



eMediaWorks

Student Guide
for

BR●**ADCAST**
NOW!

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PHASE I:

Background Information



How to Use the Student Book

In this curriculum, you will learn about the broadcasting industry and gain knowledge, skills, and appropriate attitudes and beliefs related to developing educational media. All of the content, activities, and instructions are located in this course book.

The program will culminate with:

- One 2.5 minute video about Broadcast NOW!
- Four 30 second career interview videos
- A Distribution Plan (How to get the video watched)
- Analytics from Distribution (How many views? Who watched? When?)

To begin, you will make a copy of this document and rename it. While you will be working with a team, you will each use a copy to keep track of your individual reflections as you progress through the curriculum's activities. It will also serve as a place where you can quickly reference your project's plans and make any changes as they might arise. Consider this a working document and project log to help keep you organized.

Welcome to Phase I: Background Information

Before you can dive into the development of your project, it's important to explore some background information and get familiar with the skills you'll be developing. These skills and tools will come in handy as you move through the project and incorporate this work with your future career goals. Let's first take a look at entrepreneurship and intrapreneurship as it relates to broadcasting!

1.1 Entrepreneurship, Intrapreneurship, and Innovation in Broadcasting

More than half of current students will enter the workforce in jobs that don't yet exist. Similarly, jobs that you are preparing for may disappear due to technological advances, such as robotics and artificial intelligence. Because of this, businesses (and you) must become flexible and adaptable to navigate these changes. To do so, engaging in 21st century skills development can help prepare you for the future. Additionally, adapting an innovative, entrepreneurial mindset can give you the knowledge, skills, and appropriate attitudes and beliefs to help you navigate unfamiliarity and change.

Entrepreneurial Mindset Theory describes the notion that people can learn to become entrepreneurs and that they do not have to be born with certain skills or traits that will make them successful entrepreneurs.

[Watch this short video about entrepreneurship.](#)

Similarly, ***intrapreneurs*** innovate and create value within existing organizations. For instance, you can innovate in an organization geared toward broadcasting without starting your own broadcasting business. Perhaps you discover a better way to get media from your camera to a producer miles away, an innovative use for drones during live television, or a streamlined way to create a social media audience with your content. In these examples, you are creating value without recreating the organization! [Watch the short video about intrapreneurship.](#)

These skills and understanding your entrepreneurial personality can help you adapt to a changing and unpredictable future workforce.

PRACTICE ACTIVITY: Explore Your Entrepreneurial Mindset

Overview:

In this exercise, you will spend 15 minutes completing the [Entrepreneurship Personality Test](#) to learn about your traits like proactiveness, risk-taking, and attitude towards innovation. You will then reflect on what you found about your entrepreneurial mindset.

The Activity:

There are some who believe you are either an entrepreneur or you are not. There are others who believe that you can learn the concepts, skills, and mindsets to become anything you would like - including an entrepreneur. This quiz allows you to examine and reflect on some of the key traits entrepreneurs need to be successful.

Discussion and Reflection:

- Do you feel surprised, disappointed, or satisfied by your results? Why?
- On which section did you score the lowest? Highest? Why do you think that happened?
- What experiences have you had that may have influenced your scores?

Write a brief reflection based on the questions above:

1.2 The Key 21st Century Skills

Twenty-first century skills are exactly what they sound like. They are skills that you will need to navigate the dynamic and changing 21st century. They include: **learning and innovation skills** (creativity, critical thinking, collaboration, and communication, often referred to as the 4Cs); **digital literacy skills** (media, information, and ICTs, or information and communication technologies literacies); and **career and life skills** (flexibility, adaptability, initiative, self-direction, multicultural interaction, productivity, accountability, leadership, and responsibility). [Watch the short video about 21st century skills.](#)

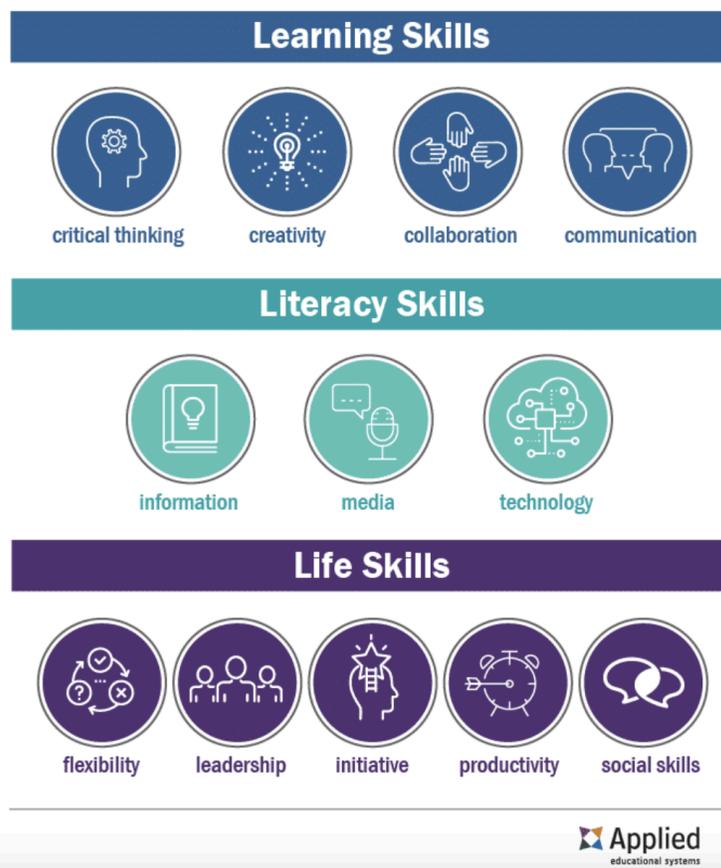


Image source: <https://www.aeseducation.com/blog/what-are-21st-century-skills>

You will practice many of these skills throughout this curriculum to help prepare you for the unpredictable and dynamic future you are likely to encounter by encouraging you to be agile, creative thinkers that shift directions easily, while working effectively with diverse audiences. [Watch this short video about how journalism ties 21st century skills together.](#)

We'll start by exploring **learning skills** in this module, often referred to as the 4Cs.

The 4Cs

The four Cs include: **creativity**, **critical thinking**, **collaboration**, and **communication**. They are often considered some of the most important of the 21st century skills because it is almost impossible to navigate the social world without using them. In the modules that follow, you will dive into them more deeply, but for now, let's look at each in a little more detail.

