

Part Four

GETTING INTO THE
NEWS BUSINESS

What They Want

Filling Job Requirements

Here is the situation. You just spent three years at a university. You are looking at your senior year, wistfully imagining the job prospects. You have heard about the huge salaries of network anchors, and you think you have got the "right stuff" to make it in the business.

The Real World is far from this fantasy. Average starting pay for a beginning reporter/photographers is around \$14,000 a year. Many stations pay substantially less. Most reporters end up "one man banding" at their first job, so it pays to know how to shoot. In fact, if you cannot shoot, you probably will not get a job straight out of college.

Most Mass Media majors end up working in something other than TV. The fact is there just are not many openings. Just because you graduated from a major university with a 4.0 GPA, do not expect TV stations to line up at your door. In the Real World you still have to "pay your dues." This is especially true in the light that many veteran news gatherers are being laid off because of a weak economy.

Real TV News is not glamorous. In fact, most of the time it is just plain work. TV is stress, deadlines and filling the "news hole" with product that often is mediocre. Why? Because deadlines kill. They inflict mortal wounds on high quality work.

The best reporters do good work under tough circumstances. Newcomers to the profession have high standards, but are

painfully slow. They want their package to be outstanding, and may miss their deadline just to throw in that last "great shot." These perfectionists may be left standing out in the rain. Learn to edit fast. Put yourself under a deadline, and see if you can meet it. Practice. Be better than you have to be.

Many students do just enough to get by. They do good work, but not great work. The news profession requires commitment. It means long hours, in poor conditions, in boring situations. It does not pay well. It is, however, on the cutting edge of what is happening. News can make a difference.

When in school, have a plan. You must know what is required to make it in this business. Constantly remind yourself what you must know, and what you must be able to do in order to get a job. One goal of this book is to give you the essential knowledge to make it in the field.

Ask yourself these questions:

1. What am I willing to do in order to get hired?
2. What is the lowest amount I will accept?
3. How far am I willing to travel in order to get a job?
4. Am I willing to "one man band" perhaps for several years in order to get in the door?
5. Are there any local TV stations in my area?
6. Am I willing to work for free? At night? On weekends?
7. Can I come up with four or five story ideas a day?
8. How well do I know my stuff? Does it take me ten

minutes to cut a thirty second VO?

9. Do I like to work under pressure?
10. Do I know the equipment so well that I do not have to think "now which button do I have to push?"
11. Can I talk in "NewsSpeak?" How well have I studied the material in this Field Guide? Do I know all the words in the glossary?

These questions will help you get a handle on what you want and what you can do. This book is a real world guide. It works in the field. You must know the information in this field guide.

At the end of this chapter is a News Director Survey. It will help you get to know the management at the stations in your city. Find out exactly what they are interested in and consider important.

Many News Directors have similar ideas about what they want. Here is what I found.

1. You absolutely **MUST HAVE A RESUME TAPE.**

If you have no tape, it is virtually impossible to be hired. You may look good and sound good and have a great GPA, but without a TAPE you will never get past the first interview.

Every assignment you do at school, do your best. Do not cut corners. . . it may be the only proof you can show a News Director of what you can do. When you have access to gear, use it to do not only what is required for your assignment, but much more.

Piece together story ideas and work towards putting together a real world news piece. Most of the material you do at school has no relation to what you might see on TV. Aim towards selling yourself every time you get gear.

Use your local TV stations as your competition. Give yourself an "A" if it compares favorably to a package shown on TV. Is this unreasonable? If you cannot do the quality of work, why should any News Director even consider hiring you?

2. Keep the tape short.

The people I interviewed suggested around five minutes. No longer than ten minutes. Put your best material first. A montage of your work is also a good start. Include at least one package.

3. Written resumes must show work experience.

They must also be neat, preferably type-set. Start with your outstanding features. Go easy on items that are not work related.

4. Get an internship.

You must have real world work experience. This is critical. This may be the way to build a resume tape. Just this fact alone should make you work an internship for next to nothing.

When you get an internship INSIST on hands on experience. Follow the guidelines in this book and shoot video, edit your video and write the story. Watching someone else do the story is of little use. You can watch forever and still have nothing to put on a resume tape. Remember, the bottom line is

That you must have a tape in order to market your talent. If you get through your internship without hard evidence of what you can do, your time was wasted.

Choose the best station in town in which to work. Model the best people in the station. How do they work? How do they develop stories? Ask other people at your school what they got out of their internship before you apply for one. If they were not allowed to produce anything, do not work there.

5. Show some hustle.

People in this business cannot tolerate slowness. We deal in seconds. Wasting time is criminal. Help every chance you get. There is always something that needs to be done. Help the producers. Make everybody's job easier. Become indispensable.

6. Be willing to do the dirty jobs.

There are many stories that people generally do not like to cover. Volunteer to do them. It gets your foot in the door and gets your work in the show. This may be easier to do at smaller stations.

7. Be able to do it all.

You should be able to shoot, write and edit well before you can expect to get a job. If you can't do these three things you have no business wasting a News Director's time.

8. Study the "Seven Shots" and be creative.

Your resume tape should be a show place for your photographic and journalistic abilities. Try your best to be

a cut above.

9. Be a team player.

Avoid bad attitude. You should be one of the most enthusiastic, upbeat people in the newsroom.

10. Do any job that resembles the real world.

This may include shooting weddings, birthday parties and legal depositions. Take any chance you get to work at a real station. This may involve pulling cable for a local station.

11. Keep in contact with local management.

Do your homework. Know how the stations are doing, who is currently in first place in the ratings. Show them you are interested in the local angles of stories. In the long run, only the truly determined get jobs.

12. Be patient.

One of the hard facts of life about the Real World is it may take you a year to get hired. Many people forget about their dream of journalism and work somewhere else just because they do not get a job right away.

If you are lucky, and determined you may be able to parlay your internship into a part-time job. Be willing to do anything at first. This may be only a production assistant. This may also mean working nights, weekends and holidays in order to work at all.

13. Keep sending out resumes and tapes.

The more you send, the better your chance of landing a job. Do not be picky, especially if you have very limited

experience. Do not expect or ask for a huge salary.

14. Network.

Keep up with your friends from school. Find out where they went. They may be your inside scoop towards finding job openings. Ninety-five per cent of all job openings are not listed in any magazine. Those that are will probably have several hundred applicants.

MOST IMPORTANTLY: Keep trying. Keep working at bettering your craft, and your journalistic abilities. News Directors want team players, go-getters and qualified individuals. The best way to get experience is by finding an internship. Do your best to get Real World experience.

News Director Survey

In hiring a new photographer:

1. How important is the resume tape?
Very Important Important Not Important

2. How long should the tape be?
1-5 minutes 5-10 minutes Over 10 minutes

3. What is the most critical aspect of the tape: (List in order of importance)
 - a. Focus
 - b. Action/Type of story
 - c. Natural Sound
 - d. Specialty shots (racking focus, low shots, etc. .)
 - e. Editing

4. How important is the written resume?
Very Important Important Not Important

5. How important is it that the resume be typeset?
Very Important Important Not Important

6. How important is the educational background? (GPA)
Very Important Important Not Important

7. Is the resume or the tape more important? (Circle one)

8. How important is an internship?
Very Important Important Not Important

9. What type of internship should they seek?

10. What do you look for in a photographer?

11. What do you look for in a reporter?

12. How important is it to be able to "One Man Band?"

Very Important	Important	Not Important
----------------	-----------	---------------

13. How important is it to be able to come up with story ideas?

Very Important	Important	Not Important
----------------	-----------	---------------

14. How important are the references?

Very Important	Important	Not Important
----------------	-----------	---------------

15. How important are school references?

Very Important	Important	Not Important
----------------	-----------	---------------

16. How important are work related references?

Very Important	Important	Not Important
----------------	-----------	---------------

17. Describe the type of photographer you would be most inclined to hire. Include the most important assests they should have.

18. Describe the type of reporter you would be inclined to hire.

INTERNSHIP PROGRAM

Working in the Real World

The opportunity to work at a television station should not be taken lightly. Use this experience to find out what the Real World of television is like. You have the chance to make a quality resume tape for yourself. Without this tape the chance of getting a job in TV is minimal.

News directors are interested in seeing what you can do, not what your grades were in college, how cute you are, or who you know. Times are hard in the TV industry. With the advent of cable television, VCRS, and an economic recession, advertising dollars are scarce. Stations are caught in a pinch, and an area that often gets squeezed is the news department.

If you have not heard, stations are doing more with less. That means seasoned reporters are being asked to one-man-band. They now have to shoot their own video. Many stations are also cutting back on their staff. This translates into experienced talent competing for jobs with rookies.

The internship program is critical to your career! If you cannot prove that you can do the job, not just get by, but really do the work, why should you get hired? TV news is a "run and gun" profession. We do not have time for sluggards or people with bad attitudes. This job requires work. It is not just a fashion show. The hours are long and the stress is intense.

However, if you really want to make it in this business you have taken the correct first step: the internship. The

internship program at a television station serves two purposes. First, it allows students to get a taste of what the Real World of news is all about. Secondly, it provides young people the chance to put together a resume tape so they can market their talents.

Pay attention to these two factors. If you finish your internship and hate news gathering you are better off not getting into the business. More importantly, if you do not have a tape to show a News Director your time has been wasted. Ask yourself this question daily, "How did what I produce today improve my chances of getting a job?"

Many students have the unfortunate attitude that "I will do as little as possible to get by." This will not cut it in the Real World. This is a "go getter" business. If you do not actively promote yourself and your abilities you will be out of luck. Take the internship seriously. It will get you a job.

I created the Internship Program as a pilot project for WTOG-TV. It is used to guide the interns as to what they should do in order to get the most out of their time at the TV station. I find that the more goal oriented the person is the better quality of work they turn out. By paying attention to this program, you will be more marketable and will get something out of the internship program at the station of your choice.

One of the main ideas you should get into your head is, "I

must get into the game." Watching is not enough. In this program you must do the activity. Actual hands on experience is what an internship is all about.

Spend your time wisely, do not sit around reading a book on another class subject. Practice your editing, your shooting, your writing, your computer skills. To do something well you must practice. Never waste time while you are at the station. Ask people if they want video looked up, if they need something shot, if they could give you hints on how to develop story ideas.

In other words: prove your value to a news organization. The internship is a two-way street. Give something to the station you are working at. Your career will be dependent on the references you get from the station, give them something great to say about you.

Another fact to keep in mind. If you really want to work in this business, you should strongly consider working your internship on the weekends and at night. This is the time when most stations really need people to help. Extra work will hold extra dividends for you. The more you are given Real World experience, the better you will be prepared to take on your first job.

When get started working it will almost certainly be on the night and during the weekends. This is where new people "learn the ropes." If you are not willing to do what it takes now, why should you expect to like it then?

The internship program is based on the quarter system at school. The first four weeks you will learn what you need to do the job. The rest of the time should be devoted to doing everything you can to get your material on the air. Find story ideas and bother the assignment editor until he lets you do them. This is an aggressive business--get in there and show them what you are capable of!

