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Description of document:	U.S. Agency for Global Media (USAGM) TV Production Guide, June 2015
Requested date:	29-November-2020
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Source of document:	Freedom of Information Act Request USAGM FOIA Office Room 3349 330 Independence Ave. SW Washington, D.C. 20237 ATTN: FOIA/Privacy Act Officer Fax: (202) 203-4585 Email: foia@usagm.gov

December 22, 2020

Via email

RE: **Request Pursuant to the Freedom of Information Act – FOIA #21-015**

This letter is in response to your Freedom of Information Act (FOIA) request dated November 29, 2020 to the U.S. Agency for Global Media (USAGM), which the Agency received on the same date. In your request, you asked for

"A copy of the "VOA Television Standards" document. Also, a copy of each other USAGM Broadcasting Standards documents (i.e. similar documents with the word Standards in the title)."

The agency has completed its search for and review of the records responsive to your request.

We did not withhold any information or records responsive to your request. The Agency waives all fees for this request and provides the enclosed records to you at no charge.

This concludes the Agency's response to your request and it is now closed. For further assistance or to discuss any aspect of your request, you may contact me at foia@usagm.gov or 202-920-2448. You also may contact USAGM'S FOIA Liaison, Daniel Rosenholtz, with questions about pending FOIA matters at drosenholtz@usagm.gov or 202-920-2342. Additionally, you may contact the Office of Government Information Services (OGIS) at the National Archives and Records Administration to inquire about the FOIA mediation services they offer:

Office of Government Information Services National Archives and Records Administration

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PUBLIC SERVICE MEDIA

8601 Adelphi Road-OGIS
College Park, Maryland 20740-6001
E-mail at ogis@nara.gov
Telephone at 202-741-5770
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Facsimile at 202-741-5769

Finally, if you are not satisfied with this response to your request, you may file an administrative appeal with the Agency by writing to: Chairperson, Access Appeal Committee, USAGM, Suite 3349, 330 Independence Avenue, SW, Washington, DC 20237. Your appeal must be postmarked or transmitted by facsimile to 202-203-4548 within 90 days of the date of this letter.

Sincerely,

James McLaren
Acting General Counsel

Enclosures

TV
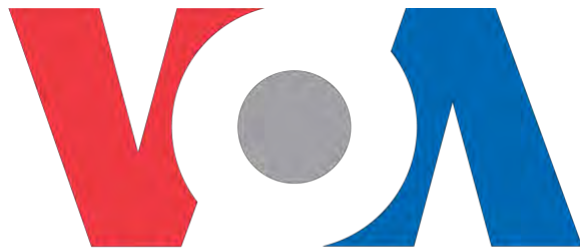
PRODUCTION

GUIDE

<u>WELCOME</u>

Producing a TV program, whether it's live or taped, for broadcast or online viewing, is a collaborative process. There's simply no other way to do it successfully. No program can be considered to be well-produced and well-executed unless there's a unified effort from the creation of the rundown to the final sign-off in the studio and control room.

To that end, it was our goal to create a Production Guide that establishes **one House standard** for TV program production.

We acknowledge that some of elements of this Guide may not please everyone. However, our goal has been to figure out what was best for all concerned. A successful collaboration means give and take between Executive Producers and Line Producers, between Line Producers and Directors and between Line Producers, Directors and Talent. No one person can, or should, dictate everything related to a program.

With that in mind we hope that the Guide will set and maintain production standards at VOA for years to come.

THE BASICS

THE RESPONSIBILITIES AND PROCEDURES IN THIS MANUAL MUST
BE THE SAME FOR ALL TELEVISION PROGRAMS PRODUCED AT VOA

VOA is a professional news organization, and whether working on a show as a full-time employee, as a contractor or on a limited scheduling assignment, everyone should know that their colleagues are equally committed to their work, so a high level of professionalism is expected and must be maintained at all times.

Since television programs depend on collaboration and are the result of a full range of jobs, everyone assigned to a show must perform their function fully and perform it well for VOA to be competitive as a broadcaster and content provider.

Following industry standards and practices improves how VOA is seen around the world. Our efforts should reflect the best in news coverage, the best in programming and the best in professionalism.

- It is the responsibility of all production staff to go through the rundown in DaletPlus before set-up so that they'll know what will be expected of them during the program. Technical staff must do this at the start of set-up.

- When requesting a studio through Traffic pay particular attention to set-up time and program requirements. Setup time is determined by Studios and the Directors in coordination with Traffic and Program Support. This is based on numerous factors, including staff availability. Broadcasters do not have full control of determining set-up time.

- During set-up, the production and technical staffs must have ongoing communication about the various components of the program: remote feeds, translation set-ups, guests on set or via remote, phoners, graphics, switcher needs, etc.

- Once everyone is in place in the studio and the control room, all discussions between the Line Producers and Talent about show elements **MUST BE IN ENGLISH** so that the Director and TD can follow along and give immediate instructions to the crew.

Once the studio goes live, it is essential that primary show communication is between the Line Producer and the Director.

➢ The Line Producer does not give cues for on-air actions to any member of the technical staff.

Two examples:
1.	Except for the Director, no one in the control room uses the words ROLL, TRACK, TAKE KEY or ANIMATE.
(Also see Control Room Cues, p. 24)

2.	A Producer decides to use a different clip than what's in the rundown. It may seem quicker to simply tell the Technical Director to roll the other clip. However, the Director and TD are always working ahead in the rundown and preparing for what's coming next. Any change may also affect upcoming camera shots, prompter cues, TD or Audio needs. Producers must be aware of all the functions in the control room and how they work together during a program. All show plans and changes must be communicated with that coordination in mind and be given first to the Director. Leaving the Director and TD out of the process is not an option, and it can have a negative impact on the show and cause confusion.

➢ If something goes wrong during a program – a video element doesn't roll, a graphic doesn't come up, a remote has technical problems **– DON'T DWELL ON A PROBLEM THAT IS NOT INSTANTLY FIXABLE. MOVE ON TO THE NEXT ELEMENT IN THE RUNDOWN.**

The most important thing is to keep the show moving forward; trying to solve certain problems at the expense of everything else can hurt the rest of the program. Wait until the post-mortem to discuss a technical or editorial mistake; during a live shot is not the time to do this.
(Also see If Things Go Wrong, p. 19)

➢ Headsets are required to be worn by all production and technical staff in the control room. Use them to avoid shouting, which can lead to confusion and short tempers.

➢ The technical staff on the studio floor – Floor Director, Camera Operators and Lighting personnel – take their direction from the Director or Technical Director, no one else. Please do not direct them to do otherwise or make requests without first including the Director, TD and Executive Producer. During a live program the Floor Director is the best connection to the Director or Producer, and with mutual help and respect, is your best friend in the studio.

EXECUTIVE PRODUCER

In overseeing all editorial and production aspects of the program the Executive Producer must take responsibility for the actions of his/her staff and assist the Director in enforcing the "must haves" for smoothly produced shows. In addition, the EP is responsible for helping to enforce the procedures outlined on these pages.

As much as possible, the Executive Producer should be in the control room, taking an active role during a taping or live program.

LINE PRODUCER

THE LINE PRODUCER IS IN CHARGE OF THE PROGRAM AND IS THE PERSON WHO DETERMINES WHETHER ELEMENTS WILL BE ADDED OR CUT FROM A RUNDOWN.

The Line Producer should be in the control room at the start of the set-up time. He or she should have hard copies of program rundowns, scripts and cutsheets with them at that time. The Line Producers and Director must review rundowns and cutsheets as early as possible.

The Line Producer is responsible for providing the Director with as complete a show rundown as possible. This should include:
- All Show Elements (i.e. Remotes, Teradek, Skypes, Talent Locations, etc.) at the very top of rundown (see p.16).
- Package, VOs, SOTs, and other video elements
- Graphics numbers, chyron and full-screen info.
- DaletPlus IDs must match the story slugs.
- Scripts and cues should also match the rundown.
- Chyrons and graphics in ISQ must be in order of use. (If you want to use a name more than once for a Reporter or guest, you must put it in more than one time, even if it's back to back)(See rundown, p 17).
- Cutsheets (item numbers, story slugs, times of CGs, TRTs) must match the rundowns.
- All Video Elements for use in Black Magic as backup.

All Communications in the Control Room, must be in English.

