

# Doing the Big Production



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## Introduction

Need ideas and tips for doing the *Big Production*? This appendix can help. It provides production ideas within four major media formats—video, audio, print, and online. Use these ideas as you prepare for *Lesson 9: Making Smart Choices Fun and Easy*. They will help you guide youth to select the type of *Big Production* project they'll do. Any of these ideas can be scaled up or down to suit your skills, resources, and timeframe.

How you actually plan, develop, and carry out the *Big Production* is up to you, the youth in your group, and your media partner (if you are collaborating with one). If you choose one of the four media formats listed above, the tips and suggestions provided here will help you work through some key production issues. This information will give you a good sense of the skills and resources needed for the *Big Production*. As you get into planning and production, use the materials in *Appendix F: The Big Production Toolbox*. These materials—a 6 Media Questions sheet, a **storyboard** template, templates for video and audio scripts and a print news story, and a short *Big Production* post-production survey—will help ensure a successful and fun activity. This appendix has its own glossary that defines the bold-faced words in this section that relate to media and media production.

If you or your media partner wish to learn more about producing media in the various formats, the resources and online information searches suggested here will help, too.

### An Important Note

Although the **Big Production** sessions will be structured differently from previous lessons, don't forget to incorporate **Action Breaks** and **Snack Breaks** into each meeting to keep youth moving and help them stay energized and focused.

Appendices B and C provide suggestions for healthy snacks and fun physical activities that can be incorporated in the **Big Production** sessions. Or, ask youth to suggest their favorite healthy snacks and have them lead their favorite physical activities.

## DOING A VIDEO BIG PRODUCTION

### Doing a Video *Big Production*

The youth can incorporate the *Big Production* ideas into a video project in many ways—a video production doesn’t have to be a 30-second ad! Listed below are the major formats within video and some specific ideas that can be scaled up or scaled down depending on your timeframe and available resources.

#### Helping Youth Choose a Video Production

Viewing different types of video productions will help youth think about whether they want to use this media format to promote their physical activity and nutrition messages. You can easily obtain the following video examples:

- ◆ Tape a television or cable program.
- ◆ Rent videos from a local store.
- ◆ Borrow videos from your local library.
- ◆ Download video samples from the Internet.

Be sure to choose examples that not only illustrate a specific video format, but also are things that young people are interested in seeing. Ask them what their favorite TV shows and movies are, and draw examples from these suggestions.

#### Production Ideas

- ◆ A TV program is a one-time show or ongoing series. TV programs deal with a wide range of subjects. They can be fiction (such as sitcoms, soap operas, dramas, cartoons) or non-fiction (such as news, cooking, sporting events, or game or talk shows), and they usually run 30 or 60 minutes. Only a few TV programs are broadcast live; most are taped and edited before broadcast.

#### *Big Production Possibilities*

- ❖ Create a comedy about two families living next door to each other. One family is physically active all the time and eats a nutritious diet. The other family is the exact opposite.
- ❖ Create a drama about a girl who doesn’t like to be active. Her friends convince her that being active can be fun.
- ❖ Create a dating game show in which the “bachelorette” chooses one of the three “bachelors” based on his nutrition and physical activity habits, or the other way around (a “bachelor” chooses the “bachelorette”).

#### Use These Online Search Keywords

To find video samples on the Internet in various formats, try:

- ◆ Music video
- ◆ Sitcom
- ◆ Movie trailer
- ◆ Infomercial
- ◆ Public service announcement

- ❖ Create a news show on why the lack of physical activity is causing health problems for many Americans.
- ◆ A movie is similar to a TV program in many aspects, but usually is a much larger-scale production. Movies, like TV programs, deal with a variety of topics and may be divided into fiction (such as drama, non-fiction, comedy, thriller, animated, science-fiction) and non-fiction genres or types. A non-fiction movie is called a documentary. Many movies air on TV after they are shown in movie theaters, some are created especially for television, the **Internet**, or to go directly to video/DVD.

#### *Big Production Possibilities*

- ❖ Create a drama about detectives who are on a behind-the-scenes mission to find out what goes into the decisions about the foods offered in the school cafeteria (make sure you first get permission from the school to film in the cafeteria).
- ❖ Create a comedy about a boy who does not know how to dance and is fretting about attending a school dance. A few days before the dance, the boy's friends come to his house to teach him some great dances. Afterwards, he can't wait to get to the dance!
- ❖ Create a documentary film about the group's favorite sport.
- ◆ A movie trailer or promo is what you see in the movie theater or on a rented video/DVD before the feature presentation begins. A movie trailer is a promotion, or "promo" for an upcoming movie. It is a brief, fast-paced segment that gives you an idea of what the movie is about, but does not reveal the entire plot. It is designed to make you want to see the entire movie.

#### *Big Production Possibilities*

- ❖ Create a promo for any of the movie ideas above.
- ❖ Create a promo for a film about a new superhero—The Fitness Girl—who flies around town "saving" people by helping them be more active and make smart nutrition choices. Feature one of the action heroes that the youth created in Lesson 3.
- ◆ An advertisement or public service announcement (PSA) makes the viewer interested in the product, service, or idea being promoted. An advertisement sells a commercial product (such as toothpaste, orange juice, compact disc) or service (such as a bank or airline). A PSA usually promotes an idea or behavior (such as smoking prevention, voter registration, physical activity). Ads and PSAs usually last 15 to 60 seconds.

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### *Big Production Possibilities*

- ❖ Create an advertisement about the youth’s favorite whole-grain food.
  - ❖ Create a PSA promoting the “action” of dancing for at least 20 minutes each day.
  - ❖ Create an advertisement for deeply colored fruits and vegetables.
  - ❖ Create a PSA about why it is healthy to walk or bike to school instead of taking the bus or getting a ride in a car.
- ◆ An infomercial is a longer version of an advertisement. It is a 30-to 60-minute program that sells a product or service and includes interviews (called testimonials) with individuals who use the product or service. Infomercials often include a demonstration of how the product or service can be used. Remember that infomercials usually have very energetic hosts or even celebrities advertising the products—the crazier and sillier they act, the better!

### *Big Production Possibilities*

- ❖ Create an infomercial to “sell” the youth’s favorite physical activity. The infomercial demonstrates how to do the physical activity and has interviews with other youth who do this activity.
  - ❖ Create an infomercial that demonstrates a fast and healthy snack technique such as making tortilla wraps, or a healthy cooking tool, such as a barbecue grill that drains away fat as it cooks.
- ◆ A music video is a brief video production of a musical performance or a production set to music. Some music videos can resemble a mini-movie: They have a plot and actors, but the song replaces the dialogue. Other music videos look more like a concert performance of a particular song. Music videos of movie soundtracks may feature movie scenes. Many music videos include choreographed dance routines.

### *Big Production Possibilities*

- ❖ Create a music video of a song the youth composed for a *Mini-Production*.
- ❖ Create a dance routine to accompany some fast-paced, upbeat, pre-recorded music. Make sure the dance routine or message that goes along with it includes a nutrition or physical activity message from the workshop.