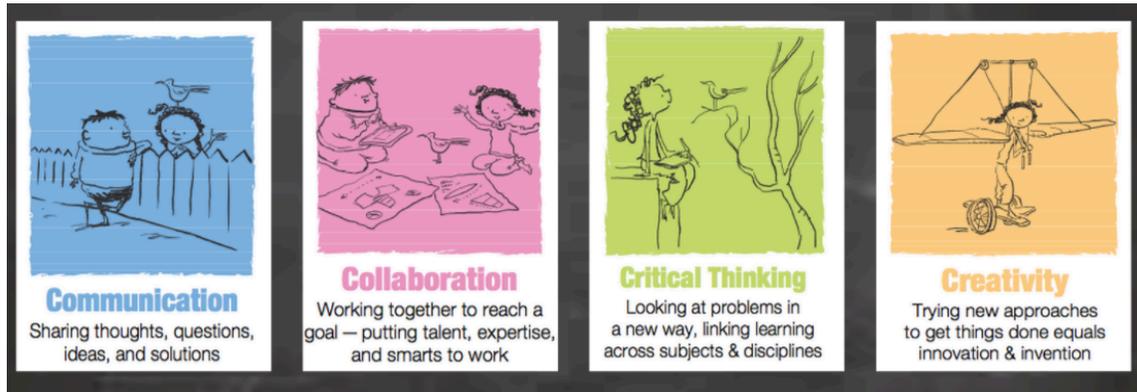


Image source: <https://ridgeviewcharter.org/4-cs-of-21st-century-skills/>

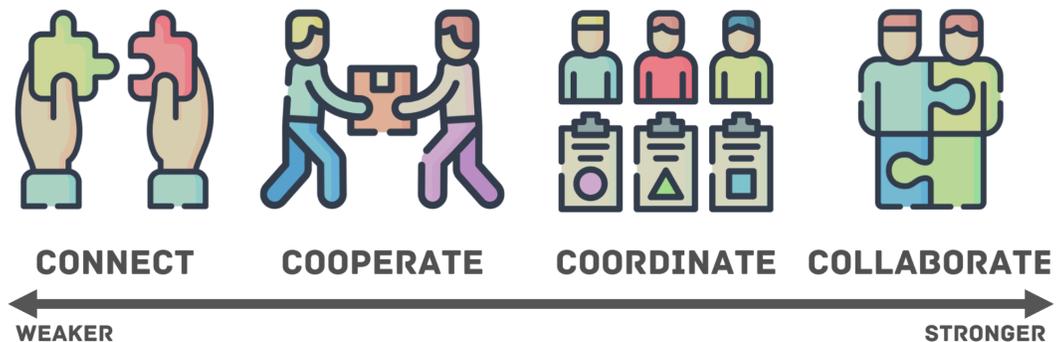
[Watch this short video about a better definition of creativity.](#)

[Watch this short video about what critical thinking involves.](#)

[Watch this short video on the difference between cooperation and collaboration.](#)

[Watch this short video on creative collaboration.](#)

[Watch this short video on some tools that can help with successful communication.](#)



PRACTICE ACTIVITY: Practicing the 4Cs in the Zombie Apocalypse

Overview:

Your team will spend 15 minutes creating a plan to survive the zombie apocalypse and 5 minutes reflecting on generating a wide range of solutions in a short period of time. Teachers will select four famous individuals for students to role play throughout the activity. Some suggestions might include: a popular scientist, a famous chef or homemaker, a young social media influencer, a musician or singer, or any number of recognizable characters.

The Activity:

Begin by watching the [Zombie Apocalypse video](#). Break into groups of three or four and read the following instructions. Follow the directions below as to how to proceed.

Your group must come up with an IMMEDIATE plan to survive the zombie apocalypse - from seeking safety and shelter to communicating with other survivors. You and your team have to communicate, collaborate, think critically, and be creative with your solution generation.

Here's the kicker, though, you are SPECIFIC individuals and can only offer suggestions related to YOUR area of expertise. For instance, if your assigned character is Chris Hemsworth, who is quite strong, you may focus on building a barricade and you will generate many ideas as to what that would include. Remember, you must work together as a team or you likely won't survive. Good luck, and hopefully your team will soon be able to defeat the zombies and rebuild the human race!

Here's how to proceed:

- 1) Alphabetize your teammates by first name (e.g., Abby, Bob, Christine...)*
- 2) Your order will determine which character you will portray (from your coach)*
- 3) Google your character if you are unfamiliar with who they are and what they do*
- 4) Use your expertise as the character you represent to solve the zombie challenge*
- 5) Construct your plan as a team to survive the zombies looking to eat your brains!*

Keep in mind:

- 1) Aim for quantity over quality*
- 2) Agree that there are no bad ideas*
- 3) Try to build on the ideas of each other*
- 4) Vow to not judge anyone's ideas, even your own*

- 5) *Ignore the easy solutions and try the wildest ideas*
- 6) *Eliminate distractions like smartphones and computers*
- 7) *Let everyone have a voice and encourage each other's strengths*

Discussion and Reflection:

Share your plans. Consider the following questions:

- 1) How did your team create your plan?
- 2) How did you use the 4Cs throughout this activity?
- 3) What were some of the craziest ideas you came up with?
- 4) Do you think your team would survive the zombie apocalypse?
- 5) What on earth do you think this has to do with educational media creation?!

Write a brief reflection based on the questions above:

PHASE II:

Pre-Production and Distribution Planning



Welcome to Phase II: Pre-Production

In this section you will think through the process, distribution, and outcome of your final video. Pre-production and distribution planning allow you to plan out as much as possible before you ever hit the record button. Thinking through the details, stakeholders, and resources you may need can help you move your project forward more smoothly.

Preparing for distribution prior to developing your project will also encourage you to think through the appropriate goals and measures of a successful media campaign.

2.1 The Three Critical Questions

At eMediaWorks, we start every project with three questions.

- Question #1: Who is the audience?
 - Ask yourself, “Who will see this film?” When answering this question, be as specific as possible so that you can put yourself in the viewers’ shoes.
- Question #2: What is the central message?
 - Ask yourself, “What am I trying to communicate?” Think about the most important message that you want to communicate - then, add supporting messages as needed.
- Question #3: What is the desired impact?
 - Ask yourself, “What do I want the audience to *think*, *feel*, and *do* after viewing this program?”

Once you’ve answered these three questions, you’re on your way to creating effective educational media!

2.2 Relevant 21st Century Skills

Digital Literacy

We are inundated with tons of information and media messages every day. **Digital literacy** involves the ability to access, evaluate, and create media in different formats. We use digital literacy skills to better understand the media industry, how messages impact us, and how we can create messages that will appropriately target our particular audiences. Digital literacy includes literacy in three key areas: media literacy, information literacy, and information and communication technologies literacy.

