How to Teach Multimedia Without Having a Dumb Attack!

The only book you’ll need for teaching multimedia/video to students or employees, structuring and managing a classroom or office, understanding equipment and software, writing a grant proposal, creating student projects, filming a sales video, and achieving classroom and studio outcomes—even if you don’t know what you’re doing.
How to Teach Multimedia Without Having a Dumb Attack:
Video Chuck’s Guide and Resources to Teaching Multimedia/Video

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VIDEO@CHUCK2015ab
How to Teach Multimedia Without Having a DUMB ATTACK: Video Chuck’s Guide and Resources to Teaching Multimedia/Video

By
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Throughout this guide, you will be directed to teachmultimedia.com and dumbattack.com. Both websites contain valuable tools such as forms, quizzes, and handouts. To get started, go to dumbattack.com and click on the red button at the top of the page marked “Book Resource Site.”

Use the following code to begin the registration process: VIDEO@CHUCK2015ab
Preface

Many years ago, when I was invited to speak to a high school multimedia class for the very first time, I had a revelation. Strutted in, I thought, “I’ll teach these kids a thing or two about the real world of professional broadcasting.” After all, my clients ranged from an international baking association to President Ronald Reagan, I chaired the television contest for VICA Skills USA, and I produced a national golf show for pros and celebrities. If anyone could show them how to put together a professional, live, CNN-style newscast, it was me. I made my way to the front of the class and launched into my trade lingo. At one point, I —which was way over their heads—I glanced over at their teacher. He was looking at me like I was a certifiable lunatic. And I was!

I didn’t know it at the time, but I was making the most common mistake people with broadcasting experience make when they try to teach multimedia to students. Most broadcasters bring in expensive, high-end equipment and software for K-12 students to use and treat them as if they were a professional TV-station news crew. This kind of approach is better suited for college students: at the K-12 level, it’s obviously too much, too soon. Talk about a DUMB ATTACK! Fortunately, I was a quick learner and bounced back by blending my own broadcast know-how into an educational format that made sense to teachers and kids in a classroom.

What is a multimedia DUMB ATTACK? It’s teaching students multimedia production from a newsroom mindset with high-end equipment instead of teaching them processes and outcomes using the best equipment for the budget. Retention, grade level and reading ability are all factors to consider when teaching a class. My misguided attitude has morphed into “let’s teach these students the fundamentals of broadcasting using methods and skills that will prepare them for a possible career.” Eighty percent of people entering this field are in a corporate or entrepreneurial environment and need the same production training as those working at a TV station.

My experience in broadcasting and educational multimedia has allowed me to create a program that benefits teachers and students alike. There is so much more to multimedia than operating a camera and being on a news show. Teachers need an outcome-based program that meets core academic requirements and that also teaches students how to complete a project from the planning stage to the final edit.

Besides providing the basics for teaching multimedia, this guide also offers the most up-to-date techniques and resources to enhance the effectiveness of your classroom. No need to rush—grab a cup of coffee, sit back, and soak in the material a little at a time.
What you’ll find in each chapter:

- **Chapter One**
  Teach as a Teacher—Not as a Broadcaster: insights and pre-tests for becoming a multimedia-production instructor.

- **Chapter Two**
  Assess!: classroom-assessment checklist, online assessment and survey links, the six rules for assessing your classroom, and a diagram of student positions in the classroom/lab.

- **Chapter Three**
  Step-by-Step Curriculum: hand-outs, introduction to the Plan-Record-Edit process (PRE), basic and advanced lesson plans, and a sample curriculum.

- **Chapter Four**
  Forms and Resources: nearly every document you’ll need, from evaluations and field-trip authorizations to storyboard outlines.

- **Chapter Five**
  Equipment for your Classroom: guide to all necessary equipment, including advice on what to buy and what not to buy, how your students’ learning level affects equipment selection, and how each piece of equipment is used.

- **Chapter Six**
  Classroom Policies and Grading: curriculum rubric, ground rules, and grading handouts.

- **Chapter Seven**
  Educational Standards: summary of Teach Multimedia’s credentials and its foundation in Common Core, STEM, and STEAM.

- **Chapter Eight**
  Producing a Video: introduction to visual storytelling—shot types, framing and sequencing, and the four steps of video production.

- **Chapter Nine**
  The Multimedia Lab: the four phases of the lab, student positions, and applied skills relationship to Common Core.