### Working with Video

Because video is the media that youth consume the most, they may naturally be drawn to the idea of creating a video *Big Production*. A video production can be easily scaled up or down to match your time and resources. Youth will be able to apply many of the concepts and skills learned throughout this curriculum to a video production.

Use the 3 Ps of Production to guide the development of the group’s *Big Production*, and use the 6 Media Questions to decide how to communicate the group’s messages using video.

Here are some tips to consider if you’re thinking about using video for the *Big Production*. Also, see *Appendix F: The Big Production Toolbox* for handouts that can help the youth plan and carry out the production.

**1. Pre-production is the most important P when creating videos.** Too often, youth want to jump right into the production phase, using the cameras and acting out stories. This rush to action can ruin the best idea. To complete a successful video project, allow sufficient time for pre-production tasks, including concept and message development, storyboarding (see below for more on storyboarding), location selection, and set construction and prop gathering.

- ◆ *Assign or let youth choose roles carefully.* Creating a video production requires teamwork. Here are a few of the roles that youth can play:
  - ❖ Producer—oversees the entire production project and makes sure everyone is doing his or her job as planned.
  - ❖ Director—directs actors, actresses, and the technical crew, and supervises the video shoot.
  - ❖ Talent—performs designated roles in the production.
  - ❖ Scriptwriter—develops and writes the **script**, all the words that are spoken during the production, and helps determine needed sound effects and music.
  - ❖ Cameraperson—records the video production and is in charge of the camera and other equipment.
- ◆ *Identify the messages about physical activity or nutrition that youth want to send the viewer.* Use the 6 Media Questions sheet in Appendix F to help them sharpen their messages.

## DOING THE BIG PRODUCTION

- ◆ *Teach storyboarding.* A big challenge in guiding youth to create video products is getting them to see things in pictures instead of words. Storyboarding will help them build this skill. The storyboard depicts how the actors or objects actually will appear in a shot. A storyboard allows youth to plan several aspects of the production, including how the shot will look. It also gives direction to the camera crew that indicates whether the shot will be a close-up or taken from far away. Appendix F contains a storyboard template that will help the youth with this essential pre-production task.

The storyboard may also help young people create the script for each scene. The script includes the dialogue or words actually spoken by the on-screen actors or by an off-screen narrator (this narration also is called a **voiceover**), and the sound effects or other audio, such as music, needed to tell the story. Appendix F includes a template to help the youth write the script.

Be sure to set aside enough time for youth to fully develop their concept and describe it—scene by scene—using storyboards. Keep the production and storyboarding simple; don't include too many scenes.

- ◆ *Consider locations, sets, and props.* Picking the right locations to film your scenes and getting permission to film there are critical steps in planning. **Sets/Settings** and **props** are tools that will help get the message across to the audience more effectively. Location “arranger,” set builder, and prop “hunter” are excellent roles for youth who don't want to be in front of or behind the camera.
- ◆ *Set development and prop research.* These are aspects of production that can get others in the community involved. Encourage young people to contact adults at school or in the community to ask for permission to film at the locations you've picked for your scenes. They also can contact a local high school's technical education program for help with set construction, or ask a local costume shop or theater guild to lend any necessary props.

### 2. All youth should understand the basics of working with a camera.

This goes for those in front of the camera as well as those behind it. Whether working with a media partner or doing a video production on your own, youth will need to learn to work carefully with expensive, high-tech equipment, such as video cameras and microphones.

#### Use These Online Search Keywords

To find information on video production concepts, search these terms:

- ◆ Video and shot composition
- ◆ Framing
- ◆ Camera angle
- ◆ Field of view



- ◆ *Teach youth about the equipment.* Before beginning the *Big Production*, conduct a short “Art Gallery” activity. Place all the equipment youth will be using on tables so that youth can observe the cameras. Point out the features of the equipment that they’ll need to use to effectively record their *Big Production*. Some of these features will vary among models, but the basic aspects that youth will need to know about are: Power button, lens, battery, zoom control, viewfinder, focus, microphone, fade, auto/manual.

After the youth have visually inspected the cameras, allow everyone to take turns using them. Consult each camera’s user manual, if available, to familiarize yourself with these functions before you discuss them with the young people. If the user manual isn’t available, search the manufacturer’s Web site to download an electronic version.

**3. Use varying shot compositions to bring the video production to life.** **Composition** refers to how a **shot** is framed or how the subjects look in the viewfinder.

- ◆ ***Rule of thirds.*** A guideline that video directors and camerapeople often use is the “rule of thirds.” The rule of thirds suggests that you divide the frame into thirds with imaginary horizontal lines. By always positioning the horizon on either the top or bottom third, you achieve the most pleasant-looking shot.
- ◆ ***Consider visual length.*** This element of a shot can be used to evoke emotion, give a sense of urgency, or highlight an important moment in the production. A **long shot** is used to orient the audience to the location of the scene, and a **close-up** or **extreme close-up** shot is used to show a specific action, reaction, or emotion. A **medium shot** is when the camera is about 3 feet from its subject. Use a **bust shot** (the head and shoulders of a person) when a narrator, such as a reporter, is on screen, and a **two shot** when two people are having a conversation.

The angle or height at which the camera is held can also vary for each of these shot types. Videotape the same scene twice, first by standing on a chair and shooting down and then by lying on the floor and shooting up. Have youth describe how each shot makes them feel about the characters and situation.

**4. Sound is another important factor to consider.** Sound can include on-camera dialogue, off-camera voiceovers, and any sound effects or music the youth might want to add during editing. Because background noise often gets in the way, it is best to avoid trying to capture sound during the video recording. A voiceover recorded during editing is an effective way to ensure that the audience can hear the message.



## DOING THE BIG PRODUCTION

If the group’s concept calls for an interview or conversation among several people, build a **studio**—a quiet room or corner where you can ensure there is no other loud background noise.

- 5. Develop a shooting plan.** This step takes place after the youth have fully developed the storyboards and decided what and where to shoot. A **shooting plan** can simply be a document that lists the planned scenes, provides camera instructions for each scene, indicates the proposed length of each scene, names the actors and actresses in each scene, and describes accompanying dialogue and other audio. A shooting plan will help your director keep the shoot on schedule and ensure you’ve recorded all the **raw footage** the youth will need for their production.
  - ◆ *Consider the order of the scenes.* As the youth develop the shooting plan, keep in mind that unless they are doing “in-camera” editing (discussed below), the order in which they shoot the scenes does not have to be the same order as the storyboard or planned finished production. This process is called **non-linear** shooting and editing. For example, if the concept calls for a series of outside shots at the beginning and end of the production, the youth can tape all the outside shots on the same day.
- 6. Determine the timing of the entire production and each scene.** A common challenge with beginning video directors and camerapeople is gathering too much footage for each scene. In the end, this makes the editing job much more difficult.
  - ◆ *Use the shooting plan and storyboard to help determine the necessary length for each scene.* First, determine the total running time for the planned production. Then, review the concept and storyboards and assign an estimated duration to each scene.
  - ◆ *Test the estimates.* Rehearse each scene with the actors to determine the actual time each scene requires. If the production doesn’t involve live actors, but includes products at a grocery store, for example, they still can do a “dry run.” Be sure to use the planned shot composition and camera angle while the director times the scenes.
  - ◆ *Use cue cards to help with timing.* **Cue cards**, which give the actor written “cues” about what to say, may help put actors at ease and ensure that dialogue is delivered succinctly and at the right time.
- 7. Edit the video production.** Several editing methods are available, including in-camera and nonlinear editing, and VCR-to-VCR editing.

