Video: Digital Communication & Production, 5th Edition

By: Jim Stinson and Amanda M. Clark

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Subject: Multimedia Digital Video Production

Grade Level: 9-12

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Video: Digital Communication and Production, 5e covers all aspects of video production, from preproduction to production to postproduction. The fifth edition has undergone extensive updates with a refreshed design using contemporary images and addresses the needs of modern technology, equipment, applications, and platforms, including video editing examples using the most recent version of Adobe Premiere Pro. Now available on the companion site, over 40 downloadable video and audio clips help busy instructors model chapter concepts and enable their students to visualize, create, and edit with a practical, hands-on approach. Additionally, 10 tutorial videos and accompanied assessments reinforce important concepts, such as shot composition and camera movements.

- New Section Projects integrate the concepts from each chapter into an on-going, larger hands-on capstone project.
- New chapters on Media Law and Ethics and The Digital Space prepare students for careers as they understand trusted practices for working with, publishing, and editing digital content on the web and for social media platforms.
- End-of-chapter review provides key comprehension evaluation with Know and Understand and Apply and Analyze questions, while Critical Thinking assessments promote higher-level thinking skills. STEM Activities prepare students for college and careers, and Communicating about Video exercises promote teamwork as students work with partners and in groups.
- Correlated to the Precision Exams by YouScience Video Production I and II to help students obtain real-world job skills and achieve certification. View Knowledge Standards here: Video Production I, Video Production II.

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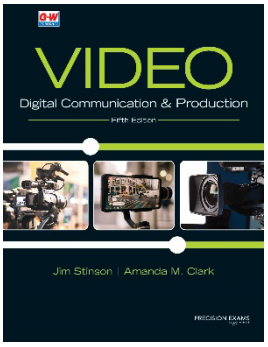

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Unit	*Title*	*MS State Standards*	*Correlation (Textbook References)*
1	Introduction, Safety, & Careers (6 hrs)	MS Standard: 1.1, 1.2, 1.3	Career exploration, safety procedures (pp. 5–22)
2	Body Organization & Terminology (10 hrs)	MS Standard: 2.1, 2.2	Anatomical terminology, planes, cavities (pp. 23–45)
3	Cells & Tissues (14 hrs)	MS Standard: 3.1, 3.2	Cell structures, tissues, mitosis (pp. 50–75)
4	Integumentary System (12 hrs)	MS Standard: 4.1, 4.2	Skin layers, functions, disorders (pp. 80–95)
5	Skeletal System (18 hrs)	MS Standard: 5.1, 5.2, 5.3	Bones, joints, skeletal diseases (pp. 100–130)
6	Muscular System (20 hrs)	MS Standard: 6.1, 6.2	Muscle anatomy, contraction, disorders (pp. 135–160)
7	Nervous System (18 hrs)	MS Standard: 7.1, 7.2, 7.3	Neurons, CNS, PNS, senses (pp. 165–200)
8	Endocrine System (14 hrs)	MS Standard: 8.1, 8.2	Hormones, glands, feedback loops (pp. 205–220)
9	Cardiovascular System (16 hrs)	MS Standard: 9.1, 9.2	Heart, blood vessels, circulation (pp. 225–250)
10	Lymphatic & Immune System (12 hrs)	MS Standard: 10.1, 10.2	Lymph nodes, immunity, defense (pp. 255–275)
11	Respiratory System (12 hrs)	MS Standard: 11.1, 11.2	Respiratory anatomy, breathing, disorders (pp. 280–300)

12	Digestive System (14 hrs)	MS Standard: 12.1, 12.2	Digestion, nutrition, absorption (pp. 305–330)
13	Urinary System (10 hrs)	MS Standard: 13.1, 13.2	Kidneys, nephron, urine formation (pp. 335–350)
14	Reproductive System (12 hrs)	MS Standard: 14.1, 14.2	Reproductive anatomy, reproduction (pp. 355–375)

Video: Digital Communications and Production

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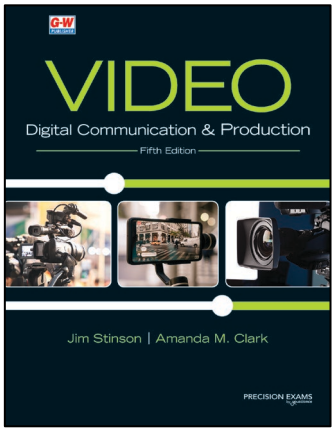	• Student Edition • Teacher Edition • Student Resources, including Reading Guides, Case Studies, Workbook, Vocabulary Activities, E-Flash Cards, and audio and video resources. • Instructor Resources, including Instructor Guides, Course Planning, Correlations, Skills Rubrics and Templates, Assessments, Alternative Activities, and Parent Resources.	vdcp2026ms	msreview2026

Minimum System Requirements	
Access:	An internet connection is required. Broadband cable, high-speed DSL, fiber optic, or other equivalent recommended.
Supported Browsers:	Safari®, Firefox®, Internet Explorer®, Chrome®, or Edge®. Please use the most up to date version available. Cookies, JavaScript, and popups must be enabled for full site functionality. Mobile browsers: Apple: iPad®, iOS® 4.3. Android: Desktop experience functions best in Firefox for Android
HTML5 Browser:	For activities, simulations, videos, and animations.
Screen Resolution:	Screen resolution of 1024 x 768 or higher is recommended for best experience.
Adobe Reader:	Adobe Reader® is needed to view PDF downloads
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Correlation Video: Digital Communication & Production, 5th Edition
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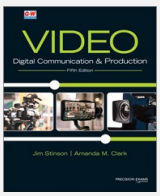
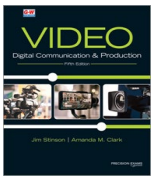
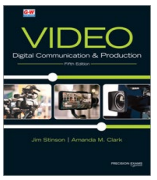
(Grades 9-12)