Media Literacy

Media literacy focuses on how to use, evaluate, and create media for effective communication and learning. Media literacy encourages critical thinking skills when individuals explore and decode media messages and create their own media messages. Important aspects of media literacy include perspective taking of the message creator, decoding the goals and views of the messages and their creators, and responsibly creating media keeping the messages' impacts in mind. You must also be able to understand the different types of media and how to create messages within them. [Watch this short video on understanding media literacy.](#)

Information Literacy

Like media literacy, **information literacy** also involves the ability to evaluate media; however, it focuses more closely on the ability to find and access, evaluate, and use information appropriately to effectively solve our problems. The key challenge of information literacy involves figuring out how to transform information into knowledge and then using that knowledge to make judgements and take action. You must be able to find and evaluate information and transform it into meaningful learning. [Watch this short video on the components of information literacy.](#)

Information and Communication Technologies Literacy

Information and communication technologies literacy, or ICT, is very similar to the other digital literacy skills. You must still use critical thinking to evaluate and create media, but now the focus is on the tools and technologies you will use. Where media literacy focuses on the distribution channels and information literacy focuses on the content, ICT literacy focuses on the responsible evaluation and creation of messages using computers, cameras, smart phones, games, and other digital technologies. [Watch this short video on information and communication technologies literacies.](#)

2.3 Pre-Production Planning

Pre-production is all about planning! There are many things to consider during the preparation stage of your project. [Watch this short video about the project management process.](#)

Expectations

There are several questions you and your team will explore as you begin the pre-production planning phase of your project work:

- How will you schedule your work?
 - In order to begin the scheduling process for your shoot, you will need a **contact person** at the location. Make it a goal to establish a positive rapport and be considerate of their time.
 - Your first meeting should help determine the number of people and employees you will interview.
 - Set up a time for your next meeting.

- What is the vision for your program? How will you tell a compelling story? (Think back to the question “What is the central message?”)
 - Topics *could* be: Career pathways, technology and innovation, or education and training. You may discover this when you meet with your broadcaster for the first time.

- How might you better understand what jobs in broadcasting look like now? How are people innovating in this existing industry?
 - Ask yourself how people within the broadcasting industry are innovating like intrapreneurs.

- How might you explain to others what the broadcasting field looks like now? What do others need to know? (Keep in mind, “Who is your audience?”)
 - Identify the gaps that exist in what people know and don’t know.
 - Consider how to fill those gaps creatively.

- How will you prepare your production equipment?
 - Make sure you have the proper gear and that it is in good working order!
 - Do you need to plan ahead for visual effects (VFX)?
 - Who is handling sound, video, producing, etc.?

- How will you research your topic?
 - Learn about the people and the settings you are going to visit before you arrive at the location.
 - Use the company's website and other source materials.
 - Determine rules and conditions and dress appropriately.

2.4 Getting Research Ready

You and your team are going to spend a great deal of time researching the broadcasting industry and answering the BIG PICTURE QUESTIONS: ***What do jobs in broadcasting look like NOW? What does the broadcasting field look like NOW?***

Before you jump right in to answering those questions, you will need to consider the key elements of research that will help you through your investigation. First, you are probably very familiar with the term research, but what is it in the general sense? Research is most simply ***the scientific and systematic investigation of certain phenomena***. It allows us to use tools and processes to find the answers to specifically crafted questions.

Conducting research involves any number of techniques where you are either asking questions, evaluating resources, listening to and observing others, testing methods, administering tests or surveys, or monitoring physical or biological responses. [Watch this short video on what research is.](#)

To get started, we usually begin with a problem - something we are trying to solve. To help us better understand that problem, we develop a more specific research question. This has been done for you already in this curriculum. From there, you and your team will decide how you want to solve that problem. You will likely begin by evaluating existing resources - visiting websites, doing internet searches, and reading about the broadcasting industry. You will then ask questions and listen and observe your subjects during your interviews.

All of that information will be compiled, reviewed, and ***synthesized*** to create a compelling story and visuals to help you develop your deliverables:

- One 2.5 minute video about Broadcast NOW!
- Four 30 second career interview videos
- A Distribution Plan (How to get the video watched)
- Analytics from Distribution (How many views? Who watched? When?)

2.5 Planning to Plan

Planning your project allows you to lay out the key pieces, tasks, and events of your project. In this phase, you will create your Project Scope. A project scope consists of the general overview of the project, the reasons you're undertaking it, its timeframe, and the stakeholders you plan on including.

A **stakeholder** can be a single person, a group, or an entire organization/institution that is or will be affected by your project. They may be a part of the project (like your interviewees) or impacted by what you create (like those who view your videos). They may also be impacted somewhere in the lifecycle of your project but not necessarily at the beginning or end. There are primary stakeholders - who have immediate interest and probably a good bit of influence over the project - and secondary stakeholders - who might sit on the periphery but will still be impacted.

In this phase, you'll begin thinking about where you're heading. Be prepared to encounter change because it is INESCAPABLE! Every good plan can be better, and even bad plans are better than no plans at all. Remember that doing anything well is a process. Challenges may arise and plans may change last minute, so successful producers always have a Plan A and a solid Plan B. Always remember your project goals and stay positive! [Watch this short video on the project management process you will undertake throughout this curriculum.](#)

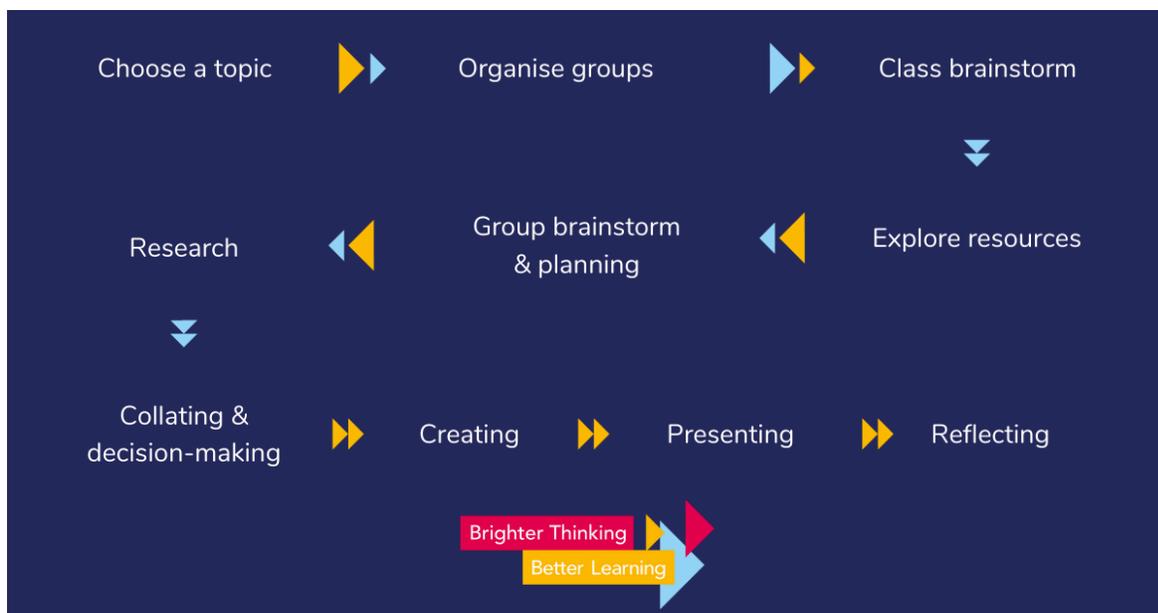


Image source: <https://www.cambridge.org/us/education/blog/2020/03/19/activities-develop-your-learners-21st-century-skills/>

