

INT 446 Studio Production

This course introduces basic video equipment operation and aesthetic principles, begins the basics of studio operations and television lighting, and introduces students to producing and directing video projects. It presents practical training of pre-production, production, and evaluation techniques for broadcast and non-broadcast productions. Includes a separate lecture and lab to complete coursework.

Meeting Time: TBA

Meeting Place: TBA

Office Hours: TBA

Office Location: TBA

E-Mail Contact: jackson@virdea.net

Phone Contact: 540-577-5101

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Course Objectives

INT 446 Studio Production is an introduction to four areas of video and audio production. Part one is operation of a basic studio to produce video and audio-based media. Part two is concepts of pre-production needed to prepare for a studio production, and by extension, how field production pre-production is different. Part three is the mental skills required to produce a television program live including ordered use of commands, clear verbal and written communication, and proper methods of leadership, subordination, and innovation in a live environment. Finally the course will work to add to the digital media skills presented in Introduction to Digital Media, including audio production, lighting, editing, graphics, and stage work. Through-out this class students will learn to manage their time, talk to clients and guests, write and design with a purpose, and to understand goal oriented production skills.

All productions in this class are real. That means you will be producing work about real people, and your products will be aired to the Central Kansas region and even the world by cable and Internet. Even if you choose to do a creative piece it will not be a “test” or a “practice” but a real production that is expected to be of interest to the general community.

Required Materials

Students will be required to purchase two (2) 64GB USB flash drives for the class. These drives will be used to record a master copy of your final project, and a personal copy for your own use. Currently these drives cost from \$35 to \$40 dollars each. You will be turning one of these disks in with your final project. As a note: this production class taught in 1991 required the purchase of two (3) DVC-PRO tapes at the cost of \$46.00 each, one of which was turned in for the final project but which were not able to be used in any consumer equipment, so this is the cheapest this sort of thing has been for years. On the good side - this class has no required book.

There is an optional textbook for this class: Television Production Handbook 11th edition by Herbert Zettl. This book is strictly optional as the professor will have handouts and his own production text provided for free.

Time Management

In studio production shows start on time, and run for a precise duration. Time management is essential to this process. While standard classroom policies are listed below and are in force, all students will be required to follow an extended time management policy on days of actual productions. The policy is as follows: If a student must miss an assignment or be late (defined as not being ready to work at the start of a shift) then they must give 24 hours notice to the production manager AND the producer in writing and by phone (e-mail is fine for written notification) defining why they will be absent, how the nature of their absence can be confirmed, and what they can do to make the absence not affect the production. Failure to follow this policy will result in the loss of a letter grade per absence from the final grade.

Classroom Policy

1. Tardiness and Absence Policy: Each student may take 3 absences for any reason. On the fourth and each subsequent absence they will lose a letter grade from their final score. Students who must take more absences for reasons of health or family crisis will be allowed to withdraw from the class. Tardiness may be regarded as an absence at the preference of the instructor. Absence from class during a scheduled production will be penalized by the Time Management policy listed above.

2. Learning Agreement: Students must sign a learning agreement to take this class. Failure to sign this agreement will result in the student being dropped from the class.

3. Visitors: Visitors to the class are not permitted except with permission of the instructor. Visitors to the class who act in a disruptive manner will be asked to leave.

4. Disruptive Behavior: Disruptive behavior in class will result in the student being asked to leave and being denied access to the class in the future. Disruptive behavior is defined as any purposeful act that disturbs the free flow of lectures and discussions at the discretion of the professor. This includes refusing to leave the classroom when requested to leave by the instructor.

5. Respectful Behavior: Respectful behavior is expected at all time between students, between students and teaching assistants, and between students and the professor. Respectful behavior is defined as behaviors which encourage learning by allowing access to discussions, lectures, and materials by all students.

6. Alcohol and Drug Policy: There is a zero tolerance policy of any form, and students who are found to be intoxicated will be removed from class.

7. Cell Phones: Using cell phones in class or any other electronic device except a device approved for note taking, talking in class, disruptive behavior, or actions that make learning hard for others will result in loss of 1/2 of a letter grade. In extreme cases you will be asked to leave class.

8. Open Source and Fair Use: Students may use of a small amount of open source or fair use material in papers, especially historical diagrams or images taken by the U.S. Or other government agency, or taken prior to 1922 as long as they have made a reasonable attempt to verify the copyright status of the materials. Where it is possible, this material should be thoroughly cited, and the students should be able to demonstrate why they feel it is open source or public domain, or why they believe they are making fair use of the material. As always, written permission to use materials is the safest way to make use of images and diagrams. Under no circumstances should students attempt to take credit for images that are open sources or fair

use unless they have undergone substantial modification by the students, and even then the original document should be cited.

9. Disabilities: Students with disabilities who wish to set up academic adjustments in this class should give me a copy of their “Confirmation of Eligibility for Academic Adjustments” from the Disability Support Services Office as soon as possible so we can meet to discuss how the approved adjustments will be implemented in this class.

