Preface

Television Production & Broadcast Journalism introduces the basic skills needed to enter the television production industry. The text includes an overview of the equipment, job responsibilities, and techniques involved in both traditional studio production and remote location work. The fifth edition has been extensively updated to incorporate technology advancements as well as mobile content and social media uses in television programming. Additionally, a new chapter focuses on mobile content creation with a focus on journalistic content. Chapters are presented in a new order to align better with the interests of course instructors.

This text strongly emphasizes the importance of vocabulary and the correct use of industry terms. Professional terms are set in blue, bold roman type; are immediately defined; and are used consistently throughout the chapters that follow. Talk the Talk features explain the difference between consumer and professional terms and provide examples of the industry's use of terms. Knowing the proper use and meaning of professional terms is a significant requirement when beginning a career in the television production industry. Often, the respect you receive from industry professionals is based greatly on the way you speak. Correctly using professional terms is required at all times in our industry.

Principles involved in camera operation, picture composition, scriptwriting, lighting, remote shooting, directing, and many other areas are discussed with illustrated examples and explanations. Production Note features are found within each chapter and provide additional information or tips that expand on or reinforce a particular topic. Visualize This features also reinforce concepts by providing examples intended to help students create a mental picture of a concept or scenario. These features provide relatable examples, which help ensure students gain the knowledge and skills necessary to be successful.

Even though the technology involved in television and television production is evolving, the basic knowledge and skills required to enter this field remain consistent. *Television Production & Broadcast Journalism* is designed to provide a foundation of information and skills on which a rewarding career can be built.

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About the Authors

Phil Harris received a Bachelor of Science degree from East Carolina University and Master of Arts in Technology Education from George Mason University. He is also a graduate of Imero Fiorentino Lighting Seminars. Mr. Harris's professional production experience includes a wide range of freelance videography (from weddings to commercials), over 25 years as a freelance theatrical makeup designer and artist, and experience directing more than 25 plays and musicals for community theater since 1979.

Mr. Harris brings over 34 years of teaching television production to this book. As part of the program he taught, Mr. Harris created Digital Wave Productions, a school-based enterprise that allows students to gain professional work experience and raise funds while producing video projects for clients.

Mr. Harris retired from teaching in 2006 but remains passionate about sharing his successful curriculum and facility design tips with fellow television production and broadcast journalism instructors. He is well-known in the career education field as a convention speaker and is a session presenter and contest judge at many conventions and conferences, including SIPA, JEA, STN, ITEA, ACTE, SkillsUSA, and ASPA. Through his consulting business, Mr. Harris assists school districts and individual schools design, develop, and implement television and video programs and provides training for teachers of these courses. Mr. Harris has written over 40 articles for the emagazine School Video News.

Gil Garcia is a video producer, director, and editor with an extensive background working in film and video production as well as media arts education. A graduate of The University of Texas Radio-Television-Film Program, Mr. Garcia started his career in broadcast production for advertising heavyweights GSD&M and Latinworks, working with clients such as Walmart, ESPN, Anheuser-Busch, and Starbucks. He then spent ten years teaching digital film production and broadcast journalism at Stephen F. Austin High School in Austin, Texas, putting the program in the national spotlight by garnering top honors at the state and national level. Here Mr. Garcia earned the honor of "Distinguished Broadcast Adviser of the Year" in 2016 by the National Journalism Education Association. He has served as a media education consultant for organizations such as The Austin Film Festival, React to Film, and the PBS NewsHour Student Reporting Labs. Today, Mr. Garcia produces corporate marketing and educational video content and volunteers his time whenever possible by mentoring with numerous youth film programs across the country.