DELIVERABLE ACTIVITY: Meeting with Your Station Contact

Overview:

Consider your first connection with your station contact. What information do you need from them that will help you guide your project's scope and subsequent interviews?

CONTACT:

<i>Contact's Name:</i>	<i>Contact Information:</i>	<i>Date/Time:</i>
------------------------	-----------------------------	-------------------

INITIAL EXPLORATION AND RAPPORT BUILDING: How will you get to know your contact?

<i>What is your favorite thing about this field?</i>	<i>How did you get involved in this field? What was your path?</i>	<i>What do you hope viewers take away from any of your experiences?</i>
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Before you wrap up your initial meeting, make sure you're on the same page in terms of your next meetings and future planning.

<i>How do you prefer to give feedback to the team?</i>	<i>How do you prefer to communicate with the team?</i>
<i>Availability Days/Times</i>	<i>Important Dates/Deadlines</i>

ADDITIONAL INFORMATION AND REFLECTION:

DELIVERABLE ACTIVITY: Pre-Production Project Scope

PROJECT OVERVIEW: Describe your project and concept in five sentences.

INTERVIEW PREPARATION: Describe what you'll bring, visual effects, props, planning, etc.

BACKGROUND INFORMATION FOR INTERVIEWEE 1:

<i>Preferred Name:</i>	<i>Brief Bio:</i>
<i>Organization:</i>	
<i>Occupation:</i>	
<i>Email or Phone:</i>	<i>Connection and Follow-Up Plan:</i>
<i>Date/Time of Planned Interview:</i>	

BACKGROUND INFORMATION FOR INTERVIEWEE 2:

<i>Preferred Name:</i>	<i>Brief Bio:</i>
<i>Organization:</i>	
<i>Occupation:</i>	
<i>Email or Phone:</i>	<i>Connection and Follow-Up Plan:</i>
<i>Date/Time of Planned Interview:</i>	

BACKGROUND INFORMATION FOR INTERVIEWEE 3:

<i>Preferred Name:</i>	<i>Brief Bio:</i>
<i>Organization:</i>	
<i>Occupation:</i>	
<i>Email or Phone:</i>	<i>Connection and Follow-Up Plan:</i>
<i>Date/Time of Planned Interview:</i>	

BACKGROUND INFORMATION FOR INTERVIEWEE 4:

<i>Preferred Name:</i>	<i>Brief Bio:</i>
<i>Organization:</i>	
<i>Occupation:</i>	
<i>Email or Phone:</i>	<i>Connection and Follow-Up Plan:</i>
<i>Date/Time of Planned Interview:</i>	

TIMELINE

<i>Timeline</i>	<i>Team Member</i>	<i>Target</i>	<i>Tool</i>	<i>Message Points</i>
(date)	(responsible for communication)	(audience)	(medium for communication delivery)	(key info)

DELIVERABLE ACTIVITY: Preparing a Video Concept Pitch

PROJECT OVERVIEW: Describe your project and concept in five sentences.

VIDEO COVERAGE: Describe 3-5 topics or ideas your video will cover.

DETAILED DESCRIPTION: Consider the following questions as you prepare your pitch.

What benefits will your audience get from watching this video?

Why is the information above important for your audience to know?

How will this video fit the content gap - meaning, how does this video provide information that might be unavailable?

2.6 Distribution Planning

It is one thing to create good content, but you have to remember to plan how you will get audiences to see it. **Distribution planning** involves identifying your target audience and the channels where you have the best opportunity for them to see and interact with your media. You must also determine your project's overall goals and what indicators you will use to measure whether you met your goals or not.

When designing media, it is essential that you identify your **target audience** first. Most media cannot be all things to all people - meaning your message must have an intended target. Once you decide who those people are, you have to determine where you will find them and on which platforms they are most active and engaged. These are called your **distribution channels**.

According to [Nielson](#), individuals in the US are still watching a lot of live broadcast television. Individuals over 65 years old spend 58% of their media consumption time watching live broadcast television over other forms of media consumption. However, that doesn't mean that they are the only age group consuming television more than other distribution channels. Adults 35 and up watch live broadcast television over other media distribution channels. Only those 34 and under consume more content on their smartphones than on live broadcast television.

While you will all be working with broadcasting stations, it is important to include a well-rounded media campaign that meets the needs of multiple users. For instance, if you hope to reach users over 65 years old, your best bet is to share your video on live broadcast television, YouTube, or Facebook. See the table below to help you better plan your audience and distribution channels outside broadcast television.

