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MCD402

Lighting for TV Production

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VIRTUAL UNIVERSITY OF PAKISTAN

MCD402

Lighting for TV Production

STUDY HANDOUT

Lighting for TV Production covers how light is used as a creative and technical tool in television and video production. This handout explains the nature of light, the lighting designer's role, three-point lighting, instruments, color temperature and the lighting design process - with key terms, examples and exam pointers. ☰

Compiled as a structured study resource for VU students.

Covers the key topics, definitions, concepts and exam pointers of the course.

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Unit 1: Light: The Medium of Television

Learning Objectives

- Explain why light is the fundamental medium of television and video
- Distinguish natural light from artificial light and describe their production uses
- Trace the emergence of theatrical lighting and its influence on TV lighting
- Identify how lighting can emphasize or hide details in a scene

Television is based on the medium of light; without light there could be no video. Just as sound must be skillfully controlled in audio production, light must be expertly controlled in television. Everything the camera records is reflected light, so the lighting director shapes what the audience sees and feels.

Natural light comes from the sun and sky. It is powerful, free and constantly changing - its color, direction and intensity shift with the time of day, weather and season. On location, the sun is normally the key light, but direct sunlight from a clear sky creates deep black shadows with major loss of detail, so videographers use reflectors, scrims and diffusion to tame it.

Artificial light is created by lighting instruments - tungsten, fluorescent, HMI and LED sources. It can be precisely controlled in direction, intensity and color, which is why studio production depends on it. The lighting designer chooses instruments the way a painter chooses brushes.

Entertainment and theatrical lighting is used to enhance the scene. It should pull all the aspects of the stage together: actors, set, costumes and props must be seen in proper relationship to their background and surroundings. Lighting should not distract or be non-supportive to a scene - unless that is the effect the director wants.

Lighting can emphasize important details or hide them. It can flatter a subject by bringing out positive attributes, and it can de-emphasize or hide less attractive attributes. It can even impart a sinister and hostile look. It all depends on how the designer uses the concepts of coherence, color temperature and intensity.

The emergence of theatrical lighting began with candles, oil lamps and gaslight, then limelight and the electric spotlight. Each step gave designers more control. As video - especially HDTV - began to emulate the more artistic dimensions of film, creative lighting became central to television production.

Key Terms

Natural light	Light from the sun and sky; variable in color, direction and intensity.
Artificial light	Light from man-made instruments (tungsten, LED, HMI, fluorescent); fully controllable.
Enhance	Theatrical lighting's purpose: to pull all stage elements together into a unified picture.

Key light

The principal light source in a setup, normally placed about 45 degrees to the side of the subject.

Example - the sun as key: Shooting outdoors at noon, the sun acts as a hard key light from above, casting short harsh shadows under the eyes and nose. A videographer bounces a reflector into the subject's face as fill, softening the shadows while keeping the sunny look.

Example - hiding detail: A news set uses soft diffused key light to flatter the anchor's face, hiding skin imperfections that hard light would reveal - the same face under a single hard spotlight would look dramatic but unflattering.

Summary

- ✓ Light is the medium of television: no light, no video.
- ✓ Natural light is powerful but uncontrollable; artificial light is controllable.
- ✓ Theatrical lighting's job is to enhance the scene, not distract from it.
- ✓ Lighting can emphasize, hide, flatter, or make a subject look sinister.
- ✓ Before controlling light, understand its three characteristics: coherence, color temperature, intensity.

Exam Pointers

- ★ State the difference between natural and artificial light with one production use of each.
- ★ Explain the sentence 'Television is based on the medium of light.'
- ★ How can lighting hide or emphasize details? Give an example.
- ★ Why is direct noonday sunlight a problem for video, and how is it handled?

Unit 2: Hard Light and Soft Light (Coherence)

Learning Objectives

- Define coherence (quality) of light and relate it to shadow sharpness
- Describe the characteristics and uses of hard light
- Describe the characteristics and uses of soft (diffused) light
- Explain how diffusers, scrims and umbrella reflectors soften light

The coherence (quality) of light describes how parallel its rays are. Light transmitted directly from a small point source travels in relatively coherent, parallel rays and looks hard, crisp and sharply defined. Light scattered from a large source is diffused and looks soft.