Amanda M. Clark is a high school teacher at Braden River High School in Bradenton, Florida, where she is responsible for writing and managing her own curriculum for the four television production courses she teaches. Each course is part of the program known as High Seas Media, a nod to her high school's pirate mascot. Ms. Clark is also the faculty advisor for Pirate Nation Live, which live streams school sporting events, awards ceremonies, and other special projects that have gained national recognition. She is also the advisor for Crow's Nest Creatives, the school's photography club. As part of her programs, students compete in various events in the Technology Student Association (TSA). Her students have earned more than 15 state championship titles and 8 national championship titles.

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Ms. Clark also advises the TSA chapter at Braden River High School. She has served on the Florida TSA State Board of Directors, where she was recognized nationally as the High School Advisor of the Year for the state of Florida. In addition, she serves on the Florida Department of Education committee that oversees the standards for both the Digital Video Production and Television Production courses across the state.

Ms. Clark earned her bachelor's degree in Telecommunications from the University of Florida and her master's degree in Digital Video and Design from the University of South Florida. Prior to joining education, Ms. Clark had some professional experience as a news producer and an anchor for NPR's Morning Edition in Gainesville, Florida.

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Reviewers

The author and publisher wish to thank the following industry and teaching professionals for their valuable input into the development of *Television Production & Broadcast Journalism*.

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Combs High School (San Tan Valley, AZ)
Countryside High School (Clearwater, FL)
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Pro Cyc, Inc.
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New to This Edition

The following changes were made to the fifth edition of *Television Production & Broadcast Journalism* to strengthen the integrated learning solution, reflect changes in the industry, and appeal to the modern-day visual arts student:

- The chapters were reordered to better align with teacher instruction practices, including moving *Getting into the Industry* (Chapter 3) near the front of the text. Instructors can refer to the "conversion chart" in the instructor's resources as an aid for chapter reorganization.
- Chapters were grouped into six sections, each with a new Section Project that applies learnings from its section chapters. These cumulative learning projects provide a way for students to practice skills and apply new knowledge to production activities.
- Learning design improvements include the use of modular numbered heads and corresponding learning outcomes. New bulleted summaries corresponding to each numbered learning outcome help the student review process.
- Many end-of-chapter questions and activities have been refreshed to align with text updates.
- Chapter 20, *Mobile Content Creation*, was added to cover the growth of communication via smartphone, including the equipment used to film, record, and distribute it.
- Appendix C, *Creating a Program for Television*, was added as a summary of the steps needed to take an initial concept through all phases of production.
- Artificial intelligence topics and questions were added where relevant in Chapter 2, *Working in the Television Production Industry*; Chapter 3, *Getting into the Industry*; Chapter 4, *Keeping It Legal: Copyright, Forums, & Releases*; Chapter 21, *Program Formats & Scriptwriting*; and Chapter 25, *Video Editing*, from both practical and ethical perspectives.
- Many pop culture references were updated to resonate with current students.
- Numerous photos were updated to strengthen the visual engagement with the text and reflect current technology and modern practices related to the field.
- In Chapter 2, *Working in the Television Production Industry*, news team roles were arranged by rank and several roles were added and updated. Also added was the distinction between creative team roles in newsrooms versus other types of television productions.
- Chapter 16, *Interviews*, provides more instruction on shooting an interview, including a new chart that suggests ways to word interview questions that result in more detailed responses from the interviewee. More emphasis on research, preparation, and listening has been added.
- *Studio Shoots* (Chapter 17) and *Remote Shoots* (Chapter 19) are now separated as two distinct chapters, with expanded comparative lists of advantages and disadvantages for each shoot type.
- All video switcher and electronic special effects content is now streamlined in one chapter: Chapter 18, *Video Switchers & Special Effects Generators*.
- For digital users, a new video library is featured in the supplemental package, including videos that demonstrate proper production techniques for additional student guidance and a look into the professional industry, as well as tutorial videos that demonstrate basic tools and operations of the video editing software, Adobe® Premiere.

