

TEACHING BROADCASTING

a guide for teachers

IDEAS AND TIPS FOR

- MANAGING CLASSES
- GRADING ASSIGNMENTS
- MOTIVATING STUDENTS
- DEVELOPING STORY IDEAS
- STRUCTURING YOUR PROGRAM
- KEEPING STUDENTS ACCOUNTABLE
- SAMPLE FORMS
- COMPREHENSIVE COURSE DESCRIPTION WITH
UNIT OUTLINES FOR A UC A-G APPROVED COURSE

***PRACTICAL NUT AND BOLTS GUIDANCE
FOR RUNNING AN AWARD-WINNING
MIDDLE SCHOOL AND HIGH SCHOOL
BROADCASTING PROGRAM***

Written by Janna Bollinger and Doug Green

2016-2017 Update

**TEACHING BROADCAST
JOURNALISM AND VIDEO
PRODUCTION**

**A GUIDE FOR MIDDLE SCHOOL AND HIGH
SCHOOL TEACHERS**

**BY
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**WITH DOUG
GREEN**

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- ABOUT THE AUTHORS -

Janna Bollinger is the former producer and teaching assistant for the award-winning high school television broadcast program CHSTV (Carlsbad High School Television). Her background spans numerous disciplines from health care to business, though she counts her greatest success as mother to her two sons Aaron and Adam.

Janna was primarily responsible for managing the day-to-day operations of what is effectively a medium-sized television station consisting of 56 employees and over \$100,000 in equipment. She keeps track of equipment, check-in/check-out procedures, community contacts, story assignments, student accountability, scheduling, transportation, and deadlines in addition to actively producing many of the shows.

Janna recently relocated to Washington State with her family to begin a new adventure, but her contributions to CHSTV continue to impact the program and the students who are involved with the program.

Doug Green is the **2016 California Teacher of the Year** and the adviser/teacher for the broadcast journalism programs in two schools in Carlsbad, CA. His high school program, CHSTV, is the nation's Number One Rated Daily High School Broadcast in America. CHSTV has won the Student Television Network's most prestigious award, the Award of Excellence, eight times. CHSTV is also the recipient of an unprecedented nineteen NATAS "Student Emmy" awards with five national "Student Emmy" awards.

Doug Green is the immediate past president of the Student Television Network and a former teacher-advisor to PBS Television and a National Technology Educator of the Year finalist.

His film, "We Must Remember" has won multiple international awards and is currently screening internationally in film festivals. "We Must Remember" is the story of sixteen high school students who discover the horror of the Holocaust through the process of making a film about the Holocaust. The film was produced by Doug Green and his broadcasting students with a budget approaching \$250,000. The film, along with subsequent award-winning films can be viewed and purchased at www.chstvfilms.org.

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- Introduction -

Perhaps the best way to begin a handbook such as this one is to point out that there is no real beginning. There are no "original" thoughts. Everything we teach and pass on to our students is a product of what we have read or learned, what we have witnessed and what we have experienced in our lifetime. However, the way we teach or pass on this information is unique to who we are and our current perspective.

That having been said, we would like to thank those who have inspired us in the writing of this handbook. Many but not all who have influenced us in the past few years are referenced in the back of this book. We highly recommend that you visit their websites. A special thank you goes out to the teachers and advisers of the Student Television Network. Your daily contribution to the advancement of student television worldwide makes this handbook what it is today.

This handout has been designed to give you an overview of the basic information that you will need for success in producing a daily news and informational broadcast at the Middle School and High School levels. This is not an instruction manual. Live television presents too many surprises for that. It is designed to be a work in progress. The manual should grow with your program. It is bound so you are able to add materials as you acquire them and remove those that are not relevant to your program, because you see there is no real ending either...

- Points to Ponder -

So will this be a class or a club? Something that has come to our attention since we began teaching workshops around the world is that given the very tight budgets that school districts must adhere to these days there is little room for hiring a dedicated "video production" teacher. Teachers from all backgrounds are now finding themselves teaching broadcast journalism and video production. We have had elementary, middle school and high school teachers attend our workshops. Among them have been history teachers, drama teachers, PE teachers, math teachers, librarians and even auto and wood shop teachers. One thing seems certain and that is that using video in the classroom and as a communication tool in our schools is an idea that is growing very quickly. If you haven't already been assigned the task of video production or broadcasting teacher (but you know you may be soon) then forming a club is a great way to get your feet wet.

How much time will you need? Those who currently teach broadcast journalism and video production classes already know that it can be all consuming. The key is to decide early on where you will focus the majority of your time and teaching. At the middle school level, you may want to focus more on classroom instruction and only produce a finished product (news show or magazine show for example) every two to four weeks. At the high school level however, it may be necessary to produce a finished product more frequently. In the case of CHSTV we produce a live show every morning so we can update our audience (students, teachers and the community) with the most recent announcements along with news and information. Many high schools however find it works better for them to produce only one or two programs each week.

As we noted earlier, you may find yourself with the title of Broadcast Television and Video Production teacher with little or no background or training in the subject. I had one teacher comment that he watched television once but that was the extent of his training. More and more you can find resources and information available on-line, in magazines, in the library and in book stores but you may still find yourself feeling all alone, not know where to begin. One fabulous resource now available to teachers all over the world is the Student Television Network. There is a nominal membership fee, but it is worth every penny. The organization is made up of teachers and students from around the world who have a common interest in scholastic broadcasting and video production. STN provides summer workshops and camps (for both students and teachers), contests, newsletters and a yearly national convention that includes workshops presented by professionals working in the business. One of the most useful aspects of the network is the on-line discussion board where teachers can post questions, problems and ideas. The discussions are always welcoming, lively and helpful. Please visit them on-line at www.studenttelevision.com

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Occasionally you will meet a teacher that has been using and/or teaching video production in their classroom for more than fifteen years. If you do meet one, treat him/her like gold because they are a wealth of information. Just like you they had to start from scratch. They had to determine what equipment they were going to need and whether or not they could actually afford to buy it. Most started with one camera and an editing system. During class time, they taught their students what was most important in producing a quality product; writing, research and technical skills. When they weren't busy teaching students they were learners themselves. They brushed up on their writing skills and found themselves memorizing technical manuals for cameras and the like.

Today it's a little bit easier. Whether you choose to use a textbook in your broadcasting class is up to you. At CHSTV we use a great little book titled *Broadcast News Writing for Professionals*, by Jeff Rowe, published by Marion Street Press. If you choose not to use a textbook or don't have the budget for one just yet, there are still many great resources available on-line. The Poynter Institute, RTNDF/High School Journalism Project, CNN Education with Student News, and the Journalist's Toolbox all offer ideas for projects and curriculum that you can use in your classroom. Web addresses for all of these can be found in the back of this book.