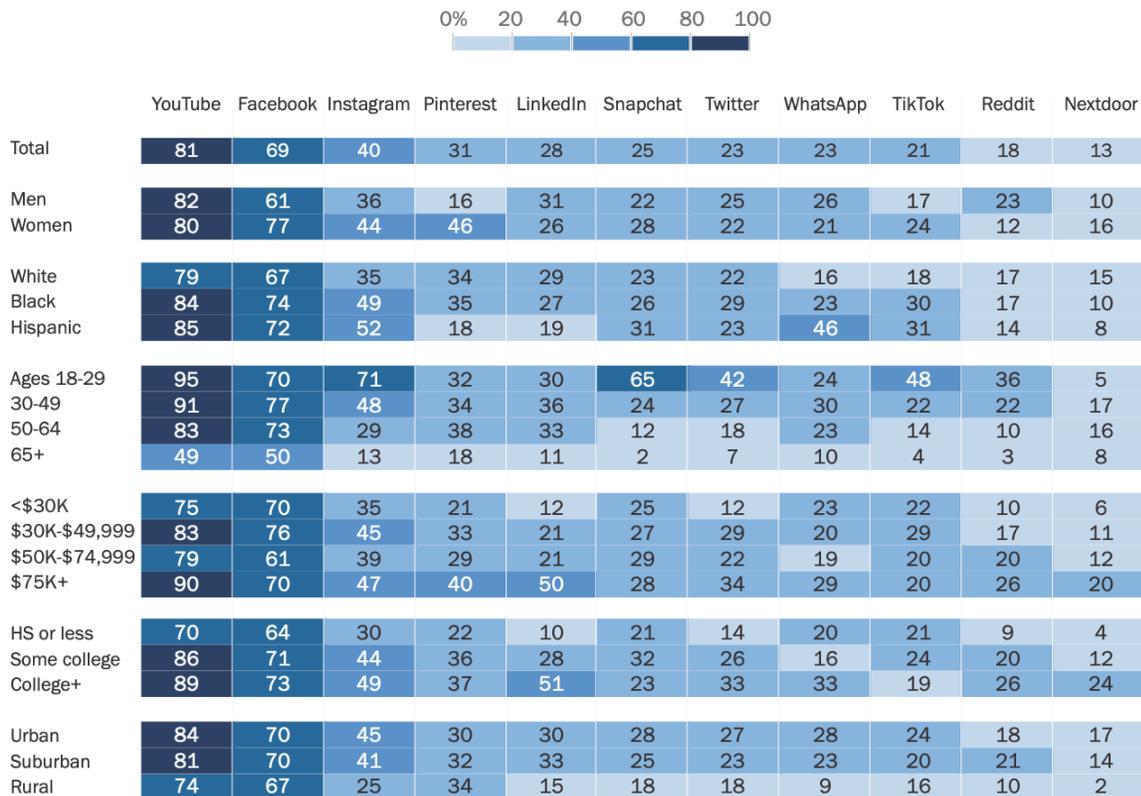
You will then determine the **content distribution goals**. Content distribution goals are different from your project's overall goals and are designed to help you understand the content gap that you can fill with your media, plan a better scheduling campaign, track the performance and value of your media, and identify future opportunities for distribution. It is important that when you create your goals that you also make sure you can actually measure them. You will measure them with appropriate key performance indicators (KPIs). You won't want to create a goal with an unattainable measurement. For instance, "We want our video to change people's career choices." While an admirable goal, there is not an easy way to know if people are changing their career choices because of your video or some other reason.

Key performance indicators are quantifiable measurements of specific goals. They are necessary in any campaign to demonstrate that you have met your goals. They can also tell you if you didn't meet your goals, which will give you the opportunity to reevaluate your campaign and try again. Some KPIs you will likely define in your distribution plan and capture in your analytics report include: votes, follows, likes, views, minutes watched, clicks, etc.

You will also have to pay attention to what metrics you can track on different distribution channels. For instance, YouTube provides minutes viewed, but you won't find that same indicator on Instagram. Similarly, consider how important the data are. Simply because they are available to you doesn't make them valuable to your distribution goals or campaign. Don't gather or report data just because it is there. Be thoughtful when thinking through which metrics to select.

Use of online platforms, apps varies – sometimes widely – by demographic group

% of U.S. adults in each demographic group who say they ever use ...



Note: White and Black adults include those who report being only one race and are not Hispanic. Hispanics are of any race. Not all numerical differences between groups shown are statistically significant (e.g., there are no statistically significant differences between the shares of White, Black or Hispanic Americans who say they use Facebook). Respondents who did not give an answer are not shown.

Source: Survey of U.S. adults conducted Jan. 25-Feb. 8, 2021.

"Social Media Use in 2021"

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DELIVERABLE ACTIVITY: Developing Your Distribution Plan

PLAN OVERVIEW

<p>Target Audience (Who EXACTLY are you trying to reach?)</p>	<p>Content Audit (Identify the content gap. What's missing?)</p>	<p>Content Distribution Channels (Where will you share your media?)</p>
<p>Organize Your Content Development (What content will you make?)</p>	<p>Content Distribution Goals (What are the big take-aways?)</p>	<p>Content Distribution Measures (How will you know you met the goals?)</p>

CONTENT DISTRIBUTION CALENDAR

AUDIENCE	KEYWORDS/ HASHTAGS	CATEGORIES	CHANNEL/MEDIA	DATE & TIME
ex. peers	#influencer	fun	YouTube School	12/1/22 3:20 PM
ex. parents	#tvstation	education	FaceBook	12/3/22 9:00 AM

2.7 Connection and Interview Planning

You don't always have a great deal of time getting information from your experts, so it is important to plan your interviews to maximize the time you have. An **interview** is a structured meeting where one person asks a series of questions and another answers. During that time, you will want to practice active listening, rapport building, leadership, and professionalism.

Before you even schedule an interview, you want to **brainstorm** which questions to ask. Begin by coming up with as many questions as you can that relate to your audience and your area of interest. You and your team will want to build on each other's ideas, think about what you really want to better understand, and see if any important themes emerge. Be sure to include a range of questions that also includes how your audience feels and experiences their place in the broadcasting industry.

Once you have a large number of questions generated, see which are most important and essential to ask. Determine the order in which you would like to ask the questions, and include some sub-questions that can help you get back on track if you wander too far down the path of discussion. Make sure you leave plenty of time for your interviewee to answer and elaborate on their answers if they choose.

It is also good practice to share your interview questions with the interviewee prior to your meeting. That way they can prepare for the interview and feel more at ease throughout the process.

During the interview, keep these following tactics in mind:

1. Avoid judgment and giving advice
2. Take turns and leave time for silence
3. Paraphrase and say, "I think I just heard you say..."
4. Ask follow up questions - "Can you elaborate on that..."
5. Be aware of your tone of voice and the speed with which you are talk
6. Demonstrate empathy - "I can understand how that would make you feel..."
7. Remember to monitor your body language - what story are you telling with your nonverbal communication?
8. Most importantly, LISTEN. The key to a great interview is to be present and attentive to the speaker.

By end of January, you and your team will have interviewed the following experts in the broadcasting field:

- **One Technical (Engineer, Master Control)**
- **One Talent (anchor, reporter, DJ, meteorologist)**
- **One Creative (Producer, Camera, Editing, Graphics)**
- **One Supportive (Marketing, IT, Analytics, Accounts)**

DELIVERABLE ACTIVITY: Preparing for Your Interviews

Overview:

The best way to learn about the broadcasting industry is by talking to people who are working in it. Develop thoughtful questions for your experts that will help you refine your investigation. Don't forget to consider the active listening techniques you will practice.

The Activity:

What questions will you ask experts regarding broadcasting industry specifics with which you are most interested? Write your questions after each number below. Add sub-questions to help keep you on track or dive deeper during the conversation.