All cues for control room staff must be noted on scripts and in the prompter. For example: when a v/o is to be inserted/rolled, when to change to a full screen, when a 2-shot is needed, when a live shot is happening, etc.

All remotes and Intake Center facilities (satellite/fiber feeds, Polycom, Skype, Streambox and phoners) must be scheduled in advance through TV Traffic.
(Also see Rundowns, p. 14)

It is the responsibility of the Producer / Production staff to establish all IFB and Coordination - lines. Producers must make sure that the IFB and Coordination lines are established and checked at the time of either set up or first available window of the remote. Producers should double check and

confirm all IFB and Coordination phone numbers (with VOA Traffic) before arriving to control room for broadcast. (Also see How to Establish IFB Lines, p. 21 & 22)

The Line Producer is responsible for making sure graphics for his or her program are accurate and their numbers match those in the rundown before air. Line Producer and Director should check graphics at the beginning of set up time, as soon as the Director calls up the list.

(Also see Graphics, p. 10)

A broadcast is only as smooth as the direction provided in the control room. Accordingly, the Line Producer must give the Director advance notice on all changes, especially during a program. If there are any instructions that need to be given to crew, please communicate them through the Director. Crew should hear only one voice throughout the program.

If anything out of the ordinary will be used in a program – a musical instrument, a demonstration or a performer of any kind, VOA TV Traffic should be given notice at least 3 days before event, in order to best prepare studio, crew and equipment. – "No surprises" is an old and wise TV saying.

WHEN IN DOUBT, COMMUNICATE!

TALENT

In preparation for the program, on-air talent should go to make-up **before** the in-studio required time. It is recommended that on-air talent be in the studio at least 20 minutes before air, and <u>no later</u> than 15 minutes before air.

Talent should wear clothing that adheres to common television standards: avoiding white clothing, busy patterns, metal accessories around the neck or wrist, etc. With added TV lights, white gets too bright for the camera lens; ties, shirts or scarves with busy patterns create a "shimmering" effect in the video.

Once on the set, talent should check IFB and mics and try to speak with studio and remote guests as soon as possible to ensure that you're hearing them and they're hearing you.

Talent should make sure they can see their teleprompter screen clearly before the program begins. If there's a problem with the prompter, notify the Floor Director immediately so the issue can be resolved before air/taping.

As noted on the previous page, the Line Producer is in charge of the program. The Line Producer is the only person who makes changes to the program while it's on the air, and the Talent and Director follow the Line Producer's lead. If there are questions or issues, the Executive Producer will make the final decision.

GUESTS

Make sure guests, whether in studio or via remote, know what time to arrive at their location. Provide directions if necessary.

Provide your guest with information about what to (and not to) wear. This is especially important if a guest will be appearing from a studio that uses something special like a blue/green screen, like in the London bureau.

If a guest is coming to VOA, make sure he/she brings proper identification. U.S. citizens must present a valid U.S.-government-issued ID like a driver's license. Non-U.S. citizens must present their national passport which has a U.S. entry stamp as well as another government-issued ID.
(Please see Security Procedures For Guests, issued April 11, 2012, at the end of this section)

Guests coming to VOA should be in make-up ahead of the required in-studio time, and should be on the set no later than 10 minutes before air.

If a guest at a remote does not speak English, it's the responsibility of the show staff to establish and check IFB and the microphone well in advance of the program.

Always have a back-up plan if a satellite feed is having problems:
- Get a still picture of the guest so Graphics can make a still of the person
- Get phone numbers if the guest has to do the interview by phone

Find out if a studio guest has special needs, such as trouble walking or hearing. Make a note of this on the work order and notify the Director and studio crew.

When booking phoner guests, immediately ask them to provide, if possible, a high quality photo for the graphic that needs to be made. Thumbnail photos from the Web cannot be used. The better the photo, the better the guest (and VOA) will look on air.

SECURITY PROCEDURES FOR GUESTS

Security procedures for entry into the Cohen and Switzer buildings are set by the Federal Protective Service (FPS), the agency that provides integrated security and law enforcement services to federally owned and leased facilities. FPS, not BBG Security, manages the contract for the building's Protective Security Officers (PSOs), thus they report to and are represented by the FPS Inspector.

As with other federal buildings, all visitors must show proper photo ID and go through security screening upon arrival.

For program guests, this process can seem cumbersome; consequently, it is imperative that employees explain the security procedures and photo ID requirements to all program guests prior to their arrival, and ask that they anticipate about 10 minutes for the check-in process.

Types of Accepted Identification:
1. U.S. Citizens: U.S. Driver's License or U.S. Passport
2. Non-U.S. Citizens: Issued Passport/Visa

Please notify your guest/visitor that they will be required to process through security screening (walk-through magnetometer and x-ray machine for hand-carried items) prior to arrival.

If you are sponsoring an event, please provide BBG Security with a guest list that includes the date/time of their arrival, along with their full names and your contact information (Sponsor). Please remember that all visitors **MUST** be escorted while in the Cohen Building per FPS requirements. This list should be emailed to the central Security email at: bbg-security@bbg.gov.

In those rare cases when an important guest arrives without any ID, contact IBB/SEC immediately so they can work with the FPS to request an exception to normal procedures and allow the guest entry into the building. Please understand that the final decision to waive normal security procedures for your guest rests with FPS, not BBG Security.

Exceptions to these procedures can be made in some cases for VIPs. VIPs are granted access without having to sign in or go through the metal detectors. Under some circumstances, they also enter the building through a different entry point than the C Street visitors' entrance.

The following are automatically considered VIPs:
1. The President and his cabinet, including sitting Ambassadors
2. Sitting and former members of Congress
3. Anyone who has a federal law enforcement detail, such as foreign dignitaries

For these and other special guests, employees can request VIP status from BBG Security managers or the IBB Chief of Staff.

Please contact Security with any additional questions at (202) 382-7777.

DIRECTOR

The Director must establish a strong working relationship with the Executive Producer and Line Producer and learn the different needs of the various programs he/she may direct. The Director should also create a working rapport with the editorial and control room staffs in order to produce a professional broadcast. At least one hour before the broadcast, the Director MUST go over the show rundown with the Line Producer. They must discuss all video elements, all graphics, all reporter and guest remotes in advance so that the Director has time to review all of these elements before air. The Director will also review these elements with the Technical Director, Audio Operator and Camera Operators to ensure that the program is produced cleanly. The Director has the right to refuse to air content that is out of the normal design format or is improper; i.e., not suitable for video wall use.

The Director will also:

1. Checks studio to make sure there are no problems with appearance and function of the studio.
2. Informs the crew about the details of the show, particularly anything out of the ordinary.
3. Reviews and marks program's Dalet Rundown and scripts in a timely manner.
4. Directs/Calls program in a clear and concise manner.
5. Calls all video rolls, lower thirds, graphics, camera shots, live shots and cues talent(s)
6. Accommodates changes the Producer asks for in a timely manner.
7. Accommodates changes necessitated by malfunctioning equipment, failed live shots and unavailable video or graphics, etc.
8. Controls atmosphere in control room…calls for quite as necessary.
9. Holds post-mortem to discuss problems and successes of show.

TECHNICAL DIRECTOR

The Technical Director must be familiar with the needs of specific programs. The TD is responsible for ensuring that the control room is ready for air and that all production elements – video, audio, remote feeds, graphics, set pieces -- are in place before and during production. The Technical Director should review and preview all show elements with the Director and Audio Operator before air. The Technical Director has the right to refuse to air content that is out of technical bounds; i.e., video clips or graphics that are too bright or saturated, for example.

The Technical Director is also responsible to:

1. Coordinates with MC/VTM and VOA-MC to make sure audio and video levels are leaving the studio correctly.
2. Consults rundown to see program requirements for the day's program.
3. Sets up switcher, Dalet and other equipment associated with Technical Director's position at the beginning of the programs set-up time.
4. Routes remotes as needed and shares information with the PGM Director and Audio Technician.
5. Checks equipment and program effects associated with the program to make sure all are working properly prior to air.
   a. If program effects are not in the switcher or in a storage device the Technical Director asks the Program Producer to request time for effect building through the TV traffic department.

6. Writes up program instructions for the "PGM Format Book" or notifies a Supervisor that a program format page needs to be written.
7. Follows the Directors commands and follows the program rundown when possible.