In addition to defining how your program will run, it will be necessary to define your target audience and how you will reach them. Today with the advances in the internet, your target audience can be everyone from your student body to the world. It will be easier for your students to focus in on a story and write appropriately for their audience if they know who they are trying to reach.

CHSTV is a worldwide broadcast (we stream live on the internet daily at 9:20 PT) and has been for the past 8 years but our first commitment is to our student body (teachers included) and then our community. We cover school announcements, school sports and school events but we also include hard news, investigative and feature pieces as well. Keeping our "target" audience small makes it easier for our staff members to know exactly who they are trying to reach. After all, who knows a teenage audience better than teenagers?

The format of your show will depend largely on how much time you have each day to prepare and how many students you have preparing it. At CHSTV we have anywhere from 90-120 minutes to produce and broadcast a show each day and 26 students to do it. Our students range in age and experience. The older, more experienced students mentor the younger, less experienced. New broadcasters cover the more basic events and stories around campus and move up to the more challenging, high profile pieces on campus and around the community as they advance their skills. Each CHSTV staff member is required to produce at least two packages every six weeks but the emphasis is always on quality not quantity. I believe that the commitment that our students have to produce a high quality broadcast everyday is one of the things that helps keep them motivated.

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For the teacher, the energy that it takes to run a student news show can be exhausting. You will often find yourself with little or no time for classroom instruction. It's not unusual for us to conduct additional workshops, meetings and brainstorming sessions after school, at night and on the weekends to help our CHSTV staff continue to produce shows of the highest quality.

Last but not least you will need to make some decisions about your equipment. Some of you may have inherited some equipment already. Others may be putting together "wish lists". The truth is that there is a lot of equipment out there and the technology behind it changes almost daily. The number of dollars that you can spend can be mind numbing and discouraging. Keeping in mind that most teachers are operating with little or no budget, we have put together a list of equipment that we (and others) have found to be very easy to use and reliable.

Equipment List for Broadcasting and Video Production Classes -

Please see the attached PDF with recent updates to the old password-protected website. It has been difficult to keep the password-protected website updated with the speed at which technology is evolving in the broadcast world.

Your membership with STN will include a special members-only section with newly created training videos on topics that include shot composition, audio for DSLR video, lighting a set lighting an interview, finding compelling stories and so on.

- About CHSTV Worldwide -

The broadcasting class at Carlsbad High School is unlike any other elective. CHSTV was the first news program for American teens, produced daily by students, to air live on the Internet. Although the program is produced specifically for Carlsbad High School students and high school audiences in San Diego County, the show covers major news events for a cable audience as well as a live Internet audience. Our cable audience is in excess of 100,000 homes in Southern California and the Internet takes us to regular viewers in 97 countries around the world. Our largest audiences outside of the U.S. include Japan, Australia and those in Northern Europe.

CHSTV has been named America's Number One Daily, Live Scholastic Broadcast for six consecutive years.

Students must apply to CHSTV Worldwide. All incoming 9th graders as well as those advancing into 10th, 11th and 12th grades are welcome to apply.

The perfect candidate is energetic, upbeat and possesses the ability to work well with others. The ability to write and read well is a must and they should be comfortable speaking in front of a large audience. CHSTV staff members soon learn to organize information and manage themselves and their time wisely. All students, not just the anchors, are expected to come to class appropriately groomed and ready to be on-air if called upon.

Prior experience in TV broadcasting, editing, camerawork or acting are helpful but definitely not necessary. After all, it is a class and they are all students hoping to learn the ins and outs of television broadcasting. definitely not necessary. After all, it is a class and they are all students hoping to learn the ins and outs of television broadcasting. to learn the ins and outs of television broadcasting. definitely not necessary. After all, it is a class and they are all students hoping to learn the ins and outs of television broadcasting.

- General Course Description -

Once a student has been accepted into the program they are taught how to deal professionally with all the pressures and challenges of producing a live, daily, news show.

Upon leaving the program, students should:

Demonstrate knowledge of the history of broadcast journalism

- Be able research and analyze careers in television and broadcast journalism
 - Show knowledge of audio equipment and formats, for production
 - Demonstrate the ability to write scripts for programming
 - Show knowledge of the requirements for lighting a production
 - Show knowledge of the operation of various cameras
 - Exhibit knowledge of computer based video production and editing
 - Exhibit knowledge of pre-production, production and post-production activities
 - Be able to examine and analyze a production for corrections before airing
 - Demonstrate the proper use of graphics and titles
 - Show ethical decision making
-
- Understand copyright laws and how to seek formal permission to use copyrighted materials
 - Understand the First Amendment

- Motivation - Setting Expectations

One of the up-sides to belonging to a group like the Student Television Network (STN) is that you have a chance to dialog with other teachers, via e-mail, about the good, the bad and the ugly of teaching broadcasting. Always up for discussion is "How do I keep the students motivated?"

Many teachers become frustrated because somewhere around Thanksgiving, students lose their motivation to produce a good 5-10 minute show every morning. When the year begins at CHSTV, the first thing we do is set the expectations. We assemble both students and the parents and explain that they should expect to have a lot of fun but that this class is unlike any other they will take in high school. It's much closer to a college level class than a high school class. Students must present themselves and conduct themselves as professionals at all times to be treated as such.

Students must arrive at 7:20 every morning ready to work. They must be well groomed and alert. There are many times when we have to call on a student to do a live remote on a moments notice and VIPs and other guests are in and out of our classroom regularly.

All men appearing on air must wear collared shirts (preferably long sleeved) and slacks. Because we are a high school in southern California, there are times that nice shorts or jeans are also O.K. Ladies need to make certain that their shoulders are covered and their neckline is not too low. We remind them that some fabrics can become "see-through" under the studio lights so take care in selecting a top or blouse. Skirts and dresses should be "business length" not "date length" and everyone must have dried their hair before coming to class (swimmers & surfers too).

In addition, if the student is hoping to cover some high profile stories then the men should also have a suit or dress slacks, sport coat, dress shirt and tie. The ladies should have a business length dinner (or cocktail) dress and one long dress with a wrap. Don't forget the shoes! Many students borrow from other students and even pass on dress clothes that they have outgrown to other students in the class. Teenagers grow so quickly that this is a great way for families to save money and help each other at the same time.

- Responsibilities -

CHSTV and the broadcasting class at Carlsbad High School are possible in a large part due to generous donations from community members and organizations, local businesses and state and federal grants. With these funds we have been able to purchase equipment and necessary items to keep our program running. We have been very fortunate.