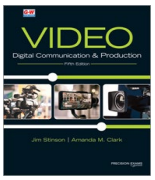
Standards	Correlating Text Pages
Unit 1: Introduction, Safety, and Orientation	
Competencies and Suggested Objectives	
1. Identify course expectations, school policies, program policies, safety procedures, and jobs related to Digital Video Production. DOK1	
a. Identify course expectations, school policies, and program policies related to Digital Video Production.	**The Goodheart Wilcox Video: Digital Communication & Production, textbook does not specifically address this standard, however, please see the attached reference link.** CTE – Mississippi Dept of Ed. Career and Technical Education – Mississippi Department of Education Academic Requirements – Mississippi Dept of Ed. Diploma with Endorsements Options – Secondary Education Discipline- Mississippi Dept of Ed. Educator Misconduct – Mississippi Department of Education
b. Apply safety procedures in the classroom, lab, and for all equipment.	**Instruction:** 71 Camera Operation 72 Hand-Holding the Camera 74 Managing the Shooting Session 85 Chapter 4 Review 194 Camera Support Systems 196 Working Safely with Tripods 197 Working Safely with Dollies 198 Working Safely with Stabilizers 201 Real World Video: Staying Safe While Working 214-215 Chapter 10 Review 334 Real-World Video: Working with Lighting Safely 340 Halogen Lamps 344 Electrical Accessories 344 Figure 16-48 Appropriate Cable for Video Lighting 345 Real-World Video: General Electrical Safety 350-351 Chapter 16 Review 557 Workplace Skills: Digital Citizenship **Application:** 86-87 Chapter 4 Review Questions 215-217 Chapter 10 Review Questions 351-353 Chapter 16 Review Questions Lab Workbook Activity 18-2 – Practice in lighting



c. Explore career opportunities related to the multimedia industry.	**Instruction:** 6 Video Talents and Careers 6 Figure 1-4 Costume Design 6 Figure 1-5 Camera Operation 6 Video Career Paths 8 Real-World Video: Career Paths 8 Figure 1-6 Wedding Videography 9 Figure 1-7 News Video 9 Workplace Skills: Entrepreneurship 11 Workplace Skills: Writing an Effective Resume and Cover Letter 13 Workplace Skills: Interviewing 14 Real-World Video: Workflow: The Bridge across Production Phases 15 Chapter 1 Review 571 Careers in the Digital Space 571 Online Video Content 571 Videographers and Photographers 572 Figure 24-35 Working as an In-House Videographer 572 Cinema 572 Figure 24-36 Production Companies Work as a Team 572 Marketing and Advertising 573 Figure 24-37 Social Media Managers 574-575 Chapter 24 Review **Application:** 15-16 Chapter 1 Review Questions 575-577 Chapter 24 Review Questions
2. Explore 21st century skills in relation to the classroom environment. DOK1	
a. Identify potential influences that shape personality development, including personality traits, heredity, and environment.	**The Goodheart Wilcox Video: Digital Communication & Production, textbook does not specifically address this standard, however, please see the attached reference link.** **Additional Information:** ICEV What Are 21st Century Skills?
b. Develop a report on how personality traits affect teamwork and leadership skills.	**Instruction:** 52 Workplace Skills: Workplace Ethics 392 Workplace Skills: Problem-Solving Skills 412 Advice and Consent 412 Real-world Compromise 413 Workplace Skills: Teamwork
c. Develop effective leadership, decision-making, and communication skills.	**Instruction:** 9 Workplace Skills: Entrepreneurship 20 Workplace Skills: Communication 75 Workplace Skills: Professional Etiquette



	279 Workplace Skills: Writing communication 427 Workplace Skills: Listening Skills
d. Create a working résumé with a portfolio and continue to update throughout the course.	**Instruction:** 11 Workplace Skills: Writing an Effective Résumé and Cover Letter 13 Workplace Skills: Interviewing **Application:** 16 Critical Thinking
e. Describe the purpose of student organizations as it relates to personality, leadership, and teamwork development.	**The Goodheart Wilcox Television Production and Broadcast Journalism textbook does not specifically address this standard, however, please see the attached reference link.** Technology Student Association- Mississippi Department of Education Technology Student Association – Career and Technical Education
3. Identify legal requirements for participation in the occupation. DOK1	
a. Describe ways to avoid legal liability problems in the occupation.	**Instruction:** 40 Chapter 3: Media Law and Ethics 41 About Media Law and Ethics 41 Media Law 41 Figure 3-1 Media Law Regulates Multiple Industries 41 Figure 3-2 An iPhone is an Example of Intellectual Property 42 Copyright 42 Figure 3-3 Copyright Symbol 42 Figure 3-4 Copyright Release Form 44 Figure 3-5 Copyright License Agreement Form 44 Figure 3-6 Work for Hire Copyright Agreement 44 Real-World Video: Copyright Ownership 46 Figure 3-7 Fair Use Exceptions 47 Figure 3-8 Attribution On-Screen and In Credits 48 Figure 3-9 Creative Commons 49 Figure 3-10 Creative Commons Base Rights 49 Figure 3-11 Creative Commons Licenses 49 Trademarks 49 Figure 3-12 Trademark Examples 50 Figure 3-13 Trademark Symbols 50 Figure 3-14 Trademark Symbol 51 Figure 3-15 Trademark Registration 55 The United States Constitution and Copyright 55 The First Amendment: Freedom of Speech 56 Figure 3-18 Freedom of Speech Exceptions 56 The First Amendment: Freedom of the Press 56 Figure 3-19 Journalists are Protected under First Amendment