REITERATE YOUR CENTRAL MESSAGE

CONVERSATION: Guiding questions for discussion.

QUESTION #1	QUESTION #2
QUESTION #3	QUESTIONS #4

FOLLOW-UP PLAN: Describe how you'll deal with timeline changes/shifts, B-roll capture, additional questions.

PHASE III:

Production and Post-Production



Welcome to Phase III: Production and Post-Production

As you begin the production and post-production processes, there are several things you'll want to keep in mind related to making good choices about planning, respect, and safety prior to hitting the record button. You will explore equipment, setup, and audio, as well as considerations related to images, framing, and shooting once you begin recording. You will also explore post-production processes related to editing and polishing your videos.

3.1 Quiet on the set!

As you prepare for your interviews, it is important that you always remain professional and come prepared. To do so, be sure you meet the following expectations.

Professionalism

- **Be on time and stay on schedule.** Everyone's time is valuable and it is important to always be respectful of others' time. Arrive early, start and stop on time, and schedule follow up meetings if you are unable to complete your tasks in one visit. Do not go over time assuming your interviewees will be flexible or available.
- **Be respectful of people and property.** Do not take, use, or move things that belong to others without first asking. Even if that plant would look great in the shot, do not move it without getting permission first. While this may seem simple, it's incredibly important to be respectful of your hosts.
- **SAFETY FIRST.** Never put yourself or others at risk while shooting.
- **Walk around the location to find good camera angles before you start.** Be prepared and test the spaces before you begin shooting. This will save you from having to reposition your equipment once you begin.

Preparation

When you think you're ready to begin shooting, don't forget to consider the following:

- **If ambient sound impacts the quality of your audio, change location to record the interview.** Sound is as important to the story as the subject, content, and visuals. Be sure to keep audio best practices in mind when shooting.
- **Playback your recording to make sure the sound is clear, not too loud and not too soft.** Again, audio is incredibly important. Don't leave the site without checking your recording.
- **Everything in the frame counts.** Whenever possible, remove unsightly objects from the setting. If you are unable to, consider changing your location.

- **When shooting your interview, it is best to have the subject in a setting that helps tell the story.** Find a compelling location that aligns to the subject's job or position and is meaningful to the story you are telling. Sitting behind a desk might be boring, unless that is where that subject usually is. However, don't put your subject in a setting that is wildly unrelated to them, their job, or the story.

You're on your way to a great production!

3.3 Production Planning

Equipment

Before you begin recording, you will want to prepare yourselves, your equipment, and have a plan in place for when you arrive on site. When preparing your equipment:

- Make sure your camera is in good operating condition.
- Make sure that all your batteries are fully charged.
- Be sure to bring your lapel mic and spare battery.
- Use your checklist to account for all necessary gear.

On-Site Setup

As you prepare your on-site setup:

- Make sure your camera lens is clean before shooting.
- Perform a test record on location for picture and audio.
- Use headphones to monitor your audio.
- Playback your recording to make sure the sound is clear - not too loud and not too soft.

Audio

Don't forget the following best practices when setting up your audio equipment:

- Microphone placement is important. Lapel microphones should be placed near the subject's mouth and the wire should be hidden neatly.
- If machine noise interferes with your interview sound, you may politely ask that it be turned off. If this is not possible, change locations to record the interview and return later for B-roll.

Shot Planning

Have a plan in place that includes the shots you will include in your interviews. Having a **shot list** prepared before you begin can give you a sense of direction when filming, a way to stay organized, and a checklist to capture the footage you will need to tell your story. It can also keep you focused so you won't have to return to the site for footage or B-roll you may have forgotten to capture.

See the section on **Framing** to learn more about wide, medium, and close-up shots.

DELIVERABLE ACTIVITY: Shot List

INTERVIEW SUBJECT 1

<i>Subject's Name:</i>	<i>Position/Job Description:</i>	<i>Date/Time:</i>
------------------------	----------------------------------	-------------------

ACTION ONE

<i>Wide Shot</i>	<i>Medium Shot</i>	
<i>Close-Up Shot 1</i>	<i>Close-Up Shot 2</i>	<i>Close-Up Shot 3</i>

MORE ACTIONS AS NEEDED:

INTERVIEW SUBJECT 2

<i>Subject's Name:</i>	<i>Position/Job Description:</i>	<i>Date/Time:</i>
------------------------	----------------------------------	-------------------

ACTION ONE

<i>Wide Shot</i>	<i>Medium Shot</i>	
<i>Close-Up Shot 1</i>	<i>Close-Up Shot 2</i>	<i>Close-Up Shot 3</i>

MORE ACTIONS AS NEEDED:

INTERVIEW SUBJECT 3

<i>Subject's Name:</i>	<i>Position/Job Description:</i>	<i>Date/Time:</i>
------------------------	----------------------------------	-------------------

ACTION ONE

<i>Wide Shot</i>	<i>Medium Shot</i>	
<i>Close-Up Shot 1</i>	<i>Close-Up Shot 2</i>	<i>Close-Up Shot 3</i>

MORE ACTIONS AS NEEDED:

INTERVIEW SUBJECT 4

<i>Subject's Name:</i>	<i>Position/Job Description:</i>	<i>Date/Time:</i>
------------------------	----------------------------------	-------------------

ACTION ONE

<i>Wide Shot</i>	<i>Medium Shot</i>	
<i>Close-Up Shot 1</i>	<i>Close-Up Shot 2</i>	<i>Close-Up Shot 3</i>

MORE ACTIONS AS NEEDED:

3.4 Framing and Shooting

When you begin shooting, don't forget the following expectations:

Lighting

- It is recommended that you shoot with available light - that is, whatever light already exists in the interview setting.
- Position the subject so that the available light is most flattering to their image. Choose an even lighting, one that is not too bright, but not too dark.

Framing

- The way images are arranged in a frame tells the story in a creative way. Look for frames that have important information in the foreground and the background.
 - **Headroom** is the space between the top of the subject's head and the top of the camera frame. Leave a small but definite space above the head to create a balanced frame.
 - Once you have placed the microphone, established a camera angle that flatters the subject in an appropriate setting, begin recording.
- Revisit your shot list so you can incorporate multiple camera shots into your filming.
 - **Wide Shot:** When shooting for coverage, make sure to get a wide shot that includes the action and setting.
 - **Medium Shot:** This is still a full frame that reveals the subject, setting, and action. It is closer than a Wide Shot and wider than a Close-Up and is designed to give the viewer more detail.
 - **Close-Up Shot:** Close-ups are tightly framed shots that focus viewer attention on details of action. This is your chance to be creative. The details you choose will strongly influence the message and atmosphere of your film. Shoot as many close-ups as your schedule allows
- Shooting for Sequence
 - Physical action makes good B-roll. You may ask your subject to stage an activity so that you can shoot the action from multiple angles.
 - An **action sequence** has a beginning, middle, and end; you should shoot several angles of each part of the activity.
 - Be active when you're shooting. Cameras can **pan, tilt, and track**.
 - You can shoot on a tripod or handheld. Be sure to keep your camera work

- steady.
- Look for movement, color, and beautiful light in the location.
- Vary camera angles dramatically - **low** angles, **high** angles, and **side** angles will cut together nicely.

