RTNDF's Teacher-to-Teacher Guide

Starting Out - Broadcast Television Studio

*Editor's Note: Rob Munzing drew up a description of a **high-end model production studio facility**. Consider it a goal to work toward. Remember that old adage about your reach exceeding your grasp?*

Broadcast Television Studio

A state-of-the-art facility will include a studio complete with at least three cameras/tripods/dollies, green or blue screen for Chroma Key effects, cycloramas and curtains, teleprompters, wall jacks for mic cables that connect to the audio mixer in the control room, a studio monitor, make-up area, equipment storage area as well as facilities for set construction and set piece storage, and audio narration booth. A lighting grid with ample lighting instruments as well as the control dimming board necessary to operate the system will be present.

Control Room

The control room is configured with a production switcher, intercoms, 16+ multi-channel audio mixer, video special effects generator, character generator, mics and audio interfaces, intercoms, and electronic graphics for both live and taped programs. It will also have available a music library, and a duplication system. In addition, the control room will have waveform and vectorscope gear, test signal generator, and many camera, preview, program and confidence monitors.

Non-Linear, Post-Production Suites

Non-linear editing suites complete with audio creation software and digital media mastering capabilities. There should be at least one editing suite for every two students. All editors may be networked to a server so that all video/audio material is accessible from any station.

ENG Kit

(boom, handheld, wireless), XLR adapters, light kit, tripod, field monitor, batteries and charger. The goal is one ENG kit for every four students.

Remote Location Recording

This requires multi-camera setup gear that can be used for both live and taped events coverage. The multi-camera setup would also require audio mixer and video SEG as well as a master recorder connected to the output of the SEG and audio mixer. The cameras must be able to synchronize with each other via the SEG. This usually will require that the cameras be capable of receiving a Gen-Lock signal sent out by the SEG.

Program Distribution System

This system will allow for schoolwide in-house broadcast. It may also provide for the capability to uplink to a cable system viewable by the general public. Finally, it may provide for the ability to podcast programming produced by the facility. Again, your systems designer can help you navigate this technically complex minefield and achieve satisfactory results at an economical cost.

Production Truck (We told you this was high end)

A production truck allows you to have a studio on wheels and is used to produce events off site with a full studio setup. Examples would be athletic events, plays, and other special events.

WARNING: Before pursuing the truck option, determine the potential liabilities for the school system and for you if students

Electronic News Gathering setup for field production: ENG production and post-production of news programs are usually done with camcorders and other portable equipment. This will include cam, mic

are riding in or even driving this truck. Don't be surprised if you are told that students can't be in the truck at all unless it is stationary. They must be transported separately to the locations.