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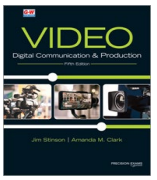
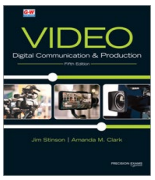
b. Discuss digital citizenship.	**Instruction:** 51 Media Ethics 52 Journalism Ethics 52 Workplace Skills: Workplace Ethics 53 Entertainment Media Ethics 53 Figure 3-16 Diversity 54 Figure 3-17 Motion Picture Association Film Rating System 54 Advertising Ethics 55 The United States Constitution and Copyright 55 The First Amendment: Freedom of Speech 56 Figure 3-18 Freedom of Speech Exceptions 56 The First Amendment: Freedom of the Press 56 Figure 3-19 Journalists are Protected under First Amendment 57 Figure 3-20 Film Permissions 58 Releases 58 Real-World Video: Protecting Yourself 58 Figure 3-21 Releases Protect You Legally 58 Types of Releases 60 Real-World Video: Music Releases 61 When to Obtain Releases 61 Figure 3-22 Student Work Releases 62 Real-World Video: Candid Cameras 63-64 Chapter 3 Review **Application:** 64-66 Chapter 3 Review Questions
Unit 2: Camera Operations/Lenses	
Competencies and Suggested Objectives	
1. Investigate the principles of shot composition. DOK3	
a. Apply the Rule of Thirds in shot composition to enhance visual balance.	**Instruction:** 146 The Rule of Thirds 146 Figure 8-20 Applying the Rule of Thirds 146 Figure 8-21 Examples of the Rule of Thirds 157 Figure 8-47 Rule of Thirds in Widescreen



	159 Chapter 8 Review **Application:** 159-161 Chapter 8 Review Questions 218-219 Section 2 Project: Creating Videos
2. Analyze the impact of movements, angles, and framing in video production. DOK3	
a. Utilize directional movements to convey specific emotions in video production.	**Instruction:** 92 Camera Angles 92 Subject Distance 92 Figure 5-2 Extreme Long Shot 92 Figure 5-3 Long Shot 92 Figure 5-4 Medium Long Shot 93 Figure 5-5 Medium Shot 93 Figure 5-6 Close-Up 93 Figure 5-7 Extreme Close-Up 94 Horizontal Camera Position 94 Figure 5-8 Front Angle 94 Figure 5-9 Three-Quarter Angle 94 Figure 5-10 Profile Angle 95 Figure 5-11 Three-Quarter Rear Angle 95 Figure 5-12 Rear Angle 95 Vertical Camera Position 95 Figure 5-13 Vertical Angle Shot Names 95 Figure 5-14 Bird's-Eye Angle 95 Figure 5-15 High Angle 95 Figure 5-16 Eye-Level Angle 95 Figure 5-17 Low Angle 96 Figure 5-18 Worm's-Eye Angle 97 Lens Perspective 97 Figure 5-19 Wide-Angle Lens Shot 97 Figure 5-20 Normal-Angle Lens Shot 97 Figure 5-21 Telephoto Lens Shot 108 Chapter 5 Review **Application:** 109-110 Chapter 5 Review Questions 218-219 Section 2 Project: Creating Videos
b. Differentiate between various camera angles and their uses in video production.	**Instruction:** 92 About Video Language 92 Video Language Terms 92 Camera Angles 92 Figure 5-1 A Bird's-Eye Camera Angle 92 Subject Distance 92 Figure 5-2 Extreme Long Shot 92 Figure 5-3 Long Shot 92 Figure 5-4 Medium Long Shot 93 Figure 5-5 Medium Shot 93 Figure 5-6 Close-Up 93 Figure 5-7 Extreme Close-Up



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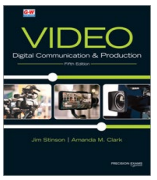

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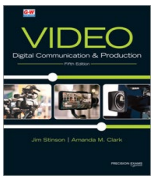
3. Evaluate camera functions and their impact on video quality. DOK3	
a. Recall and adjust camera settings such as:	
• ISO	**The Goodheart Wilcox Video: Digital Communication & Production, textbook does not specifically address this standard, however, please see the attached reference link.** **Additional Information:** What is ISO in photography & why is it important? | Adobe
• F-Stop/Aperture/Iris	**Instruction:** 162 Chapter 9 Camera Operation 163 About Camera Operation 166 Maximum Aperture 166 Figure 9-3 An Iris Varies the Effective Aperture 167 Figure 9-4 Apertures Grow Smaller as Their Numbers Get Larger 177 Aperture 177 Aperture Exposure Control 177 Figure 9-23 Preventing Exposure from Changing 178 Figure 9-24 Changing Exposure Settings Produces Different Results 179 Figure 9-25 Striped Overlay Identifies the Overexposed Portion of Image 184 Chapter 9 Review **Application:** 185-186 Chapter 9 Review Questions 218-219 Section 2 Project: Creating Videos
• Frame Rate	**Instruction:** 111 Chapter 6 Video Time 112 About Video Time 112 Real-World Time 112 Video-World Time 112 Video Time Speed 112 frame rate 112 Figure 6-1 Slow Motion Can Make a Hummingbird's Wings Visible



