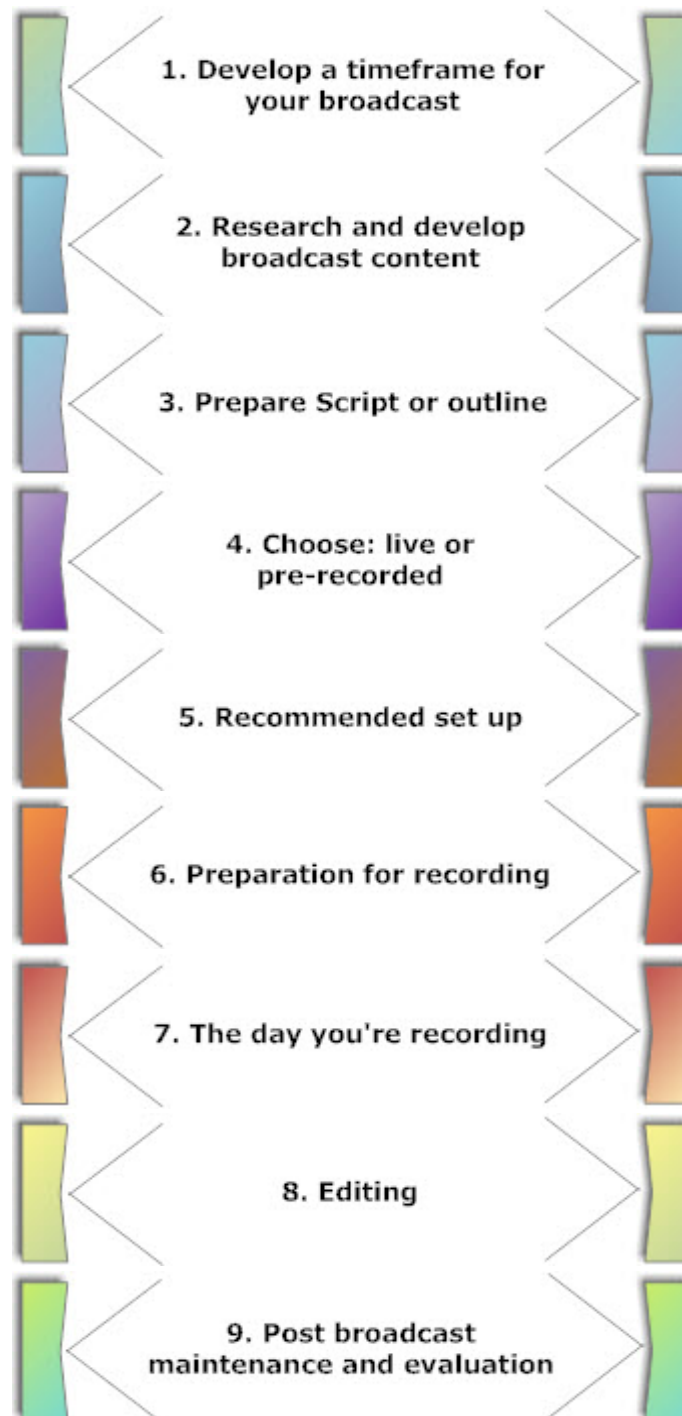


## Creating a Broadcast



## Step 1: Develop a timeframe for your broadcast

- Call Studio Scheduler to see which dates are available for your broadcast;
- Coordinate with Subject Matter Experts (SMEs) and/or anyone else who will be in the video to determine which of your dates is best;
- Schedule your dates - it's important to schedule more than one date in case all of your SMEs aren't available on the same day(s);
- If you need to cancel unneeded studio dates, do so ASAP.

## Step 2: Research and develop broadcast content

- Work with SMEs to gather all necessary information;
- Gather all sources of information for the training;
- Break content into sections.
- The writer/editor in Kreate is available to assist with script development.

## Step 3: Prepare script or outline

If content is...	Then...
Regulatory, Specific, Exact	- script is necessary - writer/editor can assist in compiling the script - teleprompter should be used
Conversational, Casual, Well - Known	- outline can be used instead of a script - you can refer to your outline through taping - teleprompter isn't necessary

A script may be typed in either scenario for accessibility (captioning). Don't produce a script if you're not planning on saying it exactly as it's written; a transcript can be made after filming.