- **Chapter Ten**
  Putting it All Together: how to write a script, interview a subject, and produce a TV-news broadcast—and how to grade it.

- **Chapter Eleven**
  Grants and Funding: sample proposal and grant statement, grant-seeking resources, and information on leasing.

- **Appendix**
  Pre-and-post tests, answer keys, and the “DUMB List.”

- **Index**
  References.
Introduction

The communications industry is massive and constantly changing. Many of your students may find themselves working in this increasingly competitive field, and simply knowing how to press “record” on today’s fanciest camera isn’t going to cut it tomorrow. Success in our fast-paced multimedia landscape demands a thorough understanding of the entire process. No pressure, right?

My years of experience have taught me that, despite their training and invaluable classroom experience, teachers typically need to enhance their multimedia skills and instruction techniques to effectively guide students in video production. Up to 20% of students in multimedia classes will become communications professionals. The rest, no doubt, will become video enthusiasts and apply these skills regularly in other commercial or non-commercial enterprises.

Today, 80% of communications and multimedia students find themselves in the corporate sector. The broadcasting and television landscape is fading as the need for quality sales and training videos skyrockets. If students are simply handed a camera and told to follow the action, their job prospects dim—in this market, employers need an individual who can develop well-planned projects and professional videos.

Services like Facebook, Instagram, Pinterest, Tumblr, Twitter and YouTube have made multimedia more ubiquitous than ever, and businesses use these and other sites as marketing tools. Every type of organization (non-profit, governmental, educational, etc.) needs multimedia experts to create high-quality, attention-grabbing presentations that captivate viewers and help promote their message or product.

I visit schools and see them responding to our technology-driven future by drowning themselves in high-end equipment and software without providing students with the kind of objectives and applications they need to prepare themselves for career in the 21st century. In response, I created the first comprehensive video/multimedia curriculum for grades 3 through 12. The “Video Chuck” persona was born, and I’m still doing the same thing today: teaching teachers how to teach multimedia the way they do best—like teachers.
I wasn't always “Video Chuck.” I grew up in foster homes across several states and attended 22 different schools. I was a confused kid without direction. That all changed in high school when two teachers took my best friend, Everett McGill, and me under their wings. Their investment in our lives encouraged us to stay in school and develop our natural abilities, leading Everett and me to pursue our dreams, goals, and careers.

They gave us purpose and enabled our success. I went on to teach at universities, design multimedia training programs for companies in other countries, produce national commercials and syndicated television shows, and even work for President Ronald Reagan.

As a producer and director, I preferred working behind the camera; Everett, though, found success in front of it, landing supporting roles in movies such as *License to Kill*, *Under Siege II*, and *Heartbreak Ridge*.

We can’t thank our teachers enough for taking the time to ask students like us, “What are your goals and how will you reach them?”

You may well be the teacher who inspires a student to succeed just as these teachers did for Everett and me. My motivation for teaching in this medium is based on how I feel when I walk into a classroom and see someone who reminds me of myself: a kid without motivation. A teacher who encourages and inspires can make a major difference in the life of a child without goals or direction. Talk about outcomes! There is nothing quite like the satisfaction of imparting skills and equipping students for successful employment—knowing that you were part of that process.

Today’s multimedia is powerful and exciting, but technology can only do so much. Inspiration is the real magic.
Chapter One

Teach like a Teacher not a Broadcaster
Some of you may have a background in broadcasting, while others have come straight from the college classroom where equipment operation is the most important skill to acquire. To a novice this may seem like a blessing, but it can actually be somewhat of a curse. The ability to operate production equipment is actually only about one third of what’s needed to build a compelling video narrative or program for your students. It’s all too easy for seasoned broadcasters to focus on fancy complicated cameras and neglect the technical, creative and business aspects of producing a captivating video. I’ve seen quite a few schools whose multimedia technology programs are languishing because their uber-expensive equipment is broken or gathering dust because it’s just too difficult to operate. Also they never have a good budget to balance out the needs for each student. It’s all about TV studios and not the teams that need equipment to produce projects. (I will get into this later).

I once completed an online training with an ex-industrial arts teacher from Alabama. (A class no longer provided) She was stuck with teaching this class, and was terrified. The first question I asked her was “What are your main concerns and what projects will students produce?”

“I’m just an ex-industrial arts teacher; I didn’t necessarily want to teach this class. I have absolutely no idea what to do!” she replied.