It should be noted that the assignments are geared to get you ready for the Real World. Take the time constraints seriously. If you cannot accomplish the task in the time given you should spend time on your own to practice these skills. As the internship progresses, you may have to edit VOs or VO-SOTs that other people shot so you can fulfill your assignments. The Field Guide to ENG was designed to get you on line with your station as quickly as possible. If it is not in this book, you don't need to know it.

Good luck, and welcome to THE REAL WORLD.

REPORTER INTERNSHIP

This schedule is based on a ten-week quarter system.

WEEK ONE

Learn the computer. Practice typing scripts from earlier shows. You are expected to turn in five sample scripts: one VO, one VO-SOT, one PKG script by Friday.

Read and complete Check One from A Field Guide To ENG. Turn this in, in writing, to the Chief Photographer.

Read the paper daily. Bring one story idea to the Assignment Editor per day.

WEEK TWO

Practice with the computer. Three PKG scripts due by Friday.

Check Two from the Field Guide due by Friday, in writing.

Editing practice. Check out insert editing. Be able to edit a VO :30 seconds in fifteen minutes MAXIMUM. Edit these from field tapes.

When following a reporter on a story, write YOUR version of the VO or VO-SOT. Ask the producer for their critique of your work.

Read the paper daily. Bring one story idea to the Assignment Editor per day.

WEEK THREE

Computer practice: Five sample PKG scripts.

Check Three from the Field Guide due by Friday, in writing.

Editing practice: Edit five VO :30, and three VO-SOTs :45.
Turn in for review.

Writing practice: Create two VO's from stories you were on.
Cut the video to match the story. Turn in for review.

Read the paper daily. Bring one story idea to the
Assignment Editor per day.

WEEK FOUR

Computer practice: Five sample PKG scripts. Two VO-SOT
scripts.

Complete the glossary memorization from the Field Guide.

Editing practice: Edit five VO :30, and three VO-SOTs :45.
You should now be able to edit the VO's in ten minutes, the
VO-SOTs in fifteen minutes, maximum. Track the VOs and the
VO-SOTs and turn in to the producer for critique.

Writing practice: Create two VO's and two VO-SOTs from
stories you were in. Cut the video to match the story.

Read the paper daily. Bring one story idea to the
Assignment Editor per day.

WEEK FIVE

Computer practice: Two VO scripts and two VO-SOT scripts.
These scripts should be approved by the producer and should
air during the week.

Editing practice. Edit five VO :30, Three VO-SOTs :45.
At least two of these should be on the air.

Track the VOs and the VO-SOTs and turn in to producer for
critique. The tracked material should be put on G-Tapes.

Writing practice: Create three PKG scripts from stories you covered.

One PKG should air this week. The writing for this package should take you one hour, the editing one hour and half.

Read the paper daily. Bring one story idea to the Assignment Editor per day.

WEEK SIX

Equipment practice: Review the first chapter of the Field Guide. You must practice framing several interviews including 2-shots and Reversals. Bring your practice tape to the Chief Photographer for critique.

Computer practice: Two VO scripts and two VO-SOT scripts. These scripts should be approved by the producer and should air during the week.

Editing practice. Edit five VO :30, Three VO-SOTs :45. At least two of these should be on the air.

Track the VOs and the VO-SOTs and turn in to a producer for critique. The tracked material should be put on your resume tape for future reference as to your progress.

Writing practice: Create three PKG scripts from stories you covered.

Two PKGs should air this week. Writing should take one hour, editing one and a half hours.

Read the paper daily. Bring two story ideas to the Assignment Editor per day. Follow up on each of these ideas. Turn at least three into airable material.

WEEK SEVEN

Equipment Practice: Review Part II of the Field Guide. Practice shooting common B-Roll at meetings and/or car wrecks. Shoot each of the "Seven Shots" in your stories.

Computer practice: Two VO scripts and two VO-SOT scripts. These scripts should be approved by the producer and should air during the week.

Editing practice. Edit five VO :30, Three VO-SOTs :45. At least two of these should be on the air.

Track the VOs and the VO-SOTs and turn in to producer for critique. The tracked material should be put on your resume tape.

Writing practice: Create three PKG scripts from stories you covered.

One PKG should air this week. Writing should take 45 minutes, editing one hour.

Read the paper daily. Bring two story ideas to the Assignment Editor per day. Make phone calls on each of these ideas.

WEEK EIGHT

Equipment practice: Continue practice shooting the B-roll for your VOs and VO-SOTs.

Verbal practice: Try out the different lines of argument for people with tough interviews.

Computer practice: Two VO scripts and two VO-SOT scripts. These scripts should be approved by the producer and should

air during the week.

Editing practice. Edit five VO :30, three VO-SOTs :45.

At least two of these should be on the air.

Track the VOs and the VO-SOTs and turn in to producer for critique. The tracked material should be put on G-Tapes.

Writing practice: Create three PKG scripts from stories you covered.

Two PKGs should air this week. Writing should take thirty minutes, editing one hour.

Read the paper daily. Bring two story ideas to the Assignment Editor per day.

WEEK NINE

Equipment practice: Fine tune your focus skills, iris and zoom abilities.

Computer practice: Two VO scripts and two VO-SOT scripts. These scripts should be approved by the producer and should air during the week.

Editing practice. Edit five VO :30, Three VO-SOTs :45. At least two of these should be on the air.

Writing practice: Create three PKG scripts from stories you covered. Turn in for review.

Two PKGs should air this week.

Read the paper daily. Bring two story ideas to the Assignment Editor per day.

WEEK TEN

Computer practice: Two VO scripts and two VO-SOT scripts.

These scripts should be approved by the producer and should air during the week.

Editing practice. Edit five VO :30, Three VO-SOTs :45.

At least two of these should be on the air.

Writing practice: Create three PKG scripts from stories you covered.

Two PKGs should air this week.

Read the paper daily. Bring two story ideas to the Assignment Editor per day.

Write out your assessment of the Internship Program. Make special note as to which assignments were the most helpful. This should be two typed pages in length. Your research should include:

1. Areas in the country that you're interest in working. At least five markets in the 100's or below.
2. List the stations in each of these markets.
3. List the news director's names and addresses.
4. Include a sample letter and your resume tape for critique.

Photographer Internship

This schedule is based on a ten week course of study.

WEEK ONE

Complete overview of the camera, deck and VTR. You should be able to put your finger immediately on any part of the equipment that the Chief Photographer calls out. (Example: Where is the Camera Out on the Camera?)

Check One of the Field Guide to ENG is due in writing by friday. Turn in to the Chief Photographer for review.

Field test includes holding the camera steady and white/black balance proficiency.

Be able to frame up interviews on a mid-shot, close-up, two-shot and reversal.

Read the paper, watch the newscasts. Pick one of the packages on the news and explain why it was shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in fifteen minutes, maximum. Turn these in for review to the Chief Photographer.

WEEK TWO

Field test of the equipment. Includes being able to rack focus from distant to nearby objects, iris control for backlit situations and zoom control.

Check Two of the Field Guide to ENG is due in writing by

friday. Turn in to the Chief Photographer.

Read the paper, watch the newscasts. Pick two of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in fifteen minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in eight minutes.

WEEK THREE

Field test of equipment. Further refinements of rack focus, iris control and zoom control. Field requirements include being to adjust rack, iris and zoom without looking at the controls.

Check Three of the Field Guide to ENG is due in writing by friday. Turn in to the Chief Photographer.

Read the paper, watch the newscasts. Pick two of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the

assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in fifteen minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer.

At least two of the VOs you cut should be on the air.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in seven minutes.

WEEK FOUR

Review the "Seven Shots" from the Field Guide to ENG. Get a field tape from the Chief Photographer. Shoot five examples of Low shots and Zoom Throughs. Turn in for review.

Read the paper, watch the newscasts. Pick two of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in ten minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer. It should take you fifteen minutes to edit the VO-SOTs.

Two VOs should air this week. Use the reporter's script as a guide.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in seven minutes.

WEEK FIVE

Read the paper, watch newscasts. Pick three of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in twelve minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer. VO-SOTs should be completed in fifteen minutes, maximum.

Two VOs and one VO-SOT should air.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in seven minutes.

Review the "Seven Shots." Shoot five examples of POV, Natural Sound and Sun Dog.

WEEK SIX

Read the paper, watch the newscasts. Pick three of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in fifteen minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer.

Three VOs and two VO-SOTs should air.

Practice B-rolling a package. Dub a package onto your resume tape. Use your field tape and insert edit different video onto the B-Roll. Turn in for review to Chief Photographer.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in seven minutes.

Review the "Seven Shots." Shoot five examples of Rack and Sequence. The sequence shots should include at least three shots each. Turn these in to the Chief Photographer.

WEEK SEVEN

Review the "Seven Shots" from the Field Guide to ENG. Get a field tape from the Chief Photographer. Shoot three examples of each of the specialty shots. Turn in for review.

Read the paper, watch the newscasts. Pick three of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the

assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in ten minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer. It should take you fifteen minutes to edit the VO-SOTs.

Practice B-rolling a package. Dub a package onto your resume tape. Use your field tape and insert edit different video onto the B-Roll. Turn in for review to Chief Photographer.

You should have three VOs on the air and two VO-SOTs.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in six minutes.

WEEK EIGHT

Review the "Seven Shots" from the Field Guide to ENG. Get a field tape from the Chief Photographer. Shoot two examples of each of the shots. Turn in for review.

Read the paper, watch the newscasts. Pick two of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in two story ideas every day and give them to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in ten minutes, maximum. Edit two

VO-SOTs onto from any field tape. Turn these in for review to the Chief Photographer. It should take you fifteen minutes to edit the VO-SOTs.

You should have three VOs edited on the show, and at least two VO-SOTs. Edit these from reporter scripts, paying special attention on matching the video to the audio.

Practice B-rolling a package. Dub a package onto your resume tape. Use your field tape and insert edit different video onto the B-Roll. Turn in for review to Chief Photographer.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in six minutes.

WEEK NINE

Review the "Seven Shots" from the Field Guide to ENG. Get a field tape from the Chief Photographer. Shoot three examples of each of the specialty shots. Turn in for review.

Read the paper, watch the newscasts. Pick three of the packages and explain why they were shot well.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in ten minutes, maximum. Edit two VO-SOTs onto G-Tapes from any field tape. Turn these in for review to the Chief Photographer. It should take you fifteen minutes to edit the VO-SOTs.

Practice B-rolling a package. Dub a package onto your resume tape. Use your field tape and insert edit different video onto the B-Roll. Turn in for review to Chief Photographer.

You should have three VOs on the air and two VO-SOTs.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in six minutes.

WEEK TEN

Review the "Seven Shots" from the Field Guide to ENG. Get a field tape from the Chief Photographer. Shoot three examples of each of the specialty shots. Turn in for review.

Read the paper, watch the newscasts. Pick three of the packages and explain why they were shot well. Your critique should include when any of the Seven Shots were used, and why they were effective.