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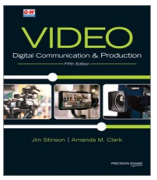

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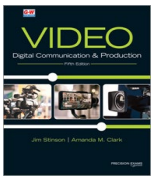
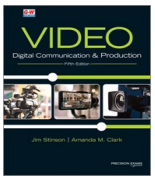
• Shutter Speed	**Instruction:** 162 Chapter 9 Camera Operation 163 About Camera Operation 179 Shutter 179 Programmed Shutter 179 Figure 9-26 Shutter Speed Must Be Increased to Compensate for Opening Aperture 179 Figure 9-27 High Shutter Speed Can Reduce Blurring in High-Speed Subjects 180 Figure 9-28 Slow Shutter Speed Can Create Dreamlike Effect 180 Manual Shutter 184 Chapter 9 Review **Application:** 185-186 Chapter 9 Review Questions 218-219 Section 2 Project: Creating Videos
Unit 3: Audio and Lighting	
Competencies and Suggested Objectives	
1. Classify different types of microphones and cables and their uses in audio recording. DOK2	
a. Demonstrate proper handling of microphones and cables to ensure audio quality.	**Instruction:** 236 Chapter 12 Recording Audio 237 About Recording Audio 241 Microphones 242 Physical Form 242 Independent Microphones 242 User-Worn Microphones 242 Figure 12-9 A User-Worn Lavaliere Microphone 242 Transmission Method 242 Cabled Microphones 242 Figure 12-10 Traditional Microphones use XLR Cables 242 Wireless Microphones 242 Figure 12-11 Professional Two-Channel Wireless System 243 Figure 12-12 Conceal Receiver Close to the Transmitter 243 Pickup Pattern 244 Narrow Pickup 244 Figure 12-13 Pickup Area of a Shotgun Microphone 244 Broad, Directional Pickup 244 Figure 12-14 Pickup Area of a Cardioid Microphone 244 Omnidirectional Pickup 245 Stereo Pickup 245 Figure 12-15 Stereo Recording Using Two Monophonic Mics



	245 Other Recording Equipment 245 Microphone Supports 245 Figure 12-16 An Anti-Shock-Mounted Shotgun Mic 245 Booms 245 Figure 12-17 A Fishpole Boom at Work on a Commercial 245 Stands 246 Cables 246 Line Balance 246 Figure 12-18 Unbalanced and Balanced Audio Cables 246 Connectors 246 Figure 12-19 Common Microphone Plugs 247 Transmitter/Receiver Systems 247 Figure 12-20 Receiver for a Wireless Microphone Setup 258 Chapter 12 Review **Application:** 259-261 Chapter 12 Review Questions 262-263 Section 3 Project: Creating a Podcast
2. Synthesize audio elements through mixing to achieve desired sound quality. DOK4	**Instruction:** 221 Chapter 11 Audio and Video 222 About Audio 226 Conveying Implications 226 Sound Implies Existence 226 mixing 233 Chapter 11 Review 247 Mixers and Equalizers 248 Production Mixer 248 Figure 12-21 A Portable Production Mixer 248 Field Mixer 248 Figure 12-22 A Field Mixer 248 Equalizer 258 Chapter 12 Review **Application:** 233-235 Chapter 11 Review Questions 259-261 Chapter 12 Review Questions 262-263 Section 3 Project: Creating a Podcast
3. Design and implement lighting setups for video production. DOK4	
a. Recognize and use different types of lighting in video production.	**Instruction:** 360 Lighting Styles 361 Naturalism 361 Figure 17-13 Naturalistic Lighting 361 Realism 361 Figure 17-14 Realism in Lighting 361 Pictorial Realism



	361 Figure 17-15 Pictorial Realism 362 Expressionism 362 Figure 17-16 Expressionism 362 Magic Realism 362 Figure 17-17 Magic Realism 374-375 Chapter 17 Review **Application:** 375-377 Chapter 17 Review Questions 408-409 Section 5 Project: Capstone Project: Lighting
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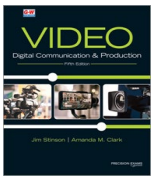

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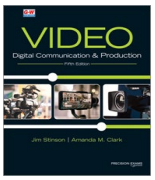

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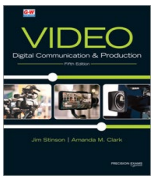

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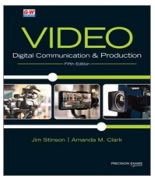

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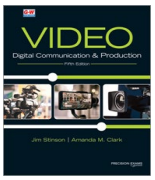

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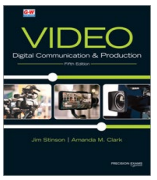

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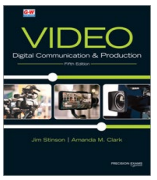

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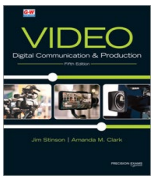
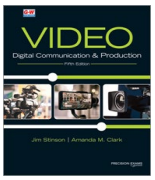