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Credentialing Partners and Support

Goodheart-Willcox appreciates the value of industry credentials, certifications, and accreditation. We are pleased to partner with leading organizations to support students and programs in achieving credentials. Integrating industry-recognized credentialing into a career and technical education (CTE) program provides many benefits for the student and for the institution. By achieving third-party certificates, students gain confidence, have proof of a measurable level of knowledge and skills, and earn a valuable achievement to include in their résumés. For educators and administrators, industry-recognized credentials and accreditation validate learning, enhance the credibility of programs, and provide valuable data to measure student performance and help guide continuous program improvement.

Television Production & Broadcast Journalism is correlated to the Job Ready Credential Blueprint for Television Production offered by NOCTI and to the YouScience® Industry Certification, Television Broadcasting 1.

NOCTI Certifications

Goodheart-Willcox is pleased to partner with NOCTI and Nocti Business Solutions (NBS), a leading provider of industry certification solutions for skill verification across the nation. With over 55 years of experience, NOCTI/NBS is a valuable partner both within the CTE community and industry to improve America's workforce. Goodheart-Willcox has created correlations between select products and the standards and competencies that are the basis for NOCTI/NBS credentials, to the benefit of states, instructors, and students working toward NOCTI/NBS credentials.

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To see how *Television Production & Broadcast Journalism* correlates to credentialing and certification standards, visit the Correlations tab at www.g-w.com/television-production-broadcast-journalism-2028.

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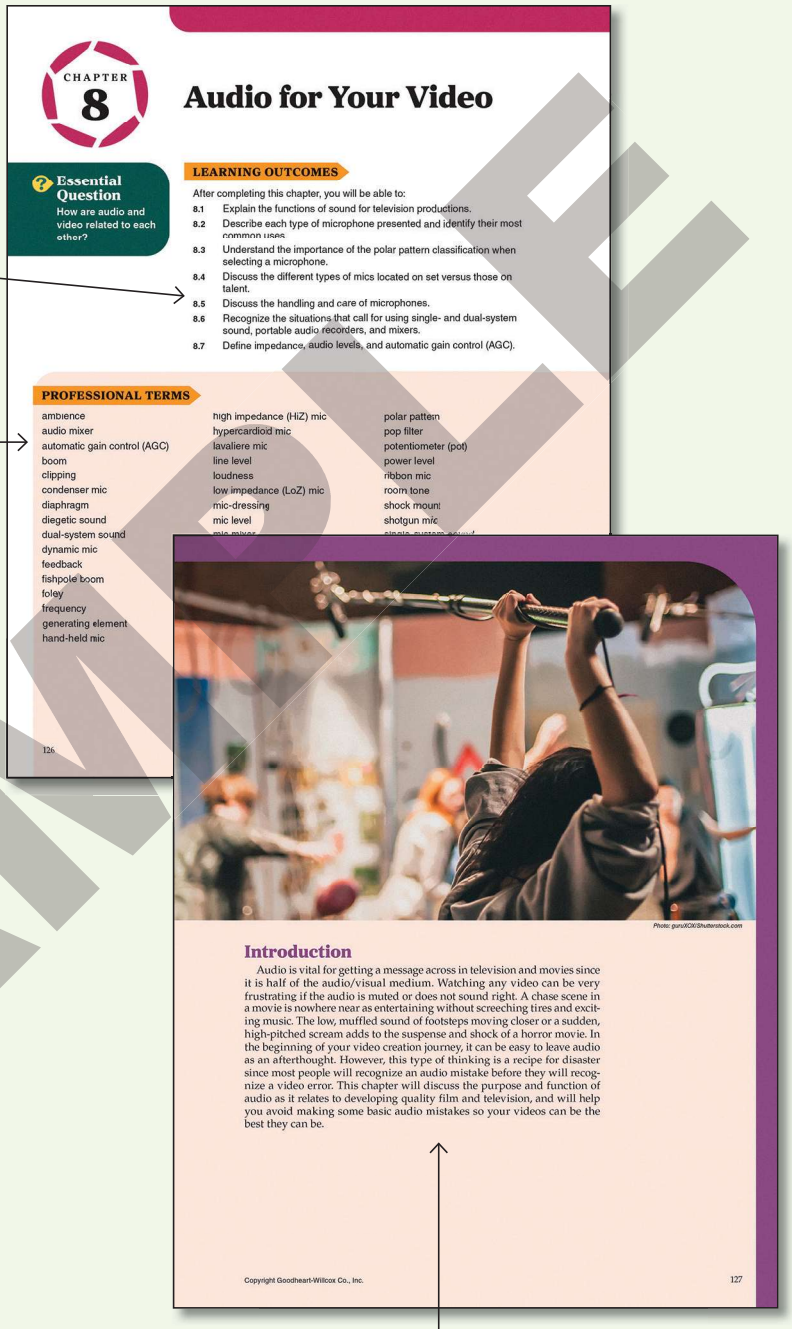
Succeed
Strong Outcomes and a True Partnership