The TD should log equipment failures, technical errors and/or deviations from prescribed program log and make sure that Technical Support is aware of the problems.

AUDIO OPERATOR

The Audio Operator sets up the audio board and routes all required sources for show production. Lays out and checks all **studio** mics and IFBs being used in studio for the program. **Once the production staff establishes any needed remote(s) IFB/Coord lines (see Line Producer p.4, 20), the Audio Operator tests the remote audio for quality and verifies that the remote guest/reporter hears mix-minus audio coming from the studio**.

The Audio Operator consults with Director, Technical Director and Production Staff prior to production to ensure that all audio sources are accounted for. The Audio Operator coordinates with translators when programs are in more than one language.

The Audio Operator coordinates with the Director, Technical Director, Master Control, Control Room, translators and/or the Intake Center.

The Audio Operator follows the Directors commands and keeps up with the PGM rundown when possible.

CAMERA OPERATOR

The Camera Operator should know the placement of the cameras for the shows they're working on prior to doing the show. The operator shades cameras and insures proper video levels on all sets being used for a specific program and saves shots accordingly.

The Camera Operator should review the shots with the Director to ensure that the shots are what is expected. All video levels must be checked according to TV standards before air.

If a camera is not operating properly during set-up, the Camera Operator should advise Tech Support immediately and should make the Director and TD aware of the problem.

FLOOR DIRECTOR

The Floor Director must review camera placements with a member of the production staff during set-up.

1.   Assists Talent with studio equipment they utilize during production such as monitors, IFBs, Mics etc.
2.   Cues talent as directed by Program Director/Technical Director.

The Floor Director follows the Director's cues at all times for the talent and movement of guests onto and off the set. If necessary, the Floor Director may be asked to assist the Audio Operator.

In addition, the Floor Director should give the set a thorough survey well before the program, must ensure that any studio areas seen on camera look fully dressed and professional -- for example, no cables on the floor, if possible -- and make sure that the studio is normalized after the last production of the day.

The Floor Director position if provided, serves in the role of professional host for studio guests and talent, readily providing water, hospitality and thorough knowledge or quick answers about the show. The Floor director should take pride in his or her studio environment and level of preparation/ability to meet guest, talent and show needs.

GRAPHICS

All VOA TV programs are to have unified branding and design approaches, in accordance with VOA branding, continuity and quality goals. The Broadcast Design Center is the first avenue for graphics solutions. However, with software and ideas, the ability for Language Services to create their own graphics has grown. All graphics made outside the BDC need to be coordinated with the Office of Creative Services. Executive Producers are responsible for ensuring this.

Whatever the source, TV graphics must maintain broadcast standard brightness, black and color levels. Video wall and plasma screen graphics require additional and very close attention to these attributes.

With regard to graphics content, it's imperative that the Graphics Artist and the Line Producer fully communicate and understand each other. Here's an example of how the process can go wrong:

Once, at a fairly well-known 24-hour news network, it was the day of observance for Dr. Martin Luther King Junior's birthday. The Line Producer ordered an over-the-shoulder graphic with this wording: **MLK DAY**

The Graphic Artist created a graphic, but didn't check back with the Line Producer, and the Line Producer never checked the graphic before going to air.

What appeared in the OTS while the anchor was reading copy about Dr. King?
                MILK DAY – With a picture of a milk container

The moral of the story:
A Line Producer may have something in mind for a graphic – whether it's a headshot, a country or city location -- and it may be that a Graphics Artist has something else in mind for that graphic. That is why Line Producers and Graphics Artists **MUST** review and discuss all graphics requests at the start of the process, and why the Line Producer and/or Executive Producer **MUST** check **ALL** graphics before going to air.

GRAPHICS & VIDEO IN VARIOUS DISPLAYS

Graphics and video for VOA TV programs can be displayed in various methods: Full Screen, Over the Shoulder (OTS), Plasma Screens and Video Walls. Each method requires a different approach to colors, design and arrangements.

For graphics displayed in the studio, don't rely on what the graphics/video look like in person while standing in the studio; what counts is how it looks through the cameras lens, as that affects scale, color and brightness and is what the viewer is going to see.

Please budget extra time to preview all video and graphics to be displayed in video walls.

THIS PREVIEW STEP IS MANDATORY

These examples illustrate how the different display methods require judgment on the part of the Producer for selecting content, and on the part of the Graphics Artist with regard to composition and size.

AVOID	AVOID

This full-size video of an operation, including a close up of open chest surgery, was used in the Studio 52 video wall. These are bad choices for the wall. In the example on the left, the focus of the video is the instrument containers, not the operation itself. In the example on the right, it's almost impossible to see what's being done during the surgery.

GOOD   AVOID

At left is an example of a good graphic-to-talent size relationship; the right example is not. Just because the video wall in Studio 52 (or 50) can be filled entirely with a graphic component doesn't mean it should be. The Producer and Graphic Artist must know what the relationship is between the graphic and the talent in a camera shot, as well as consider, if not form, what the resulting viewer perspective will be.

As a general rule, sizes and proportions need to be kept smaller for any content displayed in <u>video walls</u> to better relate to the talent and camera.

However, the **opposite** is true of over the shoulder (OTS) and plasma screen graphics, where sizes are generally exaggerated. The Producer and Graphics Artist need to keep this in mind, as it may be that two versions of the same graphic will be needed.

GOOD   AVOID

The Studio 52 camera shot on the left shows a graphic in the video wall with good-sized content. The shot on the right shows the same graphic in a plasma screen, where the content becomes too small to be seen by the viewer.

GOOD   GOOD

The close up head shot in the plasma graphic on the left appropriately fills the frame and is clear within the overall camera shot. That shot would not work in the video wall; it would result in a giant-sized head shot. The example on the right shows how the Obama head shot is a more appropriate view for the video wall, rather than filling up the wall with a close up of his head.

AVOID

This is an example of an unintended visual impact of the choice and placement of a graphic. While the picture in the box may be editorially correct for the story being told, the visual of someone holding a gun and seemingly pointing it at the anchor's head conveys an entirely different message. The artist must be aware of how and where each graphic will be used and the producer must preview each graphic to ensure that this kind of unintended image never makes air.

IT IS IMPERMISSIBLE TO MODIFY PRE-DESIGNED GRAPHICS OR BRANDING ELEMENTS IN ANY WAY OR TO USE THEM BEYOND THE ORIGINAL INTENDED PURPOSE AND PLACEMENT.

GRAPHICS MADE FOR ONE SHOW MAY NOT BE USED FOR ANOTHER SHOW WITHOUT REVIEW AND APPROVAL, FIRST BY THE VOA ART DIRECTOR AND THEN THE SUBSEQUENT CONSENT OF THE EXECUTIVE PRODUCERS OF BOTH SHOWS.

RUNDOWNS

The rundown is the key to a successful program. Without a complete and accurate rundown your show will rarely, if ever, look like a professional broadcast.

There are a number of reasons for this:

Think of a rundown as a construction blueprint for a new building. If the blueprint has errors or is missing key information, the building will likely have flaws that can't be fixed once the foundation is built. It's the same with a show rundown: If all the needed information isn't provided the program will have flaws that can't be corrected once it's on the air.

Directors and the technical staff are always working **AHEAD** in the rundown, preparing for what's coming next. Once an element is on the air, they're moving to the next item on the rundown. So if the rundown has incomplete information, it doesn't allow them to properly prepare the next segment.

Related to this is the placement of "floaters" in a rundown. Floaters should always be slotted at the bottom of the rundown and taken out of the program's running time. Floaters shouldn't be moved into the active rundown until and unless there is a need to move them. Otherwise it can cause confusion for the Director and the rest of the technical staff.

If you have anything floated in the rundown, please make sure you give the changes to the Director in a timely manner. They should not have to assume anything.

Two things that are vital to a making a rundown work is to maintain continuity:
- The slug for a story in the rundown should match the DaletPlus slug. That makes it easier for the Director and TD to communicate with each other and the rest of the control room staff.

- The terminology used in the rundown should be the same as in the control room. Although Central News describes voiceovers as CNVOs, in control room language they are VO for voiceover and SOT for soundbites.
  (Also see Rundown & Control Room Glossary, p. 21)

Following this page are examples that best illustrate how a rundown should be prepared. The first is from a TV EGE live program; the second is from English-to-Africa Africa 54 program. Note that all relevant information in all rows and columns is filled in. This gives the Director and the rest of the technical staff very clear guidance about how the show is structured. The specifics in *CAM, VTR, AUD columns are added/provided by Director.