Bring in one story idea every day and give it to the assignment editor.

Editing practice: Edit three VOs from any field tape. You should be able to edit a VO in ten minutes, maximum. Edit two VO-SOTs from any field tape. Turn these in for review to the Chief Photographer. It should take you fifteen minutes to edit the VO-SOTs.

Practice B-rolling a package. Dub a package onto your resume tape. Use your field tape and insert edit different video onto the B-Roll. Turn in for review to Chief

Photographer.

You should have three VOs and two VO-SOTs on the air.

You should be able to get the gear out of the car, set up the camera and deck with the tripod and be able to roll tape in five minutes.

Write an assessment as to what you got out of the internship. Pay special attention to what was the most useful. Should be two pages long, typed.

Your research should include:

1. Areas in the country that you're interested in working. At least five markets in the 100's or below.
2. List the stations in each of these markets.
3. List the news director's names and addresses.
4. Include a sample letter and your resumé tape for critique.

Follow up on this information. It will get you a job.

Practice your craft and never give up, no matter how tight the market looks. Persistence pays big dividends. Another piece of advice: Go with the first solid offer you get. Don't wait with the hope that something better will turn up. You are much more marketable if you are currently working. Good luck, you can do it!

Equipment Directory

This list will help you gather information on products you are interested in. On the whole, these companies do not sell to individuals. They will refer you to retailers in your area. Shop around for the best product and price.

By all means field test the equipment before you buy! It may not be what you need. Consider weight, durability and service outlets in your area. Does the retailer provide gear while yours is in the shop?

BATTERIES:

Alexander Batteries

P.O. Box 1508

Mason City, IA 50401 Tel. (800) 247-1821

Anton-Bauer

One Controls Drive,

Shelton, CT 06484 Tel. (203) 929-9935

Cine 60

630 9th Ave.

New York, NY 10036 Tel. (212) 586-8782

Frezzolini Electronics

Frezzi/PAG

5 Valley ST.

Hawthorne, NJ 07506 Tel. (201) 427-1160

Paco Electronics U.S.A.

1842-B West 169 Street

Gardena, CA 90247

Tel. (213) 719-9065

Synergistic Batteries

3760 Lower Roswell Rd.

Marietta, GA 30068

Tel. (404) 923-2220

Sachtler Corporation

55 North Main St.

Freeport, NY 11520

Tel. (516) 867-4900

CAMERAS:

Ampex

Recording Systems/Video Systems

401 Broadway

Redwood City, CA 94063

Tel. (415) 367-2011

BTS

Broadcast Television Systems

P.O. Box 30816

Salt Lake City, UT 84130

Tel. (801) 972-8000

Hitachi Denshi

150 Crossways Park Drive

Woodbury, NY 11797

Tel. (516) 921-7200

Ikegami Electronics

37 Brook Avenue

Maywood, NJ 07607 Tel. (201) 368-9171

JVC Professional Products

41 Slater Dr.

Elmwood Park, NJ 07407 Tel. (201) 794-3900

Panasonic Broadcast Systems Co.

1 Panasonic Way

Secaucus, NJ 07093 Tel. (201) 348-7671

Sony Communications Products Co.

Professional Video,

1600 Queen Anne Rd.

Teaneck, NJ 07666 Tel. (201) 833-5200

(201) 930-1000

CAMERA/DECK COVERS:

PortaBrace

Box 246

North Bennington, VT 05257 Tel. (802) 442-8171

Telepak

4783 Ruffner St.

San Diego, CA 92111 Tel. (619) 268-8559

CAMERA LENS:

Angenieux Corp.

7700 N. Kendall Dr. #503

Miami, Fl 33156

Tel. (305) 595-1144

Canon USA

Broadcast Equipment Div

610 Palisade Ave

Englewood Cliffs, NJ 07632 Tel. (201) 816-2900

Fujinon

Lens Division

10 Highpoint Ave

Wayne, NJ 07470

Tel. (201) 633-5600

Nikon

Electronic Imaging

623 Stewart Avenue

Garden City, NY 11530

Tel. (516) 222-0200

LIGHTS:

Anton-Bauer

One Controls Drive

Shelton, CT 06484

Tel. (203) 929-9935

Frezzolini Electronics

Frezzi/PAG

5 Valley ST.

Hawthorne, NJ 07506

Tel. (201) 427-1160

Cool Lux Lighting

5723 Auckland Avenue,

N. Hollywood, CA

Tel. (818) 761-3202

Lee Colotran

1015 Chestnut Street

Burbank, CA 91506

Tel. (818) 954-8520

Lowel Light

140 58th St.,

Brooklyn, NY 11220

Tel. (718) 921-0303

Perrott Engineering Labs

7201 Lee Highway

Falls Church, VA 22046

Tel. (703) 532-0700

Sachtler

55 North Main Street

Freeport, NY 11520

Tel. (516) 867-4900

MICROPHONES:

Electro-Voice

600 Cecil St.

Buchanon, MI 49107

Tel. (616) 695-6831

Panasonic/RAMSA

6550 Katella Ave

Cypress, CA 90630

Tel. (714) 373-7277

Sennheiser Electronic

Professional Products

6 Vista Drive, P.O. Box 987

Old Lyme, CT 06371

Tel. (203) 434-9190

Shure Brothers

222 Hartrey Avenue

Evanston, IL 60202

Tel. (708) 866-2200

Sony Communications

Professional Audio

1600 Queen Anne Rd

Teaneck, NJ 07666

Tel. (201) 833-5200

MICROPHONES--WIRELESS:

Nady Systems

6701 Bay Street

Emeryvill, CA 94608

Tel. (415) 652-2411

Vega

600 Cecil St.

Buchanan, MI 49107

Tel. (616) 695-6831

See Also: Sennheiser, Sony

TRIPODS:

Bogen Photo Corp.

565 C. Crescent Ave.,

P.O. Box 506

Ramsey, NJ 07446

Tel. (201) 818-9500

Bolex

Swiss Professionals

38 W. 32 St.

New York, NY 10001

Tel. (212) 696-3861

ITE

2550 Azrite Circle

Newbury Park, CA 91320

Tel. (805) 498-8161

Karl Heitz

P.O. Box 427

Woodside, NY 11377

Tel. (718) 565-0004

Miller Fluid Heads

410 Garibaldi Ave

Lodi, NJ 07644

Tel. (201) 473-9592

O'Connor Engineering

100 Kalmus Drive

Costa Mesa, CA 92626

Tel. (714) 979-3993

Sachtler Corporation

55 North Main Street

Freeport, NY 11520

Tel. (516) 867-4900

Vinten Broadcast

275-C Marcus Boulevard

Hauppauge, NY 11788

Tel. (516) 273-9750

VIDEOTAPE:

Ampex Recording Media

401 Broadway, M/S 22-02

Redwood City, CA 94063

Tel. (415) 367-3809

JVC Professional Products

41 Slater Dr.

Elmwood Park, NJ 07407 Tel. (201) 794-3900

Panasonic Broadcast Systems

1 Panasonic Way

Secaucus, NJ 07093 Tel. (201) 348-7671

Sony Communications Products

Professional Video

1600 Queen Anne Rd.

Teaneck, NJ 07666 Tel. (201) 833-5200

Further Reading

- The News Business John Chancellor and Walter Mears
Harper and Row 1983
- Television Today: A Close-Up View Barry Cole
Oxford Univ. Press 1981
- The News At Any Cost Tom Goldstein
Simon and Schuster 1985
- Minute By Minute Don Hewitt
Random House 1985
- Writing For Television And Radio Robert Hilliard
Hastings House 1978
- North American Radio-TV Guide Vane A. Jones
H. W. Sams 1971
- Photojournalism Jerry Korn
New York: Time-Life Books 1971
- Audio Control Handbook Robert S. Oringel
Hastings House 1977

The Camera Never Blinks

Dan Rather

W. Morrow

1977

Television Production

Alan Wurtzel

McGraw-Hill

1979

NewsWatch

Av Westin

Simon and Shuster

1982

Magazines

Broadcasting

Electronic Media

Millimeter

Videomaker

Glossary

A-Roll--The narration track and any sound bites used in a package. The A-Roll is edited onto the tape that will be shown on the air. The B-Roll is then added to back up the narration.

A-B Roll--Mixing two video sources at the same time. Commonly used with dissolves between two shots.

AC Power--Alternating Current. This is commonly 110 Volts in the U.S.A. The type of electricity that comes from power outlets on the wall. Most cameras and decks need an adapter to run on AC power. These adapters change the Alternating Current into Direct Current (DC) power.

AFM--Audio Frequency Modulation. Records audio with the video signal. Seen with Hi8 record decks.

AGC--Automatic Gain Control. Automatically sets the level for around 100%. This is usually not the best setting for determining audio signals. Same as Automatic Level Control: ALC.

Arbitron--A data collecting organization which determines how many and what type of people are watching which shows. Its counterpart is the Nielson organization.

Anchor--Talent on the studio set that narrates and introduces packages.

Assemble Edit--Type of editing which takes the total video and audio signal from one tape and records it on another tape.

Assemble editing leaves a loss of control track on the out point. This looks like a moment of snow. When assemble editing the operator does not have the freedom to leave the audio and replace the video. It is a total entity when assemble editing.

Assignment editor--This individual is responsible for assigning stories to the reporters and photographers. They are sometimes referred to as "the desk."

Backlit--To have the background brighter than the subject. Backlighting causes the subject to appear dark because the camera closes the iris to compensate for the bright background.

B-Roll--The video used to cover the audio track. These pictures should match what the anchor or reporter is narrating.

Barn Doors--Device mounted on the light to direct what is lit. Scrims are often attached to barn doors to soften the light.

Bars--An engineering test pattern. See Color Bars

Battery Light--Light which runs on battery power stored in a battery belt. Also called "Bat light" or "night light."

Beta--A type of tape format. It is one half inch in width. It is the format used by the majority of large market stations. It produces a very sharp image.

Bird--Satellite.

Bite--Sound Bite--An interview with a person. On the air it is usually between fifteen and thirty seconds long.

Black Balance--Setting up the camera so the blacks will not be tinged with red, green or blue.

Bloom--To have a video signal over 100%. Nearly all contrast is lost. The video looks solid white.

BNC--British Nut Connector. Cable used for video signals, connects by pushing in and twisting.

Board--The assignment board in the newsroom which lists each reporter, the story, the time for the story and which photographer covers the shoot. The Assignment Editor is

generally responsible for the board.

Boom--To raise. A boom is also a telescoping device on top of a live truck. A boom can also be a long pole with a microphone attached.

Bounce--A type of live shot involving bouncing a microwave signal off a building towards the receiving tower.

Brick--Camera battery.

Bug--An ear bug, device to monitor off air.

Burn In--A spot on the tube which has been burned in by being pointed at a bright object. Tube cameras should never be pointed at a light.

Cable--A way of transmitting TV signals by using a cable into the TV rather than by depending on the TV antenna. Some cable stations (notably CNN) cannot be received off air.