### Use These Online Search Keywords

For more information about video editing, try:

- ◆ Video editing
- ◆ Editing software
- ◆ In-camera edits
- ◆ VCR-to-VCR editing

- ◆ *Consider in-camera editing.* This approach allows the youth to complete a video production without the need for external editing equipment or software. The edits and final project are created in the camera. In-camera editing is ideal for a small-scale video production.

To produce a video using in-camera editing, rehearse each scene—one right after the other—in order. Be sure the scenes fit into the planned total running time. Then, shoot the scenes in order. Be sure not to rewind the tape once a scene has been shot.

To **transition** between scenes, some newer cameras allow you to do in-camera **wipes** and **dissolves** (see tip #8) between scenes. Use the camera’s audio dub feature to add voices or music to the production.

- ◆ *Consider other types of editing.* These approaches allow the youth to edit a production in which they have videotaped scenes out of sequence (for example, all the indoor shots together and all the outdoor shots together).

These editing options include converting the footage to digital format and editing using special software and a desktop computer. Many software packages are available for purchase or can be **downloaded** for free as trial versions. Another technique for editing is VCR-to-VCR editing. This allows the youth to edit raw footage without converting it to a digital format.

- 8. Experiment with ways to transition between scenes.** Transitions may be made through narration, change in music, titles on the screen, or special effects, such as **cuts**, dissolves, and wipes.

### Use These Online Search Keywords

For more information about scene transitions, try:

- ◆ Video editing and effects
- ◆ Video editing and dissolves
- ◆ Video editing and cuts
- ◆ Video editing and wipes

- ◆ *Show youth samples of transitions.* Bring in movies or TV programs to show youth how transitions are made between scenes and, particularly, how effects are used. You will likely notice that most professional editors use either straight cuts from one scene to the next or basic dissolves (when one scene fades to the next).

- ◆ *Be careful not to get carried away.* If the youth will be using an editing software package, it is easy to get excited about all the transition effect choices. Try not to let the use of effects distract the audience from understanding the message or the young people from getting their *Big Production* completed.

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- 9. Scale up the *Big Production* by working with a media partner.** A media partner can provide the expertise, recording equipment, and facilities to create a large-scale video production, or can launch the *Big Production* by broadcasting it to a large audience. Consider contacting the local broadcast television stations, video production companies, or high school or university video production programs. You can even contact the local cable television public access station, whose mission is to provide the use of video recording and broadcasting equipment to the public.

### Resources for Creating Video Productions

**Book**—Kenny, Robert. (2001). *Teaching TV Production in a Digital World: Integrating Media Literacy*. Location: Libraries Unlimited

**Want to find additional books or Web sites?** Use these keywords to find more resources at your favorite book seller or online: *Video instruction, video production, or video recording, producing, and middle school or classroom*. You can also look for resources at your local library.

## Doing an Audio *Big Production*

The youth can create an audio production project in several ways. Listed below are the major formats within audio and some specific ideas that can be scaled up or scaled back depending on the timeframe and available resources.

### Helping Youth Choose an Audio Production

Hearing different examples of these types of productions will help the youth think about whether they want to use this media format to promote their physical activity or nutrition messages. You easily can obtain the following audio samples:

- ◆ Record a radio program with a hand-held audio recorder held next to a radio speaker or taping from radio to cassette directly, if the radio has a cassette player.
- ◆ Download radio broadcasts from the Internet.

Choose examples that not only illustrate a specific audio format, but also are things that young people are interested in hearing. Ask them what their favorite radio programs or stations are and draw examples from these suggestions.

### Production Ideas

- ◆ A news or **interview show** is used to inform an audience about an issue(s). News shows may include a one-on-one interview with an expert, a narrative by a journalist describing a situation, a panel discussion, or a combination of these. A panel involves several participants chosen because they have expertise, and different perspectives, on a problem or issue.

### *Big Production Possibilities*

- ❖ Research and write a radio news report about the influences of food marketing to youth on choices available in the grocery store.
- ❖ Interview the owner of a gym or the manager of a local recreation center and use the main points of the interview as “sound bites”—short pieces of an interview that support what the reporter is saying—in a news story about the many ways in which Americans can have fun being physically active.
- ◆ A **drama/serial** is a one-time program or ongoing series in which a plot develops around a central person or group of people.

### Use These Online Search Keywords

To find audio broadcasts in various formats, try:

- ◆ Radio interviews
- ◆ News
- ◆ Quiz shows
- ◆ Radio dramas

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### *Big Production Possibilities*

- ❖ Write a script and produce a radio mystery show with the youth as detectives in search of the perfect snack food in a supermarket. To make it fun, create “dangers” around every corner, such as a display of cereal boxes falling on a team member. Create realistic sound effects for the recording.

- ◆ A **documentary** is a program that describes the lives or activities of real people.

### *Big Production Possibilities*

- ❖ Produce an audio documentary about “Z,” a youth who is looking for a healthier lifestyle. Ask about what inspired her to become more active and change her eating habits. Interview her doctor about the impact of good nutrition and regular physical activity. Follow her to the school gym and record a conversation between her and her coach or physical education teacher. Don’t forget sound effects! For example, for the gym segment, the youth can pound their hands on a table to simulate people running, throw basketballs around, or shout coaching instructions for background noise.

- ◆ **Quiz shows** are a popular format among young people. These shows are question and answer games featuring a knowledgeable host and multiple contestants who compete for prizes based on their mastery of the subject(s).

### *Big Production Possibilities*

- ❖ Create a quiz show where the youth are asked different questions about being physically active and choosing healthful snacks.

- ◆ A **talk show** is a format where one or more hosts lead a discussion on a topic such as current events. They sometimes talk among themselves or invite special guests to discuss specific issues.

### *Big Production Possibilities*

- ❖ Produce a talk show with one or two youth as hosts and one or two youth as “invited guests.” Possible topics include the many ways to include physical activity in the day without doing organized sports, or the presence of vending machines that sell soft drinks and chips in the schools.

### Working with Audio

Like other media productions, audio production follows the 3 Ps of Production. Some of the things you will need to do include:

- ◆ Assign or let youth choose roles carefully. Producing an audio segment requires teamwork. Here are a few of the roles that youth can play:
  - ❖ Scriptwriter—develops and writes the script, all the words that are spoken during the production, and helps determine needed sound effects and music.
  - ❖ Director—directs actors, actresses, and the technical crew, and supervises the recording.
  - ❖ Talent—performs designated roles in the production.
  - ❖ Producer/Engineer—oversees the entire production project and makes sure everyone is doing his or her job as planned.
- ◆ Identify the messages about physical activity or nutrition that the youth want to send to the listener.
- ◆ Decide what type of audio program to do.
- ◆ Use the 6 Media Questions to determine the physical activity or nutrition messages, concepts, and storyline (use the 6 Media Questions sheet in Appendix F to help you).
- ◆ Write the script and audition and select talent.
- ◆ Select music and sound effects.
- ◆ Review the script for timing.
- ◆ Rehearse.
- ◆ Produce and launch the production.