#### Step 4: Choose whether you want it to be live or pre-recorded

	LIVE	PRE-RECORDED
ADVANTAGES	<ul style="list-style-type: none"><li>- Can be interactive</li><li>- Audience can ask questions and get feedback</li></ul>	<ul style="list-style-type: none"><li>- Scenes can be re-recorded;</li><li>- Edit before anyone sees it to remove mistakes or irrelevant content.</li></ul>
DISADVANTAGES	<ul style="list-style-type: none"><li>- Can't get it perfect;</li><li>- It can be intimidating to go "live."</li></ul>	<ul style="list-style-type: none"><li>- Lose spontaneity after shooting a scene multiple times;</li><li>- Want to fix every flaw.</li></ul>

#### Step 5: Recommended Walkthrough

- Familiarize yourself with the broadcast studio a few days before recording;
- Sit in front of the camera to get comfortable with being taped;
- Look around at options for the set; think about how to arrange the set for your broadcast;
- Work with the video production team to block the production and ensure all visuals and components are working.

## Step 6: Preparation for Recording

- Make sure everyone involved knows when they're speaking and what they're saying before your broadcast;
- Know how you want the set to look;
- Bring any materials for demonstrations and/or visual aids (video clip on jump drive, props, slides, etc.);
- Bring a few PowerPoint slides on a jump drive for use while editing
  - Have some slides ready to put in at different points during the broadcast, and bring some blank slides to cover edit points
    - Example: If you need to re-record, or if you want to cut something out, there will be a glitch in the film where a few minutes were removed that don't match up perfectly – bring blank PowerPoint slides to put a few points on, put into the video, and make the transition between shots smoother.
  - This makes editing easier;
  - Breaks up face time.
- Always provide a point of contact, example:

For any questions, contact:  
Smokey T. Bear  
smokey\_bear@fws.gov  
776 - 659 - 4563

- This can be a PowerPoint slide to show at the end with your Email and phone number;
- Training will be more effective if the audience has a way to contact you and get questions answered.

## Step 7: The day you're recording

- You will need to arrange the set for your video;
  - If possible, it's useful to arrange it the night or morning before you start taping; it's one less thing to worry about;
  - Arranging it right before shooting can make you look flustered through the first few scenes.
- Remember to smile while you're on camera!
  - This is especially important if you're on camera when someone else is talking; the audience can still see you;
  - It looks way better to see a smile than a spaced out look
- Microphones pick up EVERYTHING.
  - Be careful with noisy fidgeting (such as clicking a pen);
  - Don't tap or make noise while you have a microphone on.
- What to wear:
  - Deep, rich flattering colors;
  - No white or black shirts;
  - Subtle patterns are okay;
  - Don't wear any distracting or busy patterns;
  - Shirts with really thin lines can appear to glisten on camera and be distracting;
  - Buttoned shirts are great – you have to wear a microphone, and they feed it up through your shirt to make it look more natural – not good for high collars or regular shirts.

## Step 8: Editing (only for those who pre-record their broadcasts; live broadcasts skip to step 9)

- You work with the studio editor to edit your broadcast;
- It's beneficial if you watch the scenes right after you shoot them so if there is a mistake, it can be immediately corrected;
- The editor's job is to create a seamless product that looks professional; he's quality control for the video itself;
- Your job is to be quality control for the content.
  - Choose the order of the scenes; before this point, the footage is in little snippets and you need to tell the editor how to put it together.
  - Evaluate whether the information flows and makes sense.
  - In the editing stage, you're the Subject Matter Expert, and you need to make sure the content is relevant, necessary, and correct.

## Step 9: Post Broadcast Maintenance and Evaluation

- Is this the best way to relay the information?
- Will it be changing in 5 years or less? When is a new broadcast necessary?
- How is it going to be available?
  - Stream it online
  - Create DVD copies to distribute
  - Analyze potential uses; it's been recorded, so it can be used for anything