the show; works closely with Master Control</td>
</tr>
<tr>
<td>Ops</td>
<td>Technical and Logistical oversight of the show; guides the crew</td>
</tr>
<tr>
<td>Tech Director</td>
<td>Controls the video switcher and builds conceptual content look and feel</td>
</tr>
<tr>
<td>Audio 1 (A1)</td>
<td>Main audio mixer; controls what the viewer hears</td>
</tr>
<tr>
<td>Audio 2 (A2)</td>
<td>Audio assist</td>
</tr>
<tr>
<td>Audio 3 If necessary</td>
<td>Audio assist</td>
</tr>
<tr>
<td>Cam 1</td>
<td>Camera operator; builds, operates, and tears down all camera equipment/cabling</td>
</tr>
<tr>
<td>Cam 2</td>
<td>Camera operator; builds, operates, and tears down all camera equipment/cabling</td>
</tr>
<tr>
<td>Cam 3</td>
<td>Camera operator; builds, operates, and tears down all camera equipment/cabling</td>
</tr>
<tr>
<td>Cam 4</td>
<td>Camera operator; builds, operates, and tears down all camera equipment/cabling</td>
</tr>
<tr>
<td>Cam 5</td>
<td>Camera operator; builds, operates, and tears down all camera equipment/cabling</td>
</tr>
<tr>
<td>VTR 1 - EVS</td>
<td>Main videotape/DVR operator; builds video packages and leads the tape room</td>
</tr>
<tr>
<td>VTR 2 - RO</td>
<td>Videotape/DVR operator</td>
</tr>
<tr>
<td>VTR 3 - RO</td>
<td>Videotape/DVR operator</td>
</tr>
<tr>
<td>Video Engineer</td>
<td>Controls all incoming video signals; line patching and routing; &quot;painting&quot; cam video levels</td>
</tr>
<tr>
<td>Duet/Viz Gfx Operator</td>
<td>Runs the computer that builds and cues all insert graphic elements</td>
</tr>
<tr>
<td>Graphics Interface</td>
<td>Runs the computer that controls the clock/score/slider graphic elements</td>
</tr>
<tr>
<td>Stage Mgr.</td>
<td>Manages the announce booth, read cards, and booth traffic</td>
</tr>
</tbody>
</table>
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. It is more effective when your production team has a separate Producer and Director, or a Producer and Director/Technical Director (TD). The accountability, workload, 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 judicially - 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, etc. 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 MLBALM 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
## SAMPLE BASKETBALL OPERATIONS/PRODUCTION SCHEDULE