Here are some tips to consider if you're thinking about using audio for the *Big Production*. Also, see *Appendix F: The Big Production Toolbox* for handouts that can help you plan and carry out the production.

#### 1. Take into account the three main ingredients in the audio production recipe: Voices, sound effects, and music.

- ◆ *Consider the voices.* Keep in mind things like accents, age, speaking speed, and intensity. Think about what kinds of voices will appeal most to the audience.

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- ◆ *Include sound effects.* Any sound occurring in the production other than voices or music is considered a sound effect. Sound effects help tell the story to the listener and can be fun for young people to produce. Natural or realistic sound effects are those that are intentionally recorded live (not background noise) when the youth are creating their audio production. These include things like a truck driving by to help create the feeling of a busy street, or pots and pans clanging to represent a chef at work in a restaurant. Pre-recorded sound effects can be introduced by the writer into the script and may be added at a pre-determined point during production or during the editing process. These sounds include things such as a ringing alarm clock or horn honking on cue. Sound effects, such as galloping horses or a squeaky door hinge, are fun for young people to make with their hands, feet, or mouths. **“Sound effects”** may be abbreviated as SFX.
  
- ◆ *Remember some basic rules about sound effects:*
  - ❖ Don’t use too many.
  - ❖ Don’t record them at too high a volume.
  - ❖ Test them out with others before they go into final production to be sure they are understandable and sound the way the youth want them to.
  
- ◆ *Don’t forget about music.* The youth can use music as a theme song, to establish a mood, to transition between scenes, and to close the audio production. Keep in mind that it is best to use instrumental music (without words), particularly when using a voiceover or dialogue.
  
- ◆ *Select music that is appropriate to the messages the youth want to convey.* For example, use fast-paced music if youth are illustrating someone doing an intense physical activity. Also be sure that any music, whether heard under voices or by itself, is not too loud. The music should complement the spoken words and sound effects, not overwhelm them.
  
- ◆ *The most important consideration with regard to music is ownership and copyright.* Although young people may want to use popular songs that they hear on the radio or TV, that music is copyrighted and one must pay a royalty fee to use it. A better choice is to use royalty-free music that is not copyrighted. You can find this type of music on CD-ROM through numerous music sellers or you can download pieces online for a nominal fee. Many professionals call this type of music **“needle drop”** music. If you are working with a media partner, he or she will likely have a wide selection of this type of music and can help you to choose pieces.

### Use These Online Search Keywords

To find needle-drop music, try:

- ◆ Royalty-free music
- ◆ Copyright-free music



◆ *Involve other young people in your production by “hiring” them to compose and produce original music. The original work of a local garage band or school marching or pep band can be recorded and featured in the production.*

2. **Keep the focus on the main message.** Although the voices, music, and sound effects are necessary to make the audio production, make sure they don’t distract from the message the youth are trying to send to their audience. Be sure that the specific action the youth want them to take comes through loud and clear! Use the *Audio Script Template* in Appendix F to help the youth write their script.
3. **Decide on the scale that’s right for you and your group.** Determine how elaborate the youth want the production to be. To scale up the audio production, enroll a media partner with professional recording facilities, such as a radio station or production company. To scale back the production, create a studio in a classroom or meeting room and record the production with a simple tape recorder. The most important consideration in doing this is finding and keeping a quiet production space. Background noise will be your biggest enemy.
4. **Edit the production.** An audio production created with a tape recorder may be a final product, or you can convert the tape to a digital format and use a computer and software to edit and add music and sound effects. Many audio editing software packages are available for purchase or may be downloaded from the Internet for free as a trial version, though the free versions often do not allow the use of all of the features you may need.

Your computer may have a digital recorder as a built-in tool. If you have Windows™, you can find it under start/programs/accessories. Plug a microphone into your computer and make sure to save the file in .WAV format so that you can use it in applications such as PowerPoint™ or an editing program, depending on the format of your *Big Production*.

### Resources for Creating Audio Productions

**Book**—Thom, Randy. (1989). *Audiocraft: An Introduction to the Tools and Techniques of Audio Production*, 2nd ed. National Federation of Community Broadcasters. Oakland, CA.

### Use These Online Search Keywords

To find audio editing software or for more information about audio format productions, try:

- ◆ Audio editing
- ◆ Editing software
- ◆ Digital editing
- ◆ Audio production
- ◆ Radio production

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### Web sites

- ◆ *Radio Lab Guides*. This Columbia University School of Journalism online resource provides tips on writing, reporting, and producing news and information material for audio broadcasts.

Web site: <http://www.jrn.columbia.edu/studentwork/radio/>

- ◆ *Spot On Malaria: A Guide to Adapting, Developing & Producing Effective Radio Spots*. This resource provides tools and resources on producing audio media, including more than a dozen sample scripts. While the current version features malaria prevention and treatment messages, the methods described may be applied to any product or health topic.

Web site: [http://changeproject.org/pubs/Spoton\\_final200503.pdf](http://changeproject.org/pubs/Spoton_final200503.pdf)

**Want to find additional books or Web sites?** Use these keywords to find more resources at your favorite book seller or online: *Radio or audio instruction, radio production, or sound recording, producing, and middle school or classroom.*

You can also look for resources at your local library.

## Producing a Print *Big Production*

The youth can incorporate their *Big Production* ideas into a print production project in many ways. Listed below are the major formats within print and some specific ideas that can be scaled up or scaled down depending on your timeframe and available resources.

### Helping Youth Choose a Print Production

Seeing different types of print productions will help youth think about whether they want to use this media format to promote their physical activity and nutrition messages. You can easily obtain or find the following print example:

- ◆ Purchase newspapers or magazines.
- ◆ Photocopy news articles from periodicals at the library.
- ◆ Buy a poster.
- ◆ Download print samples from the Internet.

### Production Ideas

- ◆ A **newspaper** is a print format that includes reports on news and events. Newspapers vary widely in their circulation and influence. Many communities publish weekly newspapers that report on local activities of interest. Most cities have daily newspapers that report on national and world events, as well as topics of local interest. Some daily newspapers, such as *The New York Times*, *USA Today*, and *The Wall Street Journal*, are read by people all over the United States and even in other countries.

Newspapers present a variety of items: **news articles**, **feature stories**, **editorials** (these are short articles that reflect the opinions and philosophy of the newspaper), **“op-ed”** articles (these are opinion pieces on specific issues, often written by experts on that issue; they are located on the page **OP**posite the **ED**itorial page), columns (these are commentaries and opinion pieces written by a columnist that appear one or more times a week), and advertisements.

### *Big Production Possibilities*

- ❖ Write a newspaper article about a new fitness craze that is sweeping the nation. Make sure the title of the article is brief and catchy. Write the first sentence of the article so that it will capture the reader’s interest. Try to answer the five W’s in the first paragraph: Who, What, When, Where, and Why.

