

LIGHTING OF MODERN TELEVISION STUDIOS

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Abstract

This article provides information about the lighting of modern television studios and the proper use of lighting. As well as introducing innovations in this direction and making proposals to avoid uniformity.

Keywords: television image, lighting, television technical requirements, camera, light.

Introduction

The most important component when creating a television image is the light for video shooting. In addition to fulfilling its main role — lighting an object, light also determines tonal differences, outlines, shape, color, texture and depth. Which ultimately gives the video broadcast quality?

Light on television. It creates compositional relationships, provides balance, harmony and contrasts. It gives the scene atmosphere, mood and visual continuity. Light is a crucial artistic medium in television production.

The main requirement is to provide enough light so that you can get an image with the right exposure and the right depth of field. Video cameras are sensitive enough to ensure proper exposure under any real-world television lighting. But even if the TV technical requirements for exposure, color temperature and contrast are fully satisfied, it is possible to get a hodgepodge of light and dark spots that do not carry any "visual message". When creating video images in movies or on TV, lighting control plays a crucial role, which directs the viewer's attention and helps to convey to him the thoughts of the creators. In almost any situation, it is possible to convey a thought in images more effectively by properly selecting the position of the camera and the participants relative to the available light sources or, if necessary, by introducing additional light.

One of the goals of lighting is to create a range of contrasts that either meet the requirements of the television path, or express the creative thought of the creators. The brightness of the reflecting surface is perceived by a person in different ways, depending on the brightness of the other surfaces surrounding it. Human vision reacts to equal changes in the brightness level according to the logarithmic law. This is

simulated by changes in the gray scale. As described in the section "Color temperature", the eye constantly adapts to color changes and has a much larger dynamic range in brightness than the camera.

An operator (with an illuminator) can achieve the results he needs in a given frame by manipulating, just like a potter with clay, four characteristics of light — quality (hard, soft), direction (front, side, rear, lower, upper, and so on), the source of reception (local light, additional light) and color. Automatic camera adjustments often cannot distinguish between frame priorities, so they must be disabled. By analogy with this, simply accepting the existing lighting situation means giving up the most powerful means of creating an image. Local light (available) is any combination of solar and/or artificial lighting on a given set.

The quality of light received from a natural or artificial source is often defined as "hard" or "soft". A point source (a small glowing body located at a sufficient distance from the object) creates one shadow with clearly defined edges. The sun or moon, which is not covered by anything, are sources of hard light. Harsh lighting shows the shape and texture of the object. If it is provided by a lighting device, then it can be formed and directed exactly to the right place of the frame. Shadow areas of the image (those where there is no light or very little) often play an important role in the composition and in the atmosphere of the frame. The light and dark areas of the frame help to create a general composition and direct the audience's attention to certain places and actions in the frame. Shadows on the face emphasize its shape and character.

Soft light is created by large-sized (relative to the object) light sources that give a lot of overlapping shadows with soft edges. This light hides the texture of the object. Soft light is more difficult to control than hard light, but it is often used to soften the effect of hard light. For example, a deep shadow behind a sunlit character is illuminated by sunlight reflected from a large reflector.

How much light is used and where it is directed is the key to the nature of the image. A brightly lit frame without or with a small number of shadows is considered cheerful and exciting (high key). An image with large shadows and rare light spots (low key) looks gloomy, threatening or mysterious.

The reputation of a teacher in front of students and the effectiveness of his work depends not only on the level of knowledge of the course content, not only on the presentation of the lesson and his pedagogical skills, but also on the new learning system in each of them. The lesson and each lesson are individual and interesting, which, of course, depends on how well the teacher uses modern information and communication technologies in teaching. In other words, in the digital age, education needs to be adapted to it and avoid uniformity.

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