TV EGE – LIVE PROGRAM

Sum of Schedul...	00;25;24	Back Time:	11:31:49.768	Over/Under:	- 00;01;49

Computed Start Time	Icon	STATUS	ITEM#	Slug	Float	TAL	*CAM	*Video	EFX	MEDIA DECK	STILL	Sch Dura
11;30;00;00		NEW	---	AIR DATE:	☐	---				MD1=	5100	---
11;30;00;00		NEW	---	EDITOR:	☐	---				MD2=	5101	---
11;30;00;00		NEW	---	PRODUCERS: EMRE ELCI	☐	---				MD3=	OPEN	---
11;30;00;00		NEW	---	PRODUCER PHONE: 202 382 5079	☐	---						---
11;30;00;00		NEW	---	ANCHOR: OZLEM TINAZ	☐	---						---
11;30;00;00		NEW	---	PHONES (stored on page)	☐	---						---
11;30;00;00		NEW	---	DIGICART 1 - OPEN/CLOSE MUSIC	☐	---						---
11;30;00;00		NEW	---	SHOW ELEMENTS:	☐	---						---
11;30;00;00		NEW	---	PARIS SKYPE	☐	---						---
11;30;00;00		NEW	---	ROOF REMOTE	☐	---						---
11;30;00;00		NEW	---	REPORTER @ WALL WITH TABLE	☐	---						---
11;30;00;00		NEW	---	***READ RATE SET TO 1000***	☐	---						---
11;30;00;00	▼	NEW	00	SLATE	☐	—				CHY		—
11;30;00;00		NEW		roof- 00000008(TALENT_Mehmet_Sumer) | MEHMET	☐							—
11;30;00;00	▼	NEW	00	BUG	☐	—				CHY		—
11;30;00;00		NEW		press rep- 00000009(TALENT_Mehmet_Toroglu) | ...	☐							—
11;30;00;00	▼ BP	NEW	01	EGE OPEN	☐	—		SOT				00;00;0
11;30;00;00		SE		EGE TV Open	☐							—
11;30;13;04		NEW	02	WIDE SHOT WITH MUSIC FULL	☐		4WS MOVE		DISS			00;00;0
11;30;14;06	HI	NEW	03	HELLO	☐		3WS/ Z > MCU		DISS			00;00;0
11;30;17;22	▼	NEW	03	ANCHOR	☐	—				CHY		—
11;30;17;22		NEW		roof- 00000010(TALENT_Mehmet_Sumer) | MEHMET	☐							—
11;30;17;22	TS	NEW	4	INTRO: PARIS SKYPE	☐		3MCU					00;00;0
11;30;53;04		NEW	5	INTERVIEW: PARIS SKYPE GUEST	☐	ALL	3MCU/ REM		2BX		12B	00;07;0
11;37;47;00	▼	NEW	5	2BX LOCATOR	☐	—				CHY		—

Show Elements should include: Remote locations and types Should be in order of show Studio Reporter / Talent locations (MUST be in show order)

Selected items duration: 00;00;00;00

Africa 54 PROGRAM

Computed Start Time	Icon	STATUS	ITEM#	Slug	Float	TAL	*CAM	*Video	EFX	MEDIA DECK
12;30;00;02		NEW	---	AIR DATE: 05.31.17	☐	---			BG Loop	MD2-8100
12;30;00;02		NEW	---	EXEC. PRODUCER: KEITH WALLACE	☐				H-PLZ	MD1-8101
12;30;00;02		NEW	---	MANAGING EDITOR: VINCENT MAKORI	☐				V-PLZ	8102
12;30;00;02		NEW	---	PRODUCER: MATOKA NORRIS	☐				Sonny V-PLA	8112
12;30;00;02		NEW	---	PROD. PHONE: 202-203-4154	☐	---			Music Maker	8111
12;30;00;02		NEW	---	WT PRODUCER: CLARA FRENK	☐	---			What's Trend	8105
12;30;00;02		NEW	---	EDITOR PHONE: 202-382-7268 - EDIT 10	☐	---			Health	8103
12;30;00;02		NEW	---	EDITOR PHONE: 202-382-7690 - EDIT 17 - WEDNESDAYS ONLY	☐	---			Sonny H-PLA	8109
12;30;00;02		NEW	---	EDITOR PHONE: 202-382-7689 - EDIT 18 - FRIDAYS ONLY	☐	---				
12;30;00;02		NEW	---	DIGICART 1 - OPEN/CLOSE MUSIC	☐	---				
12;30;00;02		NEW	---	DIGICART 2 - BUMPER MUSIC	☐	---				
12;30;00;02		NEW	---	SHOW ELEMENTS:	☐	---				
12;30;00;02		NEW	---	VINCENT WILL BE AT CR SET FOR 1ST AND 3RD BLOCKS	☐	---				
12;30;00;02		NEW	---	CR SET PLZ-SIDE	☐	---				
12;30;00;02		NEW	---	VINCENT WILL BE AT WALL FOR 2ND BLOCK	☐	---				
12;30;00;02		NEW	---	NY/VOA STUDIO - 2ND BLOCK	☐	---				
12;30;00;02		NEW	---	(KENYA) SKYPE - 2ND BLOCK	☐	---				
12;30;00;02	▼⭐	OK	00	SLATE	☐	---			CHY	
12;30;00;02	◐	NEW		- 00000106(zEDIT_Facebook Address)	☐					
12;30;00;02	▼⭐	OK	00	BUG	☐	---			CHY	
12;30;00;02	◐	NEW		- 00000107(zEDIT_Topic Banner) | ...	☐					
12;30;00;02	▼ BP	OK	01	EXTENDED SHOW OPEN	☐	---		SOT		
12;30;00;02		OK		ASR Open 05.31.17	☐					
12;30;34;19	HI	OK	02	HELLO	☐	VM	HPLZ-L		MD PLZ	8101
12;30;41;12	▼⭐	OK	02	VINCENT	☐	---			CHY	
12;30;41;12	◐	NEW		- 00000059(Banner_2_Line) | "Wonder Woman" | Ser...	☐					

(Annotation overlaid on Float/TAL columns: "Enter all Production contact info here, so if needed you can easily be reached")

IF THINGS GO WRONG

No matter how many precautions production and technical staffs may take, there is always the possibility that something is going to go wrong during the program, most notably if DaletPlus or the video server crashes. The following tips are recommended for all programs:

- Always bring the entire hard copy of the program's scripts to the control room, including floaters or extra stories that may be needed to fill out the time.

- Have a person on staff you can call to come to the studio and be seated as a guest so that the anchor can fill the time to talk about a particular subject.

- If a guest is scheduled for a program, plan on extending that segment if the guest is already on the air. If not, try to bring the guest on as soon as possible.

- Consider having a guest available who can be reached by phone or via Skype to help fill the time.

- Have your video files saved to "Black Magic" in the control room so you have a back-up of video elements in case of a DaletPlus crash. Please also have "evergreen" pieces available in your service so in case of pre-emption, a back-up show can be delivered to VTM/MC for protective playback.

- Make sure there's a laptop readily available on set with an Internet connection so that in a pinch the anchor can access stories from the Web.

TV STUDIOS, SETUP TIME & PRODUCTION DESIGN

With the establishment of the Office of Creative Services, VOA is putting greater effort and resources into production design, branding and continuity to obtain higher quality and more structured products. Too often, shows are being changed on a day of air basis by individual ideas from talent, line producers and/or production staff, which conflicts with VOA Best Practices. Here is a reminder of VOA Best Practices regarding TV studios and production design:

- Set up time is only to be used for the immediate preparation of that particular show. Set up time is not to be used to make changes to camera blocking, graphics, switcher effects, lighting or existing aspects of the show. Talent, line producers or other members of the production staff should not ask daily crew members, lighting or directors for modifications to the established lighting or production design.

- If any member of a show staff wants to make changes in graphic styles, lighting, talent movements on set or camera blocking, those concerns should be directed to the Executive Producer. The EP will work with the Primary Director, Lighting Supervisor and Creative Services outside of set-up time to plan and execute in the most professional on air quality possible. The results **must** be previewed on camera and receive executive level sign off before going on air.