At the start of each year we have a mandatory staff (the students) and parent meeting. Among other things discussed at this meeting are the rules and responsibilities of being a part of CHSTV. Students are not only representing the class when they step out to do stories, but they represent the school, the district -and because we are seen on cable TV and the internet, they are representing our community as well. This is a position that shouldn't be taken lightly.

CHSTV staff members should conduct themselves in a professional manner at all times and dress appropriately for all stories and events. Staff and crew will treat other people, property and equipment with respect. Cursing, verbal abuse, stealing, damaging property, or endangering the well-being of self and others will not be tolerated.

- The Paycheck - (grading)

CHSTV broadcasting students are required to maintain all the paperwork necessary for the management of their grades or "paychecks" throughout the year. Occasionally, at the end of the grading period they may come to us and tell us they forgot to log something on their Daily Sheet or include a Homework Sheet or Package Grading Sheet in their file for grading. We understand that it takes a lot of responsibility, especially for those staffers who are only 14 years old, to keep track of all of their paperwork but it is part of the learning process and they learn very quickly how to be organized. They usually don't forget more than once. 0

Each student has his/her own file located in the classroom. They have access to this file everyday and can keep papers, notes, notebooks and even tapes for packages that they are still working on in this file. All of their current grading sheets should be kept in this file for easy access.

There are several ways that students can earn their "paycheck". Instead of dollars they earn points for work done in the studio each day. They can earn points for packages & stories that they produce as well as points for completing reading assignments from the textbook & any and all homework assignments.

Students also keep track of points earned for working in the studio each class period on the Daily Grading Sheet. Information on this sheet includes the name of the student, the current grading period and their class attendance. It is helpful to use a different color paper each grading period for this sheet.

The Daily Grading Sheet contains a list of all the jobs that are available for students to do in the studio each day. Next to the job title is the point value (or pay) for that job. Jobs that involve writing or greater difficulty in executing correctly have an adjusted point value. With the exception of Anchor/s which are determined in advance, all jobs are chosen by a very difficult process. The Program Director pulls popsicle sticks with each student's name, from a CHSTV mug. When a student's name is called, that student selects a job from the list that is still available for the day's show. He/she then logs the date onto the Daily Grading Sheet to the right of that job listing, for future tallying and grading. Total points are figured at the far right of the page and then added together at the bottom of the page for the total at the end of the grading period.

Packages are scored as they are turned in by using the Package Scoring Sheet. When the package or story is complete, each student that worked as part of the crew completes one of these sheets. These sheets are turned in with the package/tape. Information on the sheet includes the name of the package or story (this is also written on the tape label), their name, the names of the members of the crew, what type of product they are handing in, and mark Yes or No as it applies under "task". The remainder of the sheet is used by the Program Director for grading purposes.

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After completing the Package Scoring Sheets, students put the cued tape and the scoring sheets into a 9x12 envelope and place it into a box marked "Completed Packages" to be scored by the Program Director. After scoring, the Program Director places the envelope into the student's Pendeflex file for his/her review.

CHSTV is currently using the book *Broadcast News Writing for Professionals*, by Jeff Rowe and published by Marion Street Press, as the textbook for the classroom. In addition to this book, we use the companion workbook written by Beth Bingham Evans at California State University Fullerton.

Using these two books and our lesson plans as inspiration, we create various worksheets that students receive at the beginning of each week. Students may work on these at their own pace but the worksheets must be turned in at the end of each grading period. When completed, students place them in their Pendeflex file to be scored and figured into their final grade. Point values for these assignments may vary.

- Homework -

As we noted earlier in the book we currently use *Broadcast News Writing for Professionals*, by Jeff Rowe and the companion workbook by Beth Bingham Evans in our classroom. Because the workbook is written for college students (Ms. Evans teaches at California State University, Fullerton), I use her work as an inspiration to create assignments that are more appropriate for middle school and high school students. Early in the book, students are advised that reporters should know at least a little bit about all aspects of the community they are reporting on.

The following is an example of the information gathering assignment that we hand out during the first week of school. Students keep this information in their notebooks throughout the year to use as a quick reference when doing stories.

I would encourage you to purchase at least one copy of each of these books to use as a resource in your classroom as well as visiting some of the websites listed in the back of this book for more ideas and curriculum.

Thank you Mr. Rowe and Ms. Evans for your inspiration.

SAMPLE HOMEWORK ASSIGNMENT

It is important as CHSTV Worldwide broadcast journalists that you stay well informed. You should know at the very least, the basics about our school, our community, our county and our state. You should also have some knowledge of national and international current events as well. Broadcast Journalism requires that you often times think on your feet so here is a little quiz to help you familiarize yourself with the basics. Use a separate sheet of paper and be very thorough because you will be using this as a reference throughout the year.

1. Name the ASB president.
2. Name two other ASB officers and the positions they hold.
3. List the four class presidents and vice-presidents and their telephone numbers.
4. Name the CHS principal. Who is the principal's admin?
5. List the CHS vice-principals and their respective admins.
6. Name three guidance counselors and three counseling office staff members.
7. Name the at least one adult attendance office staff member.
8. Where is the Finance office?
9. Who is the on-site Carlsbad PD officer? Where is his/her office? What is his/her telephone number?
10. Who is the head custodian? What is his telephone number?
11. List the men's sports teams and the head coaches. Note what season they play.
12. List the women's sports teams and the head coaches. Note what season they play.
13. Attach a copy of the list of official clubs on campus.

This quiz is a continuation of the quiz from week one. This questionnaire will take you beyond the boundaries of Carlsbad High School and into the community.

1. What is the name of our school district?
2. How many high schools are in our district? How many middle schools? How many elementary schools?
3. Who is the superintendent of schools for our district?
4. Who is the school board president?
5. List at least three members of the board for our school district and their telephone numbers?
6. How are school board members chosen?
7. When and where does the school board meet?
8. How can you find out what is on the agenda?
9. Can anyone attend a school board meeting?
10. Who is the mayor of Carlsbad and how can you contact him/her?
11. List three city council members and their telephone numbers.
12. When and where does the city council meet?
13. How can you find out what is on the agenda?
14. Can anyone attend city council meetings?

- How It All Works: Who Does What? -

The Morning Meeting —

Each morning before production begins the staff and advisor/s of CHSTV meet to discuss the previous days show and the run-down for the current days show.

For planning purposes, the Anchors are assigned one to two months in advance. All other jobs for the show that day are determined by a random selection process. We use Popsicle sticks containing the names of the students (one for each student) and pull these sticks one at a time from a coffee mug. When the student's name is called, that student selects one of the jobs from the Daily Scoring Sheet. Students then put the day's date in one of the boxes provided to the right for that job, for scoring at the end of the grading period. Once a student has selected his/her job for that show, the Producer writes the student's name by that job title on a large dry erase board for production purposes.