Guided Tour

The instructional design includes student-focused learning tools to help students succeed. This visual guide highlights the features designed for the textbook.

Learning Outcomes clearly identify the knowledge and skills to be obtained when the chapter is completed. These outcomes are labeled and correlated to related assessment elements to facilitate reporting and remediation.

Professional Terms list the key terms to be learned in the chapter.


CHAPTER 8

Audio for Your Video

Essential Question
How are audio and video related to each other?

LEARNING OUTCOMES

After completing this chapter, you will be able to:

8.1 Explain the functions of sound for television productions.
8.2 Describe each type of microphone presented and identify their most common uses.
8.3 Understand the importance of the polar pattern classification when selecting a microphone.
8.4 Discuss the different types of mics located on set versus those on talent.
8.5 Discuss the handling and care of microphones.
8.6 Recognize the situations that call for using single- and dual-system sound, portable audio recorders, and mixers.
8.7 Define impedance, audio levels, and automatic gain control (AGC).

PROFESSIONAL TERMS

ambience
audio mixer
automatic gain control (AGC)
boom
clipping
condenser mic
diaphragm
diegetic sound
dual-system sound
dynamic mic
feedback
fishpole boom
foley
frequency
generating element
hand-held mic
high impedance (HiZ) mic
hypercardioid mic
lavaliere mic
line level
loudness
low impedance (LoZ) mic
mic-dressing
mic level
polar pattern
pop filter
potentiometer (pot)
power level
ribbon mic
room tone
shock mount
shotgun mic

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Photo: guruXOX/Shutterstock.com

Introduction

Audio is vital for getting a message across in television and movies since it is half of the audio/visual medium. Watching any video can be very frustrating if the audio is muted or does not sound right. A chase scene in a movie is nowhere near as entertaining without screeching tires and exciting music. The low, muffled sound of footsteps moving closer or a sudden, high-pitched scream adds to the suspense and shock of a horror movie. In the beginning of your video creation journey, it can be easy to leave audio as an afterthought. However, this type of thinking is a recipe for disaster since most people will recognize an audio mistake before they will recognize a video error. This chapter will discuss the purpose and function of audio as it relates to developing quality film and television, and will help you avoid making some basic audio mistakes so your videos can be the best they can be.

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Introduction provides an overview and preview of the chapter content.

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Production Notes provide detailed information that relates to a chapter topic or may provide professional production tips.

Talk the Talk features explain the difference between consumer and professional terms and provide examples of appropriate uses of industry terms.