Cap--To close. When asked to "cap" the lens on a camera either the lens is covered with a plastic device to eliminate all light or else the filter wheel is turned to stop the light.

CCD--Charge Coupled Device. A computer chip that produces a video signal. A CCD camera uses much less power than a tube camera and is less subject to burn ins, registration problems, and lagging.

CCU--Camera Control Unit--A remote unit that operates the luma and chroma of the camera. Usually run by an engineer.

Centering--A registration procedure that lines up the signals from the chips or tubes.

Chroma--The color part of the video signal. (See Luma)

Clear--Command given from the producer during a live shot which means you are off the air.

Clogged Head--When the record head (which lays the video signal onto the video tape) gets clogged, the video signal which is laid down is unusable or not present.

Color Bars--A test pattern of bars of color used for setting up the video signal.

Contrast Ratio--The ratio between the brightest and darkest objects in the video. The contrast ratio is particularly important in backlit or very dark situations.

Control Track--Electronic signal on the edge of the tape which allows the edit machines to take an edit.

Counter--Device that is used to tell how long the tape has been running. Most field tapes are twenty minutes long. This counter prevents running out of tape unknowingly.

Critical Area--The area that will be seen by the majority of sizes of televisions. Video should be shot so that the critical information is in the center 70% of the screen. This is especially true for signs. On small TVs the viewer would not be able to read the information because the beginning and end would be cut off.

Cut--To edit a piece of material.

Cut in--A short interruption of regularly scheduled programming, usually live.

D2--Digital tape recording. Infinite number of dubs can be made without losing quality from the master.

DA--Distribution Amplifier. A DA takes a video or audio signal and amplifies it so that the signal quality does not suffer over great lengths of video cables.

DAT--Digital Audio Tape.

Db--Decibel. Measure of signal strength, commonly used in audio meters.

DC Power--Direct Current, a type of electricity. It is used in most electronic equipment in the field. It commonly produces twelve volts.

Deck--Video Tape Recorder. Used for recording video and audio signals.

Demod--Demodulation. The changing of an off-air signal into a viewable program on a television.

Depth of Field--The area in the video that is in focus. Keep in mind that one third of the distance before your focal point and two thirds behind will be in focus. If the foreground (before the subject) and the background (behind the subject) is in focus the depth of field is large.

Desk--The assignment editor. They decide what is covered.

Dew--Indicates humidity in the deck. A dew or humid problem can often be fixed by allowing the deck to dry out.

Dichro/Dichroic filter--Changes 3200K inside light to 5600K outside light. Dichros are helpful in inside situations where there is a great amount of natural (outside) light coming in through the windows.

Dish--Device used to gather satellite signals.

Distortion--An overmodulated signal. Once a signal is too loud or in "the red" on the VU meter, it become less intelligible.

Dolly--To move the camera straight in or straight back from the subject.

Donut--An inserted package that a reporter intros during a live shot. The reporter comes back on the live shot after the donut.

DVE--Digital Video Effects. Used in post-production to alter the video signal. This may mean bending or expanding the picture. Commonly seen on car commercials and during sporting events.

EFP--Electronic Field Production.

ENG--Electronic News Gathering.

FCC--Federal Communications Commission. Regulatory agency of the government controlling the media.

F-Stop--A series of numbers indicating the amount of light let into the lens. The higher the number (F-16) the less light is let in. The smaller the number (F-1.2) the wider the opening of the iris and the more light is let in.

Feed--A transmission from a satellite to a receiving station. There are normally several feeds from network, regional and local areas.

File--Video used in a story that was shot in the past. Most stations keep an extensive system of file video from stories they have done.

Fill--A light that fills in the shadows in a three point lighting scheme, but is not as bright as the key light. It is usually at a forty five degree angle from the subject away from the key light.

Flood--A light that is focused into a wide evenly dispersed beam.

Fluid Head--A type of tripod which allows for smooth camera movement because of the resistance in the head. These are

generally much more expensive than friction head tripods.

Framing--Placement of the subject on the screen.

Freq/Frequency--The wavelength or channel of a microwave signal. Pronounced "freak."

Friction Head--A type of tripod which pans quickly or slowly depending on the resistance of friction. These tripods do not offer the smooth pans of a fluid head tripod. They are cheaper, however.

Golden Rods--The rods on top of the live truck which focus the microwave signals towards the receiving antenna. Most Rods have been replaced by small dishes which focus the beam to the receiving station.

Grounded--A type of wiring which negates many types of dangerous situations, especially electrocution. The ground is the third prong on an electrical plug. A grounded or shielded audio cable prevents the reception of radio signals. If the XLR cord starts picking up radio frequency the ground wire is probably shorted out.

Hard Wired--Receiving a signal from a live shot without the use of a microwave transmitter. The audio and video signals are transmitted via BNC and XLR cords.

Head Room--Area on the screen above the head.

Head Hunter--An agent who markets talent for other news departments.

Hot--The signal is too intense. Sometimes called "blooming," it registers as a lack of color in most instances. Usually this is caused by overlighting the subject, using the wrong filter, or having the wrong F-Stop setting.

HUT--Houses Using Television. A term used in rating the show's viewership.

Hz--Hertz. One cycle per second unit of frequency.

IFB--Interrupt Feed Back. An audio system that allows the reporter to hear "off air" as well as the producer over his ear bug.

Insert Editing--A type of editing which allows the operator to split up the audio and video sources. This allows for B-Roll or cover video to be inserted on the tape without affecting the audio that was laid in the A-Roll.

K--Kelvin--Color temperature scale for light. 3200K inside lighting, 5600K sunlight.

Key--The brightest light of a three point lighting system. The key light is usually in front of the subject at a forty five degree angle. (See also Fill and Back light)

Land Line--Telephone.

Lav or Lavalier--Clip on microphone.

Limiter--Device which limits the audio level. It strives for 100% audio. A limiter may actually make some sound environments noisier by boosting levels of ambient sound.

Line Level--An audio signal coming from a mixer or line level mic. Much stronger than microphone level.

Live--Happening during the show.

Live on Tape--A pre-recorded live shot which has the appearance of live, often includes a toss to the anchor.

Luma--The brightness, or light intensity of the video signal.

Magid--An organization which gives news departments suggestions for achieving better ratings.

Mic--microphone. Pronounced "mike."

Microphone level--The signal output from a microphone.

Usually much weaker than a line level.

Microwave--A type of electro-magnetic energy which can carry audio and video signals from a remote live unit to a receiver at the station.

Mini plug--An audio plug commonly found on a Walkman.

Monitor--To listen or watch. Can also be a TV.

MOS--Metal Oxide Semiconductor. Another type of chip that produces video signals. The CCD is more common.

Mult Box--A multiple outlet box for audio feeds from a mixer. Care should be take to see if the output from the mult box is at a line or microphone level.

ND--Neutral Density. A type of filter which reduces the amount of light coming into the camera.

Natural Sound--The noise from the environment. Birds, cars. . Sometimes referred to as "nat sound." Pronounced "gnat."

Newbee--A new person on the job.

News Director--The individual responsible for the total content of the news show. He is in charge of the news room and generally has the last say as to what and how events will be covered.

News Hole--The amount of time to fill the newscast. The news hole is dependent on how many ads are sold in the show.

NiCad--Nickle-Cadmium battery. It can be recharged many times.

Nielsons--An organization which collects data concerning how many and what types of people are watching which show at what time.

Nose Room--The area on the screen that is in front of the nose. There should be more space in front of his nose than behind his head.

OC--On camera. A section in the show that is narrated by the anchor without supporting video.

Off Air--The signal that is received by TV antennas.

Omni--Omnidirectional--A microphone which is sensitive from every direction.

Pixels--The individual light sensitive points on a microchip.

PKG--Package. Complete in itself. All video is voiced (or "tracked") by the reporter. Includes several interviews (sound bites) and usually a standup.

Pod--Camera tripod.

POV--Point of View. Usually from the subject's perspective. It brings the camera into a participant's view of the action.

Producer--Individual who times the show (makes sure the show ends on time) and creates the flow of news on the air. They are responsible for which story goes where in the show. The producer checks for potentially libelous statements.

Push In--To zoom in slightly. Many times photographers will "push in" towards the reporter at the end of the stand up.

Rack--To adjust, as in focus. Before zoom lenses, the cameras would have several fixed focal length lenses. Racking would also refer to changing to another lens.

Ratings--A month long period in which data is collected to see how many people are watching which programs. There are four ratings periods during the year. (See Sweeps)

Ratings point--Depending on the market, each ratings point is worth "X" amount of people.

Real Time--To be done without editing. Live shots are always done in real time.

RCA--A type of plug having an outer shielded section. Most often seen when dubbing 3/4" to 1/2".

Record Button--Small red button inserted in the back of the video tape cassette which allows the tape to be recorded on. If the deck will not go into record, this is the first thing to check.

RET/Return Video--The playback function which allows the operator to view video already shot on the deck through his viewfinder.

Reversal--Shot of the talent and subject, but focuses on the talent. This shot is from the subject's point of view.

RF--Radio Frequency. Radio sound that occasionally gets into the audio on the tape. Usually caused by a grounding problem in the XLR cord.

RGB--Red, Green, Blue. The color guns or chips that pick up and then compose the color spectrum in television.

Roll Off Filter--A switch found on many shotgun microphones which limits the sensitivity of the microphone to certain frequencies. This function may be used to minimize the effect of wind noise.

"Rolling"--Generally called out to the reporter once the tape deck has engaged the tape and it is recording.

Scan--To look through rapidly by using the shuttle knob on a deck.

Scrim--A type of lighting device usually mounted in front of the light to decrease the intensity. Looks like a wire mesh. Sometimes different gauges of spun glass filters are also referred to as scrims. These glass wool scrims also diffuse the light source.

Sequence--A series of shots showing an activity in progress.

Share point--A share point indicates what percentage of people with their TVs turned on are actually watching the show.

Shotgun--Directional microphone usually mounted on the camera.

Shuttle knob--A control device on a edit machine that allows rapid viewing or frame by frame viewing of video.

Slack Light--A light that indicates incorrect tension of the tape in the tape deck. Can occasionally be corrected by changing batteries in the deck or by tightening the tape by turning the spools with your fingers.

Slug--A short title for a story.

Snake--The cords leading from the camera, microphone and off-air box to the live truck.

Spot--A light that is focused into a tight beam.

Spot News--A story that occurs suddenly. A train wreck for instance.

Stand By--Signal to wait, or to be prepared to go on the air.

State Department Standup--A recorded standup giving the impression that it is live. Accepts the toss from the anchor and tosses it back after the piece.

Stand Up--A section in a package where the reporter speaks on camera.

Sticks--Camera tripod.

Stick Microphone--Hand held microphone, usually omnidirectional.

Sub-mini--A type of audio plug generally found on Two-way radios. It is smaller than a mini plug.

Sweeps--A series of month long ratings periods four times a year. Usually around February, May, July and November. The summer sweeps are the least important because there are fewer people watching television at this time.

