

Contents

Preface xii

Diagrams and tables xv

Abbreviations xvii

Part A Opiate of the people: the television industry 1

Chapter 1 Origins and growth of a global medium 3

- 1.1 John Logie Baird and the race to broadcast 6
- 1.2 America sets the agenda 10
- 1.3 The ideal of public television 14
- 1.4 The coming of cable and satellite 18
- 1.5 Decline of the US networks 19
- Sources and further reading 21

Chapter 2 The digital revolution 23

- 2.1 Freeing up spectrum for auction 24
- 2.2 Benefits of digital broadcasting 26
- 2.3 High-definition television 28
- 2.4 Widescreen picture 29
- 2.5 Multichannelling 30
- 2.6 Enhanced services 33
- 2.7 Interactivity 35
- 2.8 Convergence 36
- Sources and further reading 37

Chapter 3 The industry in Australia 39

- 3.1 Consolidation of a dual system 40
- 3.2 The commercial free-to-air sector 42
- 3.3 The two public broadcasters 45
- 3.4 Changing patterns of programming 49
- 3.5 The third player: pay television 52
- 3.6 The transition to digital television 56

vi *Contents*

- 3.7 Regulatory and infrastructure changes 57
 Sources and further reading 58

Chapter 4 Television genres 60

- 4.1 Drama 61
 4.2 Comedy 62
 4.3 Documentary 64
 4.4 Current affairs 66
 4.5 News 66
 4.6 Sport 67
 4.7 Infotainment, lifestyle and magazine programs 68
 4.8 Variety and entertainment 69
 4.9 Reality programs 70
 4.10 Music 72
 4.11 Children's programs 73
 4.12 Animation 73
 Sources and further reading 75

Part B Massage parlour: development and funding of a project 77

Chapter 5 The concept 79

- 5.1 The role of the producer 79
 5.2 Sources of the concept 82
 5.3 Is it a good idea and who else thinks so? 83
 5.4 It's a concept, but is it a program? 84
 5.5 A market for the program 86
 5.6 Optioning an existing work 88
 5.7 The stages of production that follow 89
 Sources and further reading 92

Chapter 6 Development of the project 93

- 6.1 The development team 95
 6.2 Contract with the development team 96
 6.3 Chain of Title 97
 6.4 Fee deferral 99
 6.5 The development budget 100
 6.6 Development funding 102
 6.7 The proposal document 106
 6.8 Choice of format 111
 6.9 Estimate of the production budget 112
 6.10 Pilots 113
 Sources and further reading 115

Chapter 7 Approaches to genre development 116

- 7.1 Drama characters and setting 116
 7.2 The drama treatment 118
 7.3 Turning story into screenplay 119
 7.4 Critical assessment of script drafts 123

- 7.5 When things aren't working 125
- 7.6 Documentary development 126
- 7.7 Program research 128
- 7.8 Development of reality programs 130
- 7.9 Other genres 132
Sources and further reading 133

Chapter 8 The pursuit of funding 134

- 8.1 Australian free-to-air broadcasters 135
- 8.2 Australian pay television 139
- 8.3 Overseas broadcasters 140
- 8.4 Distribution advance or guarantee 141
- 8.5 Film Finance Corporation 142
- 8.6 Other government agency funding 145
- 8.7 Private investment 148
- 8.8 Division 10BA and 10B tax deduction schemes 150
- 8.9 Film-Licensed Investment Companies 152
- 8.10 Corporate investment 153
- 8.11 Production funding contracts 155
- 8.12 Completion guarantee 156
Sources and further reading 157

Chapter 9 Management of a creative project 158

- 9.1 The qualities of a producer 159
- 9.2 Choosing the right team 159
- 9.3 Production team interaction 160
- 9.4 The producer-director relationship 161
- 9.5 The team with a leader 162
- 9.6 Negotiation skills 164
- 9.7 Knowing how production works 166
- 9.8 Networking 167
- 9.9 Building a business 168
- 9.10 Ethics 169
- 9.11 Risk taking and commercial prudence 170
Sources and further reading 171

Chapter 10 Multi-platform projects 172

- 10.1 Established merchandising 173
- 10.2 Online platforms 174
- 10.3 Mobile (hand-held) platforms 177
- 10.4 Range of rights 179
Sources and further reading 179

Chapter 11 Marketing and distribution 181

- 11.1 Marketing options 182
- 11.2 Publicity materials 183
- 11.3 The television marketplace 185
- 11.4 Marketing beyond television 188
- 11.5 The video market 189

viii *Contents*

- 11.6 Rights management 190
- Sources and further reading 191

Part C Riding the tiger: management of the production 193**Chapter 12 Commencement of pre-production 195**

- 12.1 Key production personnel 196
- 12.2 The production base 198
- 12.3 Script breakdown 198
- 12.4 Refining the production budget 201
- 12.5 Timing the script 201
- 12.6 Pre-production schedule 202

Chapter 13 Documentation and office systems 204

- 13.1 Office systems 204
- 13.2 Financial organisation 206
- 13.3 Regular reporting 210
- 13.4 Insurance 211
- 13.5 Cast and crew contracts 214
- 13.6 Script amendments 214
- 13.7 Safety Report 215
- 13.8 Daily production paperwork 216
- Sources and further reading 220