I explained to her that she was the perfect candidate for my program. In spite of her surprise, I told her that teachers coming into this program knowing nothing are far easier to train than ones with broadcasting experience. Tech-savvy teachers often have pre-conceived notions or habits that need to be changed in order to run a successful multimedia class especially for students with bad attention spans and difficult reading abilities.

Multimedia production is not a difficult class to teach. As you continue to improve your multimedia skill level and gain confidence, you can be very effective in the classroom. I have taught over 5,000 teachers and counting along with developing curriculum for students. This book can and will help you teach.

“But Chuck, I know NOTHING!” you say. That’s ok! I’m going to give you a 12 question pre-test to take before you read this chapter. Then, when you get to the end you’ll take a post-test so you can see for yourself how much you’ve learned. There will be a ten question quiz at the end of each chapter. Before you start, be warned: you probably won’t get a perfect score on the pre-test, which is fine. But I promise that by the time you take the post-test, you will know all the answers. By the way you can give this to your students also. The answer key is located (www.dumbattack.com/chapterone), but no peeking until you’re finished! Let’s give it a try.

VIDEO CHUCK’S TEACHER PRE-TEST
VIDEO CHUCK’S TEACHER PRE-TEST

1. iMovie, Pinnacle, and Adobe Premier are examples of ________ editing software.
   A. Tape-to-Tape       B. Linear
   C. Non-Linear        D. Reel-to-Reel

2. Storyboarding is the arrangement of scenes in a video that best tells the story.
   A. True             B. False

3. ________ is the process of bringing video from an outside source into your computer.
   A. Trimming          B. Outputting
   C. Transferring      D. Importing

4. A monopod is a necessary piece of equipment for camera operation.
   A. True             B. False

5. High-quality camcorders are absolutely necessary for educational programs because
   they are essential for creating professional-looking videos.
   A. True             B. False

6. The three main types of camera shots are ________________.
   A. Wide, Narrow, and Medium   B. Close-Up, Distance, and Panoramic
   C. Wide, Medium, and Close-Up D. Wide, Medium, and Zoom

7. What are the 4 steps of video production?
   A. Recording, Input, Editing, and Output
   B. Planning, Recording, Editing, Distributing
   C. Scripting, Recording, Cutting, and Uploading
   D. Storyboarding, Recording, Editing, Output

8. A stick microphone is attached to a long stick and held over the heads of the people
   who are talking while recording a video.
   A. True             B. False

9. Quartz (tungsten) lighting is the best type of lighting for indoor video recording.
   A. True             B. False

10. iMovie is the best educational editing software you can buy for your PC.
    A. True             B. False

11. A storyboard is a video preview of a project.
    A. True             B. False

12. According to the Imaginary Line Rule, the camera should always stay on the same
    side of the Imaginary Line when doing an interview.
    A. True             B. False
At this point you're either feeling confident because you aced the test, or you're feeling somewhat uncomfortable about this whole thing. Either way is good, because it shows that you have a head start in this process - or that you made the right choice when deciding to get this book. The efficacy and communication skills you have already acquired through your teaching experience combined with this teaching guide will ease the fear of teaching an unfamiliar subject. You should be able to pass the quizzes after each chapter. If you can't: DUMB.

Like teaching any other subject, objectives, competencies, and outcomes also apply to the multimedia classroom. Your class should have the right equipment, software and good curriculum. Equipment and software we will cover later in this book but curriculum should have these elements. Outcome based education has been around for decades, and the multimedia classroom is a model setting to illustrate the practical result of learning a particular set of skills. My Digital Curriculum matches equipment and software with Common Core, STEAM and STEM standards, which will be discussed in a later chapter:

Integration with other disciplines is entwined in our curriculum. For example, computer and math proficiency is required for determining scene length and for placing scenes of varying lengths into a specifically timed project. Local history must be researched and information gathered for a community video project. Writing and drawing skills are necessary for building storyboards and teleprompter scripts. Proficiency in all of these competencies is required to achieve the primary outcome in a multimedia class, completing a multimedia project from the planning stage to the final edit. That is a measurable outcome. A fully detailed example of how my curriculum aligns with popular educational standards can be found on our web site.