Switcher--A device that allows the operator to change from one source to another.

Subject--Interviewee or material to be shot.

Take--To cut to another piece or person.

Talent--The reporter on the shoot.

TBC--Time Base Corrector. Electronic device that corrects and stabilizes video signals.

Thread--The process of loading the tape across the tape head and pinch roller system in a VCR.

Tilt--To point the camera vertically up or down.

Tone--An audio signal used to set up levels on a meter, and for tuning in live shots.

Toss--To turn the show over to the anchor or talent. A common toss would be, "Back to you, . . ."

Track--To voice over a package.

Tripod--Device for mounting a camera. Can be set at variable heights. Tripods give the operator steady video. (See Fluid Head, and Friction Head.)

Truck--To move the camera left or right. The camera, not the lens is repositioned.

Tune--To adjust the microwave transmitter or receiver to obtain the best signal.

TVRO--TV Receive Only. A type of satellite receiver which gathers signals but does not transmit.

Tweak--To tune or fix.

Two Shot--Shot for editing purposes, includes talent and subject.

Two-Way--Walkie talkie radio used for communicating with the station.

Umbilical--Cable used to connect camera with deck. It is a multipurpose cable which sends video, audio, and a trigger signal. Also enables the operator to see what he has shot (return video) and power his camera using the deck battery. These are extremely fragile and should not be yanked or pulled on at any time.

Up--On the air. During live shots the producer will say, "You're up!"

Vectorscope--A device that allows the operator to see how well registered the camera is for color purity.

VO--Voice Over. Video that the anchor describes.

VOSOT--Voice Over Sound On Tape. Video plus an interview. Video that is narrated by the anchor and set up to hear what the person on the scene said.

VTR--Video Tape Recorder. Often called the deck.

VU--Volume Unit. How strong the signal is. The VU meter is registered in Db--decibels.

Wash--A widely diffused lighting of an area. Usually accomplished by placing several lights near the rear of the room in a flood setting.

White Balance--A set up function of the camera which corrects for lighting changes so the colors will be correct.

White Noise--A hissing or static sound often heard when the station goes off the air.

Wild Sound--The natural sounds of the environment. (See Natural Sound)

Window--The exact time which a satellite's abilities have been rented. A station may have a ten minute window during which they must do their live shot.

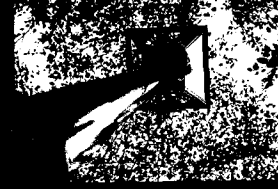
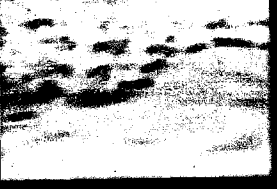
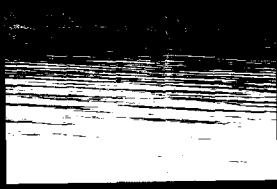
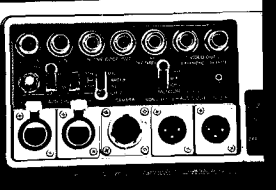
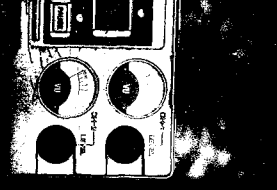
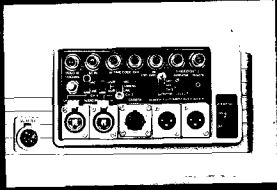
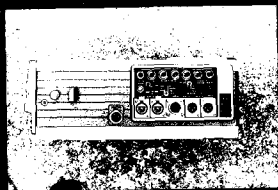
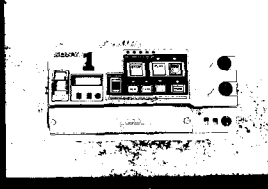
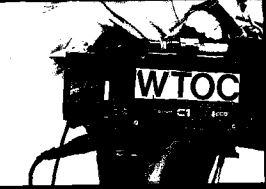
Wind Screen--A device used for covering the head of the microphone to cut out extra sound, such as wind noise.

XLR--Sometimes referred to as a "canon plug." It is the cable which carries the audio signal.

Zebra--A pattern used in the viewfinder to show the operator where a 90% video level is.

Zoom In--Increasing the focal length of the lens for a closer shot of the talent. Squeezes into the talent.

Zoom Out--Decreasing the focal length of the lens for a wider shot.



KODAK SAFETY FILM

26

KODAK SAFETY FILM

27

KODAK SAFETY FILM

28

KODAK SAFETY FILM

29

KODAK SAFETY FILM

30



KODAK SAFETY FILM

31

KODAK SAFETY FILM

32

KODAK SAFETY FILM

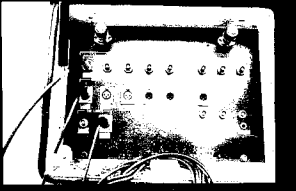
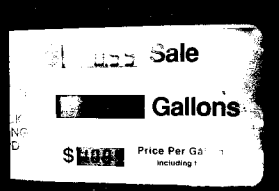
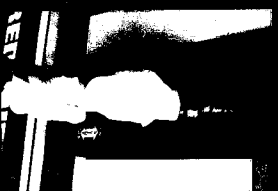
33

KODAK SAFETY FILM

34

KODAK SAFETY FILM

35



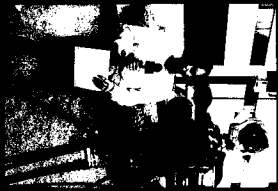
00A 5 KODAK 5052 TMX

01A 6 KODAK 5052 TMX

02A 7 KODAK 5052 TMX

03A 8 KODAK 5052 TMX

04A 9 KODAK 5052 TMX



05A 10 KODAK 5052 TMX

06A 11 KODAK 5052 TMX

07A 12 KODAK 5052 TMX

08A 13 KODAK 5052 TMX

09A 14 KODAK 5052 TMX



09A 15 KODAK 5052 TMX

10A 16 KODAK 5052 TMX

11A 17 KODAK 5052 TMX

12A 18 KODAK 5052 TMX

13A 19 KODAK 5052 TMX



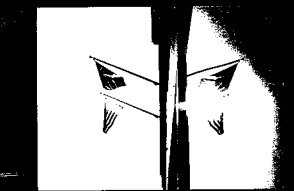
14A 20 KODAK 5052 TMX

15A 21 KODAK 5052 TMX

16A 22 KODAK 5052 TMX

17A 23 KODAK 5052 TMX

18A 24 KODAK 5052 TMX



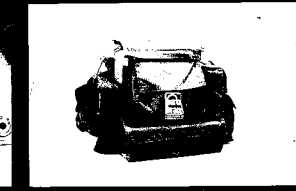
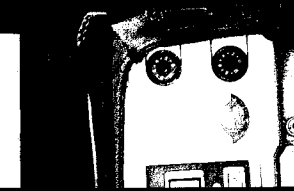
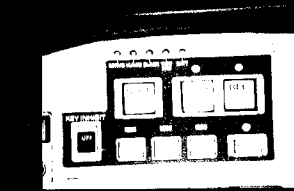
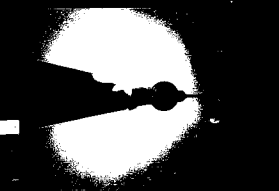
19A 25 KODAK 5052 TMX

20A 26 KODAK 5052 TMX

21A 27 KODAK 5052 TMX

22A 28 KODAK 5052 TMX

23A 29 KODAK 5052 TMX



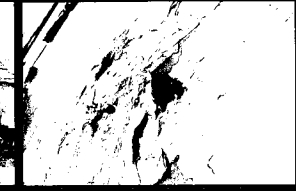
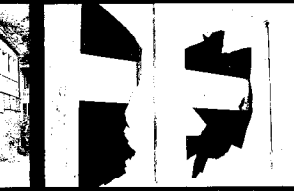
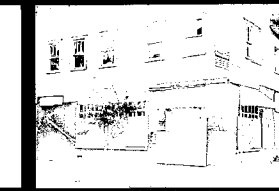
24A 29 KODAK 5052 TMX

25A 30 KODAK 5052 TMX

26A 31 KODAK 5052 TMX

27A 32 KODAK 5052 TMX

28A 33 KODAK 5052 TMX



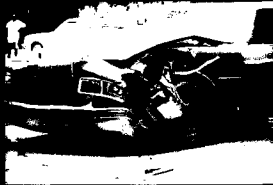
00 KODAK 5052 TMX



0 KODAK 5052 TMX



1



2 KODAK 5052 TMX



3 KODAK 5052 TMX



00 00A

4 KODAK 5052 TMX



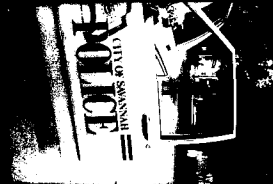
0 0A

5 KODAK 5052 TMX



1 1A

6 KODAK 5052 TMX



2 2A

7 KODAK 5052 TMX



3 3A

8 KODAK 5052 TMX



4 4A

9 KODAK 5052 TMX



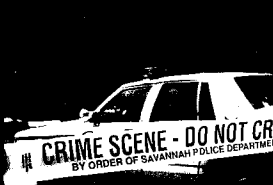
5 5A

10 KODAK 5052 TMX



6 6A

11 KODAK 5052 TMX



7 7A

12 KODAK 5052 TMX



8 8A

13 KODAK 5052 TMX



9 9A

14 KODAK 5052 TMX



10 10A

15 KODAK 5052 TMX



11 11A

16 KODAK 5052 TMX



12 12A

17 KODAK 5052 TMX



13 13A

18 KODAK 5052 TMX



14 14A

19 KODAK 5052 TMX



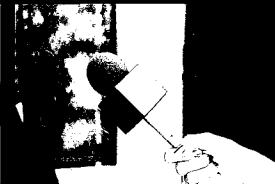
15 15A

20 KODAK 5052 TMX



16 16A

21 KODAK 5052 TMX



17 17A

22 KODAK 5052 TMX



18 18A

23 KODAK 5052 TMX



19 19A

20 20A

21 21A

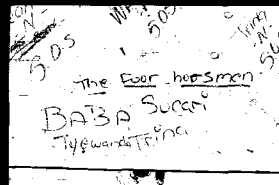
22 22A

23 23A

34 KODAK 5052 TMX

35 KODAK 5052 TMX

36 KODAK 5052 TMX



34 34A

35 35A

36 36A

KODAK 5052 TMX

0

KODAK 5052 TMX

1

2

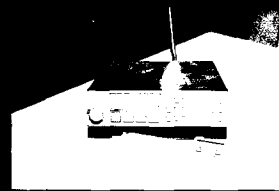
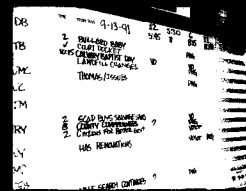
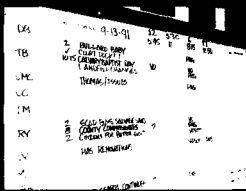
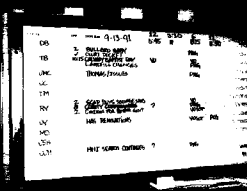
KODAK 5052 TMX