Hard light casts a sharp, clearly defined shadow. The light from a clear unfrosted bulb, a focused spotlight, or the noonday sun in a clear sky are all hard light sources. When hard light illuminates a face, imperfections in the skin stand out and the result is less than

flattering.

But hard light is an advantage in other applications: it brings out texture in leather, the engraving on jewelry, or the crisp edge of a product. It also creates dramatic, high-contrast moods - a single hard light from the side can make a scene look sinister or powerful.

Soft (diffused) light has the opposite effect: it hides surface irregularities and detail, wraps around the subject and casts gentle, open shadows. It is the standard choice for flattering faces in news, interviews and drama.

Spun-glass diffusers are placed over the front of lights to soften and diffuse their beams; at the same time diffusers reduce the intensity of the light. Scrims (wire mesh) similarly cut intensity while softening. In the field, videographers bounce light off the inside of silver or white umbrella reflectors to create a broad, even area of soft light.

The trade-off is always control versus softness: hard light is efficient and sculptural but harsh; soft light is flattering but needs larger sources and more power to reach the same exposure.

Key Terms

Coherence (quality)	How parallel the rays of light are; determines hard vs soft quality.
Hard light	Light from a small point source; crisp, sharply defined shadows; reveals texture.
Soft light	Diffused light from a large source; gentle shadows; hides surface detail.
Diffuser	Material (e.g. spun glass) placed in front of a light to scatter and soften its beam.
Umbrella reflector	Silver or white umbrella used to bounce light, creating a broad soft source.

Example - jewelry commercial: A hard spotlight rakes across a gold bracelet so the engraving and facets sparkle; the sharp shadows add drama. Soft light would flatten the same shot.

Example - interview: A large softbox close to the subject gives even, flattering illumination with soft nose shadow - standard for talk shows and news.

Summary

- ✓ Coherence = quality of light: parallel rays = hard, scattered rays = soft.
- ✓ Hard light: sharp shadows, reveals texture, dramatic; unflattering on faces.
- ✓ Soft light: gentle shadows, hides imperfections, flattering; needs bigger sources.
- ✓ Diffusers, scrims and umbrella reflectors convert hard sources into soft ones.

Exam Pointers

- ★ Define coherence and explain its effect on shadows.
- ★ When would a lighting director choose hard light over soft light?
- ★ Name two tools used to soften a light and explain how each works.

Unit 3: The Three Characteristics of Light

Learning Objectives

- Name the three basic characteristics of light a designer must control
- Explain intensity and how it is measured (candela, footcandles, lux)
- Explain color temperature and its effect on the camera
- Relate the three characteristics to practical lighting decisions

Before you can successfully control light, you need to understand and control its three basic characteristics: coherence (quality), color temperature, and intensity. Every lighting decision is a choice about these three.

Intensity is the 'strength' of a light source. It exists independent of distance and is measured in candela (the old term was candlepower). Illumination (illuminance) is the amount of light falling on a surface, measured with a light meter in footcandles or lux (metric). Typical stage lighting levels range from about 25 to 200 footcandles or more.

Factors determining intensity on the subject: type of instrument, wattage of the lamp, length of throw (distance), size of the pool of light, color of the gel, dimmer level, and the reflective quality of makeup, costume and setting.

Color temperature describes the color of 'white' light, measured in Kelvin. Warm tungsten light is about 3200K (orange-ish); daylight is about 5600K (bluish). The camera must be white-balanced to the dominant color temperature, or skin tones will look wrong. Mixed color temperatures in one scene create ugly color casts.

Coherence, covered in the previous unit, determines the quality - hard or soft - and is controlled with diffusion, reflection and source size.

In practice the three interact: dimming a tungsten light lowers its color temperature (it gets more orange); adding diffusion softens quality but reduces intensity; moving a light farther away follows the inverse-square falloff of intensity.

Key Terms

Intensity	Strength of a light source; measured in candela (candlepower).
Illuminance	Light falling on a surface; measured in footcandles or lux.
Color temperature	Color of white light in Kelvin: ~3200K tungsten, ~5600K daylight.
White balance	Camera adjustment so white objects look white under the scene's color temperature.

Inverse square law

Illuminance falls to one quarter when distance is doubled.

Example - mixed light: A studio lit with 3200K tungsten keys plus daylight (5600K) spilling through a window: white-balanced for tungsten, the window goes blue.

Solution: gel the window or the lights so all sources match.