- The overall production design of a show (graphics, lighting, camera shots, set design, switcher effects, editing effects, audio design and established format) is as much a part of the VOA brand as a show title or the VOA logo. Just as the title or logo isn't changed day to day, other aspects of the production design shouldn't change in this way.

- The VOA Office of Creative Services is dedicated to facilitating a structured process by which Executive Producers can put the best possible products on the air under the VOA brand. To achieve that, we look forward to your collaboration and creative input as well as the cooperation of the show production staff with these VOA Best Practices.

Please contact Diane Butts, Monte Hatcher, Lisa Stancik or Jerry Butler if you have any questions.

(How to Establish IFB Lines)
IFB Connections

IFB connections are made through a four-line phone system (pictured below). Each line represents a Hybrid phone. Please confirm with the Audio Tech on which Hybrid Line you should use for the remote IFB. Confirm all IFB and Coordination numbers which will be used to establish remote IFB/Coord connections with Traffic. These numbers will also be added to the show details in the TV Ops Scheduling software (ScheduALL).

 After connecting the IFB line, confirm that the number you just dialed is indeed an IFB line with person on remote end. Once the remote confirms that the line is indeed the IFB line, you can put the line on hold and ask the Audio Tech to seize the line. This establishes an IFB connection between our Studio and the remote location. Through this connection the remote location will hear your program "minus" their own audio. That is why this connection is also referred to as "Mix-Minus."

Figure 1: Hybrid Phone System for IFB

Coordination Line Connections

Coordination lines are used by the director and other technical staff to communicate with the technical staff at the remote location. Such communication may include your show director asking the videographer at the remote location to make camera adjustments such as tilting, panning, zooming, etc. An Audio Tech may use the Coord line to ask the remote audio person to make gain adjustments on the remote guest's mic.

Coordination line connections are made through the RTS Panel (pictured below). The RTS Panel is communication system used throughout the building that allows different operational areas to communicate with one another. The Coord line is connected through this system so that the director and other technical positions can easily speak with the technical positions at the remote location.

Instructions on how to establish Coord connections on the RTS panel VARIES between control room to control room. Please contact Studio Supervisors at 202-203-4788 for training and guidance on each control room.

Figure 2:RTS Panel

RUNDOWN & CONTROL ROOM GLOSSARY

Miscommunication can occur during programs because of incorrect or improper terminology in both the rundown and in the control room. The glossaries below are intended to provide clear guidance for the terminology when producing programs at VOA.

Rundown Abbreviations

Camera Shots-(in cam column)	Transitions-(EFX column)	Sources-(in slug column)
Director assigns specific camera: **1** **2** **3** **4** **5**	**CUT** = Take **DISS** = Dissolve **TW** = Trans Wipe **FW** = Flash wipe **BW** = Board wipe **DME** = DME wipe **RUN** = Execute effect **ANIM** = Animate ******Special Name wipes on some shows.* *******More than one type of wipe designated with number…ex. TW1, TW2, etc…if special name not an option.*	**NY/VOA** = New York Studio **UN/VOA** = UN Studio **LA/VOA** = LA Studio **LDN/VOA** = London Studio **REM** = Remote **Skype** = Skype **Studio** = Studio Guest **STRM** = Streambox **PHNR**= Phoner **FS-STILL** = Fullscreen graphic-no animate **FS-ANIM =** Fullscreen graphic- animates
Producer assigns shot: **OTS-(L or R)** = Over the shoulder **CU**= Close-up **MCU** = Medium close-up **MS** = Medium shot **WS** = Wide Shot **XWS =** Extreme Wide Shot **2SH** = 2 shot (3 shot, 4 shot, etc) **WOTS-(L or R)** = Wall Over-the-shoulder partial wall **WALL-(L or R) =** Off-center shot with full wall **VPLZ-(L or R)** = Vertical Monitor Shot **HPLZ-(L or R) =** Horizontal Monitor Shot **SDY and/or CAM5** = Steadycam	**Other Effects-(EFX column)** **CKey** = Chroma Key _____ _	**CGA and/or A =** Chyron A (lower third) **CGB and/or B =** Chyron B (graphic) **CGC and/or C =** Chyron C (graphic) **MCC** = Micca Media Player **FM** = Frame Mem? **BPIX** = Broadcast Pix Clip **VID** = Video **WEB** = Web PC **DIGI** = Digicart **MD** = Media Deck _____ _ **(in slug and audio/video columns)** **VO =** Voice Over **VO TOP =** Voice Over video rolling from the beginning of script.

CCam = Capitol Remote Cam **Z** = Zoom (time indicated in Directors notes) ― **Effects:** **SBX** = Skype Box **BIO EFX** = Bio Effect **2BX** = Double box **3BX** = 3 box (extra line to indicate sources) **4BX** = 4 box (extra line to indicate sources) **5BX** = 5 box (extra line to indicate sources) **BL BX** = Big Little Box **LB BX** = Little Big Box **PH BX** = Phoner Box **W(EFX)** = Effect in wall **WALL** = Feed wall full	*<u>Directors hotline x5040</u>*	**SOT** = Stands alone-Sound on tape **PKG** = Package **VO/SOT** = VO then Soundbite *same clip **SOT/VO** = Soundbite then VO *same clip **NAT/VO** = Nat Sound then VO *same clip **VO/NAT** = Nat sounds under read **VO/SIL** = NO Nat sound **BROLL** = Video played during interview

<u>VIDEO</u>

PKG   Package: Video story with narration

VO   Voiceover: A video over which the anchor reads copy

SOT   Sound On Tape: A video that has sound full through its entirety, such as a package or sound bite

VO/NATS   Voiceover/Natural Sound: VO that has natural sound that the audio operator should ride under as anchor reads over video

VOSOT   Voiceover/Sound On Tape: Video that starts with video over which the anchor reads copy, leading to tracking a soundbite up full.

SOTVO
NATVO   Sound on Tape/Voiceover - Natural Sound/Voiceover: Video that starts with the audio operator tracking a soundbite/natural sound audio full, then at a certain point, brings audio under as anchor reads over video

TRT   Total Running Time of a video or audio/clip file

BKG	Background
EFX	Effects
FS	Full Screen
GFX	Graphics
LOWER THIRD	Graphic with text taking up lower portion of the screen
KEY	Superimpose chyrons or effects over video
LOSE	Remove superimposed key
SPLIT SCREEN	Graphic covering half of the screen
DOUBLE BOX	2 boxes of equal size on screen
BIG/LITTLE	2 boxes of unequal size on screen (also known as 60/40 box)
CHYRON	Manufacturer of graphics equipment; also a general term for graphics with text
CG	Character Generator: Another general term for graphics with text
VTM	Video Record: The unit that records all shows for which they have orders. They record in multiple formats, including Beta Tape and, increasingly on DaletPlus.

AUDIO

DIGICART	Digital carts used to play back audio during a show. The best way to get audio into a DigiCart is via an audio CD. **DO NOT USE a DVD, MP3, or other non-broadcast-quality audio source for Digicart play back.** However, if the audio source can be tracked from the audio board it can be digitized into the DigiCart.
TELOS	Telos is normally used for call-in guests and for shows that have viewer call-ins for questions/comments. Telos is preferred in these situations because of the integrated call management software installed on specific computers in Studios 47 and 50 that can be used to check caller stats.
HYBRID	Mostly used for mix and coord in the analog studios but just mix in the digital studios (49 & 50). In these studios the RTS panels are used for coordination.
IFB	Interruptable Foldback: The audio source that is routed into talent's ear.

MIX-MINUS   An audio source that is comprised of the full mix of the program audio, minus a talent's/guest's own mic. This ensures that talents/guests will not hear themselves on a slight delay in their ears.

AUDIO   The complete audio from a show; includes all audio sources from mics, music,
PROGRAM   packages, VOs, etc.

LIVE SHOTS

REMOTE   Video and audio source from outside the studio -- most likely outside of the Cohen building -- that corresponds to a crosspoint (button) on the switcher. A remote can be any routable video source, including Satellite shot, Streambox, V-Brick, Polycom, etc.

FIBER SHOT   Video and audio provided via Master Control

SATELLITE   Video and audio provided via Master Control
SHOT

STREAMBOX   Video and audio provided via Streambox software, established through the Intake Center.