A brief description of each job follows. Please be advised that our class size is approximately 26 students per class. You may need to increase or decrease the number of jobs you offer to better accommodate your students.

- Job Descriptions -

The **Program Director** in our case is the teacher or advisor. The Program Director has overall control of all journalistic and technical aspects of the show (and the classroom). The Program Director is also responsible for the accuracy, legality, suitability and style of all reports and information that goes out to the viewers.

He/she guides the news team in deciding:

- △ Which stories will be covered,
- △ How long the individual reports will be
- △ If visuals (video or graphics) are needed
- △ Who will present them
- △ Which order the reports will appear in the program.

All of this information is contained in the program running order, which is given during the morning staff meeting, which he/she leads, before each day's show.

The **running order** is the order in which the stories and announcements appear on the program. It often contains key details about each of the reports. Everyone involved in the day's show, takes notes and helps create an outline of the final running order so they can see how their role for that day fits within the production.

Although the Program Director has overall control of the "classroom", CHSTV is ultimately produced for students, by students.

The **Executive Producer** is the assistant to the Program Director.

The **Producer** (a student) is responsible for the production of that day's program. He/she acts as the supervisor of the studio and has oversight of all aspects of the show including the run-down, set-up and preparation of the studio. In the case of CHSTV, the producer is also responsible for directing the show. He/she works with the Program Director and all members of the staff to create a working plan for that day's show.

The Director (the Producer in the case of CHSTV) determines how the cameras and other equipment will be used during the day's broadcast. During the morning meeting he/she works with other members of the staff to determine how to follow the running order of the show and the scripts to produce a top rate show that runs smoothly and is appealing to the viewers.

The job of a director also involves making suggestions for adjusting camera shots, changing sets, moving Anchors, guests or reporters and changing graphics and titles.

The **Production Assistant** is commonly referred to as the PA. He/she is responsible for counting down the time to the crew before the live show and between the program segments, such as an interview, package or other breaks. They follow the progress of the scripts and talk to the staff & crew to make sure they have completed their assigned duties in time for the program's rehearsals.

Prior to the broadcast, the PA is responsible for working with the Script Editor in preparing and timing the script for the broadcast, noting pre-recorded segments and such. The Production Assistant is responsible for printing-out and delivering a copy of the running order of the script to the Floor Manager who then distributes them to all members of the crew.

The PA is also responsible for the timing of the show. He or she uses a stopwatch to time the length of each report and the whole program. They warn the Producer, Program Director and Floor Director if the program is likely to run over or if it's under the allotted time.

The PA also handles any administrative duties as requested by the Producer.

The **Floor Director** is responsible for cuing the Anchors as to which camera to turn and when to start speaking. The Floor Director stands next to the cameras and uses hand signals to indicate which camera the anchors should be looking into. During pre-production, the Floor Director assists the camera operators and other crew in preparing the set for the production. The Floor Director works directly with the Producer, the studio crew and the Live On-the-Air talent. The Floor Director will also pass on commands from the Producer to the Anchors, for example; to wrap it up or to stretch out the segment.

The **anchor(s)** is/are responsible for writing the show' script. The script must be written in a professional manner, yet be entertaining enough to keep the audience engaged in the broadcast. This isn't always an easy task when they are reading the same school announcements day after day. The announcements should be presented in an order that makes sense. Example — school sports should be together, club announcements should be together and so on. The anchors must be sure to create pitches and catches into and out of the daily package/s. The script should be well written and move the show along smoothly in a way that makes sense to the viewers.

The Anchor/s along with the entire crew, including any guests scheduled to appear live in the studio that day, perform 2-3 run-throughs or rehearsals of the day's show. This gives the Anchors a chance to adjust their script and work on delivery.

Anchors should always have a hard copy (in some form) of their script with them when on the air. They should pace their reading and remember to pause between announcements and other items in the script. Anchors should present themselves in a pleasant and professional manner at all times when on the air. They should always be looking into the camera, not around the studio. Emergencies and surprises are a given on the set of a live show. Anchors must be able to respond quickly when the occasion arises. Examples of this are having a light blow or animal guests that get a bit too frisky!

The Script Editor must possess strong writing and grammatical skills and be able to organize thoughts and information in a way that make sense for the broadcast. The Script Editor makes sure that the script is completed on time, that all of the information in the script is accurate and that the writing is clear and grammatically correct. If problems exist, the Script Editor must gather and confirm all of the information and make any necessary changes before the live broadcast.

The **Teleprompter Operator** takes over the computer as soon as the Anchors have completed writing their scripts. At this time the Teleprompter Operator makes sure that the script has been properly saved. Having the teleprompter go down during the live broadcast presents problems for everyone.

During the run-throughs, the Teleprompter Operator scrolls the script and works with the Anchor/s to perfect the script for the show. Together they look for those parts of the script

that are awkward, incorrect or just plain don't make sense and rewrite them. Remember, the script is critical to a smooth broadcast. During the live show the Teleprompter Operator controls the device which allows Anchor/s to read their script without having to memorize it or look down at a piece of paper. The scripts are typed into the computer by the Anchor/s in the same order as they appear in the running order given during the morning meeting.

The operator must move carefully through the script and control the speed of the words, matching it to the natural pace of the Anchor. He/she must role the script smoothly and be especially careful not to jump to the wrong portion of the script so as not to confuse the Anchor.

The **Guest Segment Producer** and **Live Guest Producers** work with guests that are scheduled to appear in the studio. The **Live Guest Producer** is responsible for booking at least one live guest for every broadcast. This is a challenging leadership position and we have two **Live Guest Producers** for the CHSTV broadcasts. CHSTV has many types of guests. We book everyone from members of the Juggling Club to Hollywood celebrities, but the key to a good studio segment is it must be of-interest to our viewers as well as entertaining. Students are encouraged to be on constant look out for any person or group of persons that meet these criteria and could appear in our studio for a live segment.

Once a potential guest has been identified, the **Guest Segment Producer**, and the **Producer** work together to contact the guest, schedule the appearance and plan the segment.

The **Guest Segment Producer** then does any research necessary and works with the scheduled Anchors for that day to prepare the interview.

It is the **Guest Segment Producers** job to make sure that the guest/s has the proper passes (if school based) or credentials to appear live during our show that day. They should ensure that the guest arrives on the set on time. It may be necessary to make reminder phone calls or send out e-mails a day or two before.

On the day of the visit the **Guest Segment Producer** should greet the guest/s when they arrive, introduce them to the rest of the crew and get them settled in the studio_ After the segment they should thank the guest and escort them out of the studio. It is the **Guest Segment Producer's** job to follow-up with a written "Thank You" when appropriate.