10. Communication: Students are required to check their e-mail each day for communications about the class agenda.

11. Professional Behavior: This policies recognize that unusual circumstances occur, and that mistakes happen. The student should understand that the goal of the class is learning, and that many mistakes can be made good by communicating the mistake to the professor, and seeking to make the mistake good by learning from it. The professor will always attempt to find a way to accommodate a student who recognizes a problem and seeks to fix it as long as the fix represents an attempt at professional academic behavior and seeks to work toward the common goal of education and original thinking.

12. Changing the Syllabus: Modifications to this syllabus will, when possible, be provided in writing as soon as they can be determined, except for changes in lectures due to illness, emergency, or failure to meet learning objectives. Changes can include adding or removing tests, changing paper deadlines, or changing the order or content of readings.

Learning Outcomes

The four major learning outcomes are divided into four clusters, Basic Studio Skills, Basic Production Skills, Advanced Production Skills, and Professional Skills. Although the clusters are covered each during a quarter of the class, many of the skills are presented and reinforced through-out the classroom experience.

Learning Cluster One: Basic Studio Skills (Weeks 1-3)

1. The student will develop an understanding of studio camera operation, including proper storage and set-up, use of pans and tilts, intercommunication discipline, safe operation of the camera, shot management, situational awareness on set, use of complex moves such as trucks, dollies, and crabs, and application of photographic theory to studio production.
2. Students will learn to manage a floor and act as a floor director, including operation of the lighting board, verbal and non-verbal communication skills, management techniques for floor direction, microphone placement and storage, and safe construction and striking of sets.
3. The student will develop an understanding of audio production in studio environments, including microphone selection, level monitoring, communication with the director and engineering, coordination with floor and talent, troubleshooting of audio problems. They will further develop these audio production skills to cover the radio broadcasting

environment, including a basic understanding of the "rules of the road" as they exist in radio broadcasting.

4. Students will learn to operate the engineering station including recording and playback of appropriately formatted video, shading and setup of cameras, tie-in with audio and vision mixing, use of sends, feeds, remotes, and routing, and troubleshooting of engineering problems.
5. Students will learn to operate a production switcher including listening for and responding to commands, vision mixing, keying, and troubleshooting video and audio issues. They also will learn to act as a technical supervisor for the studio crew.
6. Students will develop an understanding of directing, including proper audio and video commands, lighting, coordination with floor, audio, engineering, and vision mixing, and communication in writing and verbally with production.
7. Students will understand and be able to produce all aspects of a show, including operation of character generators and teleprompters, time keeping and back timing, coordination with guests and talent, clear written and spoken communication with the director, and understanding chain of command.
8. Students will develop a basic understanding of the process of announcing for television. This includes coordination with the producer, work with guests, and clear communication both on and off air.

Learning Cluster Two: Basic Production Skills (Weeks 4-5)

9. Students will learn to write and distribute treatments for potential programs.
10. The student will learn how to produce a show run-down and to time show elements.
11. The student will demonstrate a working knowledge scriptwriting, developing one-column, two-column, and prompter column scripts.
12. Students will produce and know when to use visualization documents including set-designs, lighting diagrams, and storyboards.
13. The student learn how to create a call-sheet and develop those sheets from broken scripts.
14. Students will understand and be able to create production paperwork for work with guests to the studio including clearance paperwork and other legal forms.
15. Students will be introduced to production insurance paperwork, copyright clearance paperwork, budgeting software, and rates cards, including developing an understanding of how to price a studio and a field production for commercial sale.

Learning Cluster Three: Advanced Production Skills (Weeks 6-7)

16. Students will demonstrate the ability to light a studio set, including three-point and theatrical lighting.
17. Students will demonstrate an understanding of intermediate audio skills including microphone choice for music and dramatics, use of roll in and bedded sounds, and audio routing through an advanced audio board.
18. Students will develop an understanding of video production and audio digital formats, including understanding production versus delivery formats, issues of resolution, color

depth, and compression, and how to move video files from a studio to post production and back again.

19. The student will develop a comprehensive knowledge of workflow for post-production, including clip naming, clip / bin organization, project naming, and final project cutting.
20. Students will work with all four major formats of studio production - music, talk, actuality, and drama, and will discuss electronic field production elements such as sports and event production.

Learning Cluster Four: Professional Skills (Through-Out Class)

21. Students will demonstrate ethical treatment in coworkers, speaking to each other with respect and keeping harsh tones to the minimum.
22. Students will show they understand all safety rules and abide by them even when not under direct supervision.
23. Students will learn to keep and maintain proper paper-work for their production and for their assessments in this class. All students will keep a production notebook and a professional notebook.
24. Each student will show they can professionally make contact with people outside of class who will be appearing on our shows and they know how to handle these people in a polite manner.
25. Students will absolutely be on-time, and will actively be employed at all times when they are on set during productions.
26. Students will respect chain of command and be ready to hand-off leadership roles in the studio as assignments change.