(www.dumbattack.com/chapterone)

**THIS CAN BE A HISTORIC MOMENT**

As a teacher, you know how difficult it can be to hold the attention of a large classroom full of restless students. Over time, modern technology has evolved our brains into rapid-wave machines that thrive on bouncing from one idea to the next. There are two television shows that began airing in the 1960s which initiated a format of using quick scene changes every few seconds, eventually decreasing viewers' attention spans. Rowan and Martin's Laugh-in only ran from 1968 until 1973, but Sesame Street, which began in 1969, employed the same quick-scene format for teaching kids and is still airing on PBS today.

More and more students with ADD (Attention Deficit Disorder) and ADHD (Attention Deficit Hyperactivity Disorder) and shorter attention spans populate the school system, and decreasing reading skills have made teaching more challenging in the modern classroom. The fusion of education and entertainment has become the norm, and most teachers are constantly seeking fast-paced videos and materials that will help keep their students focused, informed, entertained and on task. Keep in mind this is my opinion.
THIS IS MORE EXCITING THAN ANY OTHER SUBJECTS TAUGHT IN THE SCHOOL.

Nearly all students would love to know how to produce a fun and attention grabbing video, and as their instructor you will teach them how it’s done. The communications industry is at the forefront of every type of business, and the need for quality programming and training at the K-12 level is at an all-time high. Everyone needs a presentation, sales, or training video.

If you happen to have broadcast experience, keep in mind that the high-end equipment and complicated software is not practical for inexperienced students. As mentioned earlier, my first DUMB ATTACK occurred when I began teaching students as if I were still in television broadcasting. Lucky for you, my early mistakes will prevent you from wasting time and money repeating them! The teacher’s approach you already use is perfectly fine. I think in different learning levels or learning curves when teaching this subject. You should start out in level one when teaching students and work your way up. (See sample Curriculum: www.dumbattack.com/chapterone)

When visiting schools today, I always ask the multimedia instructor to show me a completed video produced by the students not you the teacher. Believe it or not, some schools have such a large learning curve on equipment and software they have no finished projects to view. There are only two kinds of projects to create, camera follows action or if it moves record it. DUMB. And the other is PLANNED OUT showing a storyboard with frames, audio, animation, text and video. Nearly everyone shows me a sports video with clips from a game, which is an example of “camera follows action video project.” This was once the traditional way of teaching video like the local news you view, if it moves record it, but constant panning and jerky movements provide zero continuity and do not produce effective storytelling. The viewer is often worn out from trying to follow erratic scenes without context or continuity. DUMB. As we have already learned, our attention spans need to be nurtured! It is not very often that a teacher can show me an edited video along with based on a planned storyboard with a script, voice-over, titles, music continuity and effects.

With the right step by step curriculum, you can be teaching students who are at different stages of their assignments without the stress of feeling that some of the class is being ignored. In order to be relevant in the “real world,” students need to understand and experience the many facets of putting together a multimedia project. Just think from the beginning to the end in producing a video project is: PLAN, RECORD AND EDIT, (P.R.E.), POST

**Project planning phase**

**Preparation, Record, Edit (PRE) phase,**

**Field footage capture phase**

**Project post-production phase of editing to the**

**Project deliverables phase.**

Page 5 | Video Chuck’s Guide and Resources to Teaching Multimedia/Video
Here you have different assignment phases with a situation where students need supervision - all at once. Some of you teachers may be thinking, “Video Chuck must be crazy! When I try to teach video production, it's an automatic DUMB ATTACK! How am I supposed to teach my students to do these kinds of projects?

My company, Teach Multimedia, (www.dumbattack.com) is designed to allow you to do just that. Having trained teachers in this technology, I’ve seen plenty of educators with no previous experience in teaching multimedia (remember, multimedia is supplying the various social media platforms with content that includes: audio, podcasts, video, blogging and posts) become successful. Often, they enjoy a high success rate of students completing winning projects, and their classes are very popular. As a teacher, you already have teaching skills and abilities that you can apply to this new technology.

**DON'T HAVE A MESS IN THE CLASSROOM**

Many of the instructors I’ve met were multimedia challenged in the beginning, and their classrooms were in a mess. With a good program, however, they turned their classrooms around 180’, from a mess into M.E.S.S. The Video Chuck brand of M.E.S.S. stands for a great road map to follow:

- **M**anagement
- **E**quipment
- **S**tep by Step Curriculum
- **S**tudents on Task
Management of grading students, assigning teams, controlling inventory, creating projects, handouts, evaluating, outcomes, objectives and testing. Financial resources, equipment, classroom, curriculum and student projects is a huge issue. You’re probably thinking you want to teach the real world of broadcasting. Ok well, with a large enough budget, you can. But remember you’re teaching. And ask yourself this, “Are all your students on task at the same time?” This book provides teachers with alternatives to overly expensive equipment that nobody knows how to operate as well as technically heavy manuals, or online tutorials that twenty percent of your students will know how to function.