### ESPN SCHEDULE: MONMOUTH @ FAIRFIELD UNIVERSITY

#### SCHEDULE OF OPERATIONS – GAME DAY

- **All Times Local Time**

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

### SCHEDULE NOTES

- **FAX Telestrator**
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Identifiers</th>
</tr>
</thead>
<tbody>
<tr>
<td>087</td>
<td>Mazda Scoreboard Reader</td>
<td>Masdo Card 34</td>
</tr>
<tr>
<td>088</td>
<td>F10 READER - Royal Purple</td>
<td>PVI Card 35</td>
</tr>
<tr>
<td>089</td>
<td>PROMO 1 - Texans Tickets</td>
<td>Card 6001</td>
</tr>
<tr>
<td>090</td>
<td>BREAK 17 LOCAL</td>
<td>1:30</td>
</tr>
<tr>
<td>091</td>
<td>Mazda Scoreboard Reader</td>
<td>Mazda Card 34</td>
</tr>
<tr>
<td>092</td>
<td>PROMO 2 - Team Luncheon</td>
<td>promo Card 6002</td>
</tr>
<tr>
<td>093</td>
<td>F10 READER - Royal Purple</td>
<td>PVI Card 35</td>
</tr>
<tr>
<td>094</td>
<td>BREAK 18 LOCAL</td>
<td>1:35</td>
</tr>
<tr>
<td>095</td>
<td>Texans Hold'em</td>
<td></td>
</tr>
<tr>
<td>096</td>
<td>PROMO 3 - Retail</td>
<td>promo Card 6003</td>
</tr>
<tr>
<td>097</td>
<td>BOB ALLEN INTERVIEW -  ????????????</td>
<td></td>
</tr>
<tr>
<td>098</td>
<td>BREAK 19 LOCAL</td>
<td>1:20</td>
</tr>
<tr>
<td>099a</td>
<td>RELIANT VIGNETTE - on tape</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>PROMO 4 - Next home game</td>
<td>Card 6004</td>
</tr>
<tr>
<td>101</td>
<td>TEXT to POLL INTRO</td>
<td>Card 3</td>
</tr>
<tr>
<td>102</td>
<td>BREAK 20 LOCAL</td>
<td>1:30</td>
</tr>
<tr>
<td>103</td>
<td>Spencer's Rising Star promo</td>
<td>Card 37</td>
</tr>
<tr>
<td>104</td>
<td>NEXT TV GAME - Saturday at SF</td>
<td>Card 6012</td>
</tr>
<tr>
<td>105</td>
<td>END OF 3RD QUARTER</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>BREAK 21 NETWORK</td>
<td>VT $$$ 1:30</td>
</tr>
<tr>
<td>107</td>
<td>Close Billboards - Joel Live Read</td>
<td>Card 40</td>
</tr>
<tr>
<td>108</td>
<td>START OF 4TH QUARTER</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>ROYAL PURPLE PRESENTING SPONSOR</td>
<td>Card 41</td>
</tr>
<tr>
<td>110</td>
<td>RELIANT POWER STATS</td>
<td>Card 42</td>
</tr>
<tr>
<td>111</td>
<td>ID</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>BREAK 22 LOCAL</td>
<td>1:20</td>
</tr>
<tr>
<td>113</td>
<td>Close Billboards - Joel Live Read</td>
<td>Card 40</td>
</tr>
<tr>
<td>114</td>
<td>In the booth - Owner Bob McNair</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>F10 READER - FCCU</td>
<td>Card 45</td>
</tr>
<tr>
<td>116</td>
<td>BREAK 23 LOCAL</td>
<td>1:30</td>
</tr>
<tr>
<td>117</td>
<td>COMCAST HD sponsorship</td>
<td>Card 16</td>
</tr>
<tr>
<td>118</td>
<td>F10 READER - FCCU</td>
<td>Card 45</td>
</tr>
<tr>
<td>119</td>
<td>TILLMANS TAKE - WAREHOUSE</td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>BREAK 24 LOCAL</td>
<td>1:30</td>
</tr>
<tr>
<td>121</td>
<td>PapaJohns Scoreboard Reader</td>
<td>Card 44</td>
</tr>
<tr>
<td>122</td>
<td>Text to FCCU Smart Decision</td>
<td>Card 33</td>
</tr>
<tr>
<td>123</td>
<td>BREAK 25 LOCAL</td>
<td>1:30</td>
</tr>
<tr>
<td>124</td>
<td>PapaJohns Scoreboard Reader</td>
<td>Card 44</td>
</tr>
<tr>
<td>125</td>
<td>NFL INSTITUTIONAL</td>
<td></td>
</tr>
<tr>
<td>126</td>
<td>Text to FCCU Smart Decision FINAL</td>
<td>Card 43</td>
</tr>
<tr>
<td>127</td>
<td>F10 Reader - FCCU</td>
<td>Card 45</td>
</tr>
<tr>
<td>128</td>
<td>2 MINUTE WARNING</td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>BREAK 26 LOCAL</td>
<td>1:30</td>
</tr>
<tr>
<td>130</td>
<td>RELIANT POWER STATS</td>
<td>RELIANT Card 42</td>
</tr>
<tr>
<td>131</td>
<td>CLOSE</td>
<td>Score CARD 49</td>
</tr>
<tr>
<td>132</td>
<td>OVERTIME</td>
<td>Website</td>
</tr>
<tr>
<td>133</td>
<td>BREAK A LOCAL</td>
<td>next tv 1:00</td>
</tr>
<tr>
<td>134</td>
<td>BREAK B NETWORK</td>
<td>Copyright VT $$$ 1:00</td>
</tr>
<tr>
<td>135</td>
<td>END OF GAME</td>
<td></td>
</tr>
</tbody>
</table>
**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 (dollying), 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's: Fourth segment of a show.

Dead Air: Unintentional on-air silence.

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

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'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's: Seventh segment of the show.

G': Eighth 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.

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”.

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

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

Let It Breath: 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.

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.

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

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

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

Reacts: Coaches or players reactions after a play.

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

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.