### Use These Online Search Keywords

To obtain print samples in various formats, try:

- ◆ Billboard
- ◆ Poster campaigns
- ◆ Billboard design
- ◆ Out-of-home advertising
- ◆ Bus cards

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- ❖ Write an editorial about the status of physical activity in the neighborhood school. Research how much activity youth should ideally get and compare that to the opportunities that actually exist at school (such as recess, gym class, sports, and other opportunities).
- ❖ Create an advertisement promoting improved nutrition or physical activity. Remember that most newspaper advertisements are in black and white, so focus on creating images that don't need to be in color to make an impact.
- ◆ A **magazine** is similar to a newspaper in that both media formats feature different kinds of stories along with photographs and advertisements. However, magazines are often focused on one particular subject, such as sports, fashion, or cooking, or are aimed at a more specific audience, such as teenage girls, body builders, or golfers. Magazines are published less frequently than newspapers—generally weekly, monthly, or quarterly—so they often include additional pages, in-depth stories, and photo spreads. They may take longer to produce than a newspaper.

### *Big Production Possibilities*

- ❖ Write an article that could appear in a magazine entitled *Healthy Youth*. Make sure you aim the article at the audience of young people. Because the readers of the magazine are youth, feel free to use slang words that youth would use in their daily lives. For specific articles, interview the school's soccer star or the cafeteria lunch staff, or describe the gym teacher's favorite physical activity. Remember to include photographs or drawings.
- ❖ Create an advertisement. Use the same guidelines as the newspaper advertisement, but include color! Magazines choose ads based on the interests and needs of their audience. Decide who would read the magazine and then create an advertisement that will appeal to that audience. For example, for an urban youth audience, create an advertisement for a new city recreational center. Or, if the audience is youth who live in rural areas, create an advertisement that features youth bicycling on a country road.
- ❖ Create a magazine cover. Most magazine covers are colorful and showy to catch the eye of someone walking by a newsstand. Choose the title of the magazine and its main audience and focus—is it nutrition or physical activity? Decide what articles would be inside and which ones the youth could highlight or mention on the cover. What should be the main picture on the front? Be creative!

- ◆ A **billboard** is a large-format advertisement usually found along major roads. Smaller billboards may also be found at bus stops, in the interior and on the exterior of subway cars, or even on the doors of public restrooms. These types of ads are sometimes called “**bus cards**” or “**out-of-home**” advertising.

**Big Production Possibilities**

- ❖ Develop a billboard for a favorite fruit. Make sure it is eye catching and that the words are large enough so a driver can quickly and easily read the message.

- ◆ A **poster** is a print piece that ranges from the size of this page to about 2 feet by 3 feet. This type of print media is frequently used for educational campaigns. For example, you may find posters hung in schools, at construction sites, or in doctors’ offices. Because posters are hung in places where people usually have time to read them, the messages contained on them may be more detailed and longer than those on billboards.

**Big Production Possibilities**

- ❖ Create a nutrition or physical activity billboard or poster for the school or afterschool program that is offering Media-Smart Youth. Make sure to use large-size words, a lot of color, or intriguing pictures so that the posters will catch the audience’s attention and people can easily read the message. Ask a school or afterschool program official if you can put it up on the walls of the building.
- ❖ Develop a series of posters to show other youth at the afterschool program why it’s important to be physically active or to eat nutritiously. Create a slogan or a catch phrase that will appeal to other youth and include it on each poster.
- ❖ Convey your messages without using words! Draw a picture or a series of pictures that the youth think will clearly communicate a message about healthy eating or the importance of physical activity.

**Use These Online Search Keywords**

To learn about key journalism vocabulary and concepts, try:

- ◆ Journalism
- ◆ Newspaper production
- ◆ Student newspapers

To learn more about teaching youth about the First Amendment and journalistic ethics, try:

- ◆ First Amendment journalism
- ◆ Reporting
- ◆ Journalistic ethics

## DOING THE BIG PRODUCTION

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### Working with Print

Print media provides an excellent format for youth to learn about **journalism**, advertising, and graphic design. It's easy to scale up or scale back production projects when working with print. You may choose to do a newspaper or magazine issue or series, other type of print campaign, or simply produce selected elements—such as feature stories, cover designs, or advertisements—that are of most interest to youth. No matter which format the youth choose, use the 3 Ps of Production as a guide, as well as the 6 Media Questions, to help youth decide how to communicate specific messages about physical activity or nutrition.

Here are some tips to consider if you're thinking about developing a newspaper or magazine for your *Big Production*. Also, see *Appendix F: The Big Production Toolbox* for handouts that can help you plan and carry out your production.

### Newspaper

- 1. Teach youth about journalism.** Newspapers and magazines are excellent media to teach young people about journalism. The many types of articles allow youth to look at and write about an issue in different ways. Producing a newspaper also allows youth to learn about **First Amendment** rights and the importance of an open and free press.
- 2. Plan for all the necessary steps.** These steps include:
  - ◆ Identify the physical activity or nutrition messages the youth will want to send the readers.
  - ◆ Brainstorm story ideas and assign story topics.
  - ◆ Conduct interviews and write stories (use the news story template in Appendix F to help).
  - ◆ Edit stories and create page “**mock-ups**.”
  - ◆ Take photographs and design graphics to complement story content.
  - ◆ Lay out the paper or magazine, produce rough and final drafts, and print copies.
- 3. Assign or let youth choose roles carefully.** Producing a print publication, such as a newspaper, requires teamwork. Here are a few of the roles that youth can play:
  - ◆ **Editor-in-chief**—has overall responsibility for the production of the newspaper.
  - ◆ **Copy editor**—reads, comments on, and revises stories, headlines, and photo caption and works closely with writers and designers.
  - ◆ **Photo editor**—works with editor-in-chief and writers to determine cover photos, feature photos, and head shots and makes photo assignments to photographers.

- ◆ **Design editor**—works with entire staff to create the overall look and feel of the publication and develop the design template; assists graphic designers with layout of the newspaper and provides **proofs** for staff review.
- ◆ **Reporter**—investigates and researches the topic, conducts interviews, and writes the story.

4. **Choose the scale that’s right for the group.** If you have lots of time and your group has the ability to carry out a large-scale *Big Production*, think about working with a journalist media partner, such as the local daily or weekly newspaper, a community journalist, or a public relations professional. Ask the representative to assist the youth as they write, design, and print the publication. If your schedule and resources allow, publish more than one issue and distribute them to your afterschool community.

For a scaled-back version of the newspaper project, make the publication the size of a standard sheet of paper (8 ½ inches x 11 inches). This will allow the youth to easily design, print, and reproduce it.

### **Magazine**

1. **Brainstorm and choose a subject for the magazine.**

Remember, the audience is young people. Think about which areas of physical activity, nutrition, and media will be of most interest to this audience. You also may want to guide the youth in choosing the name and format for the magazine. Have youth bring in samples of magazines from home, or purchase a selection for them to review and to use in brainstorming.