POLYCOM   Video and audio provided via a Polycom video unit, established through the Intake Center

SKYPE   Video and audio provided via the internet service "Skype", established either through the Intake Center or in the control room using the Web PC.

V-BRICK   Video and audio provided through dedicated data lines. These live shots are from our bureau studios in New York, Los Angeles and London.

TERADEK – ALSO NEED TO ADD PROCESS TO ORDER AND HOWTO

LIVEU – ALSO NEED TO ADD PROCESS TO ORDER AND HOWTO

SHOT COMPOSITION

HEADROOM   The distance between the top of safe title area and the top of a subject's head.

SAFE TITLE   That part of the picture that can be seen on television screens. Even with today's
AREA   larger flat panel screens, any part of the on-screen image that extends past the safe title area will not be seen by the viewer.

NOSEROOM   The distance between the left or right side of the safe title area and the nose of subject. The subject's nose should be at or near the middle of the screen.

OC   On Camera: In rundowns as a bust shot of anchor.

2 SHOT   Straight on shot of two subjects.

OTS   Over The Shoulder: A shot that allows for a small graphic to be keyed (placed) to the right or left of subject, usually the talent.

CU   Close Up: Also known as bust shot or straight up shot. A tight shot of an individual, whether the talent or a guest.

MED   Medium Shot: Literally, a shot composition between a wide shot and a close up, often used to set up the relationship between two people on a set, and to set-up zoom-ins.

WIDE (WS)   Wide Shot: A shot that usually includes all talent and much of the set…used for establishing/open shots and for bump shots.

BUMP SHOT   This shot is usually used with music full, as a buffer between stories or segments. It's usually wide shot, but it can also be done with a moving camera.

ZOOM   A motion shot in which the view of the camera is adjusted, without losing focus, to "push in" or "pull out" from a subject. Zooms can vary in speed, depending on what's required for the move.

PAN   Moving the camera head from side to side while remaining in place on its pedestal.

DOLLY   Moving the camera on its pedestal, rather than the lens, smoothly from side to side.

TRUCK   Moving the camera closer in or further away from a subject.

PEDESTAL SHOT   The camera is raised or lowered on the pedestal; this is done at only one speed.

CONTROL ROOM

RTS PANEL   The intercom panel that allows the producer to talk with others routed on the panel, including crew members, VTM, Master Control, Talent, live shot IFBs and live shot coord lines. This panel is located at various positions in control rooms, including at the Producer positions, and while it can be used with a headset or the panel's built-in microphone and speaker, using a headset is preferred to minimize distraction.

CONTROL ROOM CUES FROM PRODUCER

Cues to get material on the air:
     "Go to _____" (Camera X, Clip X, Chyron X)
     "Clip X is good"
     "Chyron (X channel) is good"

Cues to give when looking ahead in show rundown:
     "Talent is throwing to …"
     "Talent/Guest is leading to…"
     "Next is _____ in (Chyron, Plasma, Clip X, etc.)"

CONTROL ROOM CUES FROM DIRECTOR

The Director is the only person in the control room who should be giving these cues because they are standard cues for crew members to immediately take that action.

"ROLL" "TAKE" "TRACK" "KEY" "LOSE" "FADE TO BLACK" "PREVIEW ___"

BLACK MAGIC

<mark>PROMPTER SETUP</mark>

DALET Plus / Win Plus
GENERAL TELEPROMPTER INSTRUCTIONS

1. LOG-ON TO THE CR'S TELEPROMPTER WORKSTATION *(USE YOUR WINDOWS PASSWORD)*

2. IF WORKSTATION IS WINDOWS 7 AND IS 'LOCKED' BY ANOTHER USER, SELECT *"SWITCH USER"* **AND THEN 'RE-START' THE MACHINE TO BE CERTAIN ALL PROGRAMS ARE CLOSED!**

3. OPEN 'WIN PLUS' BY CLICKING ON DESKTOP ICON—*NO 'SIGN-IN' NEEDED*

4. OPEN 'DALET PLUS' *(YOUR PASSWORD IS REQUIRED)*
IN 'WIN PLUS' DO ALL OF THE FOLLOWING:
1. **IF THE 'DALET ICON' IS RED, CLICK ON IT** *(AND ANSWER "OK")* **TO TURN IT BLACK** *(OFF)*

2. **THE TELEPROMPTER MONITOR MUST DISPLAY THE 'AUTOSCRIPT' LOGO FOR SET-UP**

IF NOT, CLICK THE HOUR-GLASS SHAPED ICON AT TOP TO TURN PROMPTING OFF!

3. FROM THE TABS *(AT TOP)* **SELECT OPTIONS>FONTS>FONT 1** *(THIS IS WHAT THE HOST READS)*

4. FROM FONT MENU—SELECT—YOUR LANGUAGE'S FONT *(EX: B YAGUT, MS SONG, ETC.)*

5. SET PROMPT SIZE TO DESIRED CHOICE *(TYPICALLY, THIS WILL BE IN THE **40-60** RANGE)*

6. SET EDIT SIZE TO '12' *(ANYTHING SMALLER THAN **12** WILL MAKE SCRIPT DIFFICULT TO READ ON THE WORKSTATION'S SCREEN—EDIT SIZE IS ONLY SEEN BY THE PROMPTER OPERATOR)*

7. CHECK THE BOX NEXT TO "SAVE AS DEFAULT" *(THIS IS ONLY DONE FOR FONT 1)*

8. CLICK "OK"

9. SELECT—OPTIONS>'CHECK/UNCHECK' *(IF NECESSARY)* **"RIGHT TO LEFT TEXT"**

10. DO NOT UNCHECK "SAVE SET-UP ON EXIT"

11. VERIFY/SET THE HEADER FONT *(FONT 16)*—**SELECT—OPTIONS>FONTS>FONT 16**

12. FROM THE MENU—SELECT—'ARIAL' *(FONT **16** SHOULD NEVER BE ANYTHING OTHER THAN 'ARIAL' TO KEEP THE 'HEADERS' DISPLAYED IN ENGLISH LETTERS AND NUMBERS!)*

13. SET FONT 16'S PROMPT SIZE TO '30' & THE EDIT SIZE TO '12'

14. CLICK "OK"—BUT, DO NOT CHECK "SAVE AS DEFAULT" FOR FONT 16!!!

15. SELECT—OPTIONS>CONFIGURATIONS

16. SELECT THE TAB "CONSTANTS" *(FROM DIALOG BOX)*

17. VERIFY THAT LEFT PROMPT MARGIN IS '12' AND RIGHT PROMPT MARGIN IS '22'

(CHANGE/SAVE MARGINS, IF NECESSARY)

(FONT OPTIONS—2 THRU 14— ARE NOT NEEDED FOR CORRECT PROMPTER USAGE IN MOST VOA CONTROL ROOMS— BUT, IF DISPLAY PROBLEMS CONTINUE, FOLLOW STEPS 11 THRU 14 FOR FONT 15!)

DALET Plus / Win Plus GENERAL TELEPROMPTER INSTRUCTIONS
2

TO CONNECT/LOAD TELEPROMPTER WITH 'DALET' SCRIPT:

1. IN "WIN PLUS", CLICK ON THE 'DALET ICON'. THE ICON WILL TURN RED, AND THE *MESSAGE "LISTENING ON PORT 2001"* WILL APPEAR IN THE BOTTOM LEFT OF THE PROMPTER'S DISPLAY

2. IN DALET, CLICK ON THE BLACK "TELEPROMPTER ICON" ON THE TOP MENU BAR *(above the rundown)* AND ANSWERS "YES" TO THE POP-UP QUESTION

(THESE STEPS PERMIT CHANGES MADE IN DALET TO BE SEEN IN THE PROMPTER!)
3. IN 'WIN PLUS', CLICK ON THE 'HOUR-GLASS SHAPED' TELEPROMPTER ICON ON THE TOP MENU BAR TO SEND THE PROMPTER TO THE CAMERA *(host can now see script)*

4. ONLY IF NEEDED, SELECT 'PROMPT>INVERSE VIDEO' TO CHANGE FONT COLOR OPTION *(WHITE FONT OVER BLACK BACKGROUND IS PREFERRED TO AVOID REFLECTION ON HOSTS)*