The **Floor Manager** is effectively the "eyes and ears" and in our case the voice of the **Producer** of that day's show. They listen carefully for any changes and pass them onto the entire crew.

The **Stage Manager** is responsible for the overall appearance of the set & studio. He/she makes sure that each set is tidy and clean. All trash and debris should be picked-up each morning before and after the show. When necessary he/she cleans, dusts and vacuums the studio (always before a VIP visit).

The **Stage Manager** may also be called upon to decorate the set for special occasions.

The **Camera Person/s** is responsible for the proper working order of his/her camera for that day's show. He/she helps the Producer plan the required shots for that day's broadcast. He/she is behind the camera for rehearsals as well as during the live show and follows the running order and timings determined during the morning meeting and rehearsals. The camera person should check battery levels and make any adjustments necessary to the camera before and during rehearsals. He/she should address any changes that need to be made to the planned shots discussed during the run-down, with the Producer during rehearsals as well.

The **Technical Director** is responsible for the proper working condition of all equipment that is normally found in the Production Control Room of a studio. CHSTV does not currently have a PCR due to the advanced age of our school and the lack of available space, but our Technical Director essentially has the same duties. He/she is responsible for matching the quality and the output of all the cameras on the studio floor. It is his/her responsibility to supervise all of the other crew members that work in the "PCR". He also coordinates the working of the entire crew and looks into any technical problem which may arise before, during or after the shooting of the broadcast. During the production, the Technical Director sits in front of the video production switcher and pushes buttons to select camera and other video sources for the broadcast, as planned during the morning meeting and requested by the Producer.

The **Audio/Sound Engineer** uses the sound mixing deck to select different audio sources during the broadcast. These include microphones, video tapes and CDs. It is the responsibility of the Audio Engineer to make sure that the audio is balanced for the entire broadcast.

The **Floor Manager**, along with the cameraperson(s) is responsible for the safety in the studio. They have to think carefully about how to move the cameras. He/she must keep a close eye on the time and know the length of each report as well as the entire broadcast. By looking at the running order of the show and listening to the Producer, he/she will know exactly when to put each anchor, segment or guest, live on the air.

The **Video Tape Operator** must load the video tapes (including the packages made by the students/package producers) in the sequence written on the running order for that day's broadcast.

He/she is responsible for playing all the pre-recorded visual material for that day's broadcast. Timing here is critical. If this is not done correctly, it will affect the picture that is broadcast to the viewers. He/she has to keep an eye on the script and know the length of each report as well as the overall time of the program. The Video Tape Operator can practice their timing during the run-through with the entire staff during rehearsals, before the live broadcast.

After the final rehearsal and BEFORE the live broadcast, the VT Operator must be careful to make sure that he/she has rewound the tape's to their start position; otherwise the wrong images will go live to the audience!

The **Graphics Person** (CHSTV can have as many as 3 graphics technicians per show): must conceptualize, design and create video graphics and formats for the day's news and promotion spots. When creating graphics, this person must remember to avoid visual clutter. All graphics and text should be presented in a professional manner. The text generated should be readable against the background and checked for spelling errors.

The Graphics Person can also create other text pages as needed such as a crawl or a roll for the show's closing credits.

The **Daily News Producer** goes on-line and checks the newspapers each morning to research the top headlines for the "3 Things You Need to Know" segment. This is a very short segment (usually early in the show) that is designed to keep our viewers up-to-date with what's going on in the world around them.

Questions that the Daily News Producer might ask him/herself when choosing headlines are: *Is the story of major international or national importance?

*Is the story unusual or just down right crazy?

*How does the story affect our students?

*Is it of interest to residents of our community and surrounding areas?

The Daily News Producer then writes a very brief script using very brief highlights from these stories for the Anchors to use in their final script.

The **Sports Producer's** job is to gather the scores and highlights from the previous day's school sporting events using the newspaper and other sources. They confirm and update any sports schedules (high school as well as local college and professional teams) and give all information to the Anchor/s so they can be included in the day's script.

The Sports Producer also helps with scheduling of shoots for key high school games and events. They are always on the lookout for any possible feature stories on athletes or coaches.

Historical Editors are responsible for checking the newspaper or going on-line during class and selecting interesting facts, events or stories that occurred in history to use for the "Today in History" segments. This information is then written out for the Anchors to use in upcoming broadcasts (on the corresponding date).

The **Contest Segment Producer** sets up special segments that involve some type of contest, competition and giveaway. Whenever possible these segments are

scheduled during times of the year when we can relate the contest to some type of theme or event that is taking place (e.g. a holiday, sports playoffs or local event). These contests are open to our high school community only (including teachers). The Contest Segment Producer chooses questions or competitions that are challenging but not so difficult that no one but the librarian (because they know enough to "look it up") will get the correct answer. These questions must then be approved by an advisor before final distribution.

The Contest Segment Producer is also responsible for the inventory of prizes as well as logging the winners of these segments.

The **Tape Librarian** assists the Program Director in making sure that all Story Tapes and Show Master Tapes are correctly labeled and stored.

Tapes should be labeled with the Title, Start Date and End Date and a number code for shelving.

The Tape Librarian also gathers and labels tapes that can be used as "File Tape" and "B-roll" when needed.

The Tape Librarian also issues and tracks new tapes that are given to staff news crews.

The Tape Librarian is also responsible for logging all the funny clips shot by the staff. "Bloopers" are inevitable when producing a live broadcast and can be very funny. Without the "Bloopers" log these moments are lost. These clips can be used in an "End of the Year" video which can be used as a fundraiser for your program.

The Tape Librarian works with the entire staff making sure that any bloopers or blunders that are captured in the field are brought to his/her attention. Staff members should give the footage to the editor to log and capture so it can be used at a later date.

The **Equipment Manager** does just what the name implies; he/she handles all of the equipment that is checked out to Package Producers/News Crews.

The Equipment Manager assists the Executive Producer with the following:

*Reserving equipment for crews on specific dates.

*Making sure that all reserved equipment leaving the studio that day is packed-up and ready to go by 9:15 a.m. (the end of the class period).

*Ensuring that all equipment leaving the studio is properly checked-out by the student/s with their Name, the equipment IDs, name of the package they are working on, who will be returning the equipment before school the next day. Their phone number and their first class/room number for the following day is also logged.

The Equipment Manager takes a quick inventory of all field equipment right after the morning meeting to make sure that all equipment that was checked out the previous day and returned that morning has been properly checked in and stored. The Equipment Manager ensures that all parts are accounted for and that equipment and is ready for use by another crew.