Equipment, both hardware and software, must be age appropriate and must conform to the learning curve of your students. Both older and younger students, as teams of two, learn how to put together effective projects with state-of-the-art edit stations and enough equipment for the teams to always be on task. The definition of team is one student is operating all the equipment, and the others in front of the camera, called talent, working together to produce outcomes. These roles can rotate.

Students on Task in well-planned and organized classrooms are what teachers can expect when teaching this course. Instead of finding that students are on task during only part of the class, there is always a relevant activity for all students. Some students will complete the lessons or assignments ahead of time now what will they do?

Step-by-Step curriculum and tutorials are supplemented with three goals in mind. You should do a show and tell (10 minutes) in front of the class and then turn them loose along with step by step curriculum if you have it.

1. Teaching students how to operate equipment and software
2. Demonstrating fundamental production skills, from storyboard to final edit
3. Completing a video project for the class, school, or community

At this point, you’re probably telling yourself one of two things:
1. “This mess thing sounds horrible and I’m going to make sure that doesn’t happen to me.” Or,

2. “I’m already drowning in a great big mess!”

So what do you do now?

Keep reading and prepare to put these techniques and methods to work in your classroom. For additional support and resources, you can check us out at:

www.dumbattack.com to find out more about our program or for questions about the curriculum, equipment, lab, or workbook materials. Just remember, no previous experience in teaching a multimedia class is necessary. Since you purchased this book, I am offering a discount for our online training or for a teacher’s training online and in-service at your school (college credit available).

Contact me at training@teachmultimedia.com for scheduling.

With your approach firmly established as an educator rather than a broadcaster, you’ll want to evaluate or assess existing equipment and resources. That’s what’s up next, so let’s take a look.
Chapter Two
Assess!
Once the decision is made to invest in a multimedia program, a sequence must be followed in order to avoid over-spending on inappropriate equipment and a class full of restless kids who are just hanging out with a bunch of expensive cameras and computers. I urge you not to order anything for your lab until you make an assessment of your students, existing space, and equipment.

If your district is building a brand new school, you have the advantage of offering input for the design of the multimedia area. Most of you will be using an existing space, which is perfectly fine because I’ve never seen a school that couldn’t accommodate the type of program they want.

Before visiting a school for the first time, I ask the multimedia instructor to complete the following form: http://teachmultimedia.com/index.php/get-started.html

Reviewing this form helps the teacher and me assess exactly what we have to work with. The form includes the same information listed within the table in the Introduction of this book. Spend a few minutes, if you haven’t already, evaluating the form and take note of what you already have available in terms of classroom space and video equipment. This will help you to gain a better understanding of how to assess your classroom as we move forward.

Teach Multimedia offers 4 different packages (or phases). All phases include the equipment and curriculum necessary to teach your students how to complete a video from preproduction to postproduction to release. Here is a breakdown of the different phases:

Phase 1: Plan, Record, and Edit
In teams of two, students will begin by storyboarding their video. After the script is written and every angle planned, they will proceed into the “field,” where they will record their project. They will then edit their video based on their initial plan.

Phase 2: TV Studio and Control Room
Using Phase 1’s model, students will produce a TV-news-style broadcast featuring a newsdesk, green screen for a weatherperson, and a complete functioning studio that will record your morning announcements—for example—for the entire school.

Phase 3: Streaming Broadcast
Here, two more positions are added that will allow your program to be broadcast live throughout the school.

Phase 4: Studio Projects
After broadcasting, students will be hungry for more. Developed with your program’s continuing success in mind, this phase provides instruction for a range of different projects that’ll last throughout every school year.