2. **Set up an editorial staff.** Many of the roles on a magazine are similar to those of newspaper staff. Take a look at the **masthead** of the sample magazines to see the roles youth can play. The masthead is the boxed or highlighted list of magazine staff members that is found on one of the first few pages of the magazine.
3. **Identify the messages about physical activity or nutrition that the youth want to send the reader.** Decide how youth will communicate messages to the audience. Use the 6 Media Questions in Appendix F as your guide.
4. **Plan all the elements the youth want to include in the magazine.** Think about feature stories, quizzes, photographs, advertisements, and cartoons. Again, use the sample magazines as a guide to developing a list.

### Use These Online Search Keywords

For desktop publishing software and other ideas to help you lay out and design a magazine, try:

- ◆ Magazine design and production
- ◆ Graphic design
- ◆ Desktop publishing and software



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- 5. Assign or let youth choose roles carefully.** The potential roles for youth are similar to those for a newspaper.
- 6. Determine the scale that's right for the group.** If you have lots of time and are able to carry out a large-scale magazine *Big Production*, work with a media partner such as a publishing company, design firm, or advertising agency. Design and produce an entire magazine from cover to cover. Use desktop publishing software to lay out and produce the publication. Many relatively inexpensive software packages are available for purchase or can be downloaded from the **Internet** for free as a trial version (some trial versions do not include all the features offered in the packages available for purchase). Your media partner may be able to provide access to computers, software, scanners, and printers. You also may want to approach a printing company that does small jobs. Tell its representatives about the Media-Smart Youth program and ask them to print your magazine for free or offer to give them advertising space in your publication in return for their services.

You can also carry out a wonderful small-scale magazine production by completing only one or a few of the elements. Type stories on the computer, have youth draw advertisements, and use disposable cameras to take pictures. Submit their work to a local community or school publication to get more exposure for their efforts.

### Resources for Creating Print Productions

**Book**—Osborn, P. (1998). *School Newspaper Adviser's Survival Guide*. Location: Jossey-Bass.

**Web site**—The *Journalism Education Association*, the only independent national scholastic journalism organization for teachers and advisers, provides resources on teaching writing and producing news and information for print productions, including newspapers and magazines. Web site: <http://www.jea.org/index.html>

**Want to find additional books or Web sites?** Use these keywords to find more resources at your favorite book seller or online: *journalism instruction, school newspaper, magazine design and production, student journalism*, and *middle school or classroom*. You can also look for resources at your local library.

## Doing an Online *Big Production*

The youth can incorporate their *Big Production* ideas into an online production project in many ways. Listed below are the major online formats and some specific ideas that can be scaled up or back depending on the timeframe and available resources.

### Helping Youth Choose an Online Production

Seeing different types of online products will help young people think about whether they want to use this media format to promote their physical activity and nutrition messages. You can easily obtain examples by going on the Internet.

### Production Ideas

- ◆ A Web site is a way for a person or organization to provide information about themselves or their product(s) on the Internet. These sites are created by using basic HTML (hypertext markup language).

### *Big Production Possibilities*

- ❖ Create a Media-Smart Youth Web site. Include photographs of the group, their friends, families, or pets. Photograph slide shows can easily be incorporated into any Web page. A Web page can be anything the youth want it to be. They can describe their activities in the workshop and all the great things they have learned; use photos, reports, or physical activity recommendations; or create a nutrition quiz for visitors to the site.
- ❖ Create pop-up ads. Some people find pop-up ads annoying, but they're an effective way of getting a message to the audience. Plan and produce a pop-up ad for a nutrition or physical activity product that wouldn't be irritating if it popped up in the middle of a computer game.
- ❖ Hold a Web broadcast, or **Webcast**. A Webcast can be an original audio or video product intended to be disseminated through a Web site.
- ❖ Create a slideshow using the PowerPoint™ computer program. Decide who you want the audience to be and the purpose of the presentation. Plan and create a slideshow that presents the benefits of having healthy snack foods and drinks in vending machines in schools. If you have a digital camera, it may have software that allows you to make a slide show of photographs.

### Use These Online Search Keywords

For more information about Web broadcasts and pop-up ads, try:

- ◆ Web audio and video streaming
- ◆ Webcasts
- ◆ Pop-up ads

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- ❖ Create an e-newsletter (electronic mail newsletter) using a desktop publishing program that allows you to design and layout articles and pictures. Create an e-newsletter that has articles telling your neighbors about the many opportunities to be physically active in your neighborhood.

### Working with Online Media

Over the course of this curriculum, all kinds of media, including online media, have been analyzed. Youth likely discussed their favorite Web sites, talked about pop-up ads, or described how they use instant messenger programs to chat with friends. Many young people may already be familiar with the Internet, but do they really know what it is and how it works?

If the youth choose to use online media for their *Big Production* or other production project, you will want to share some basic information with them about the Internet and familiarize yourself with the tools used to create online media.

The Internet is a system of interconnected networks that electronically links computers from around the world. The Internet is a way to get information, in the form of files and documents, from one computer to another. A **browser** (such as Netscape™ or Internet Explorer™, for example) is a computer program that allows you to view documents, images, sounds, and other information through the Internet.

Creating online media is done in the same way as other media projects, by using the 3 Ps of Production and the 6 Media Questions. Here are some tips to consider if you're thinking about using an online format for the *Big Production*. Also, see *The Big Production Toolbox* for sheets that can help the youth plan and carry out the production.

#### **1. Pre-production is one of the most important phases of creating an online production.**

It may be tempting to jump right in and start designing an online project, but youth will find that putting time and effort into the pre-production phase will pay off later. As with any video project, youth should decide on the physical activity or nutrition messages they want to send the reader, and storyboard or sketch their project. Decisions about the size, placement, and color of text and photos or other graphics may be made during this phase.

#### **2. Writing for and designing online media is very different from working with print.**

When creating online media, youth will soon recognize that a typical computer monitor presents a small space in which to fit their messages. The challenge will be to choose the most important information and present messages in a few words and in graphics that are small enough to limit the amount of scrolling the user has to do to read the information.

When writing an online project, keep in mind the following:

- ◆ Reading from a computer screen is much harder on the eyes and takes more time than reading from a printed page. Therefore, youth should keep their sentences and paragraphs brief. Tell them to try to write at least 50 percent less text than if they were writing for print.
- ◆ Because it is difficult to read on a screen, most people scan text without reading it thoroughly. Use meaningful headlines and subheadings to help the audience understand the messages without having to read all of the text. Youth also may want to use boldface type to highlight certain words.

**3. Assign or let youth choose roles carefully.** Producing a Web site or other online project requires teamwork. Here are a few of the roles that youth can play:

- ◆ Webmaster—has overall responsibility for the production and works with the team to develop the site or project and upload it.
- ◆ Designer/Graphic Artist—creates the graphics and develops the projects look and feel.
- ◆ Writer—investigates and researches the topic, conducts interviews, and writes the content.
- ◆ Photo editor—works with Webmaster and designer to determine what photos are needed.