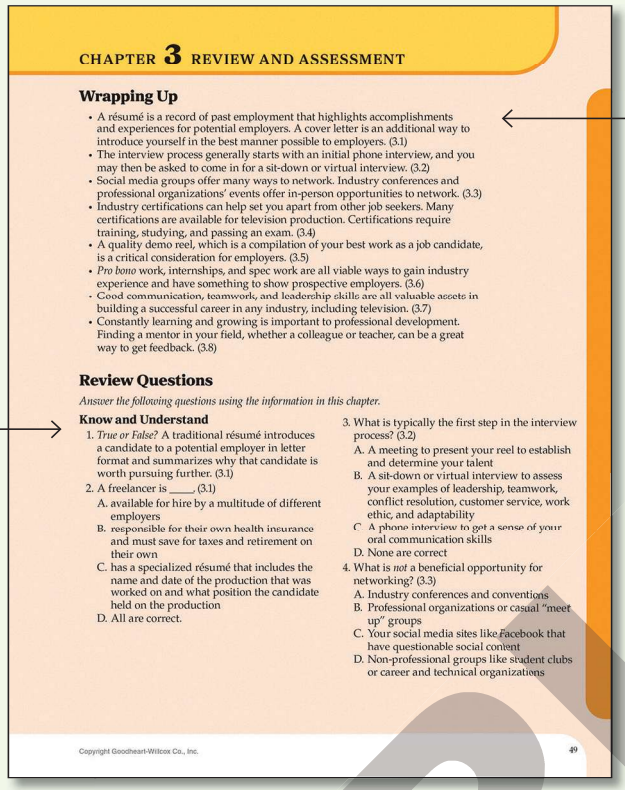
Safety Notes provide important cautions related to equipment, environment, and the well-being of all individuals involved in a production.

Visualize This features help students create a vivid picture in their mind to assist in fully understanding a topic or concept.

Application Activities enhance comprehension of chapter content and concepts through experience. Students can complete these activities independently, outside the classroom.

Illustrations and Photos have been designed to clearly and simply communicate the specific topic. Illustrations and photographic images have been updated to show the latest equipment.

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CHAPTER 3 REVIEW AND ASSESSMENT

Wrapping Up

- A résumé is a record of past employment that highlights accomplishments and experiences for potential employers. A cover letter is an additional way to introduce yourself in the best manner possible to employers. (3.1)
- The interview process generally starts with an initial phone interview, and you may then be asked to come in for a sit-down or virtual interview. (3.2)
- Social media groups offer many ways to network. Industry conferences and professional organizations' events offer in-person opportunities to network. (3.3)
- Industry certifications can help set you apart from other job seekers. Many certifications are available for television production. Certifications require training, studying, and passing an exam. (3.4)
- A quality demo reel, which is a compilation of your best work as a job candidate, is a critical consideration for employers. (3.5)
- *Pro bono* work, internships, and spec work are all viable ways to gain industry experience and have something to show prospective employers. (3.6)
- Good communication, teamwork, and leadership skills are all valuable assets in building a successful career in any industry, including television. (3.7)
- Constantly learning and growing is important to professional development. Finding a mentor in your field, whether a colleague or teacher, can be a great way to get feedback. (3.8)

Review Questions

Answer the following questions using the information in this chapter.