Keep in mind that labs can vary in size depending on budget restraints and classroom needs. This link directs you to a page on our website that shows you the diagram in a high-resolution image along with other classroom layout information: NO LINK

The roadmap offered by my company is a Teacher Training In-Service turnkey
curriculum for teaching multimedia in today’s classroom. If you follow our roadmap it will lead you through the steps for building a successful multimedia program. Refer back to the video testimonials of several teachers who have benefited from these workshops. Those can be viewed here:

http://teachmultimedia.com/index.php/services/73.html

When planning a multimedia program for your school, there are several factors that must be taken into consideration. Always account for the following when deciding what equipment you will need for your classroom:

**LENGTH OF CLASS**

The length and frequency of your class also affects the setup of your lab. Is your classroom scheduled for 55 minutes or 90 minutes? Do you meet every day or only two-to-three times a week? Will you have semester-long classes? There is no need to blow your budget by over-purchasing if you will have limited class time to begin with.

**NUMBER OF STUDENTS**

How many students will be in your class? Think about the largest class you will have. This number will determine how many edit stations, pieces of furniture, and equipment will be needed to keep all students on task.

**GRADE LEVEL OF STUDENTS**

The age and grade level of your students has to be considered since types of furniture and equipment vary accordingly. If you teach elementary students, your classroom needs will differ from those in a high school class. If elementary students who go to school where multimedia is part of their curriculum, they will comfortably progress into a high school setting where the program is more advanced.

**LOCATION AND CEILING HEIGHT**

Where is the room located? Is it near loud areas of the school like the gym or cafeteria? If your multimedia room is near an area that is often noisy, floor and wall carpeting keep studio noise to a minimum. Keep in mind, though, that most video recording is done at other locations.

Ceiling height will influence where lighting is placed. Lighting must be high enough that students won’t bump their heads when moving around.

**ROOM SIZE**

There are three areas of learning that need to be accommodated in a multimedia classroom: the multimedia lab and its four phases (or areas of operation), a lecture space, and supply storage—all of which will be discussed later. Room can be made for each of these areas regardless of your space. The smallest of classrooms have successfully been converted into multimedia labs.
Here is a link to two short videos of recent lab installations.


Example 1 demonstrates how two 10’x10’ rooms can effectively become a lab for 3rd to 5th grade students. Although the space is very small, everything fits into place, and 15 students are kept on task.

Example 2 demonstrates how a number of more advanced rooms can effectively become a lab for high school students. In a lab of this size, up to 35 students can be accommodated and kept on task for the entire class period.

New schools under construction and older ones being remodeled can plan ahead for the appropriate amount of multimedia space. If your school is in this position, sitting down with the architect to set up the proper room size will work to your advantage. It is important to account for distance between edit stations and each of the four phases or areas of operation to provide adequate sound barriers and to anticipate excessive heat centers from studio equipment.

In 2014, I sat down with administrators in a California school district where two new high schools were being built, and we designed an ideal space according to their needs and budget. They are currently up and running and enjoying a successful program that is extremely popular with the students.

Whether you have a new building or are using pre-existing space in an older school, the rooms that house the multimedia lab must meet certain criteria. Multimedia equipment is sensitive to light, sound, and temperature; and as a result, the rooms need to have these features:

- Soundproofing from outside noise
- Ample A/C
- Ample power outlets
- Obtrusive sound from heat and A/C
- Proper lighting
- Partitions on rollers for dividing areas in the classroom (i.e. The Lecture Area, the Supply Storage Area, and the Multimedia/Video Career Lab)
CLASSROOM SETUP

Now it’s time to set up areas for learning and applying the basics. A proper classroom setup is a great start toward building a successful multimedia program. Arranging your classroom into three primary areas is of key importance, because it will aid in keeping students on task, eliminate confusion, and allow you to supervise and access each area and student.

The three priority areas—the Lecture Area, the Supply Storage Area, and the Multimedia/Video Lab—are described below:

LECTURE AREA: When students arrive in class each day, they will sit in the Lecture Area. This is where you will explain new material, present PowerPoints and videos, and hand out assignments and documents. Since students will need to take notes, a combination desk or table with chair is ideal for this part of the classroom.

Fortunately, not a lot of time is spent lecturing. However, you do need to have a space for this traditional classroom environment. Lecture is approximately 30% of classroom time, and PowerPoint presentations (typically 15 minutes) can keep students on target for your objectives that day. Hands-on learning accounts for the remaining 70% of the class, but remember to leave time at the end for shutting down computers and equipment return/inventory. There will also be days when students spend 100% of their time on projects in the editing and TV-studio areas of the lab.