Unit 4: Production Stages	
Competencies and Suggested Objectives	
1. Investigate the principles and processes of pre-production. DOK3	
a. Identify and differentiate between various roles and responsibilities in pre-production, such as scriptwriting, storyboarding, and budgeting.	**Instruction:** 265 Chapter 13 Project Development 266 About Project Development 266 Defining the Project 266 Subject 267 Objective 267 Audience 268 Platform 269 Figure 13-4 Different Situations Call for Different Platforms 270 Length 270 Figure 13-5 Average Length of Video Programs 270 Budget 271 Selecting a Concept 271 Figure 13-6 Underlying Concept 271 Preparing a Treatment 272 Uses for Program Treatments 272 Real-World Video: Sample Program Concepts 273 Levels of Treatments 274 Creating a Storyboard 274 Figure 13-7 Professional Storyboard Example 274 Storyboard Uses 275 Writing a Script 275 The Scripting Process 275 Real-World Video: Storyboard Software 277 Common Script Formats 278 Figure 13-8 Word Processor Styles for Screenplay Writing 279 Figure 13-9 Over-and-Under Nonfiction Script Style 280 Chapter 13 Review 283 Chapter 14 Creating a Project 284 About Creating a Project 284 Fiction Programs 285 Constructing Your Story 285 Figure 14-4 Dramatic Action in Graphic Form 286 Other Factors 287 Nonfiction Programs 287 Instructional Videos 287 Figure 14-5 Instructional Videos 288 Figure 14-6 Training Videos 289 Figure 14-7 Titles and Narration 289 Figure 14-8 Headlines of Topic Titles Match Organizer Titles 289 Figure 14-9 Summarize 290 Figure 14-10 Introductory and Topic Lists 290 Figure 14-11 Buildup Technique 291 Promotional Videos



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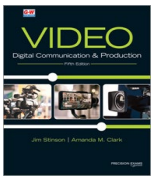

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2. Analyze the principles and processes of production. DOK3	
a. Identify and understand various roles and responsibilities during production.	**Instruction:** 306 Chapter 15 Production Planning 307 About Production Planning 307 Preparing for a Production 307 People: Talent and Crew 308 Finding Production Members 308 Casting the Production 308 Real-World Video: Small Video Crews 312 Scouting People 314 Real-World Video: Managing Volunteers **Application:** 322-323 Chapter 15 Review Questions 324-325 Section 4 Project: Capstone Project: The Preproduction Phase
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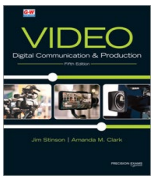

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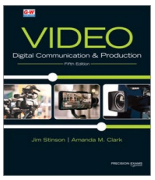

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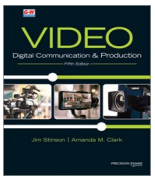

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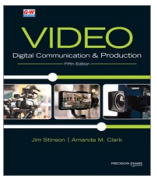
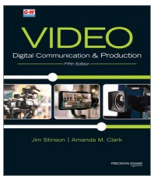


3. Evaluate the principles and processes of post-production. DOK3	
a. Distinguish between various roles and responsibilities in post-production, such as editing, sound design, and color grading.	**Instruction:** 471 Chapter 21 Editing Operations 472 About Editing Operations 472 Video Editing 472 Figure 21-1 A Video Editing Work Screen 472 Creating the Video World 472 Figure 21-2 Elements of an Edited Program 473 Understanding Digital Postproduction 473 Figure 21-3 A Timeline in Adobe Premiere Pro 473 The Range of Editing Software 473 The Craft of Editing 474 Figure 21-4 Shots for a Typical Sequence 474 Figure 21-5 First Shot Sequence Option 474 Figure 21-6 Second Shot Sequence Option 475 Subtractive Editing 475 Additive Editing 476 Figure 21-7 Additive Editing Project Starts from Scratch 476 Subtractive vs. Additive Editing 476 Figure 21-8 Editing Subtractively 476 Figure 21-9 Editing Additively 477 Editing Phases 477 Organizing 479 Figure 21-10 A Slate 479 Real-World Video: Cloud-Based Software 480 Figure 21-12 Naming Video Files Helps Organize Them 481 Assembling 481 Figure 21-13 Raw Footage 483 Figures 21-14 – 21-16 Selecting Shots 484 Figures 21-17 – 21-18 Sequencing Shots 484 Enhancing 484 Figure 21-19 Correcting Exposure 484 Figure 21-20 Eliminating a Distraction 485 Figure 21-21 Uniformity 486 Synthesizing 486 Figure 21-22 Compositing 487 Figure 21-23 Superimposing 487 Figure 21-24 Picture-in-Picture Image 487 Figure 21-25 Mosaic of Images 487 Figure 21-26 Titles 489 Exporting 489 Figure 21-27 Exporting in Several Formats 489 Real-World Video: In-Camera Editing 490 Chapter 21 Review 543 Designing the Audio 543 Figure 23-52 Many Sound Effects 543 Digital Audio 544 Figure 23-53 Waveform 544 Figure 23-54 Unlink Audio to Separate from Video