Example - inverse square: A fixture 50 feet away gives 100 footcandles; at 100 feet it gives only 25 footcandles - one quarter. Small distance changes near the light make big exposure changes.

Summary

- ✓ Three characteristics: coherence (quality), color temperature, intensity.
- ✓ Intensity (candela) vs illuminance (footcandles/lux) - source strength vs light on surface.
- ✓ Color temperature (Kelvin) must be matched and white-balanced.
- ✓ Dimming, diffusion and distance all trade off against each other.

Exam Pointers

- ★ Name the three characteristics of light and the unit used to measure intensity.
- ★ Distinguish intensity from illuminance.
- ★ What is color temperature and why does white balance matter?
- ★ State the inverse square law with a numerical example.

Unit 4: The Lighting Designer: Role and Process

Learning Objectives

- Describe the lighting designer's responsibilities in a production
- Outline the designer's working process from script reading to rehearsals
- Explain the collaboration between lighting designer, director and set designer
- Define the lighting concept and its importance

Lighting designers know how to make the best use of the subtle and powerful medium of light, creating effects that can be changed at will to match the mood of the action. In television the designer is known as the lighting director.

At its most basic, lighting makes the actors and their environs visible. But it can also: evoke the appropriate mood; indicate time of day and location; shift emphasis from one stage area to another; reinforce the style of the production; make objects appear flat or three-dimensional; and blend the visual elements into a unified whole.

The designer's work begins by reading the script, noting the type of light each scene calls for. Designer and director share ideas at their first meeting about how light could enhance the production concept. Early meetings with the set designer are equally important, because set and lighting designers must collaborate on the desired 'look' -

the set plan influences where instruments can be placed.

Lighting designers attend rehearsals to feel the lighting cues and to plan how to light actors as they move. When the blocking is set, the designer works out which instruments will be used and where each will be located, then prepares the lighting plot and cue sheet.

At some point before producing the actual lighting design, the designer must form a lighting concept - a statement of what the designer hopes to achieve with the design and how. It may be written or verbal, but the concept must exist at least in the designer's mind. It is used constantly to justify choices of style, method, direction, intensity, distribution, color and movement.

A lighting concept may be as simple as 'a feeling of warm, muted sunlight over the entire stage, with strong dramatic motivation from stage left' - or it may express contrasts, metaphors and symbolism drawn from the play's emotional qualities.

Key Terms

Lighting designer / lighting director	Person responsible for the artistic and technical design of production lighting; in TV called the lighting director.
Blocking	The planned movement of actors on stage/set, which lighting must follow.
Lighting plot	Plan showing instrument types, positions and focus for the production.
Lighting concept	Statement of what the designer hopes to achieve with light and how.
Cue	A pre-planned change in the lighting state during the performance.

Example - concept in action: For a tense night-time interrogation scene, the concept is 'cold, isolated pools of light in darkness'. The designer uses hard downlights with blue gels, deep shadows elsewhere - every choice justified by the concept.

Example - collaboration: The set designer plans a tall bookcase upstage; the lighting designer flags that it will block the backlight positions, and together they move the practical shelf or add side light.

Summary

- ✓ The lighting designer shapes visibility, mood, time, place, emphasis and style.
- ✓ Process: read script -> meet director and set designer -> attend rehearsals -> plot instruments -> cue.
- ✓ Collaboration with director and set designer is essential from the first meeting. 
- ✓ The lighting concept guides every choice of style, direction, color and intensity.

Exam Pointers

- ★ List four things lighting does beyond making actors visible.
- ★ Outline the lighting designer's working process in order.
- ★ Why must the lighting designer collaborate with the set designer early?
- ★ Define 'lighting concept' and give an example.

Unit 5: Functions and Purposes of Light

Learning Objectives

- List the six functions of stage/TV lighting
- Explain visibility, modeling and focus with examples
- Explain composition, information and mood with examples
- Apply the functions to analyze a lighting setup

Stage lighting serves six classic functions: composition, visibility, modeling, focus, information, and mood. A good design serves several at once.

Visibility: We have to be able to see the actors - without illumination, theatre turns into radio. But visibility is selective: lighting reveals things in degrees of acuity. Reveal shapes and forms: lighting should make things three-dimensional - lighting from the side and back in addition to the front; front light alone makes actors look flat and two-dimensional.