SUPPLY STORAGE: This does not have to be a particularly large space, but you will require an area where student notebooks and equipment can be checked out and or reserved for later use and checked back in when the class is completed. Storing notebooks in the classroom-storage area means all the necessary materials to participate in daily activities will be available and that they will not get lost in backpacks, lockers, or at home.

The notebooks contain many items your students will need at all times, including assignments, graded tests, time-code sheets, storyboard sheets, scripts, equipment-inventory sheets, media cards, permission slips, and other forms to be used for class. One of the most important components of the notebook is the Journal Entry form, which is to be completed each day.

Be sure to store all of the equipment with security in mind. Number each individual piece of equipment (use the master and student inventory sheet in “Resources”), and keep each item in a designated area so you can see at a glance that everything is present and accounted for at the end of classtime. I also recommend keeping a trashcan between each station rather than having just one at the front of the classroom. This eliminates traffic and keeps students at their edit stations and on task.
MULTIMEDIA LAB: The lab is where the majority of student learning will take place so it is very important to have ample space for all of the furniture and equipment that will be placed in each of the four sections/phases. The four phases include:

1. P.R.E. MULTIMEDIA
The edit room where students Plan, Record, and Edit (P.R.E.) should be large enough to hold the required number of stations. Each 8’x8’ edit station is built for two students; if there are 24 students in your class, you will need 12 edit stations. These stations are ideal for working through curriculum and templates that teach the basics of video production. There should be enough room in your space for students to move freely between each desk and to minimize the obtrusion of sounds from other stations. The editing stations are the most critical part of your lab. Each station needs enough space to accommodate the following:

- Desk and chairs for two students
- Computer with editing software
- Camera with power supply
- Tripod
- Two headsets for audio
- Stick (or boom) microphone
- Lapel microphone
- 8’x10’ portable chroma-key curtain
- Headphones with “Y” connectors (I recommend purchasing headphones equipped with “Y” connectors so students can hear simultaneously during recording and editing)
- Divider between desks (to prevent sound interference)

2. TV STUDIO/CONTROL ROOM
The Control Room can be approximately 15’x20’. This space allows for:

- News desk with seats for three students
- Three cameras on dollies
- Two to three Teleprompters
- One large TV monitor
- Intercom system
- Video amplifier system
- Wall for a green screen
- Lighting system with dimmer

Your TV studio may be slightly smaller or larger than the recommended size, but the main concern is to manage the ricochet of sound, heat production, and the effects of students working together in close proximity. Carpet on the floor and walls minimizes the ricochet effect and also decreases the chance of picking up the hum of air conditioning and heating systems. Fluorescent or LED lighting will provide a soft lighting environment as well as eliminating shadows and heat in the studio. Another advantage of using these cooler light sources is that teachers and students will avoid burning their hands when handling them.
3. STREAMING BROADCAST
This is the area where students introduce their completed projects to viewers. Broadcasting to classrooms, to the community via cable, or to the Internet via video streaming can be done from a small room or a small section of the TV Studio. Very little space is required for the broadcast system, which is operated by two students using PowerPoint or a sophisticated 24-hour signage program. Schools typically broadcast 24-hour, 7-days-a-week (“24/7”) signage programming, broadcasting 80% pre-programming (cafeteria menu, weather announcements) in a bulletin board format and 20% in a live programming format (morning announcements, tv news). For more information, see “Resources.”

4. STUDENT PROJECTS
Projects can be produced either in the classroom or in the field, and they require work at the edit station, in the TV studio, and in the cable broadcast area. A more in-depth description of student projects can be found in later chapters.

Once you’ve completed a full assessment of each of these factors, you’ll be ready to begin planning what equipment will be needed and how you will structure your classroom. Don’t forget: the success of your program is going to lead to more students in your classroom—always plan for the future! (For more on the lab, see Chapter 9.)
What Can This Book Do for You?

You might not know this yet, but you aren’t just reading a teaching guide. There’s so much more in front of you! Not only are you getting a detailed explanation of every aspect of your classroom, you’re also getting:

- A multimedia classroom assessment checklist
- A detailed guide of how to assess and manage your multimedia resources
- A brief history lesson on multimedia production
- A current equipment guide
- A rundown of all my company’s sessions, or lesson plans, within the curriculum
- A task for each student all the time, and

Project ideas As well as how to:
- Storyboard
- Write a news broadcast sample script
- Produce a classroom orientation video ($30,000 value if you paid an agency to make it) Your students can do this with our roadmap
- Conduct and record informative and compelling interviews

Use a grading rubric for your class as a whole as well as each individual project. Or send us your video and we’ll grade it for you! Go to http://teachmultimedia.com/index.php/component/content/article/131.html for more information.