5. ONLY IF NEEDED, SELECT *(OR DE-SELECT)* **BOLD FONT** BY PLACING CURSOR ON FIRST SCRIPT PAGE IN 'WIN PLUS', HIGHLIGHTING ALL SCRIPTS *(CTRL-A),* AND THEN CLICKING ON THE **"B"** ICON ON THE TOP MENU BAR OF THE TELEPROMPTER SCREEN

(CTRL-A should never be used to change Font selections to avoid problems with headers)
AFTER THE SHOW IS OVER:
1. CLICK ON THE 'HOUR-GLASS SHAPED' TELEPROMPTER ICON TO UNLOAD THE CAMERA

2. ONCE THE 'AUTOSCRIPT' LOGO APPEARS ON THE MONITOR SCREEN, CLICK ON THE DALET TELEPROMPTER ICON *(above the rundown)* TO UNLOAD THE SHOW—*This must be done from the workstation that is signed into Dalet Plus and originally loaded the prompter!*

3. IF THE TELEPROMPTER ICON *(BLACK AND WHITE BOX)* IS NOT VISIBLE, THE PRODUCER NEEDS TO RE-ASSIGN THE RUNDOWN TO THE CONTROL ROOM NUMBER *(CR XX)* IN THE PULLDOWN MENU WINDOW NEXT TO THE SHOW-TIME TRACKING ICONS. *(ONCE THE CONTROL ROOM IS RE-ASSIGNED, THE PROMPTER ICON WILL RE-APPEAR ALLOWING YOU TO COMPLETE STEP 2)*

4. THE SCRIPT WILL DISAPPEAR FROM 'WIN PLUS' ONCE STEP 2 IS DONE CORRECTLY!

5. THE PROMPTER OPERATOR THEN CLICKS ON THE "RED" DALET ICON AND ANSWERS "OK" TO QUESTION IN POP-UP BOX. THE DALET ICON TURNS BLACK *(OFF).*

6. THE PROMPTER OPERATOR THEN CLOSES WIN PLUS BY CLICKING ON THE "X" IN THE UPPER RIGHT CORNER, AND ANSWERS "OK" TO QUESTION IN POP-UP DIALOG BOX.

7. THE PROMPTER OPERATOR THEN LOGS OFF THE WORKSTATION!!!

SKYPE

Any use of Skype Software broadcast on radio, television or Internet must be identified, whether live or recorded.

RADIO AND AUDIO STREAMING PROGRAMS
Less than 15 minutes in length:
For any radio and streamed audio program where Skype Software is used for 15 minutes or less an identification announcement is required at the beginning and end of use.

More than 15 minutes in length:
For any radio and streamed audio program where Skype Software is used for more than 15 minutes an identification announcement is required at the beginning and end of use and over the course of the program in no less than fifteen minute intervals.
Example: "Mr. Jones joins us live from Dubai via Skype."

TELEVISION & WEB PROGRAMS
For any television or web program the Skype logo must be displayed during use of Skype Software.

The Director or Technical Director will insert the required Chyron containing the Skype logo. The Producer must inform the Director of any pre-recorded use of Skype Software to be aired during the program.

In accordance with VOA's license agreement, the Director will insert the Skype logo in the Chyron identifying the guest. The logo should be displayed multiple times during the course of the interview.

Due to the occasional sketchy nature of Skype transmissions, most video use of Skype, whether on TV or the web, live or packaged, should be pushed back into a "box" format.
EXCEPTION FOR LIVE TV PROGRAMS: If both the Director and TD agree the signal is broadcast quality, it may be used full-screen.

RADIO & TV SIMULCASTS
For any radio and TV simulcast where Skype Software is used, the identification requirements for *both* radio and television programming as described above must be followed.

**NOTE: SOUNDBITES USED FROM A RECORDED SKYPE
PHONE CALL DO NOT REQUIRE A COURTESY**

DOMESTIC DISSEMINATION OF VOA PROGRAMMING

From time to time, VOA staff may receive requests for one-time use of a radio or TV piece, or the request may be for ongoing use of VOA programming. These requests could come from U.S.-based media organizations, diaspora media outlets or from educational institutions.

VOA journalists should direct the requestors to the Usage Requests webpage for more information:
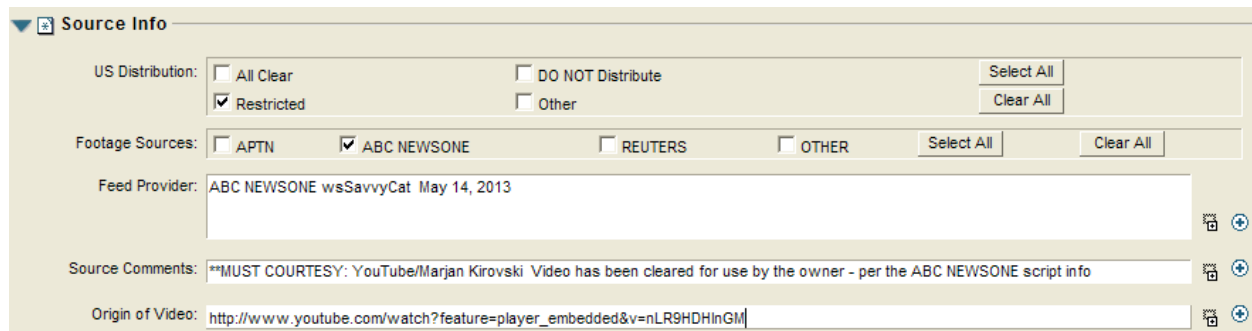http://www.voanews.com/info/usage-request/4178.html
There are separate links on the page for one-time requests and for continuing program requests.

INDIVIDUAL VOA STAFF MEMBERS SHOULD NOT ATTEMPT TO FIELD THE REQUESTS THEMSELVES

DOCUMENTING SOURCE VIDEO IN THE ASSET MANAGER FORM (AMF) IN DALETPLUS

In order to be able to share our broadcast programs with U.S. requestors, we must be able to identify non-VOA content, including that provided by our newsfeed suppliers, ABC NewsOne, , AFP, AP and Reuters, in the stories and programs we air.

Everyone who creates a story or program using DaletPlus must take time to enter source info in the Asset Manager Form (AMF). The **Source Info module** is the third section on the AMF form. The example below is an example of source info in an AMF of a <u>story</u>, showing the kind of information expected when available. (Plus signs at the end of each field allow additional space for more info.)

U.S. Distribution: A quick reference field to indicate whether the story is cleared for fulfilling a request from a U.S. requestor. If your story or program master is entirely VOA original, **All Clear** should be check-marked. If it has non-VOA content (APTN, ABC NewsOne or Reuters) check **Restricted. This tells the user that some clips will have to be cleared for US distribution.** The default is **DO NOT Distribute**.

Footage Sources: A quick way to note the feeds that are in included the story or program master. For **program masters**, the <u>archive liaison</u> may use "select all" for news programs, if in assembling the program the service uses all of our content providers. For **VOA stories**, the <u>producer</u> will need to be specific, so the searcher knows how involved tracking down the sources may be.

Feed Provider:	A free text field to note specifically the story slug /date and source of vendor-provided clips used in a story. When a U.S. request is being filled, this information will allow the requestor to contact the appropriate newsfeed source to obtain clearance to use the video in the United States.

Source Comments:	Can be used to further clarify use if necessary / possible.

Origin of video:	To be used when video when is different from the newsfeed source itself; for example, video from YouTube. This field should be used for story AMFs, rather than for use for program master AMFs.

Please e-mail questions or concerns to senior-archivists@voanews.com. You may also call the Video Library's point person on this project, Bojan Klima at 382-5510.