Focus: the designer's use of contrast to focus the audience's attention - a bright pool on the two figures lying on the ground tells the audience exactly where to look. **Modeling:** the use of highlight and shadow to reveal the three-dimensional form of the performer.

Information: light establishes time of day, season and location - harsh white light reads as a doctor's office; warm low light reads as evening by candlelight in a study. **Mood:** the reflection of the ever-changing emotional content of the play - actors lit from below look menacing and threatening; soft warm light feels romantic.

Composition: the creation of a series of interrelated images which assists the director in presenting his interpretation of the play - each 'picture' the lighting makes should support the storytelling.

The controllable properties that serve these functions are intensity, color, distribution and movement of light. Choosing them is the designer's craft.

Key Terms

Composition	Creating interrelated images that support the director's interpretation.
Visibility	Providing enough light to see the performers - selectively, in degrees.
Modeling	Using highlight and shadow to reveal three-dimensional form.

Focus	Using contrast to direct the audience's attention.
Information	Using light to establish time of day, season and location.
Mood	Using light to reflect the emotional content of the scene.

Example - mood: In a horror scene, the actor is lit from below with a hard source - the unnatural upward shadows make the face look menacing. Same actor, same costume, different lighting = different meaning.

Example - information: A cool blue wash with hard slashes of 'window' light reads as moonlit night; the audience knows the time without a word of dialogue.

Summary

- ✓ Six functions: composition, visibility, modeling, focus, information, mood.
- ✓ Visibility is selective - reveal things in degrees of acuity.
- ✓ Modeling needs side and back light, not just front light.
- ✓ Focus uses contrast; information uses color/direction; mood uses quality and color.

Exam Pointers

- ★ Name the six functions of lighting and explain any three with examples.
- ★ How does lighting establish 'information' about time and place?
- ★ Distinguish modeling from visibility.
- ★ Analyze a TV drama night scene: which functions is the lighting serving?

Unit 6: Three-Point Lighting: Key, Fill, Back and Background

Learning Objectives

- Draw and label the standard three-point lighting setup
- Explain the role of key, fill, back and background lights
- Explain the 45-degree placement rules for the key light
- Explain why it is called 'three-point' although four lights are used

In typical lighting setups, lighting instruments serve four functions: key lights, fill lights, back lights, and background lights. The classic arrangement is called three-point lighting - even though it involves four lights, the background light is not on the subject, so it doesn't count.

The key light is the principal source. Its horizontal angle is approximately 45 degrees to the left or right of the subject in relation to the camera; its vertical angle (elevation) is also commonly 45 degrees. Some directors place the key right next to the camera at less than 30 degrees, but 45/45 is the standard starting point.

The fill light, on the opposite side of the camera from the key, is much dimmer - it softens the shadows the key creates without eliminating the modeling. The back light (on the hair/shoulders) separates the subject from the background, adding depth. The background light illuminates the set behind the subject so it doesn't fall into murky darkness.

The combination of these four lights - each in exactly the right place, at exactly the right intensity, with the right quality - creates an optimum overall effect. Even directors who say there is no 'formula' for lighting use this arrangement as the foundation and then modify it.

When shooting on location during the day, the sun is normally the key light, and reflectors or additional instruments serve as fill and back. The same four functions apply outdoors - only the sources change.

Note: black-and-white photos and films are often preferred when studying lighting, because lighting effects are more readily apparent without the dimension of color.

Key Terms

Key light	Principal light, ~45° horizontal and ~45° vertical from the subject.
Fill light	Dimmer light opposite the key; softens key shadows.
Back light	Light on hair/shoulders from behind; separates subject from background.
Background light	Lights the set/background; not counted in 'three-point'.
Three-point lighting	Key + fill + back (+ background) formula for optimum modeling.

Example - interview setup: Key: softbox at 45° left, 45° up. Fill: dimmer soft source at 45° right. Back: small spot behind subject aimed at hair. Background: one light washing the backdrop. Result: flattering, dimensional, professional.

Example - missing back light: Without the back light, a dark-haired subject melts into a dark background - the shot looks flat. Adding the back light restores separation.

Summary

- ✓ Four functions: key, fill, back, background - called three-point lighting.
- ✓ Key at ~45° horizontal and ~45° vertical; fill dimmer on the opposite side.
- ✓ Back light separates subject from background; background light keeps the set alive.
- ✓ Outdoors, the sun is the key; reflectors become fill.