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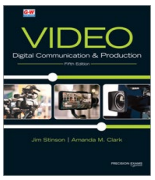
b. Critique the final product for quality and consistency.	**Instruction:** 493 Chapter 22 Editing Principles 494 About Editing Principles 494 Continuity 494 Methods of Organization 494 Figure 22-2 Sequence Organized by Argument 494 Figure 22-3 Sequence Organized by Association 495 Shot-to-Shot Continuity 496 Figure 22-4 Insert Shot Out of Order 496 Figure 22-5 Editor Corrects Insert Shot Order 497 Figure 22-6 Matching Not Needed 497 Figure 22-7 Cut During a Pause 497 Figure 22-8 Cut During Movement 498 Figure 22-9 Two Mismatched Shots 498 Figure 22-10 Cutting Away from the Movement 499 Figure 22-11 Flip the Incorrect Shot 499 Sequence Continuity 500 Figure 22-12 Shots Associated by Color 500 Figure 22-13 Sequence Organized by Subject Matter 500 Figure 22-14 Sequence Organized by Size 501 Program Continuity 501 Figure 22-15 Cross-Cutting Example 502 Figure 22-16 A Fade-Out 503 Figure 22-17 Changing the Order of Clips 503 Figure 22-18 Promotional Video Shot Order 504 Figure 22-19 Dramatic Shots 504 Performance 505 Selecting the Best Performance 505 Figure 22-21 Actor Misreads Line



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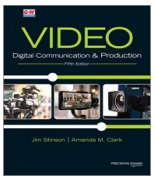
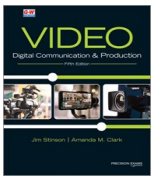
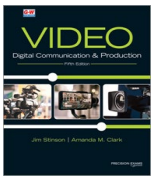


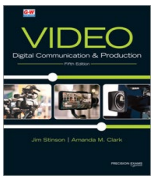
Unit 5: Video Editing	
Competencies and Suggested Objectives	
1. Implement keyframing techniques in video editing. DOK3	
a. Use keyframing to create dynamic motion in video sequences.	**Instruction:** 536 Keyframes 536 Figure 23-28 Keyframes Can Be Used to Adjust Audio Levels Over Time 536 Figure 23-29 Keyframes are Customizable 536-537 Figures 23-30 – 23-35 Creating Keyframes 549 Chapter 23 Review **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
b. Apply keyframing to transform visual elements over time.	**Instruction:** 536 Keyframes 536 Figure 23-28 Keyframes Can Be Used to Adjust Audio Levels Over Time 536 Figure 23-29 Keyframes are Customizable 536-537 Figures 23-30 – 23-35 Creating Keyframes 549 Chapter 23 Review **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
2. Synthesize effects and transitions in video editing. DOK4	
a. Apply effects to enhance visual storytelling	**Instruction:** 80 Adding a Title and Effects 80 Figures 4-15 – 4-16 Adding a Title to a Video Project 81 Figures 4-17 – 4-18 Adding a Fade Out to Your Last Shot 535 Adding Transitions and Other Effects 535 Transitions 535 Figure 23-26 A Cross-Dissolve Transition 535 Figure 23-27 Adobe Premiere Pro Offers Many Transition Effects 536 Figure 23-28 Keyframes Can Be Used to Adjust Audio Levels Over Time 536 Figure 23-29 Keyframes are Customizable 536-537 Figures 23-30 – 23-35 Creating Keyframes 537 Superimpositions 537 Figure 23-36 Double Exposure 538 Compositing 538 Figure 23-37 Compositing Images 538 Titles and Graphics



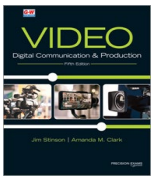
	538 Figure 23-38 A Title Over the Background Narration 539 Figures 23-39 – 23-43 Steps to Create a Simple Title 540 Figure 23-44 Closed Captioning 540 Figure 23-45 Create Closed Captioning 540 Figure 23-46 Subtitles 541 Lower Thirds 542 Figure 23-48 Full-Screen Graphics 542 Figure 23-49 White Space 542 Figure 23-50 Easily Readable Text 542 Image Processing 543 Figure 23-51 Duotone 549 Chapter 23 Review **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
b. Use transitions to guide viewer attention and pacing.	**Instruction:** 535 Adding Transitions and Other Effects 535 Transitions 535 Figure 23-26 A Cross-Dissolve Transition 535 Figure 23-27 Adobe Premiere Pro Offers Many Transition Effects 536-537 Figures 23-30 – 23-35 Creating Keyframes 549 Chapter 23 Review **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
3. Design and modify text and titles in video editing. DOK3	
a. Create text elements to provide information and enhance viewer engagement.	**Instruction:** 80 Adding a Title and Effects 80 Figures 4-15 – 4-16 Adding a Title to a Video Project 538 Titles and Graphics 538 Figure 23-38 A Title Over the Background Narration 539 Figures 23-39 – 23-43 Steps to Create a Simple Title 540 Figure 23-44 Closed Captioning 540 Figure 23-45 Create Closed Captioning 540 Figure 23-46 Subtitles 541 Lower Thirds 542 Figure 23-48 Full-Screen Graphics 542 Figure 23-49 White Space 542 Figure 23-50 Easily Readable Text



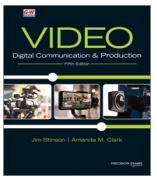
	542 Image Processing 543 Figure 23-51 Duotone 549 Chapter 23 Review **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
b. Modify titles to align with the overall aesthetic of the video.	**Instruction:** 80 Adding a Title and Effects 80 Figures 4-15 – 4-16 Adding a Title to a Video Project 538 Titles and Graphics 538 Figure 23-38 A Title Over the Background Narration 539 Figures 23-39 – 23-43 Steps to Create a Simple Title 540 Figure 23-46 Subtitles 549 Chapter 23 Review **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
4. Perform advanced color correction in video editing. DOK3	
a. Apply color correction techniques to improve visual aesthetics.	**Instruction:** 332 Controlling Color 332 Figure 16-12 Color Temperature Scale in Kelvin 332 Figure 16-13 Color Temperature in Video Lighting 333 Figure 16-14 Color Correction Filter 333 Figure 16-15 Neutral Density Filter 333 Figure 16-16 Blue Filters 351-353 Chapter 16 Review Questions 542 Image Processing 542 color correcting 543 Figure 23-51 Duotone 549 Chapter 23 Review **Application:** 351-353 Chapter 16 Review Questions 408-409 Section 5 Project: Capstone Project: Lighting 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project