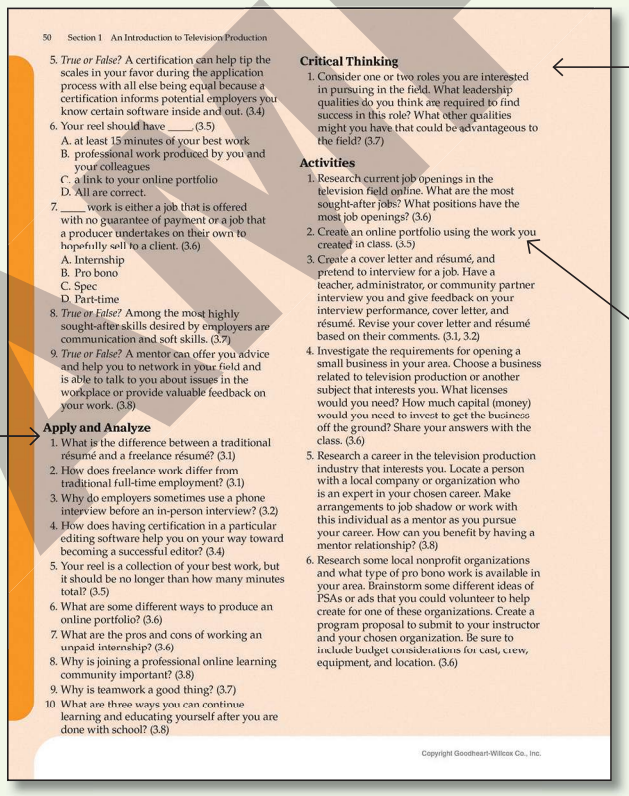
Know and Understand

1. *True or False?* A traditional résumé introduces a candidate to a potential employer in letter format and summarizes why that candidate is worth pursuing further. (3.1)
2. A freelancer is ____. (3.1)
   A. available for hire by a multitude of different employers
   B. responsible for their own health insurance and must save for taxes and retirement on their own
   C. has a specialized résumé that includes the name and date of the production that was worked on and what position the candidate held on the production
   D. All are correct.
3. What is typically the first step in the interview process? (3.2)
   A. A meeting to present your reel to establish and determine your talent
   B. A sit-down or virtual interview to assess your examples of leadership, teamwork, conflict resolution, customer service, work ethic, and adaptability
   C. A phone interview to get a sense of your oral communication skills
   D. None are correct
4. What is *not* a beneficial opportunity for networking? (3.3)
   A. Industry conferences and conventions
   B. Professional organizations or casual "meet up" groups
   C. Your social media sites like Facebook that have questionable social content
   D. Non-professional groups like student clubs or career and technical organizations

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Wrapping Up feature provides an additional review tool for you and reinforces key learning outcomes.

Know and Understand questions enable you to demonstrate knowledge, identification, and comprehension of chapter material.



5. *True or False?* A certification can help tip the scales in your favor during the application process with all else being equal because a certification informs potential employers you know certain software inside and out. (3.4)
6. Your reel should have ____. (3.5)
   A. at least 15 minutes of your best work
   B. professional work produced by you and your colleagues
   C. a link to your online portfolio
   D. All are correct.
7. ____ work is either a job that is offered with no guarantee of payment or a job that a producer undertakes on their own to hopefully sell to a client. (3.6)
   A. Internship
   B. Pro bono
   C. Spec
   D. Part-time
8. *True or False?* Among the most highly sought-after skills desired by employers are communication and soft skills. (3.7)
9. *True or False?* A mentor can offer you advice and help you to network in your field and is able to talk to you about issues in the workplace or provide valuable feedback on your work. (3.8)

Apply and Analyze

1. What is the difference between a traditional résumé and a freelance résumé? (3.1)
2. How does freelance work differ from traditional full-time employment? (3.1)
3. Why do employers sometimes use a phone interview before an in-person interview? (3.2)
4. How does having certification in a particular editing software help you on your way toward becoming a successful editor? (3.4)
5. Your reel is a collection of your best work, but it should be no longer than how many minutes total? (3.5)
6. What are some different ways to produce an online portfolio? (3.6)
7. What are the pros and cons of working an unpaid internship? (3.6)
8. Why is joining a professional online learning community important? (3.8)
9. Why is teamwork a good thing? (3.7)
10. What are three ways you can continue learning and educating yourself after you are done with school? (3.8)

Critical Thinking

1. Consider one or two roles you are interested in pursuing in the field. What leadership qualities do you think are required to find success in this role? What other qualities might you have that could be advantageous to the field? (3.7)