Exam Pointers

- ★ Draw and label a three-point lighting setup with angles.
- ★ Explain the function of each of the four lights.

- ★ Why is it called 'three-point' lighting when four lights are used?
- ★ What goes wrong if the back light is omitted?

Unit 7: Direction of Light: Point Source Methods

Learning Objectives

- List the six basic directions of stage lighting
- Explain the McCandless method of front lighting
- Describe the visual effect of down, side, back and up light
- Choose directions to achieve modeling, mood and focus

Most stage lighting fixtures perform as point sources: they produce a single shadow and their output follows the inverse square law. Point-source lighting forms the fundamental basis of all stage lighting design. The basic ingredients are FRONT, BACK, DOWN, DIAGONAL, SIDE and UP light - and everything in between.

The student designer must get to know these six directions very well, experimenting in an actual theatre with different equipment. Designers sometimes use single sources alone, but most often combine them.

Front light reveals the face and is the basis of visibility. The classic McCandless method crosses two front lights at 45° from each side of the subject - one warm, one cool - giving natural modeling and allowing color blending. Down light isolates tight pools on the stage; a modern dance piece lit only with isolated downlights against an illuminated cyclorama is strikingly dramatic.

Side light rakes across the performer, revealing three-dimensional form - essential for dance, where the body's shape must read clearly. Back light creates silhouettes and halos, separating performers from the scenery. Up light (footlights) is unnatural and eerie - faces lit from below look sinister, which is why it is used sparingly for menace or comedy.

Diagonal light combines the modeling of side light with the visibility of front light and is the workhorse direction in both stage and studio design.

Nothing is more tiring than watching a drama illuminated only with tight pools of light - variety of direction keeps the picture alive, while discipline of direction keeps it meaningful.

Key Terms

Point source	Fixture acting as a single point: one shadow, inverse-square falloff.
McCandless method	Crossed pair of 45° front lights (warm + cool) for natural modeling.
Down light	Light from directly above; isolates pools, dramatic.

Side light	Light from the side; reveals 3D form, essential for dance. 
Up light	Light from below; unnatural, eerie or comic effect.
Cyclorama	Large curved backdrop lit to suggest sky or infinite space.

Example - dance: A Bharatanatyam-style piece lit with strong side light: every muscle and costume fold reads in three dimensions. Front light alone would flatten the dancer.

Example - villain entrance: The character steps into a tight downlight pool with deep blue back light - isolated, looming, threatening. Direction alone tells the story.

Summary

- ✓ Six directions: front, back, down, diagonal, side, up - the ingredients of all design.
- ✓ McCandless: crossed 45° warm/cool front pair for natural modeling.
- ✓ Side = form, back = separation/silhouette, down = isolation, up = eerie.
- ✓ Combine directions; single-direction designs tire the eye.

Exam Pointers

- ★ List the six basic directions of light and the effect of each.
- ★ Explain the McCandless method of front lighting.
- ★ Which direction best reveals a dancer's three-dimensional form, and why?
- ★ When would you use up-light, and what effect does it create?

Unit 8: Lighting Instruments, Dimmers and Color

Learning Objectives

- Name the main types of lighting instruments and their uses
- Explain how dimmers control intensity and their side effects
- Explain the use of color gels/filters in production lighting
- Describe LED, tungsten, fluorescent and HMI sources comparatively

Lighting instruments fall into two families: spotlights (hard-edged, focusable - fresnels, ellipsoidals, followspots) and floodlights (soft, broad - softboxes, panels, cyc lights). Spots sculpt and isolate; floods wash and fill.

Common sources: tungsten (3200K, warm, dimmable, hot and power-hungry); fluorescent (soft, cool-running, efficient); HMI (daylight-balanced 5600K, very bright, for film/location); LED (cool, efficient, color-tunable, now dominant in studios). The choice balances color temperature, power, heat and budget.

Dimmers control intensity by reducing the electricity reaching the lamp. They are the primary tool for balancing key/fill ratios and for executing cues. Side effect: dimming a tungsten lamp lowers its color temperature - the light goes more orange - which the designer must anticipate.

Color gels/filters placed in front of instruments change the color of the beam: warm ambers for sunlight interiors, cool blues for moonlight, saturated colors for mood and style. The gel's color is one of the factors determining the effective intensity on the subject - deep colors absorb more light.