Assignments and Grades

This course uses a standard 100 point scale for grading.

A = 91-100

B = 81 - 90

C = 71 - 80

D = 61 - 70

F = 60 or lower

Each student will be graded on five elements of their efforts. Each element is worth 25 points. Since 100 points is an A, it is possible that some of these areas can be scored lower than expected and still result in the best grade for the class.

- #1) Professional Skills
- #2) Skills as a Producer
- #3) Skills as a Director
- #4) Skills as a Crew Member
- #5) Test of Terminology

The grades for each area (except for the test) are judged by this rubric:

Failed to be present to perform task.....	0 points
“Phoned it in.” Substandard work done at the last minute.....	5 points
Your work was not very good, but you really tried hard.....	10 points
Your work was pretty good, but you really did not try at all.....	10 points
Hard work done well.....	15 points
Hard work done well AND you went the extra mile.....	20 points
I could go home and you would still have a great show.....	25 points

A student who keeps their head down, works hard, and gets an “A” on the test can expect to get an 85 “B” in the class.

Formative Grading

Assignments are designed to demonstrate mastery of the learning outcome inventories listed, but that mastery can be an evolving thing. Grading elements 1-4 are formative, not summative. That means a grade is assigned you at three points in the class, week 4, week 8, and week 13 for each subject. If you like the grade you are getting, keeping doing what you are doing (do not slack off) and you will likely end the course with that grade. However, if you do not like the grade you can choose to write and submit an action plan to improve your standing in the area you are falling short on. Action plans are concrete identifications of where you are having problems and what you can do to fix them, NOT defenses for behaviors or excuses. For example, if you are late to class, then the answer is to set an alarm to wake you on-time, or arrange to leave earlier for class, or the like, not to inform the instructor that you are not at fault for being late because you have a great distance to walk. The instructor will tell you what your changed behavior will result in for your grade, and if you carry it out then your grade will be changed at the next review.

Some Important Rules

- You may not use materials created before the start of this semester.
- You may not use materials created by other people except for stock music cleared for use in the studio.
- You must have consent to interview or photograph people. This consent must be written and be presented as part of your production package at the end of the quarter.
- You may not violate the copyright of others.
- You and the University hold joint copyright of each piece.
- You may use this piece for other purposes if you wish.
- The University will use your work only for educational purposes, never for commercial “for profit” gain.
- You may not get paid by your project. This is ok in other classes, but here ethics forbids it (since there is no way to properly pay your crew).

The Graded Elements

Each student must do the following to obtain a grade. Failure to finish any element listed below will result in a grade of I or F being submitted.

- Each student must serve as crew in ten (10) in-class studio productions produced by a member of the class for their final assignment.
- Each student must serve as crew in four (4) out-class studio productions approved by the professor.
- Each student must produce their own 30-minute studio production of an approved topic and turn it in to the professor by the first day of finals in an approved production format.
- Each student must either (1) direct, (2) act as talent for, or (3) serve as post-production editor for two shows produced by a student in the studio production class.
- Each student must take the standard terminology test for Video Production I
- Each student must turn in a production note-book with work reviews from two professors, a copy of their graded test, copies of each call sheet for the productions they participated in, and a crew list with their name on it from each out-of-class production they worked.

The Final Show

Each student is required to produce a 30-minute live-to-tape program using studio resources, a minimum of 8 crew-people, a director, and at least one talent. The show must be one of the following formats:

- A talk show on an academic subject selected from a list of programs presented by the professor.
- A musical performance and interview with a band that plays original music (not covers) and is from the Central Ohio region.
- A musical performance by students or faculty in the music department followed by an interview with those performers.
- A documentary news program of long-term topical interest to the Central Ohio region and approved by the professor.
- A talk show discussing the art of three or more artists in the central Ohio region approved by the professor.
- A dramatic performance using actors from the Theatre Arts department.

The program must be turned into the professor on or before the first day of finals as a Quicktime .MOV file using ProRes 422HQ 1080p30 format. This video will be 50 GB in size and almost completely fill up a 64 GB flash drive. It also can, if you have to encode it from a mistaken capture, take 6 hours or more to produce - even longer if you are targeting the flash drive rather than an internal hard drive. So make sure you plan ahead - it can be created quickly by students who get all the setting right, but if you get something wrong it can take hours. This

video may not have black bar, and must not have any but the original studio introduced compression artifacts in it. The professor advises all students to run test encodes during midterm from round-robins to get an idea of how to make encodes work and the eventual size of the final project.

All producers are responsible for completing a production notebook with their final project that includes all release forms, a call sheet for the crew, all scripts, storyboards, the show rundown, and the show talent guide, and all other pertinent production. Ideally this will be a PDF file on the main flash drive with signed documents scanned in and included.