3

KODAK 5052 TMX

4

K



00A

0

00A

1

1A

2

2A

3

3A

4

KODAK 5052 TMX

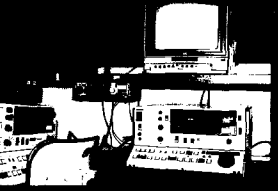
KODAK 5052 TMX

KODAK 5052 TMX

KODAK 5052 TMX

KODAK 5052 TMX

9



4A

5

5A

6

6A

7

7A

8

8A

9

KODAK 5052 TMX

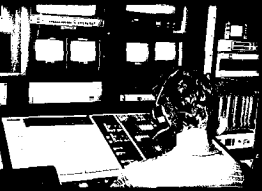
KODAK 5052 TMX

KODAK 5052 TMX

KODAK 5052 TMX

KODAK 5052 TMX

14



9A

10

10A

11

11A

12

12A

13

13A

14

KODAK 5052 TMX

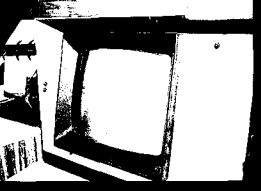
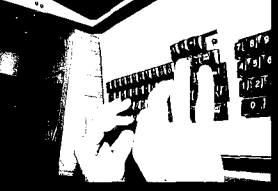
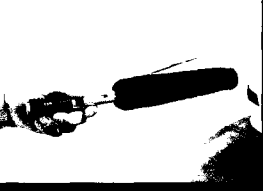
KODAK 5052 TMX

KODAK 5052 TMX

KODAK 5052 TMX

KODAK 5052 TMX

19



14A

15

15A

16

16A

17

17A

18

18A

19

KODAK 5052 TMX

KODAK 5052 TMX

21

KODAK 5052 TMX

22

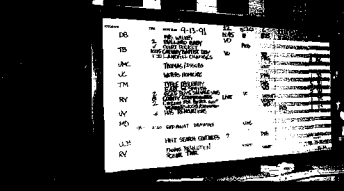
KODAK 5052 TMX

23

KODAK 5052 TMX

24

KODAK



19A

20

20A

21

21A

22

22A

23

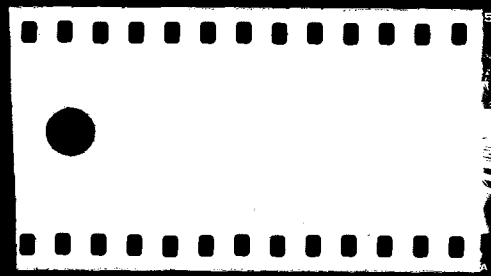
23A

24

5052 TMX

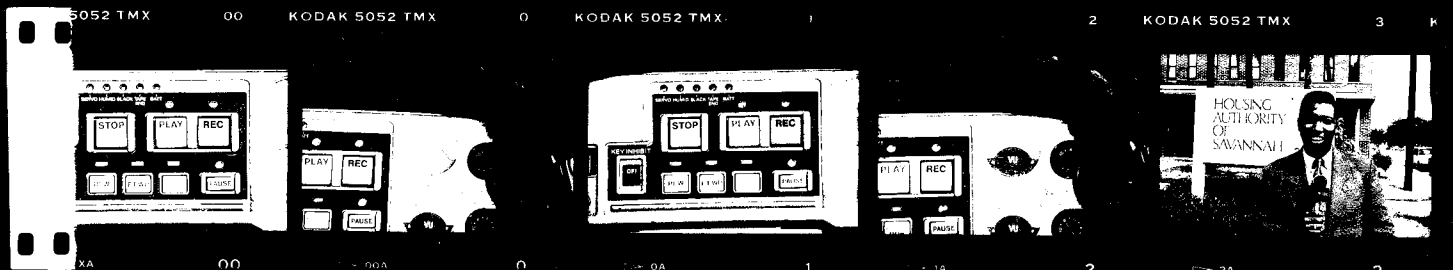
52 TMX

00



00

-24A



00 KODAK 5052 TMX 01 KODAK 5052 TMX 02 KODAK 5052 TMX 03 KODAK 5052 TMX



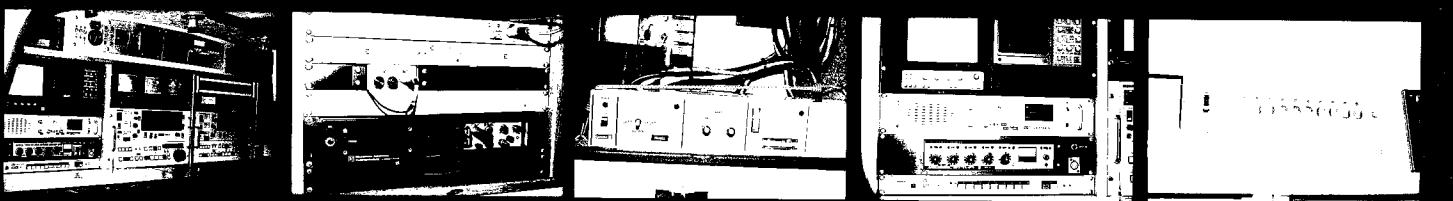
04 KODAK 5052 TMX 05 KODAK 5052 TMX 06 KODAK 5052 TMX 07 KODAK 5052 TMX 08 KODAK 5052 TMX



09 KODAK 5052 TMX 10 KODAK 5052 TMX 11 KODAK 5052 TMX 12 KODAK 5052 TMX 13 KODAK 5052 TMX



14 KODAK 5052 TMX 15 KODAK 5052 TMX 16 KODAK 5052 TMX 17 KODAK 5052 TMX 18 KODAK 5052 TMX



19 KODAK 5052 TMX 20 KODAK 5052 TMX 21 KODAK 5052 TMX 22 KODAK 5052 TMX 23 KODAK 5052 TMX

The Board

This is where the day begins: the assignment board. When you get to work check the stories you will work on, when they start, who you will work with and what form the story will take. The slug is a short title for the story. Every news organization uses some form of the "board."

At the top of the board is usually the date, the different show times and how much news time is taken up by advertisements. Under the 5:30 show you see an 11. This means eleven minutes of advertisements and promos are in the show. With this much time taken up by commercials only around nine minutes would be left for the "news hole." The rest of the time is filled by sports and weather.

On the left hand side of the board are the initials of the reporters, on the extreme right the photographer's initials. Next to the reporter's initials is the time the story is supposed to start. Across from the slug is where the story will play (WTOC has five news shows a day) and what form it will take: VO, VOSOT, or PKG.

(Sheet 4, Figure 22)

Photo by Tim A. Cummins

The Scanner

The scanner is a radio which scans the airwaves for programmed stations. These stations generally include the various police and medical agencies, as well as competing stations. Learning the police codes for possible crimes is a part of the job when working in ENG.

(Sheet 4, Figure 4)

Photo by Tim A. Cummins

Holding the Camera Steady

Each photographer must develop a "shooter's stance." The camera should be evenly balanced on the shoulder, your knees slightly bent. You should feel pressure points in four places on the camera: the right hand on the zoom control, the left hand on the lens, your eye on the viewfinder and your right cheek bone against the camera. These four areas give you rock steady control over the camera. During each shot hold your breath. Take a deep breath, hold it, squeeze the trigger. Even better: use a tripod.

(Sheet 1, Figures 9/10/11)

(Sheet 4, Figure 9)

Photos by Ron A. Wallace & Tim A. Cummins

Protecting The Cables

Note the reinforcement given the ends of these cables. This protects the fragile connections that would be ruined by the normal wear and tear of the news shoot. Keep the extra cable length coiled up with a length of velcro.

The cable should be carried in front of your body above knee level. This prevents tripping over the cable and pulling on the connections.

(Sheet 1, Figures 12/13/14/ Sheet 2, Figure 29)
(Sheet 5, Figure 5)

Photos by Ron A. Wallace & Tim A. Cummins

Video Tape Recorder

(Sheet 1, Figures 15, 16)
(Sheet 2, Figure 26)

Photos by Tim A. Cummins

The news gatherer must fully understand the functions of the Video Tape Recorder. The V.T.R. is put into the record mode by pushing the record and play buttons at the same time. The tape is in pause until the pause button or the camera trigger is pressed. If the key inhibit switch is activated, no other button can be pushed. Leave this switch in the "off" position.

The audio levels can be adjusted by the knobs under the meters. The audio gain can be run in either the manual or automatic positions. Generally, it is better to leave the audio switch in the manual position and adjust the levels yourself by monitoring the sound with headphones.

Video Tape Recorder Connections

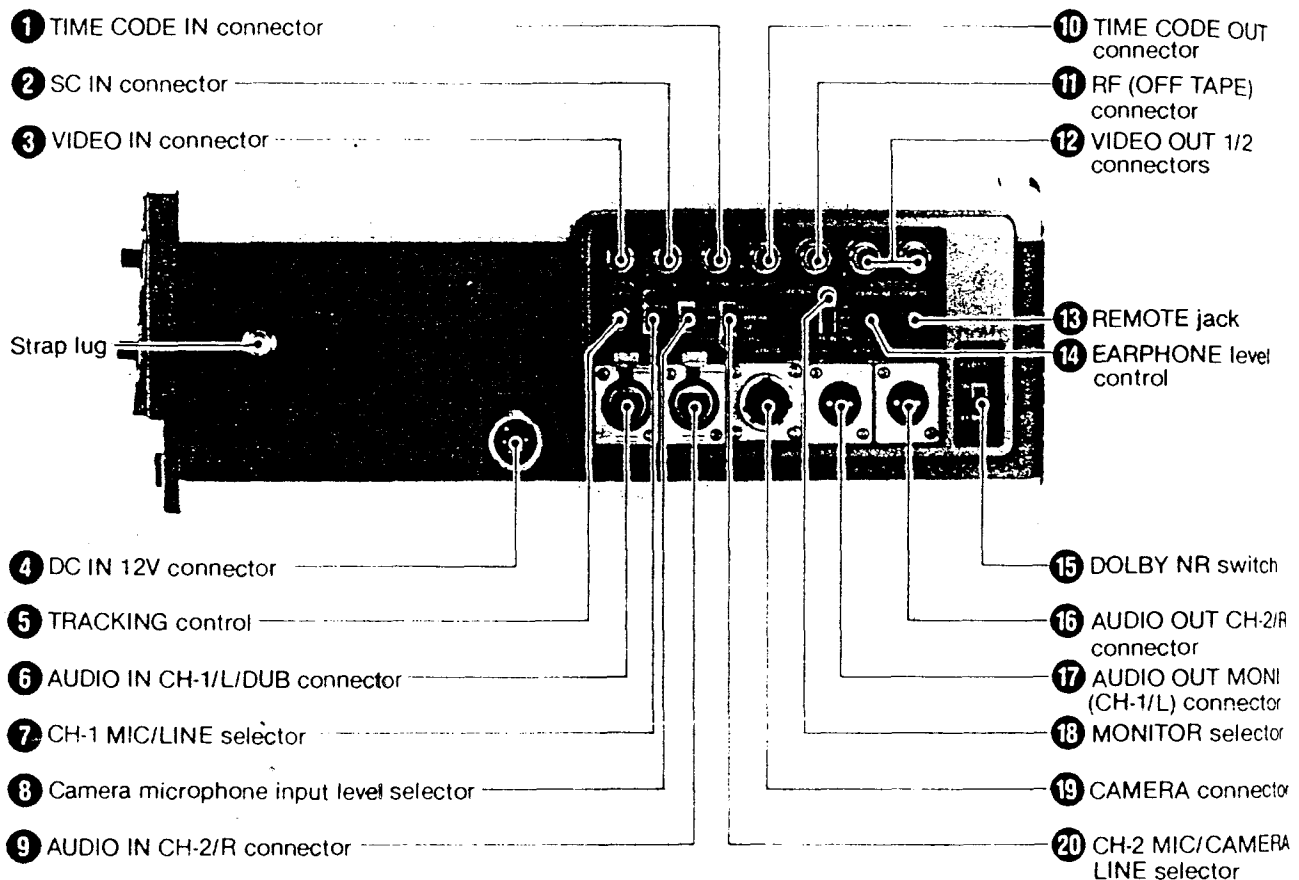
The Video Tape Recorder offers many options for recording. These options include two channels of audio inputs and outputs as well as video inputs and outputs. A plug for an umbilical cord will usually be present.