Activities

1. Research current job openings in the television field online. What are the most sought-after jobs? What positions have the most job openings? (3.6)
2. Create an online portfolio using the work you created in class. (3.5)
3. Create a cover letter and résumé, and pretend to interview for a job. Have a teacher, administrator, or community partner interview you and give feedback on your interview performance, cover letter, and résumé. Revise your cover letter and résumé based on their comments. (3.1, 3.2)
4. Investigate the requirements for opening a small business in your area. Choose a business related to television production or another subject that interests you. What licenses would you need? How much capital (money) would you need to invest to get the business off the ground? Share your answers with the class. (3.6)
5. Research a career in the television production industry that interests you. Locate a person with a local company or organization who is an expert in your chosen career. Make arrangements to job shadow or work with this individual as a mentor as you pursue your career. How can you benefit by having a mentor relationship? (3.8)
6. Research some local nonprofit organizations and what type of pro bono work is available in your area. Brainstorm some different ideas of PSAs or ads that you could volunteer to help create for one of these organizations. Create a program proposal to submit to your instructor and your chosen organization. Be sure to include budget considerations for cast, crew, equipment, and location. (3.6)

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Critical Thinking questions develop higher-order thinking and problem-solving abilities.

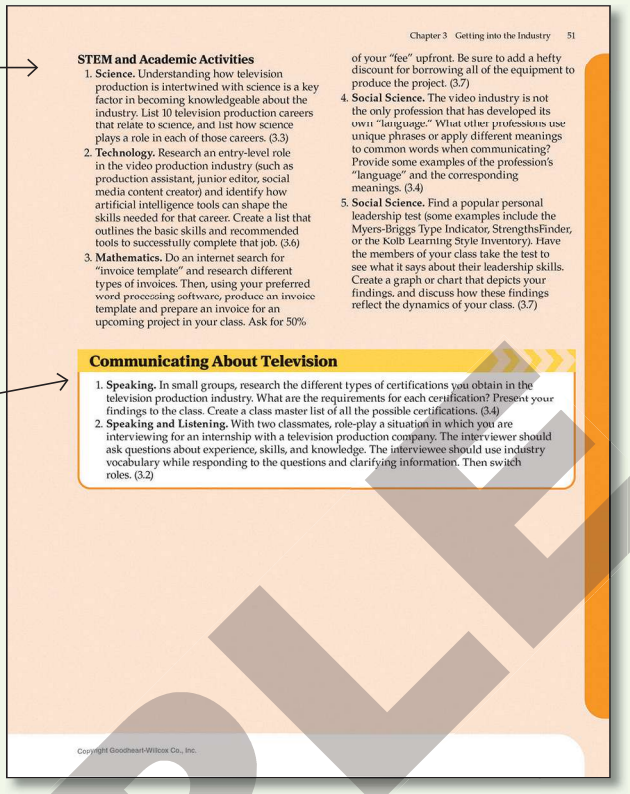
Activities extend your learning and help you apply knowledge.

Apply and Analyze questions extend learning and develop your abilities to use learned material in new situations and to break down material into its component parts.

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STEM and Academic Activities integrate chapter topics and concepts with STEM (science, technology, engineering, and math) areas as well as social science and language arts.

Communicating About Television activities are designed to improve and develop language skills, such as reading, speaking, and listening.