THE "VOA DOT"

Video received from ABC NewsOne, AP and Reuters is stamped with a "VOA Dot" as those feeds are coming into the Cohen Building. This indicates that the stamped material cannot be used by domestic VOA clients. The dot appears in the **UPPER LEFT** of the frame **AND MUST NOT BE OBSCURED.**

- **IF A SERVICE INCLUDES VIDEO NEWSFEED MATERIAL IN ITS PACKAGES OR PROGRAMS, PLEASE MAKE SURE THE DOT IS ALWAYS VISIBLE.**

- **THIS IS THE ONLY WAY WE CAN GUARANTEE THAT NON-VOA VIDEO WILL BE PROPERLY NOTED AND AVAILABLE FOR EASY REFERENCE DURING A VIDEO ASSESSMENT.**

Here are two examples of how the dot looks on incoming feeds:

<u>**VIDEO LIBRARY FOOTAGE PRIOR TO JULY 2, 2013**</u>
<u>**DOES NOT HAVE THE VOA DOT EMBEDDED IN THE VIDEO.**</u>

<u>**THEREFORE, IT IS THE RESPONSIBILITY OF THE REPORTER, PRODUCER AND/OR EDITOR TO ENSURE THAT THE DOT IS ADDED TO THE EDITED MATERIAL.**</u>

<u>**THE VOT DOT MUST APPEAR ON VIDEO FROM THE FOLLOWING SOURCES**</u>

- ABC NewsOne
- AFP
- APTN
- IRINN
- Journal of American Medicine (JAMA)
- NewsMarket
- Reuters
- UNIFEEDS (United Nations-provided video)
- Other Acquired Material:
  -From VOA Acquisitions Branch
  -Obtained by VOA reporters
  -Obtained from a Third Party

<u>**THE FOLLOWING FEEDS DO NOT REQUIRE THE VOA DOT**</u>

- VOA Original Footage
- DVIDS (Pentagon Channel video)
- House Recording Studio (Including hearings and news conferences)
- NASA
- Pentagon
- Senate Recording Studio (Including hearings and news conferences)
- State Department
- White House

"VOA DOT" EDITING INSTRUCTIONS FOR FINAL CUT PRO

As noted in the previous section, VOA is **required** to differentiate our originally-shot video from what we receive from our news video sources, such as APTN, Reuters TV and ABC NewsOne. This material is sometime called proprietary video, which means the original supplier is the copyright holder and has licensed the video to VOA only under certain terms and conditions.

Because of those terms and conditions, these instructions **<u>must</u>** be followed when you are editing material that doesn't already have the VOA Dot burned in. Usually, this video will have come from the video library or newsfeed video you have kept on video tape or transferred digitally onto hard drives or other storage devices.

Also, any video you have received from other sources or have purchased must have the VOA Dot edited on to it.

Related to this is the need to enter the appropriate information about this video into the DaletPlus Asset Management Form *(see p. 26)*

Follow these steps to add the VOA Dot to all video newsfeed content which doesn't already have it embedded.

1.   Copy the .tga file from: \\es_video\video\VOA_Dot Template   to a local drive on your computer (or to the desktop).
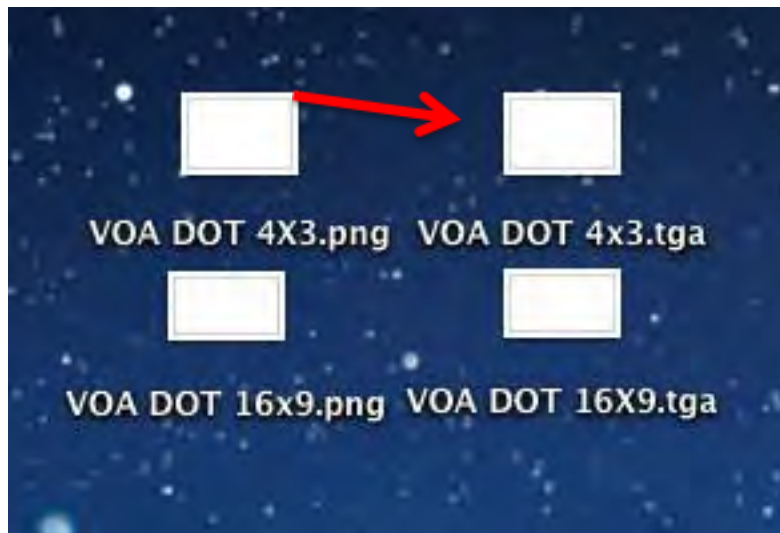
2. Then drag and drop the .tga file from your local drive/desktop into the tab of the FCP project you are working in.
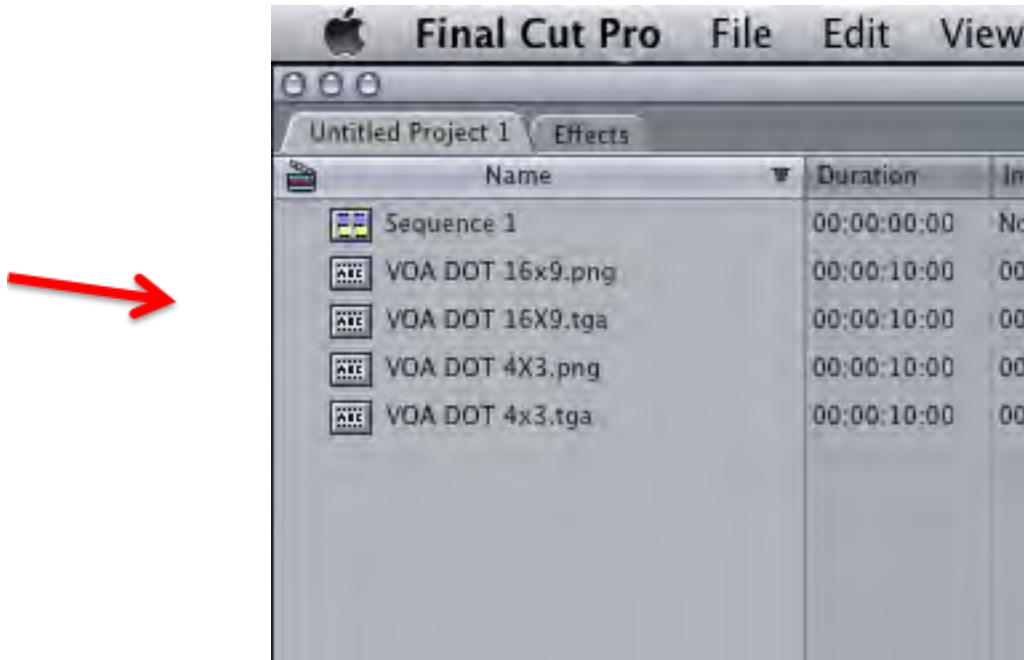
3. For HD and 16:9 SD video use the 16x9.tga. For 4:3 video use the 4x3.tga.

4. Create a video track above your existing video tracks (in this case "V2" – if you already have 4 tracks of video you would create a new track "V5")

5. Overwrite the .tga onto your newly created video track (in this case "V2") on top of the video that needs to be identified.
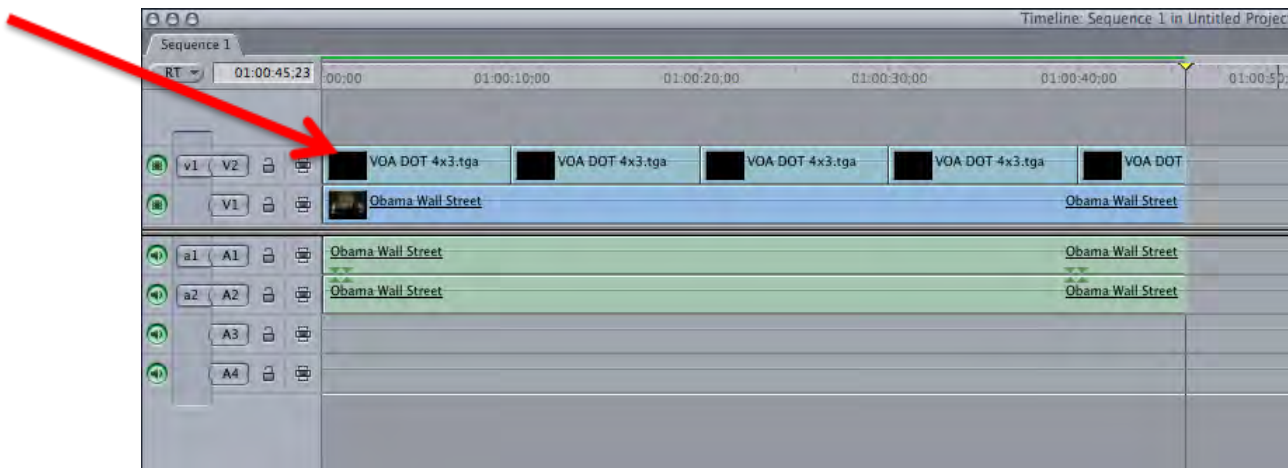
6.   Repeat this process until all the proprietary video without the VOA Dot has had it added.