Control systems (DMX, lighting consoles) let the designer preset hundreds of cues and fade between them smoothly. In television, the lighting director balances all of this against what the camera needs - which is stricter than what the eye needs, especially for contrast.

Key Terms

Spotlight	Focusable hard-edged instrument (fresnel, ellipsoidal); sculpts and isolates.
Floodlight	Broad soft instrument (softbox, panel); washes and fills.
Dimmer	Device controlling intensity by varying electricity to the lamp.
Gel / filter	Colored material in front of a light to change beam color.
DMX	Standard digital protocol for controlling dimmers and intelligent lights.

Example - day interior: HMI through a window as 5600K daylight key, tungsten practicals inside at 3200K, camera white-balanced to 4300K compromise - or gel the window to tungsten for a unified warm look.

Example - cue: A stage play fades from a warm living-room scene to a cold blue night scene over 5 seconds - one console cue cross-fading dozens of dimmers.

Summary

- ✓ Spots sculpt, floods wash; tungsten/HMI/fluorescent/LED each suit different needs.
- ✓ Dimmers balance intensity and run cues; dimming tungsten shifts it warmer.
- ✓ Gels set color and mood but absorb light.
- ✓ Television lighting must satisfy the camera, which tolerates less contrast than the eye.

Exam Pointers

- ★ Compare tungsten, HMI and LED sources for studio use.
- ★ What is a dimmer and what side effect does dimming a tungsten lamp have?
- ★ How do color gels serve both the information and mood functions of light?

Unit 9: Lighting Design Method for TV and Film

Learning Objectives

- Contrast TV/video lighting design with stage lighting design

- Explain why the TV camera is more demanding than the human eye
- Describe the contrast problem and how designers solve it
- Outline the steps of the TV lighting design method

Lighting for television includes broadcast, commercial and professional video production - live or recorded. TV lighting design methods were born from stage and still-photography lighting, but the TV designer - the lighting director - serves a different master: the camera.

While the stage designer cares how the eye of the audience reacts to light, the television lighting designer cares how the TV camera responds. Early black-and-white cameras needed 250 footcandles or more; color cameras needed even more. Modern cameras need far less light (often under 50 f.c.), but the designer is now more concerned with quality, color temperature and contrast.

The critical difference is contrast: the TV camera tolerates much less contrast range than the human eye. A scene that looks fine to the eye - bright window, dark corner - will blow out or crush on camera. The designer therefore controls contrast everywhere in the picture area: filling shadows, flagging hot spots, and keeping the lighting ratio within the camera's range.

The design method: (1) analyze the script and the director's concept; (2) study the set and camera positions; (3) decide the lighting concept (motivation, mood, style); (4) choose key/fill/back/background for each area; (5) match color temperatures and white balance; (6) plot instruments and focus; (7) rehearse cues with cameras; (8) fine-tune contrast and exposure on monitors.

Television lighting must also work for multiple cameras and moving shots - unlike a stage picture seen from one direction, the lighting must hold up from every camera angle, which demands more even, flexible coverage.

Key Terms

Lighting director	TV's term for the lighting designer; designs for the camera.
Contrast range	The ratio between brightest and darkest areas a camera can reproduce.
Lighting ratio	Key-to-fill intensity ratio; controls modeling vs flatness on camera.
Motivation	The in-scene reason for the light (window, lamp, sun) that justifies its direction.

Example - contrast control: A daytime interior: the window reads 10x brighter than the room's shadows - beyond the camera's range. The designer adds fill and nets the window down until the ratio fits, keeping both detail inside and outside.

Example - multi-camera: A sitcom set lit so that all four cameras see clean modeling on the actors - keys are placed to serve several angles at once, with careful flagging to avoid lens flare.

Summary

- ✓ TV design serves the camera; stage design serves the eye.
- ✓ Cameras need less light than before but tolerate less contrast.
- ✓ Control contrast everywhere in frame: fill shadows, tame hot spots.
- ✓ Method: script -> concept -> motivation -> key/fill/back -> color match -> plot -> rehearse -> fine-tune.
- ✓ Multi-camera coverage demands even, flexible lighting.

Exam Pointers

- ★ Contrast TV lighting design with stage lighting design.
- ★ Why is contrast the central problem in TV lighting?
- ★ Outline the steps of the lighting design method for a TV drama scene.
- ★ Why does multi-camera production complicate lighting design?