STEM and Academic Activities

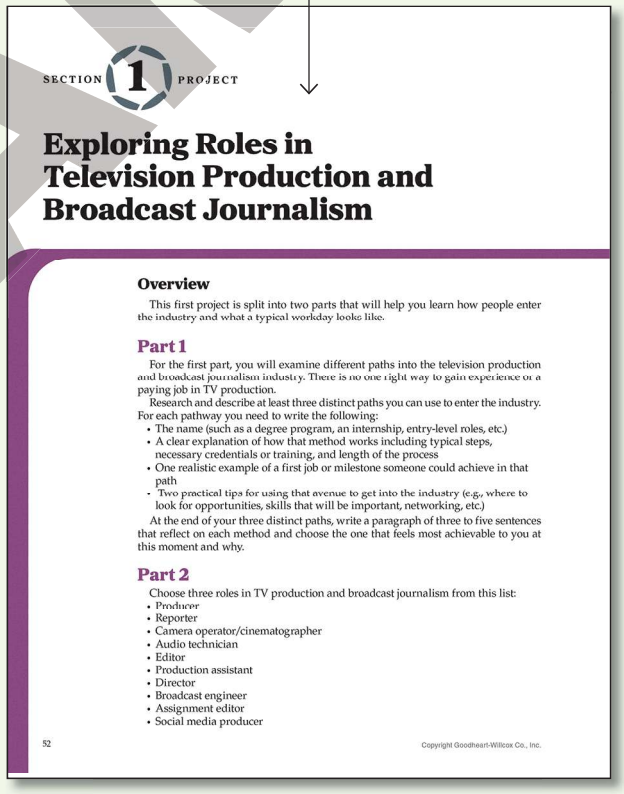
1. **Science.** Understanding how television production is intertwined with science is a key factor in becoming knowledgeable about the industry. List 10 television production careers that relate to science, and list how science plays a role in each of those careers. (3.3)
2. **Technology.** Research an entry-level role in the video production industry (such as production assistant, junior editor, social media content creator) and identify how artificial intelligence tools can shape the skills needed for that career. Create a list that outlines the basic skills and recommended tools to successfully complete that job. (3.6)
3. **Mathematics.** Do an internet search for "invoice template" and research different types of invoices. Then, using your preferred word processing software, produce an invoice template and prepare an invoice for an upcoming project in your class. Ask for 50% of your "fee" upfront. Be sure to add a hefty discount for borrowing all of the equipment to produce the project. (3.7)
4. **Social Science.** The video industry is not the only profession that has developed its own "language." What other professions use unique phrases or apply different meanings to common words when communicating? Provide some examples of the profession's "language" and the corresponding meanings. (3.4)
5. **Social Science.** Find a popular personal leadership test (some examples include the Myers-Briggs Type Indicator, StrengthsFinder, or the Kolb Learning Style Inventory). Have the members of your class take the test to see what it says about their leadership skills. Create a graph or chart that depicts your findings, and discuss how these findings reflect the dynamics of your class. (3.7)

Communicating About Television

1. **Speaking.** In small groups, research the different types of certifications you obtain in the television production industry. What are the requirements for each certification? Present your findings to the class. Create a class master list of all the possible certifications. (3.4)
2. **Speaking and Listening.** With two classmates, role-play a situation in which you are interviewing for an internship with a television production company. The interviewer should ask questions about experience, skills, and knowledge. The interviewee should use industry vocabulary while responding to the questions and clarifying information. Then switch roles. (3.2)

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NEW! Section Projects challenge students to perform application-based projects that require practicing new skills and knowledge. The final two section projects result in student creation of a complete news story on video.



SECTION 1 PROJECT

Exploring Roles in Television Production and Broadcast Journalism

Overview

This first project is split into two parts that will help you learn how people enter the industry and what a typical workday looks like.

Part 1

For the first part, you will examine different paths into the television production and broadcast journalism industry. There is no one right way to gain experience or a paying job in TV production.

Research and describe at least three distinct paths you can use to enter the industry. For each pathway you need to write the following:

- The name (such as a degree program, an internship, entry-level roles, etc.)
- A clear explanation of how that method works including typical steps, necessary credentials or training, and length of the process
- One realistic example of a first job or milestone someone could achieve in that path
- Two practical tips for using that avenue to get into the industry (e.g., where to look for opportunities, skills that will be important, networking, etc.)

At the end of your three distinct paths, write a paragraph of three to five sentences that reflect on each method and choose the one that feels most achievable to you at this moment and why.

Part 2

Choose three roles in TV production and broadcast journalism from this list:

- Producer
- Reporter
- Camera operator/cinematographer
- Audio technician
- Editor
- Production assistant
- Director
- Broadcast engineer
- Assignment editor
- Social media producer

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