3.5 Interview Time!

Interviews are both exciting and stressful. You have done the preparation, but there are always things you'll want to keep in mind on the day of.

Starting the Interview

- Help your subjects relax by asking them to say and spell their names and job titles.
- Politely ask if subjects can focus their eye contact directly at the camera lens. This may feel unnatural at first, but it tells a more personal and compelling story.
- Educational media has a positive atmosphere. It helps the programs if subjects look happy. You may ask them to smile periodically if it will help them relax.

During the Interview

- Listen carefully. A good interviewer talks very little - just enough to get the subject talking. Your questions are designed to reveal something interesting. Listen for information you want to learn more about then follow up with focused questions or prompts.
- In order to keep a subject's answer lively, you can prompt them with active phrases like, "I love my job because..." and ask them to complete the sentence.
- By identifying key points in a subject's answer, you can help them make the answer more concise.
- Do multiple takes whenever possible. This allows you to have options once you get to the edit room.
- Change angles between **takes** to help with editing answers in post-production.
- Listen for visual cues that you can shoot later. The interview subject will tell you a lot about the visual elements you will need to cover their sound.

DELIVERABLE ACTIVITY: Interviewing Your Experts

Overview

Revisit the [Preparing for Your Interview](#) activity. Be prepared to ask your interviewees the questions you and your team created. Copy this page four times if necessary - one for each of your interviewees - to keep track of your shots, notes, and B-roll.

INTERVIEWEE:

<i>Interviewee Name:</i>	<i>Contact Information:</i>	<i>Date/Time:</i>
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NOTES ON SHOTS:

<i>Wide Shots</i>	<i>Medium Shots</i>	<i>Close-Up Shots</i>
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Before you wrap up your meeting, make sure you're on the same page in terms of future planning.

<i>How do you prefer to give feedback to the team?</i>	<i>How do you prefer to receive communication from the team?</i>
<i>Availability Days/Times</i>	<i>Important Dates/Deadlines</i>

3.6 Organizing and Editing

After you've completed your interviews and B-roll capture, you should be ready with your footage to head to the editing room! Consider these expectations as you begin:

Organizing Footage

- Music is an essential part of the film.
 - Choose an instrumental underscore that defines the atmosphere, pace, rhythm, and the energy of your program.
- Separate your interviews and B-roll.
 - It can be helpful to make a new sequence that has the "best" images and the "best" sound bites. We call these *selects*.
- Arrange several sound bites that together establish:
 - Tone
 - Subjects
 - Location
 - Message

Editing

- Put together the best of your interview selects.
 - Choose clear portions of each answer to form complete thoughts.
- Introduce your *central message* early and reinforce it throughout the program by adding relevant details.
- Let this version run long - you will tighten it up and refine it in later versions.
- Look for strong phrases to start and end each interview section.
- Evaluate and choose interview selects according to:
 - Energy
 - Content
 - Composition
 - Presentation
 - Camera Work
- Create a natural rhythm and speech pattern by carefully editing words and phrases.
- The goal is to make your edits invisible to the viewer - that is, you want the viewer to be focused on the content, not the technique.
- Cover with B-roll (great pictures).
 - Find important places in the A-roll (audio story) where you want to leave your interview subjects on camera.
 - Keep the pace lively by changing the shot every 2-3 seconds.

- Remember to save some great shots for your big finish.
- Be patient, editing takes time.

Polishing

- Refine edit points to optimize the rhythm of your film.
- Adjust audio and video level.
- Add graphics where appropriate

Exporting and Sharing

- Each editing program is a little different. At a minimum, export at an image size of 1920x1080. Create an mp4 or mov file using the h.264 codec.
- Upload the video file to the appropriate upload link.
- Detailed instruction on exporting and sharing will be provided to teacher coaches at training.

Media Ethics

- Always make people feel good about how they appear.

Broadcast NOW! will provide professional feedback from an Emmy award winning producer and editor for your long form A-roll (the heart of the story) and your long form **rough cut**. You will upload these versions by the appropriate deadlines to receive valuable storytelling feedback.

KEY DATES AND DELIVERABLES		
	DELIVERABLE	DATE
1	SHARE Long Form A-Roll	
2	SHARE Long form Rough	
3	SHARE Shorts Rough	
4	SHARE FINAL Long Form	
5	SHARE FINAL Shorts	
6	Get FINAL Approval from Broadcasters	

PHASE IV:

Reflection and Distribution



Welcome to Phase IV: Reflection and Distribution

In this section you will evaluate your product and seek feedback prior to executing your distribution plan. You and your team will process the feedback you receive, reflect on it, and make any necessary changes before releasing your video through your distribution channels. You will also create and share your analytics report with your team, coach, and relevant stakeholders. Don't forget to reflect on the entire process of investigating the BIG PICTURE QUESTIONS: What do jobs in broadcasting look like NOW? What does the broadcasting field look like NOW?

4.1 That's a Wrap - Evaluation Before Distribution

Most of the work you have done so far has been in this room, safely locked away from everyone and everything else. Your planning, development, and pre-production preparation have included you, your team, your coach, your peers, and your stakeholders. Your audience hasn't gotten to see your process or products yet. Distribution often happens online or else your product is passed off to someone else to distribute. This can all be lonely work!

Given this pattern of isolation (or at least separation), it makes sense that many of us might approach review and evaluation - followed by the distribution and reflection phase - in an abstract way. Perhaps you'll run a survey or quickly look at your analytics data - gathering just enough information to create something that looks like a complete evaluation. That's not great practice.

So, how can we make this better? The answer is simple - evaluate your project and get more people involved. Get your work in front of people. While surveys and data are fine, you have to have some actual conversations with human beings to truly understand what is working and what is not working. What do they think of the overall video? The pacing? The effects? The story? The content? The best way to know is to ask.

When evaluating a product, you must gather, summarize, and interpret data to determine the effectiveness of your project. As a formal process, *evaluation* occurs at several intervals throughout the lifespan of your project. Evaluation criteria are set and agreed upon before you evaluate the project or distribute the product.