He/she also checks the equipment and brings to the attention of the Program Director any maintenance issues that need to be addressed.

The **Story Producer** is a staff member who writes short news scripts for the Anchor/s or presenter to read on air. These stories are read by the Anchor to provide additional content during the program. He/she works with the Program Director and Producer choosing stories that are appropriate and interesting to run on that day's show. The Story Producer researches the story, checks the facts and writes the story clearly.

In some cases, they might also find video or photographs to run as b-roll that may help to explain the story and make it more interesting. If these haven't already been recorded, the Story Producer along with a Videographer might go out and shoot the footage and "crash" the video during that day's broadcast.

Package Producers and Film Crews — Because CHSTV Worldwide is a student run, classroom based news show; all of our staff and crew members are required to be Package Producers. Students are required to produce a minimum of one package per 6 week grading period. Each film crew consists of one Videographer (or camera person), one Reporter and in some instances a Field Producer. The students are encouraged to learn all of these jobs.

The **Videographer** is responsible for shooting plenty of useable footage for the story. He/she should remember to shoot his establishing shots upon arrival, followed by the medium and tight shots. Remember to label the tape before putting it in the camera, establish the best lighting for your shots and confirm that you are getting audio. Many a

story has been lost due to poor lighting and bad audio.

The **Reporter** is responsible for the script including the lead, interviews, any necessary bridges and the out for the package.

The entire crew works together to edit the final package by deciding how to join the video clips and script to create the best package possible. They choose the best clips from the interviews and video that help tell the story in an engaging and professional way.

After planning how all the video clips will fit together, making changes to the script and recording the voice-over; the crew works together to edit the package.

- Finding Stories -

The constant riddle that students seem to be faced with is "Where do we find stories?" The crazy thing about this question is that the answer is literally...everywhere! Students and teachers alike tend to get caught up in the thinking that a story isn't a story unless it's tragic or grandiose. Those are the obvious stories; stories that should be done, but everyone is doing them and frankly they aren't always interesting to our student audience. Sometimes, the really great stories are often less obvious but more fun to produce.

Steve Hartman and Charles Kuralt, both of CBS News brought stories to the viewers that are classic. Steve Hartman brought us "Everybody Has a Story" and Charles Kuralt brought us "On the Road with Charles Kuralt". Neither of these reporters waited to be assigned the stories for those segments...they went out looking for them. (Check-out the CBS website for more information on these two reporters.)

Like these award winning reporters, students must learn good news gathering habits early and practice them regularly. Using the book *Broadcast News Writing for Professionals*, by Jeff Rowe along with your lesson plans and worksheets, is a great way to start.

Reading local and national newspapers, checking the internet (kids usually spend a significant amount of time there) and reading any local magazines or other publications is a great way to start building an "ideas" list. Often times students can take a national event and localize it to fit our audience.

Students should start by asking themselves questions. They should wonder about the most simple of things..."I wonder who drives that beat-up, red pick-up to school everyday" or "What about the guy who mows all the grass for the school district?" Keep your eyes open. Look around. What's the latest trend at your school? What the latest and greatest hangout spot in town? Would it make a great story?

Once a CHSTV staffer finds a story, he/she must "pitch" it to the Executive Producer. There are several reasons for this.

First-and foremost, the Executive Producer will make sure that the story isn't already being done by another crew in the other class. Next, it is important to find out whether the crew truly understands what the story is about. They must tell the Executive Producer what the focus will be and why they believe our viewers will care. The easiest way to do this is to have them write a brief story outline before "pitching" it. Once that has been done, the Executive Producer asks them to list the person/s they will be interviewing, including names & phone number/s. There's no story if you can't reach the people you need for the

interviews. The next thing the Executive Producer will do is ask the crew to make a list of the b-roll they will shoot and when and where they will get it. The last question that must be answered is "How long will it take?" What's the deadline? Some stories don't get any farther than the planning stage because they are too broad or involve an interview or footage that you just can't get in a timely manner. But it doesn't always have to end there. If it's a great story idea, take a minute to brainstorm together about ways of getting the story done, possibly on a smaller, more manageable scale. Once, these questions have been answered and a plan has been established, the crew is ready to begin producing a great package.

Students are required to keep a "story list" throughout the year. When they go out to produce one story, they should always try to come back with one or two more ideas to put on their list and in their pipeline. I personally keep a book of story ideas that currently has over 300 topics listed. The following page lists just a few ideas that your students might be able to use.

- Possible Story Topics -

1. Feature package on a school club or organization.
2. Feature package on a teacher.
3. Feature package on a coach.
4. Feature package on a student.
5. Could the administration pass the SAT/ACTs?
6. Teen diets/Are you what you eat?
7. Senior wisdom-What would they have done differently (as it pertains to school) if they had known as a freshman, what they know now?
8. Things to do in you home town on a budget.
9. Things to do for fun and entertainment when you don't own a car (or drive).
10. Fire Dept/Police Dept. ride-alongs.
11. Tips for Teens
12. Orthodontia — Who's in? A fun piece on the joy (or not) of braces.
13. Feature pieces on the artists, dancers, actors & musicians at school (students and teachers).
14. School Safety — what to do in an emergency (fire, natural disaster, lock-down, bomb scare, etc).
15. Bullying
16. Unusual Jobs/ Dirty Jobs
17. A day in the life of a...
18. The high cost of prom.
19. How to land a great summer job.
20. Sports injuries.
21. Do parents give too much to their kids?
22. Coverage of all school sports/teams.
23. Community service opportunities.
24. How safe is your car? Could it pass a safety inspection?
25. Are you a safe driver or are you a "road hazard"?
26. Feature on learning to drive.
27. Does peer pressure control you?
28. Do you get enough sleep?
29. Prescription drug abuse
30. Do you know the dress code? What is it exactly?
31. Germs — What's growing on your desk/keyboard?
32. Neighborhood hang-outs.
33. The all too common practice of buying clothes, wearing them and then returning them
34. Eating disorders
35. Teens and gambling
36. Underage drinking/Alcohol abuse
37. The consequences of cheating

38. What should you expect from your teacher?
39. Internet Safety
49. What do teens spend their money on?
41. Your cell phone ring tone, what does it say about you?
42. Feature on local bands.
43. How are teachers using technology in your classroom?
44. How do teens get their news and info?
45. Excuses teens use — Why was your homework not turned in? Why were you late?
46. Why did you miss school?
47. Teens and credit cards/cash management
48. Students and stress/are you doing too much?
49. Teens and depression
50. Are you an internet addict?
51. Text messaging
52. Feature on a veteran in your community
53. Summer School
54. Weight training and teens
55. Spring Break travel plans
56. Dysfunctional relationships
57. YouTube and how it empowers
58. Social Networking
59. Do students understand the first amendment?
60. Plagiarism
61. Students around the world — similarities, differences and bias. Exchange students

No matter what story a crew covers they should remember that they should cover the story in an honest and professional manner. Viewers should be able to trust what they see and hear.