It is important to note that the audio level switch must be set for either microphone or line level. The level of the microphone input must match what the switch is on. If the deck is set for a line level input and the actual input level is from a microphone, the deck will register no audio.

The connection for providing external DC power to the deck is also in this section of the VTR. This feature should be used for stories that require the deck to remain powered up for long periods of time.

(Sheet 1, Figure 16, 19)

(Note: Use my photo with the functions typeset to match the illustration of the deck in the photocopy.)



Video Tape Recorder
Meter

(Sheet 1, Figure 18)
(Sheet 2, Figure 27)

Photo by Tim A. Cummins

The video tape recorder has meters which display how loud the audio is, the strength of the battery, and the video signal level. A switch determines which level is shown. It is important to check the audio, video and battery levels during each shoot.

Batteries

Once the photographer has determined the story they will be covering the next order of business is to make sure they have enough battery power. Most stations use some type of NiCad battery. They are generally left on charge overnight and then used during the day. It is important to check the voltage of the batteries with a voltmeter before taking them into the field.

The charger is supposed to indicate when the battery is ready to be used. Many times the light will go off or another colored light will turn on when the battery is charged. This does not always work, especially if the batteries are old. Always check the voltage. The camera and deck batteries must run at least 12.5 Volts.

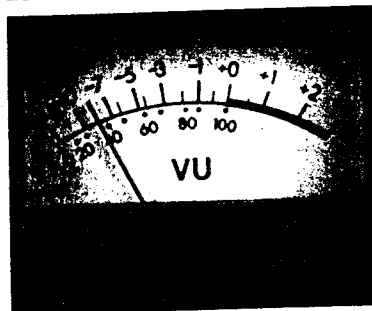
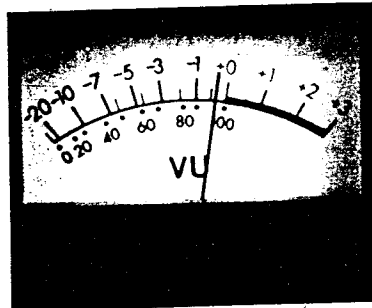
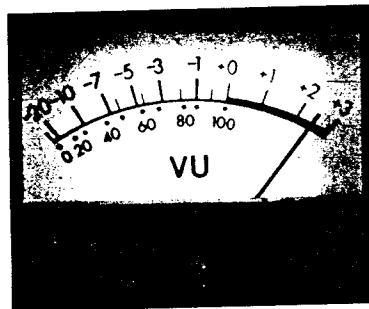
(Sheet 4, Picture 0)

Photo by Tim A. Cummins

Audio (VU) Meter

Photo Courtesy of Shure Bros.

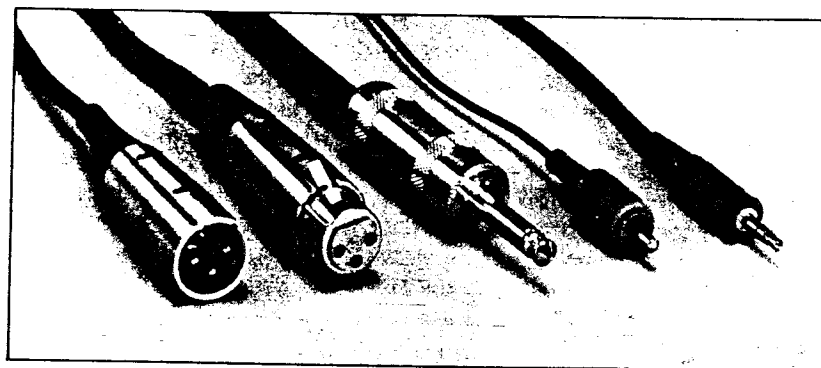
The audio meter illustrates the level of the audio. The needle should be around 100%. The audio is "in the red" or distorted if over 100%. The audio level should be monitored with headphones. In a noisy environment, it is better to position the microphone close to the subject's mouth (around two or three inches) and turn the audio adjustment knob to around three. The needle may show only 20% or 40%, but the audio should sound fine.



Audio Connectors

Photograph courtesy of Shure Bros.

Connectors commonly used for audio (left to right): XLR (male), XLR (female), 1/4" phone plug, RCA or phono plug, 3.5 mm mini plug.



The Lavalier Microphone

(Sheet 3, Figure 23)

Photo by Tim A. Cummins

A lavalier microphone should be positioned six to eight inches below the wearer's chin. It is commonly used during sit down interviews and in stand-ups where the reporter is using a prop or walking.

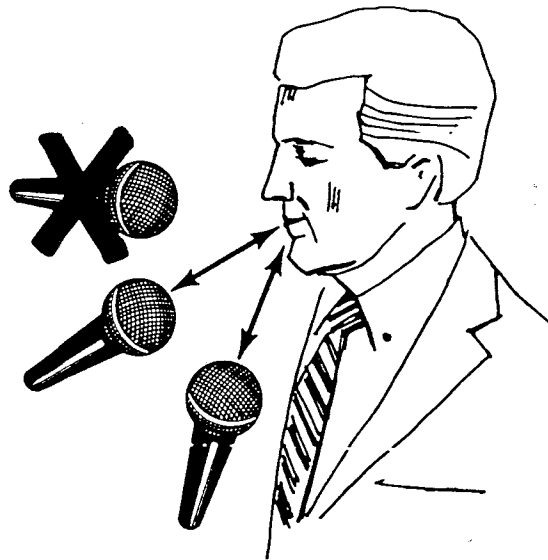
Microphone Placement

(Sheet 3, Figure 22)

Photo by Tim A. Cummins

Illustration courtesy of Shure Bros.

Good audio depends on proper microphone placement. The microphone should never be pointed straight at the mouth. If the microphone is directly in front of the subject's mouth the audio will "pop." The microphone should be at a thirty to forty five degree angle around six to twelve inches from the interviewee's mouth.

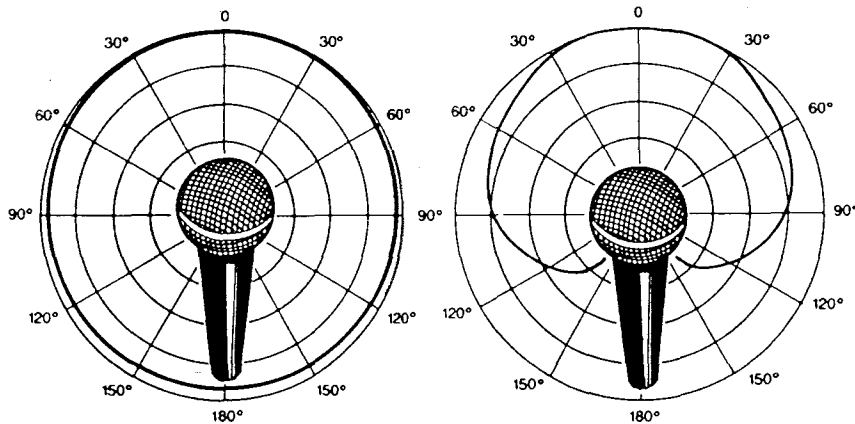


Polar Patterns

Illustrations courtesy of Shure Bros.

A polar pattern describes the sensitive areas of a microphone. A "directional" microphone means the microphone is more sensitive to sounds in one direction. An omnidirectional microphone has an equal sensitivity from all areas. The polar pattern for this microphone is nearly circular. A cardioid polar pattern is less sensitive behind the microphone. It is more directional than an omnidirectional microphone. A "shotgun" microphone is sensitive in front of the microphone.

It is important for the photographer to understand polar patterns so they can determine where the microphones should be placed.



Framing

Here are examples of framing for the wide shot, medium shot, and close up. Notice how the feeling of intimacy changes with each focal length.

(Sheet 1, Figures 6, 7, 8)

(Sheet 3, Figure 13, 15, 16)

Photos by Tim A. Cummins

Interview Framing

Basic interview framing cuts the picture around two inches above the subject's head and eight inches below their chin. This gives enough room for the title to be inserted over the picture.

(Sheet 1, figure 2/8)

(Sheet 3, figure 15)

Photos by Tim A. Cummins

Backlit Framing

Notice the amount of sky behind the reporter's head in this shot (Sheet 4, Figure 7). If the iris is not put into the manual mode the reporter will likely look dark. By changing the framing of the shot, the reporter has the building in the background. This improves the contrast of the video (Sheet 4, Figure 6) thus brightening the picture.

Photos by Tim A. Cummins

Framing the Stand Up

A good place to shoot the stand up could also double for the wide establishing shot. Make sure you put the sign on the left hand side of the screen from the talent. The eye moves from left to right. The eye should read the sign and be drawn to the reporter.

(Sheet 5, Figure 3)

Photo by Tim A. Cummins

Two Shot and Reversals

These pictures illustrate the most common cut-aways used for interview B-Roll. The two-shot includes the subject and the reporter. If the reporter interviewed two people at the same time you might want to get a three-shot, or a shot of the reporter and both subjects.

Notice that the axis line is preserved during the interview, two-shot and reversal. If the subject is on the left side of the screen during the interview, he must be on the left side of the screen during the two-shot.

If you do not watch the axis line the reporter would appear to be looking away from the subject on the cut-away.

I include a shot of a reversal from the opposite side of the subject. Can you tell how the axis line is reversed in these pictures? (Sheet 3, Figures 18, 19)

(Sheet 1, Figures 3, 4, 5)

(Sheet 3, Figure 14, 17, 18, 19, 20)

Photos by Tim A. Cummins

The One-Man Interview

Novices in the business will often have to "one-man band." They shoot, write and edit all their own material. Get into the habit of holding a microphone while you shoot. Many people set the camera on a tripod and walk away from it to interview the person. This is a mistake. Invariably the subject will shift and the framing goes awry. Most people have no problem with you not looking them in the eye during the interview. Glance at them when you ask the question, then continue to monitor the video.