The review and evaluation process will provide you and your team with valuable

information to guide feedback, iteration, and reflection. Evaluation is the only way to ensure that the (inevitable!) mistakes you make along the way are fixable before distribution or the next time around. Basically, evaluation takes your shortfalls and turns them into growth opportunities. When you evaluate and see what went wrong (or perhaps just what went differently than you intended), you have an opportunity to improve. [Watch the short video about tools for reviewing your project's progress.](#)

4.3 What Does It Mean to Be Done?

Things are never really finished. Every day we are improving, and that's an amazing concept. Recognize that what you create today could be better tomorrow. With that in mind, we don't need to aim for perfection today when we can improve our designs tomorrow. However, you still need to get it done.

A finished thing is better than a perfect thing. Don't aim for a final draft on your first attempt - it's just not possible. And while iteration makes projects better, it is essential to find the balance between the two - finishing to finish and not iterating enough. There is a continuum and it takes practice. [Watch this video if you ever need inspiration to finish a project.](#)

4.4 Execute the Distribution Plan

Execution is the “distribution” part of your project. It is in this phase where you put your distribution plan into action and then monitor the progress and any changes that may occur, while also trying to control what happens after your videos have been released to the public. Communication with stakeholders and teammates is essential here to ensure everyone stays on task, monitors and reduces *scope creep*, and finishes on time and on budget (if there is one).

Scope creep happens when additional tasks, activities, or features are added to the project that were not authorized during the planning phase. This could include interviewing another expert after you've begun creating your video, collecting additional B-roll after you've begun editing, or altering your data collection after you've distributed your video through your channels. While some changes are inevitable, adding additional work that may not be necessary is a risk to your project's completion. [Watch this short video on how to prevent scope creep.](#)

During the execution phase, there is a flow of activity that includes: feedback, motivation, time management, delegation, and coaching. You and your team will have to consider who does what portion of these activities and when they need to get done. This phase is also where you will also have to deal with any risks to the success or completion of your project. Remember, change is unavoidable and inevitable. Keep in mind that besides communication, taking breaks and checking in are keys to successful project execution and media distribution.

4.5 Create and Share Your Analytics Report

Once you have released your video through your predefined distribution channels, you will have to monitor and track your video's performance based on your distribution plan's predefined metrics and KPIs. The process of monitoring and tracking your project's distribution is extremely important, and you will have to monitor the performance measures you defined in your plan.

Monitoring and tracking data analytics can be a relatively easy task. However, it can get overwhelming if you've selected several channels, do not have access to the analytics on those channels, or don't know what to do with the data once you gather them. However, tracking this information will help you make better decisions on future projects. It allows you to look behind scenes to see who has viewed your video, calculate the impact of your campaign by identifying how many views, hits, or votes you've received. In many cases you can determine who watched your video, where they are from, and how long they watched.

By identifying and reporting the KPIs in a report, you can determine whether or not your project met its overall goals and what you would need to do to make quick and effective changes. These data are invaluable to your campaign and the stakeholders invested in your project.

DELIVERABLE ACTIVITY: Creating Your Analytics Report

PROJECT DISTRIBUTION OVERVIEW: How did your media distribution plan go?

DATA COLLECTION OVERVIEW:

<p>Content Distribution Goals (What are the big take-aways?)</p>	<p>Content Distribution Channels (Where did you share your media?)</p>	<p>Content Distribution Measures (How did you measure the goals?)</p>
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AUDIENCE DEMOGRAPHICS OVERVIEW:

VIDEO DISTRIBUTION CHANNEL 1:

Channel:			
KPIs	ACTUAL	TARGET	DIFFERENCE
Followers			
Views			
Average View Time			
Engagement = (views/followers) * 100			
Other			

VIDEO DISTRIBUTION CHANNEL 2:

Channel:			
KPIs	ACTUAL	TARGET	DIFFERENCE
Followers			
Views			
Average View Time			
Engagement = (views/followers) * 100			
Other			

SOCIAL MEDIA DISTRIBUTION CHANNEL 1:

Channel:			
KPIs	ACTUAL	TARGET	DIFFERENCE
Followers			
Impressions			
Link Clicks			
Engagement = [(views + clicks)/followers] * 100			
Other			

SOCIAL MEDIA DISTRIBUTION CHANNEL 2:

Channel:			
KPIs	ACTUAL	TARGET	DIFFERENCE
Followers			
Impressions			
Link Clicks			
Engagement = [(views + clicks)/followers] * 100			
Other			

SCREENSHOTS, CHARTS, AND EVIDENCE:

SUMMARY AND REFLECTION:

DELIVERABLE ACTIVITY: Reflecting on Your Experience with this Project

Overview:

Consider this project and reflect on your experience throughout it. Be sure to include: 1) your role and the roles of your teammates, 2) the skills and mindsets you explored and developed, and 3) how all of this might impact your future career choices. Use the reflective cycle to write or sketch your responses.

1 Description
(What happened?)

6 Action Plan
(If it arose again, what would you do differently?)

2 Feelings
(What were you thinking and feeling?)

5 Conclusion
(What else could you have done?)

3 Evaluation
(What was good and bad about the project?)

4 Analysis
(What sense can you make of the situation?)

4.6 Conclusion

Learning transfer is defined by a learner's ability to transfer knowledge, skills, and/or attitudes/beliefs from one situation to another - perhaps from math class to the grocery store, or speech class to the job interview, or from this class to your future professions. To consider learning transfer, we must develop successful practices and habits.

Habits come from well-worn neural pathways. The neurons in our brains have taken the same trip so many times that they've worn a pathway. Other neural paths have "shriveled" away from lack of use and pretty much without thinking, we follow our regular, everyday paths. Think of it as your commute to school. How often do you travel the same route? How regularly do you decide you're going to switch it up? If your answers were, "pretty much everyday" and "almost never," you're exactly like the rest of us.

It's just easier for our brains to take these shortcuts rather than consider every decision every day. How often do you notice when you're on that commute that all of a sudden you are farther than you thought you were because your brain turned on autopilot? Those are your well-worn neural pathways hard at work. They make life easier to navigate because our brains love patterns to make sense of information and for quick retrieval.

Imagine you've always been afraid of receiving feedback. How do you break that neural pathway? Practice and feedback allow us to shrink old habits and magnify new ones. It takes work, but it's perfectly possible.

The knowledge, skills, and attitudes/beliefs you explored throughout this curriculum can help you prepare for an unpredictable future that will require you to be flexible, adaptable, and amenable to change and uncertainty. The 21st century skills can make you better communicators, collaborators, critical thinkers, and creative innovators - either within an existing industry like broadcasting or in a new venture you may decide to undertake.