### Use These Online Search Keywords

To find software to help you create a Web page, try:

- ◆ Web and authoring program
- ◆ Web authoring software
- ◆ Web page design

**4. Familiarity with HTML is important if you are doing a web page.** Perhaps the most obvious distinguishing factor between the print and online world is something called **HTML**. HTML stands for hypertext markup language. It is simply text—just like any other text created using a word processing program. In fact, all you need to “write” HTML is a program that allows youth to type and save a document in text format. Web browsers only read text, and that is what all online pages consist of.

An HTML file includes all the words that the youth would want to appear on a Web page, in addition to instructions—or tags—indicating where on the page the youth want the words to go, whether they want pictures on the page, and how the overall page will look. The secret is in how they write the text or tags.

- ◆ **Tags** are letters or words sandwiched between two angle brackets that look like less than (<) greater than (>) symbols. Tags are written like this: <tag>. Different tags direct a Web browser to do different things, such as make text larger, smaller, centered, italicized, boldface, or linked to other text. Writing HTML means knowing when and how to use these tags.

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- ◆ Two types of tags are most important when writing a Web page: Opening tags and closing tags. Opening tags tell the browser to start doing something, such as making text boldface. Closing tags tell the browser to stop doing that action, such as stop making the text boldface. An opening tag is simply the angle brackets shown above, and boldface is indicated with a “b.” Therefore the instruction to make a word boldface is `<b>`. If the youth only want one word to appear boldface, then a closing tag is necessary to tell the browser to stop making the words bold. The closing tag looks like this: `</b>`. So, to make the word “nutrition” boldface, and all other words before or after it regular text, the youth should write this: `<b>nutrition</b>`. The slash (“/”) is the end indicator. When the youth want words to appear as normal text, they simply type them into your text document without any tags around them. Other types of tags are used to begin or end a page, to indicate where text should go on the page, or to indicate insertion of a picture. It may be helpful to view the **source code** of an existing Web page if you choose to write your page using HTML. Go to <http://www.nichd.nih.gov/milk/> and, in your browser, click on “View,” then “Source” or “Page Source.” You will be able to see the coding for this particular Web site.

**<b> tag </b>**  

↑  
opening tag
↑  
closing tag

Knowing the basics of HTML is important for the youth, even if they choose to use a Web authoring program to “write” the Web pages for you. You can purchase Web authoring programs or download trial versions from the Internet for free. Some programs even include versions for young people, though the free versions do not always allow the use of all of the features you may need.

- 5. Practice creating a Web page.** Using a Web authoring program such as Netscape Composer™ or Microsoft FrontPage™, you can create your own Web site following the instructions provided by the program. If you don’t have access to a Web authoring program such as these, you can use any word processor. Simply type the text you want to show on your Web page and make sure it has any special formatting, fonts, and pictures you want on your page. Save the file as a Web page by going to File/Save as Web Page. To view your page, go to your browser such as Internet Explorer™ or Netscape™, go to File/Open and then click on the name of the file you saved to open up your Web page in the browser.
  - ◆ The youth can name the file whatever they want, but be sure to put “.html” after the name so that the Web browser will recognize it as a page it can read. Try naming it “Big Production.html” (without the quotation marks) and save it.
- 6. Choose the scale that’s right for the group.** Online productions may be simple or complex. Depending on the production goals, the youth might want to start with a simple **home page**—the main page of the production. The youth can even include the planning, producing, and presentation of your page or project without it ever having to go “live” online.

To scale up the project, add more pages, text, or photographs. Keep in mind that HTML coding and Web authoring programs allow the youth to put a lot of “bells and whistles” on the site. Tools called **tables and frames** can help the youth organize information on a page, but also can make the project time consuming and the page cluttered and difficult to use.

If you have the time and resources for a larger-scale project, enlist the help of a media partner to help the youth build or “host” the site. Try contacting your local **Internet Service Provider (ISP)** or the ISP that provides service to the school or afterschool organization. Frequently, ISPs will allow each customer a small amount of storage space on which to post a Web site. The ISP can walk the youth through the process of uploading or posting your online production. A local advertising agency or newspaper also may be able to assist the group.

#### Resources for Creating Online Productions

**Book**—Lampton, C. (1997). *Home Page: An Introduction to Web Page Design*. Location: Orchard Books.

**Web site**—*PBS Teacher Source* includes curricula, ideas for Web-based lessons, and other teaching tools ([www.pbs.org/teachersource/teachtech/tutorials.shtml](http://www.pbs.org/teachersource/teachtech/tutorials.shtml)). Go to the “Technology & Teaching Tutorials” section to learn about Web basics, where to download free authoring software, and more.

**Want to find additional books or Web sites?** Use these keywords to find more resources at your favorite book seller or online: Web design or online instruction, *Web site production*, *HTML*, and *middle school or classroom*. You also can look for resources at your local library.



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### Doing Other Types of Big Productions

If video, audio, print, or online *Big Productions* don't appeal to the youth in your group, here are some other possibilities:

- 1. Compose a song:** Have the youth brainstorm and write out a song. It can be a rap, ballad, or whatever other type of song they want. Choose a healthy habit to sing about and they should make sure the song is fun!
- 2. Choreograph a dance:** Have the youth create a dance for a song that they made up or choreograph a dance to any song that already exists. Remember that there are many different types of dance (such as hip-hop, tap, ballet, jazz, salsa, step, disco, country line, Irish, and break dancing) and they don't have to stick to just one. Do the youth like hip-hop? Have them create a dance to your favorite hip-hop song and try to include moves from other types of dancing, such as jazz or even country line dancing. The youth can perform the dance for the group and teach some of the steps so everyone can join in.

The youth can introduce their *Big Production* by telling their audience about the importance of weight-bearing physical activity. They can talk about the fact that dancing is one really fun way to add physical activity to their days.

- 3. Put on a play:** Don't have a video camera to film a TV show or a movie? No problem. The youth can brainstorm, script, and even stage their own play. Write the script, cast the roles, and perform for their friends, teachers, and parents. Here are some specific ideas:
  - ◆ Your friend dislikes all vegetables. Convince him/her why everyone needs to eat vegetables every day. Find vegetables that he or she may actually like and invent creative ways to make eating veggies more fun and tasty.
  - ◆ Your sister and brother want to sit at home and play video games all day. Convince them that they can have just as much fun by playing outdoors.



## The Big Production Glossary

**Billboard:** A large-format advertisement usually found along major roads. Because people are driving by and don't have time to read, billboards usually contain only a small amount of text.

**Browser:** A computer program that allows a person to access the Internet and find, view, hear, and interact with material on the World Wide Web.

**Bus cards:** Advertisements that may be found at a bus stop, in the interior and on the exterior of a bus or subway car. These types of ads are sometimes called "out-of-home" advertising and may even be found on the doors of public restrooms.

**Bust shot:** A video shot or photograph that focuses on just the head and the shoulders of a person.

**Close-up:** A video shot or photograph that focuses on details or facial expressions but gives little or no context to the rest of a scene.

**Composition:** How the subjects look in the viewfinder of a video camera or still camera or how a shot is "framed."

**Copy editor:** An individual who reads, comments on, and revises stories, headlines, and photo captions for a newspaper or other publication.

**Cue cards:** Large posters or sheets of paper that give an actor or actress written "cues" about what to say or do.

**Cut:** In a video, the immediate transition from one shot to the next.

**Design editor:** An individual who works with a publication staff to create the overall look and feel of the publication.