- Commonly used Broadcasting Terms -

Affiliate - A local station that subscribes to the services and programs of a network.

Anchor - The newscaster who hosts the studio portion of the newscast. The anchor is the dominant voice in the presentation of the news to the audience. S/he must be proficient in writing, producing, and editing the news.

AP Wire - Associated Press news service that supplies international, national and regional information and stories. These are almost always rewritten before airing.

B-Roll — video that is shot for a TV news story and used to visualize the script the reporter/anchor has written.

Back timing - A convenient way of counting down the length of a newscast. This tells you when each story must run in order for your newscast to end on time.

Beats — specific public institutions or areas of concern for which specific reporters in a newsroom are responsible watching. (e.g.: county reporter, health reporter, education reporter, courts reporter)

Beat Checks - Using a telephone to search for and tape news stories from a list of agencies. A good beat check would be comprised of the sheriff's offices, fire department, local police, state highway patrol, DNR, local hospitals, and other government agencies that routinely handle breaking stories.

Break — place designated within broadcast programming during which commercials run.

Bumpers — small teases (with or without audio/video) that come at the end of one newscast segment often previewing what is coming up in the rest of the newscast.

Call Letters - A station's legal ID (for example, WBIZ-EAU CLAIRE) is a legal ID, Z-104 is not a legal ID).

Cold Copy - aka; Rip-n-Read - A script not seen by an announcer until the moment s/he reads it.

Consultants — firms, groups, individuals hired by broadcast organizations to give advice on presentation, content, trends, viewer habits and preferences

Control Room - Where the technical equipment for putting a newscast on the air is kept and operated.

Cue — usually a physical signal by engineer or other technical person indicating to anchor to perform a task (start reading, wrap up, or go to break).

Cue Up - Putting a sound bite, package, wrap, voice-over, or other recorded material at its beginning.

Dub - to make a recording of a recording.

Edit - To condense or revise material or footage.

Engineer — Technical personnel who can both operate, maintain and repair equipment.

EZ News — the newsroom computer software. It allows you to create news rundowns, write stories for newscasts, print scripts, have teleprompter all from the same location/server.

Feed A live or recorded report, or a set of recorded reports sent to a station/newsroom via satellite, phone, or other device for inclusion in a news program.

Feedback - An ear-splitting squeal or howl caused when sound from a loudspeaker is picked up by a microphone and re-amplified.

"Happy Talk" — the casual banter that goes on between news anchors and other "on-air" people.

Headlines — A kind of "tease" read at the beginning of a newscast.

Kicker - An offbeat or humorous story that typically is used to mark the end of the news segment and the beginning of the sports/weather segment. The kicker can also be used to end a newscast.

News feeds - feeds of stories/actualities sent to affiliates by networks for air on the individual stations.

Lead — first line/paragraph of body of story that summarizes/indicates most important information.

Lead-in — broadcasting term for beginning part of story news anchor reads introducing the story and/or person reporting story.

Lead story (aka Lead) — first story in a newscast or segment (in broadcasting) or a story that is above the fold in print-this considered the most important news story of the day.

Live shot/Live Report — A TV news story during which a news anchor or reporter is live at a remote location. Within this report can be included a SOT, VO/SOT or PKG

Natural Sound - aka Nat Sound, Nat S-O-T, or Ambient Sound - Background voices, music, machinery, waterfalls, and other environmental sounds that are recorded on-scene and used to create a sound bed for a recorded or live report. Primarily used for setting a mood or providing atmosphere for a report. This technique is frequently overused, but when used properly it adds immeasurably to a story.

Nielsen — service primarily used in determining television ratings.

On-Set Appearance — Reporter appears on set and is introduced by a news anchor. The reporter can then introduce his/her news package or report his/her story from there.

Out cue — usually the last thing a reporter says in either a live or recorded news story (i.e. PKG) indicating the piece is ending. (Example: "FOR UPDATE NEWS, I'M BILL SMITH.")

Outro — usually the "Goodbye" or end segment of a newscast often during which news and sports anchors engage in "happy talk." **Package (PKG)** - A report from a correspondent that contains a sound bite inserted between the introduction and the epilogue (usually inserted after the reporter's second or third sentence). These need an in-studio lead for the anchor.

Producer/Editor — Plans and supervises newscast and may also work with reporters in the field planning and gathering information for stories.

Pronouncer - Phonetic spelling of a difficult word or name (i.e. Greg Louganis = Greg loo-GAY-nuss).

P-S-A - aka Public Service Announcement - An advertisement for a not- for-profit organization such as the American Heart Association, Partnership for a Drug-Free America, etc..).

Reader - A story read by anchor without any audio/video.

Ratings — measuring units used to tell broadcasters how many households and/or viewers have their stations/programs on at a particular time. This information is used in determining how much station will charge advertising for commercial time.

Rundown -aka; Lineup - A chronological outline or order of stories or segments to be used in a newscast. This is the producer's blueprint for the newscast.

Running Time - Refers either to the estimated time or the actual time of a newscast. Producers/editors should always estimate the running time of the newscast based on the actual time of each recorded report and her or his best guess as to the time of each intro and each story to be read by the anchor.

Satellite feed — can be either news or programming feed that is generated from a distant remote location and transmitted via a satellite. Very often live interviews with news makers or other news people are conducted this way.

Sound Bed - aka: natural sound (natsot) A type of background audio that complements the news report. For instance, the sound of protesters is played underneath the reporter's in-studio story concerning the opening of a nuclear plant. Sound bite (SOT) - edited slice of a newsmaker speaking. Similar to actuality in radio except the person can be seen. Often several SOT can be spliced together with the edits cover with video. These can be included in PKGs and VO/SOTs or can stand alone.

Spots (aka Commercials) — individual commercials that run during breaks. Spot

News — An unexpected event that can be covered in various ways

Stand-up — part of package with reporter on screen reading/presenting information. Story

Tag — Closing to a story package, live shot, or on-set piece usually read by the story report but can also be read by an anchor.

Upcut - Turning on the microphone after the anchor has begun speaking or before and anchor/reporter has stopped speaking.

Voice-over (VO) — A TV news story during which a news anchor or reporter reads a script live as video is played.

Voiceover-to-sound(VO!SOT) —A TV news story during which a news anchor or reporter reads a script live as video is played up to a place when a news maker video/audio sound bite is played. At the end of the SOT, the reporter or anchor resumes reading with or without additional video.