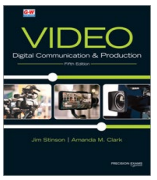
b. Use color grading to influence mood and style.	**Instruction:** 484 Enhancing 484 Figure 21-19 Correcting Exposure 485 Figure 21-21 Uniformity 490 Chapter 21 Review **Application:** 491-492 Chapter 21 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
5. Organize and manage media during the editing process. DOK2	
a. Implement a media management system to ensure efficient workflows.	**Instruction:** 471 Chapter 21 Editing Operations 472 About Editing Operations 472 Video Editing 472 Figure 21-1 A Video Editing Work Screen 472 Creating the Video World 472 Figure 21-2 Elements of an Edited Program 473 Understanding Digital Postproduction 473 Figure 21-3 A Timeline in Adobe Premiere Pro 473 The Range of Editing Software 473 The Craft of Editing 477 Editing Phases 477 Organizing 479 Figure 21-10 A Slate 479 Real-World Video: Cloud-Based Software 480 Figure 21-12 Naming Video Files Helps Organize Them 489 Exporting 489 Figure 21-27 Exporting in Several Formats 490 Chapter 21 Review 521 Chapter 23 Digital Postproduction 522 About Digital Postproduction 522 Postproduction Workflow 522 Configuring Digital Projects 522 Video Formats 522 Frame and Time Measurement 523 Figure 23-1 Drop-Frame Timecode 524 Real-World Video: Differences among Frame Rate, Timecode, and Time Base 524 Video Scanning System 524 Figure 23-3 Interlaced Video 524 Figure 23-4 Progressive Scan Video 525 Picture Quality 525 Aspect Ratio 525 Figure 23-5 A Traditional 4:3 Monitor 525 Figure 23-6 A 19:9 Monitor 526 Audio Quality 526 Assembling Materials for Editing 526 Importing Camera Footage



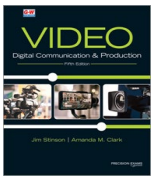
	527 Figure 23-7 File-Based Shots Are Named with Unique Numbers 527 Importing Other Components 527 Managing Program Elements 527 Loading Elements into a Project 527 Figure 23-8 Video Files Organized in Folders 527 Building the Program 527 Assembly Editing 527 Figure 23-9 Assembly Editing 528 Figure 23-10 Renaming Clips Helps Identify Them 528 Trimming Clips 529 Figure 23-11 Trimming Clips 529 Figure 23-12 Edit Directly on the Timeline 529 Synchronizing Picture and Sound 529 Figure 23-13 Using Audio and Video from Different Sources 530 Figure 23-14 Different Cameras Have Different Background Audio 530 Figure 23-15 Using One Roll Sound 531 Figure 23-16 Visually Aligning Two Shots 531 Figure 23-17 Fine-Tuning Synchronization 532 Figure 23-18 Closely Matching Audio Tracks 532 Insert Editing 532 Figure 23-19 A Straight Insert Adds Footage 532 Figure 23-20 A Ripple Edit 533 Figure 23-21 A Three-Point Edit 533 Figure 23-22 A Four-Point Edit 533 Figure 23-23 A Slip Edit 533 Figure 23-24 A Slide Edit 534 Figure 23-25 A Rolling Edit 534 Real-World Video: Changing Meaning through Selecting Camera Angles 535 Adding Transitions and Other Effects 535 Transitions 535 Figure 23-26 A Cross-Dissolve Transition 535 Figure 23-27 Adobe Premiere Pro Offers Many Transition Effects 536 Figure 23-28 Keyframes Can Be Used to Adjust Audio Levels Over Time 536 Figure 23-29 Keyframes are Customizable 536-537 Figures 23-30 – 23-35 Creating Keyframes 537 Superimpositions 537 Figure 23-36 Double Exposure 538 Compositing 538 Figure 23-37 Compositing Images 538 Titles and Graphics 538 Figure 23-38 A Title Over the Background Narration 539 Figures 23-39 – 23-43 Steps to Create a Simple Title 540 Figure 23-44 Closed Captioning



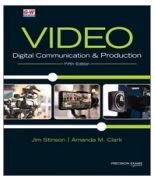
	540 Figure 23-45 Create Closed Captioning 540 Figure 23-46 Subtitles 541 Lower Thirds 542 Figure 23-48 Full-Screen Graphics 542 Figure 23-49 White Space 542 Figure 23-50 Easily Readable Text 542 Image Processing 543 Figure 23-51 Duotone 544 Importing Audio 544 Audio Editing 544 Figure 23-55 Audio Transitions 545 Audio Processing 545 Real-World Video: A Simple Audio Production Design 546 Varying the Task Order 546 Sequence-Based Editing 546 Multiple Pass Operations 546 Random Access Editing 547 Storing and Publishing 547 Storing Finished Products 548 Publication and Display 549 Chapter 23 Review **Application:** 491-492 Chapter 21 Review Questions 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
b. Maintain data integrity throughout the editing process.	**Instruction:** 569 Exporting and Data Compression 569 Data Compression 569 Figure 24-33 Optimal Video Settings for Various Social Media Platforms 570 Lossy compression 570 lossless compression 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
Unit 6: Video Publishing and Broadcasting	
Competencies and Suggested Objectives	
1. Finalize and prepare video content for distribution. DOK2	
a. Outline the steps for finalizing video projects for distribution.	**Instruction:** 521 Chapter 23 Digital Postproduction 522 About Digital Postproduction 522 Configuring Digital Projects 522 Video Formats