**Dissolve:** A special effect often found on a video camera that allows one scene to fade into the next.

**Documentary:** A style of film in which one tries to record an aspect of real life as truthfully as possible.

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**Download:** The process by which a computer loads a program, document, or Web page and makes it viewable.

**Drama/serial:** A one-time program or ongoing series in which a plot develops around a central person or group of people.

**Editor-in-chief:** The person who edits stories for reporters and has overall responsibility for the production of a newspaper.

**Editorial:** A newspaper or magazine article expressing the opinions of the editors or other individual writers.

**Extreme close-up:** A video shot or photograph that focuses on a very specific action, reaction, or emotion.

**Feature story:** A special story or article in a publication or broadcast program. This story frequently constitutes a significant portion of time or space in the publication or program.

**First Amendment:** An amendment to the U.S. Constitution that says that Congress cannot make a law restricting the freedoms of speech, the press, religion, or assembly.

**Home page:** The main page of a Web site that usually contains an introduction to the rest of the information on the Web site.

**HTML:** Hypertext markup language. HTML is coding used to define the visual look and functions of a Web site.

**Internet:** A large network of computers that transports information such as e-mail, files, and pages of information on the World Wide Web.

**Internet Service Provider (ISP):** A company that provides access to the Internet. Before you can connect to the Internet you must first establish an account with an Internet Service Provider.

**Interview show:** A program for television or radio that is used to inform an audience about an issue. News shows may include a one-on-one interview with an expert, narrative by a journalist describing a situation, or a panel discussion. A panel involves several participants chosen because they have expertise, but different perspectives, on a problem or issue.

**Journalism:** The work of gathering, writing, editing, and publishing or disseminating news through newspapers, magazines, and the Internet or by radio and television.

**Long shot (wide shot):** A video shot or photograph that shows the subject in relation to a large part of the setting.

**Magazine:** A publication, usually printed, that is intended for a particular target audience and contains articles of popular interest.

**Masthead:** A listing printed in all issues of a newspaper or magazine (usually on the editorial page) that gives the name of the publication and the names of the editorial and other staff.

**Medium shot:** A video shot or photograph that shows the subject in relation to the immediate context. Medium shots reveal relationships. They can be person-to-person, person-to-thing, thing-to-a-space, or person-to-a-space. A medium shot is when the camera is about 3 feet from its subject.

**Mock-up:** A rough example of a project. Generally true-to-size, a mock-up shows page-by-page text, photo, and artwork placement.

**Needle drop:** Royalty-free music that is not copyrighted. You can find this type of music on CD-ROM, through numerous music sellers, or you can download pieces for a small fee online.

**News article:** A non-fiction essay or composition on a subject, usually appearing in a magazine or other publication.

**News release:** Detailed information about an event, person, or product sent to a media outlet in the hope that it will be published or broadcast.

**Newspaper:** A daily or weekly publication that contains news, articles, and advertisements.

**Non-linear shooting:** A method of filming in which the director does not have to shoot the scenes in the same order as the storyboard or planned finished production.

**Op-ed:** Short for *opposite the editorial page*. The op-ed page contains the views and opinions of individuals who are not on the staff of the newspaper.

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**Out-of-home:** See “Bus cards”

**Photo editor:** An individual who works with the editor-in-chief and writers to determine cover photos, feature photos, and head shots and who gives photo assignments to photographers.

**Photo spread:** Several pages of a publication that feature only photos and short descriptions. Sometimes stories are told through the use of a photo spread.

**Pitch:** A letter written to introduce a source and story idea to a member of the media in hopes that the media will pick up the idea and develop it into a news or public interest story.

**Pop-up ads:** Web-based advertisements that appear suddenly or “pop up” when you first visit a new page or site.

**Poster:** Print message that ranges from the size of this page to about 2 feet by 3 feet in size. This type of print media is frequently used for educational campaigns. Because posters are hung in places where people usually have time to read them, the messages contained on them may be more detailed than those on billboards.

**Proofs:** The final copies of a publication before large quantities are printed. Proofs allow the editorial team to review photographs and written material one last time before mass production begins.

**Props/property:** Any object in a video or theatrical scene that can be picked up and moved around. Props are objects that help get the message across to the audience more effectively by visually enhancing a scene.

**Quiz show:** Question-and-answer games featuring a host and multiple contestants who compete for prizes based on their knowledge of the subject.

**Raw footage:** Recorded video of events that is not yet edited. Not all raw footage will end up in the final product.

**Reporter:** A person who gathers news and prepares it for publication or broadcast. He or she investigates and researches the topic, conducts interviews, and writes the story.

**Rule of thirds:** A rule suggesting that, when framing a shot with a video or still camera, you divide the frame into thirds with imaginary horizontal lines. Positioning the horizon on either the top or bottom third achieves the most pleasing-looking shot.

**Script:** The text of a play, broadcast, or movie. The script includes the dialogue or words actually spoken by the on-screen actors or by an off-screen narrator and the sound effects or other audio, such as music, needed to tell the story.

**Sets/Settings:** Anything in a video, photograph, or theatrical production that constitutes the background of the scene.

**Shooting plan:** A list that groups together shots using a similar camera angle and light set-up so they can all be filmed together at once, saving time and money. A shooting plan is helpful with a non-linear filming approach.

**Shot:** A continuous piece of video or film footage. Everything you film between pressing “record” and “stop.”

**Sound effects (SFX):** Any sound occurring in an audio or video production other than voices or music.

**Source code:** The tag code information (See “Tags”) that provides the instructions for how a browser presents items on a web page.

**Storyboard:** A set of images (drawings or photographs) on paper that show what a video or film will look like. Video artists use storyboards to plan out what their video will look like, the scenes they will show, and the sounds or voices they will use. Storyboarding is an essential part of the pre-production phase.

**Studio:** A quiet room or corner where there is no other loud background noise, and that is used to film scenes for a video production or record sound for an audio production.

**Tables and frames:** Tools used in a Web authoring program that can help organize/structure information on a Web page.

**Tags:** Letters or words sandwiched between two angle brackets that look like greater than (>) and less than (<) symbols. They are written like this: <tag>. Different tags direct a Web browser to do different things, such as make text larger, smaller, centered, italicized, boldface, or linked to other text.

## DOING THE BIG PRODUCTION

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**Talk show:** A television or radio program on which a host talks with guests or telephone callers about a variety of popular topics.

**Transition:** The visual changeover from one scene to another in a video. Examples include wipes and dissolves. Sometimes these also are called video effects.

**Two shot:** A video shot in which two people are pictured in a scene.

**Visual length:** Wide shot, medium shot, close-up, and extreme close-up are examples of different visual lengths. Elements of a shot can be used to evoke emotion, give a sense of urgency, or highlight an important moment in the production.

**Voiceover:** The off-camera voice of an announcer who is heard but not seen.

**Webcast:** An original audio or video production intended to be disseminated through a Web site.

**Wipes:** The process by which one scene changes into the next using a video effect in which parts of one shot are successively replaced by equivalent parts of the next shot.