Chapter 14 Crew, equipment and facilities 221

- 14.1 Choices of format 221
- 14.2 The camera crew 224
- 14.3 Hiring of crew 227
- 14.4 Audio crew and equipment 228
- 14.5 Lighting and grips 229
- 14.6 Art department 230
- 14.7 Advisors and consultants 234
- Sources and further reading 235

Chapter 15 Casting, rehearsal and performance 236

- 15.1 Types of performers 237
- 15.2 Script breakdown and cast scheduling 238
- 15.3 Casting 241
- 15.4 Stunt performers 243
- 15.5 Casting of children 244
- 15.6 Rehearsals 246
- 15.7 Performance on screen 247
- 15.8 Casting for reality television 249
- 15.9 Casting for documentary 250
- Sources and further reading 251

Chapter 16 Locations 252

- 16.1 Locations and sets 253
- 16.2 The search for locations 254

- 16.3 Authorities to approach 255
- 16.4 Geographical spread 256
- 16.5 The location agreement 257
- 16.6 Location surveys 258
- 16.7 Documentary locations 259
- 16.8 Filming on Indigenous land 260
- Sources and further reading 264

Chapter 17 Travel arrangements 265

- 17.1 Getting there 266
- 17.2 Getting around on location 267
- 17.3 Documentation for overseas travel 268
- 17.4 Accommodation and meals 270
- 17.5 Unfamiliar cultures 272
- 17.6 Minders, fixers and drivers 273
- 17.7 Dangerous assignments 274
- Sources and further reading 276

Chapter 18 Drafting the production budget 277

- 18.1 AFC budget format 278
- 18.2 Story and script 280
- 18.3 Development costs 282
- 18.4 Producers, directors and principal cast 282
- 18.5 Below the Line costs 284
- 18.6 Production fees and salaries 285
- 18.7 Overtime and loadings 286
- 18.8 Fringe calculations 287
- 18.9 Cast 289
- 18.10 Materials costs 291
- 18.11 Location costs 292
- 18.12 Equipment and stores 293
- 18.13 Travel and transport 294
- 18.14 Insurance 296
- 18.15 Post-production 297
- 18.16 Finance and legal 298
- 18.17 Contingency 299
- Sources and further reading 299

Chapter 19 Scheduling the shoot 300

- 19.1 General principles of scheduling 301
- 19.2 Minimising travelling costs 302
- 19.3 Use of a location 303
- 19.4 Wet weather cover 304
- 19.5 Cast considerations 305
- 19.6 Timing of the shoot 306
- 19.7 Updating the schedule 307
- 19.8 Scheduling actuality shoots 308
- Sources and further reading 309

x *Contents*

Chapter 20 Preparing studio and outside broadcast productions 310

- 20.1 Layout of the studio 311
- 20.2 The planning stage 312
- 20.3 Consolidation of pre-production 317
- 20.4 Rehearsal 318
- 20.5 Studio guests and live audiences 319
- 20.6 Outside broadcast production 321
Sources and further reading 324

Chapter 21 Management of the shoot 325

- 21.1 Monitor progress, deal with the problems 325
- 21.2 Review of footage shot 327
- 21.3 Production safety 327
- 21.4 Impact on the budget 329
Sources and further reading 330

Chapter 22 Management of the production budget 331

- 22.1 Some basic accounting principles 332
- 22.2 Cost Reports 335
- 22.3 Offsets 340
- 22.4 Reporting to investors and others 342
Sources and further reading 343

Chapter 23 Post-production through to delivery 344

- 23.1 Role of the producer 345
- 23.2 The three historical phases of post-production 346
- 23.3 Linear editing 347
- 23.4 Non-linear editing 348
- 23.5 Archive and other sourced footage 352
- 23.6 Computer-generated effects and animation 353
- 23.7 The art of editing 354
- 23.8 Music 355
- 23.9 Audio post-production 356
- 23.10 Sound aesthetics 357
- 23.11 Editing factual programs 358
- 23.12 Delivery materials 360
Sources and further reading 361

Part D A nod to the gatekeepers: the environment of television 363

Chapter 24 Building the television schedule 365

- 24.1 Schedule layout 366
- 24.2 Scheduling influences 370
- 24.3 Audience research 373
- 24.4 Commissioning for the schedule 375
Sources and further reading 375

Chapter 25 Legal constraints on content 376

- 25.1 What is copyright? 376

25.2	Rights of copyright owners	380
25.3	Infringement of copyright	382
25.4	Copyright collecting societies	384
25.5	Other aspects of copyright	385
25.6	Confidential information	386
25.7	Defamation	388
25.8	The law of contempt	390
25.9	Offensive material	392
25.10	Classification of television programs	393
25.11	Privacy and trespass	396
	Sources and further reading	397

Chapter 26 Business structure and operation 398

26.1	Sole traders	400
26.2	Private companies	400
26.3	Trust companies	404
26.4	Partnerships	404
26.5	Joint ventures	406
26.6	Setting up an office	407
26.7	The ABN and business name	408
26.8	Goods and services tax	410
26.9	PAYG withholding	411
26.10	The status of workers	412
26.11	Payroll tax	414
26.12	Other taxes	415
26.13	Superannuation	416
26.14	Insurance	416
26.15	The list goes on	417
	Sources and further reading	417

Index 418