(Sheet 5, Figure 6)

Photo by Tim A. Cummins

Breaking The Scene Into Elements

It is important for you to learn to shoot with a purpose. Rolling tape randomly wastes time and slows the editing process. This series of pictures illustrates a story I worked on concerning dilapidated housing.

Start with the wide shot of the whole house. Scan the building for trouble areas and focus a series of tight shots on these places. When edited together, the viewer should see what you want him to see.

Each shot must have an obvious point. Perhaps the side of the building has been torn up, the place is used for graffiti, the windows are busted, the place is overgrown with weeds. Those four shots used in quick succession aptly describes the situation.

(Sheet 2, Figures 30, 31, 32, 33)

(Sheet 3, Figure 34)

Photos by Tim A. Cummins

Breaking Down the Spot News Scene

Shoot with a purpose. See the scene in separate segments. Where are the impact points on the vehicles? Shoot these sections from the worst possible perspective.

These scenes also give you the opportunity to shoot POV video with the police. One shot may be of the officer determining what happened. Another may be an over-the-shoulder shot of a policeman directing traffic.

Capture the personal side of the situation. Shoot the ambulance as they leave with the injured person.

(Sheet 3, Figures 0-10)

Photos by Tim A. Cummins

Natural Sound

Good use of natural or "nat" sound greatly strengthens packages. Keep your eyes and ears open for opportunities to snatch natural sound out of the air. Traffic stories are made to order for Natural Sound breaks. The roar of the truck as it rumbles by says it all.

(Sheet 2, Figures 22-24)

Photos by Tim A. Cummins

Sun Dog

The "Sun Dog" or flaring of the video in a chip camera can be used for a special effect. These photographs illustrate how the Sun Dog might be used. Shots of the sun behind the flag are great for Memorial Day stories. Monuments with a Sun Dog can also add an emotional impact to the story. The Sun Dog should never be used on a tube camera, and for very limited times with the chip camera.

(Sheet 2, Figures 19, 21, 25)

Photos by Tim A. Cummins

Low

The low shot can be used very effectively to give a novel viewpoint to a package. I covered a story about shoppers on River Street in Savannah's historic district. Shots of feet going by offer a nice counterpoint to the video of their faces. River Street is one of many of the cobblestone avenues in Savannah. The low shot aptly illustrates this. I also did a story on the new light poles going into this area of the city. A low shot straight up at the light gives an interesting angle to the object.

Low shots on car wrecks and accident scenes can also give a new perspective to the impact point. (Sheet 3, Figure 4)

(Sheet 1, Figures 27/29/31)

Photos by Tim A. Cummins

"POV"--Point Of View

The POV shot sucks the viewer into the action. Suddenly the viewer sees from the subject's perspective. POV should be used in most stories. These shots are effective cutaways. They might include shooting over a Police Officer's shoulder as he directs traffic.

When shooting any type of action package always include a shot from the subject's perspective. If you are doing a story on people walking to school, shoot them coming towards you then shoot over their shoulder as you walk behind them.

(Sheet 2, Figure 1-2, 10)

(Sheet 3, Figures 8, 9)

Photos by Tim A. Cummins

Rack

The use of rack focus can add visual spice to an otherwise dull story. This special shot works best with objects in long rows. This might be people sitting at a meeting, or the keys in a computer keyboard.

Racking focus can be a good way to illustrate uncertain results. Perhaps you are doing a story on a drowning victim whose body has not been found. Use a shot of the water in focus and rack till it looks blurred. This gives the audience a feeling of mystery.

Take notice that racking focus works best when the camera is zoomed in. The longer the focal length, the smaller the depth of field. You can control the in focus area much more easily with the camera zoomed in.

(Sheet 1, Figure 22, 23)

(Sheet 4, Figure 17, 18)

Photos by Tim A. Cummins

Sequence

This series of photographs illustrate a sequence for a story on police patrols. Video of a police car driving down the street is boring. Sequences make the story more interesting.

The first shot has Officer Herron leaving the station. Let the subject go out of frame. The next shot is a combination of Low and POV. I followed the Officer with the camera at foot level. I also included a POV shot at shoulder level.

The next series shows him getting into the patrol car. Starting with a wide shot of the Officer and the car, the next shot shows his hand on the door key unlocking the vehicle. Pull out for a medium shot of him getting settled in the seat, then back off for another wide shot of the vehicle leaving.

This sequence can include as few as two shots (leaving the station, and driving off in the car) or all of the shots. The number of shots used depends on how much time needs to be filled. (Sheet 2, Figures 7-18)

A simple sequence might show three quick shots of a ferry boat going by. Each shot would be intercut with video of people watching on the shoreline. (Sheet 1, figures 31/32/33)

Another short sequence might be on a gasoline price hike story. Shoot a hand getting the gas nozzle, a cutaway of the prices spinning, and a third shot of the nozzle in the car. Sequences are everywhere. Learn to look for them. (Sheet 2, Figures 0-2)

Photos by Tim A. Cummins

Zoom Through

I use the Zoom Through technique on stories with objects that have openings in them. Wrought iron railings provide opportunities to shoot through and then pull out revealing the object

Savannah is famous for its' historical buildings and row houses. Use the openings in the porch railings to Zoom Through for an interesting effect.

Here is a shot from a motor vehicle accident scene. Examine the picture--do you see an opportunity for a Zoom Through? (Sheet 3, Figure 6)

(Sheet 1, Figures 20/21, 24/25, 34/35)

Photos Tim A. Cummins

Wire Machines

TV stations often get information from the Associated Press (AP) or United Press International (UPI). The wire machines print out news reports covering everything from hard news to sports and weather. Most stations have this source of information. A few stations are said to "rip and read." That is they rip the copy from the AP machine and read it over the air.

(Sheet 4, Figure 23)

Photo by Tim A. Cummins

The Live Shot

Going "live" in the field is one of the ultimate tests of the reporter and photographer. It shows their ability to think on their feet.

The microwave truck (Sheet 2 Figure 3) has a small dish (Sheet 5, Figure 18) that focuses the microwave signal to the tower. The dish is mounted on a boom that raises it thirty to forty feet. The live camera (Sheet 2, Figure 5, 7) is connected to the truck via the external patch bay (Sheet 2, Figure 4).

There is a specific way to power up the truck. Throw the generator start switch and then turn the option knobs to GEN. (Sheet 5, Figure 23) At that point the amp and volt meters should give you readings in Hz and Volts. There is a switcher for powering up the equipment in the truck. It will have a technical main switch as well as a power switch for the air conditioner, compressor and others (Sheet 5, Figure 23).

Inside the truck are a series of monitors for each of the Video Tape Recorders (Sheet 5, Figure 19). There will be a motor system for turning the dish mounted in the control panel (Sheet 5, Figure 21). The transmitter has two power switches and multiple frequency options (Sheet 5, Figure 20).

The operator must match the inputs from the external power panel, to what the switcher in the truck has punched up (Sheet 5, Figure 23). If the video cable is plugged into EXT 1, then EXT 1 must be punched up on the switcher.

Photos by Tim A. Cummins

The Tower

This structure provides a platform for the transmission of television programs and reception of live feeds. It is the final link between the live truck, the station and the viewer.

(Sheet 5, Figure 7)

Photo by Tim A. Cummins

The Edit Bay

In these small rooms the raw tape is edited into a story. Usually each edit bay will have two machines: a player and a record deck. Some edit bays have separate control panels for inputting "in" and "out" points. In larger stations the edit bays might also have switchers to provide dissolves from one scene to another.

The video is cued up on the player machine and recorded on the record machine. Each time you make a copy from a tape you are said to lose a "generation."

In larger stations there are personnel that do nothing but edit. Photographers often lay the cover video for the packages and cut many of the Voice Overs and Voice Over Sound On Tapes. The edit machines are controlled by means of a circular shuttle knob. With this device you can cue up individual frames of video. (Sheet 5, Figure 12)

The editor locates the video they want on the player tape and inputs an "in" point. They determine where they want the recorder to start recording and also put an "in" point. When the Edit button is pushed, the record machine will then record the material from the player machine at the exact placed the "in" points where placed.

When the editor is B-Rolling the package, they must also place "out" points, or the locations where they wish the record machine to stop recording. Most packages are done in the "insert" edit mode. This means the machine is inserting video or audio over existing material. The difference between insert editing and "assemble" editing is that in insert editing the video and either channel of audio can be changed without harming the existing video or audio. Assemble editing erases previous audio and video and replaces them with new material.

Insert editing is often used to cover sound bites. The person starts talking, then you see what the person is talking about while the interview is still heard. In this case new video was inserted over the original video while leaving the audio channel alone.

(Sheet 4, Figure 5)
(Sheet 5, Figure 10)

Photos by Tim A. Cummins

The Studio

The anchor sits in the studio and introduces the various packages, voice overs (VO) and voice overs with sound on tape (VOSOT). The anchor provides continuity for the show. They are often the most highly paid individuals in the station.

The anchor reads the news by means of the teleprompter, a device that fits over the studio camera's lens. The scripts for the show are placed on a small conveyor belt and rolled underneath a camera. This camera broadcasts pictures of the script onto a mirror in front of the studio cameras. (Sheet 5, Figure 16)

(Sheet 4, Figures 11, 15)

Photo by Tim A. Cummins

The Studio Control Room

Studio Control is the technical center for the news show. In this room the producer (Sheet 4, Figure 14) cues the anchor as to how much time is left in the program. The tape operator gets each show tape cued up and rolls it when the technical director tells them.

The technical director (Sheet 4, Figure 12) operates the switcher for the show. This machine determines which video sources will be on the air. The T.D. or technical director is the quarterback in the studio control room.

The Chyron operator (Sheet 4, Figure 13) controls the titles for the show. In smaller stations the Chyron person may also run the audio board for the show.

Each story is on a separate tape. These are called master tapes and are saved for future file video. (Sheet 5, Figure 11). The room with all the tapes is commonly called "the morgue."

Photos by Tim A. Cummins

Master Control

Master Control is the nerve center for the whole station. Master control determines which program or advertisement is broadcast over the air. The switcher in Master control routes the video and audio from the studio or live shot to the transmission tower. (Sheet 5, Figure 13)

The Automatic Cassette Recorder or ACR plays the commercials for the show. (Sheet 5, Figure 15). Without commercials there would be no ENG.

The Final Product

We shoot news for daily news shows. Gathering information and producing stories for television is the job of every photographer and reporter at the station.

The viewer watches the final edited product. Their television receives a signal via cable or "off-air." An off-air signal is received by a television antenna. Most TV newsrooms have multiple television sets so they can monitor the shows of the competing stations.

(Sheet 5, Figure 8)

Photo by Tim A. Cummins