Resources

**forms we use that you might
adapt for your program**

**-Build your own through-the-lens
teleprompters (cheaply)**

CHSTV Worldwide Daily Grading Sheet

PLEASE KEEP THIS SHEET IN YOUR FILE AND UPDATE DAILY

Name _____ PER. ____ Grading Period (circle one) 1 2 3 4 5 6

Class Attendance: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Daily Show Crew Positions/Jobs: TOTAL ATTENDANCE POINTS _____

TASK	Pt. Val	Date	TOTAL										
Anchor 1	10 pts.												
Anchor 2	10 pts.												
Anchor 3	10 pts.												
Audio Engineer	8 pts.												
B-Roll Team	8 pts.												
Camera 1	6 pts.												
Camera 2	6 pts.												
Camera 3	6 pts.												
Current Events Editor	6 pts.												
Encoder	6 pts.												
ENG Special	8 pts.												
Equipment Mgr.	6 pts.												
Floor Director	6 pts.												
Graphics 1	6 pts.												
Graphics 2	6 pts.												
Graphics 3	6 pts.												
Guest SegtProducer	6 pts.												
Mentor	2 pts.												
Production Assistant	6 pts.												
Remote Eng/Special	6 pts.												
Script Editor	8 pts.												
Studio Assistant	6 pts.												
Tape Librarian	4 pts.												
Technical Director	8 pts.												
TelePrompTer Op.	6 pts.												
Tricaster Engineer	10 pts.												
Tricaster in Training	6 pts.												
Producer	8 pts.												
Camera 4	6 pts.												
Homework/Assign.													
Packages Produced													
Stories Written for Air													
OOPS! - Points Deducted for:													
TOTAL DAILY POINTS													

chstv worldwide

Package Scoring Sheet

Your Name: _____

Crew: _____

Date: _____

PLEASE COMPLETE FOR EACH PACKAGE THAT IS READY FOR AIR

Type of Package (check one):

Grading Period (circle one) 1 2 3 4 5 6

_____ Opening

_____ Promo

_____ Story (requires research & voice over)

_____ Lancer Answer

_____ Sound Byte

_____ Other

*Two students maximum, per package crew.

*Packages must be informative & entertaining.

*To qualify as a "story" package, research, writing and voice over are required.

*Additional consideration will be given for creative openings, promos, graphics and b-roll.

Grading Rubric = Excellent (4 pts) Good (3 pts) Needs Improvement (2 pts) Seek Advice (1 pt)

Name of Package (tape should be labeled the same): _____

TASK	YES	NO						POINTS	
Preproduction Research									
Filmed									
Reported									
Edited									
Worked Outside of Classroom Hours									
Writing I									
Voice Over									
GRADING									
PREPRODUCTION - Story Outline and Research Handed In	1	2	3	4					
CAMERA WORK - Steady Shots/Tripod Used/Focused/Etc.	1	2	3	4					
LIGHTING - Not Over or Under Exposed	1	2	3	4					
WRITING -Clear/Concise/Strong Char./Beg. Mid. End/Clear Summation	1	2	3	4					
AUDIO - Correct Microphone Used/In Sync Correct Levels/Music OK	1	2	3	4					
EDITING - shots flow smoothly/no glitches	1	2	3	4					
STORY - High Interest/Flows Well	1	2	3	4					
VOICEOVER - Informative/Flows in & Out of Video/Tells the Story	1	2	3	4					
OVERALL PRODUCTION - Creative/ Highly Professional	1	2	3	4					
COMMENTS:								TOTAL	

CARLSBAD BROADCASTING
EQUIPMENT CHECK-OUT SHEET

Equip Mgr Name	Name	Date Out	Ret'd	Camera#	Tripod#	Other

CHSTV PITCH SHEET

APPROVED BY? _____ DATE _____ DUE DATE _____

NAME OF STORY _____

REPORTER _____

VIDEOGRAPHER _____

TYPE OF STORY (HARD NEWS, ISSUE, FEATURE) _____

LOCATION _____

SUMMARY(WHAT IS THE POINT? IN A NUT SHELL) _____

WHO IS YOUR AUDIENCE? _____

WHAT SHOTS? WHAT INTERVIEWS? _____

HEART OF THE STORY _____ (THINK OF
SYNONYMS, ANTONYMS FOR VOICE OVER AND INTERVIEWS)

LIVE GUEST? _____

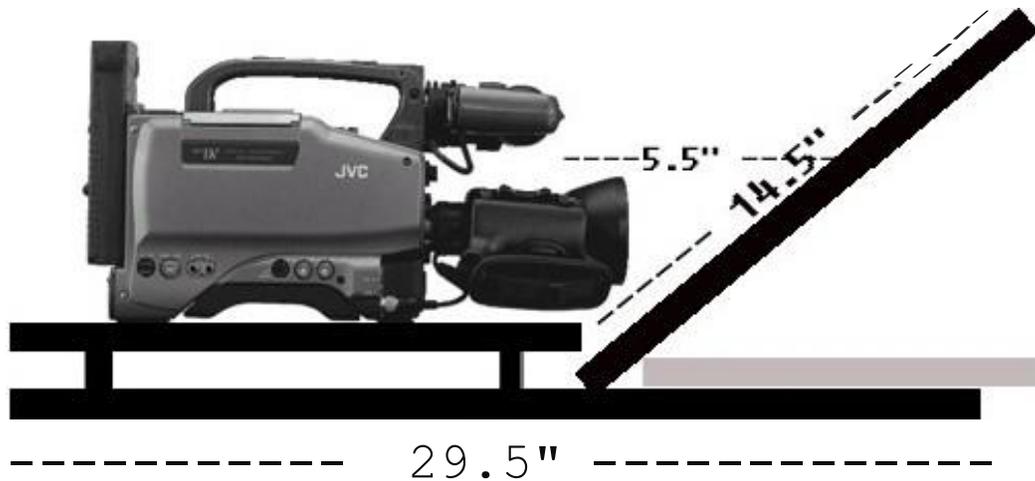
CENTRAL COMPELLING CHARACTER? _____

NOUN _____ VERB _____ NOUN _____

GOLDEN NUGGET? _____

MAKE SURE YOU HAVE A STORY ARC, A BEGINNING, A
MIDDLE, AND AN END!

HOOK? (GETS THE AUDIENCE INTERESTED) _____



Carlsbad High School's Homebuilt teleprompter
Dimensions: Picture frame used as mirror
measures 145" high by 17.5" across the top.

Approx. distance from frame to back of lens
"hood" is 5.5"

Cameras are the JVC DU500 (as pictured)