- Prepare grants and financing applications
- Define student outcomes and objectives, and last but not least,
- Generate income for your class.
What I, and My Company Can Do for You

My company provides schools with teacher training online, teacher in-services on site, turnkey multimedia labs, modules, insults—oh I mean consulting services, tech support, and curriculum, but it doesn’t stop there. We’ll stick with you for four years, yes FOUR YEARS, as your classroom flourishes, expands, and maybe even hits a few snags along the way. Let’s get a little more in-depth about what my company provides.

The Digital Curriculum: Our digital curriculum is completely aligned with Common Core, STEM, and STEAM competencies. No matter which educational standard you are set to follow, my curriculum meets the criteria. This curriculum teaches you and your students everything you need to know in a step-by-step format. Each lesson plan has template videos for your students to work with so they aren’t out of their seats and fumbling with equipment and software. You will have access to all the template footage and you will be able to download them and copy the files to each computer in your lab. The master template footage contains all the files your students will need and is divided into each lesson for the four areas of curriculum: PRE (Plan, Record, and Edit), Control Room TV Studio, Streaming Broadcast, Many Student Projects.

Go to our website and see our Multimedia Lab layout of the four areas:

www.teachmultimedia.com

Every part of the digital curriculum is set-up online, along with a built-in organizational system that includes a grade book, tests, interactive quizzes, homework assignments, teacher’s guide, and lesson plans that students can view from their computers. We provide up to 36 different lesson plans for either 50 minute or 90 minute class periods, and each one can be shortened or lengthened to your liking.

What’s equally wonderful about our digital curriculum is that we have several different versions in order to cater to your needs depending on whether you use MAC or PC platforms, what software you have, and the grade level, and amount of your students. Because editing and multimedia software is continually advancing, having our curriculum online means that we can update it regularly, saving you time, paper, toner, and money!

The Multimedia Lab: My team has designed and installed multimedia labs in schools across the country. We provide full-blown multimedia labs based upon your budget, number of students, available space and grade level.
We also give you the option to:

• purchase individual positions, and we order and set up every piece of equipment you need. After you fill out our online form, we take into account all of the information you have provided in order to give you an accurate bid.

• Projects: Our projects come equipped with check lists that literally give you step-by-step instructions from beginning to editing. Once your students have learned the fundamentals outlined in my digital curriculum, they will be able to successfully produce projects like these:

  • Classroom Orientation and School Orientation Videos
  • School TV news
  • Morning Announcements
  • Video Yearbooks
  • Hometown History videos
  • Corporate Sales or Training videos
  • Student Portfolios
  • Sports year-end highlights
  • Theatre Production

• Online Training: My staff and I provide web-based training conferences that give you a demo and complete rundown of our program in order to show you what we have to offer and answer any questions you may have.

• Teacher In-Services: I’ve led numerous teacher in-service trainings on understanding expectations and communicating the concepts of my company’s program. These training sessions last up to three days and provide one-on-one MESS (SPELL OUT) training and in-depth instruction. Teachers are paired into teams and asked to produce their own projects from scratch. Teachers love being able to walk in their students’ shoes.

• Our Teachers’ In-services provide college credit depending on the location. You can watch teachers talking about their success stories through the teacher testimonials on our website, which can be found here:

  www.dumbattack.com/chaptereleven
CONTINUED SUPPORT

We stay involved with teachers who use our labs, providing on-going support. Many of them give us valuable feedback that we use when designing new products and curriculum. We can also critique students' completed projects to help them improve their skills and projects with our Grade My Video program. ([http://teachmultimedia.com/index.php/component/content/article/131.html](http://teachmultimedia.com/index.php/component/content/article/131.html)) This attention to customer service along with our training, continuing support and curriculum are features that make our company unique.

Again, this book is designed to replace DUMB ATTACKS and messy multimedia classroom techniques. You’ll have a step-by-step script for producing your own school orientation video. Teach creative elements while learning how to assess your classroom needs, how to tackle student projects, and much more. You can also join our Teach Multimedia TV Network for Teachers and learn what other instructors are doing in multimedia. If you follow all of Video Chuck’s instructions, your multimedia class will be the biggest money maker and PR machine in the district.