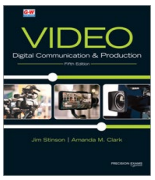
	547 Storing and Publishing 547 Storying Finished Projects 548 Publication and Display 549 Chapter 23 Review 569 Exporting and Data Compression 569 Data Compression 569 Figure 24-33 Optimal Video Settings for Various Social Media Platforms 570 Posting on Platforms 571 Figure 24-34 Online Platforms 574-575 Chapter 24 Review **Application:** 550-551 Chapter 23 Review Questions 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
b. Compare different video file formats and their uses (e.g., MP4, MOV, AVI).	**Instruction:** 521 Chapter 23 Digital Postproduction 522 About Digital Postproduction 522 Configuring Digital Projects 522 Video Formats **Application:** 550-551 Chapter 23 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
c. Demonstrate compression techniques to balance quality and file size.	**Instruction:** 569 Exporting and Data Compression 569 Data Compression 569 Figure 24-33 Optimal Video Settings for Various Social Media Platforms 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
2. Understand and identify broadcast standards and practices. DOK3	
a. Explain the importance of adhering to broadcast standards.	**Instruction:** 40 Chapter 3: Media Law and Ethics 41 About Media Law and Ethics 41 Media Law 41 Figure 3-1 Media Law Regulates Multiple Industries 41 Figure 3-2 An iPhone is an Example of Intellectual Property



	42 Copyright 42 Figure 3-3 Copyright Symbol 42 Figure 3-4 Copyright Release Form 44 Figure 3-5 Copyright License Agreement Form 44 Figure 3-6 Work for Hire Copyright Agreement 44 Real-World Video: Copyright Ownership 46 Figure 3-7 Fair Use Exceptions 47 Figure 3-8 Attribution On-Screen and In Credits 48 Figure 3-9 Creative Commons 49 Figure 3-10 Creative Commons Base Rights 49 Figure 3-11 Creative Commons Licenses 49 Trademarks 49 Figure 3-12 Trademark Examples 50 Figure 3-13 Trademark Symbols 50 Figure 3-14 Trademark Symbol 51 Figure 3-15 Trademark Registration 55 The United States Constitution and Copyright 55 The First Amendment: Freedom of Speech 56 Figure 3-18 Freedom of Speech Exceptions 56 The First Amendment: Freedom of the Press 56 Figure 3-19 Journalists are Protected under First Amendment 57 Figure 3-20 Film Permissions 58 Releases 58 Real-World Video: Protecting Yourself 58 Figure 3-21 Releases Protect You Legally 58 Types of Releases 60 Real-World Video: Music Releases 61 When to Obtain Releases 61 Figure 3-22 Student Work Releases 554 Traditional Media vs. Digital Media 554 Figure 24-3 Traditional and Digital Media Equipment 554 Receiving Traditional Media 554 Figure 24-4 Online Streaming Platforms 554 Receiving Digital Media 556 Social Media 556 Figure 24-9 Differences between Traditional Media and Social Media 556 Social Media Best Practices 556 Figure 24-10 Receiving Permission Before Posting 570 Posting on Platforms 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project



b. Identify the requirements for different broadcasting platforms (e.g., TV, online, mobile)	**Instruction:** 548 Publication and Display 549 Chapter 23 Review 554 Traditional Media vs. Digital Media 554 Figure 24-3 Traditional and Digital Media Equipment 554 Receiving Traditional Media 554 Figure 24-4 Online Streaming Platforms 554 Receiving Digital Media 556 Social Media 556 Figure 24-9 Differences between Traditional Media and Social Media 556 Social Media Best Practices 556 Figure 24-10 Receiving Permission Before Posting 566 Properly Format Videos 566 Figure 24-28 Horizontal and Vertical Videos Appear Different on a Phone Screen 566 Figure 24-29 Square Videos Combine Positive Aspects of Horizontal and Vertical Videos 566 Figure 24-30 Video Orientation and Performance 569 Figure 24-33 Optimal Video Settings for Various Social Media Platforms 570 Posting on Platforms 574-575 Chapter 24 Review **Application:** 64-66 Chapter 3 Review Questions 550-551 Chapter 23 Review Questions 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
c. Discuss the legal considerations for broadcasting content.	**Instruction:** 40 Chapter 3: Media Law and Ethics 41 About Media Law and Ethics 41 Media Law 41 Figure 3-1 Media Law Regulates Multiple Industries 41 Figure 3-2 An iPhone is an Example of Intellectual Property 42 Copyright 42 Figure 3-3 Copyright Symbol 42 Figure 3-4 Copyright Release Form 44 Figure 3-5 Copyright License Agreement Form 44 Figure 3-6 Work for Hire Copyright Agreement 44 Real-World Video: Copyright Ownership 46 Figure 3-7 Fair Use Exceptions 47 Figure 3-8 Attribution On-Screen and In Credits 48 Figure 3-9 Creative Commons 49 Figure 3-10 Creative Commons Base Rights



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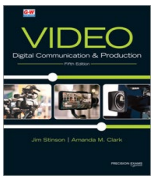
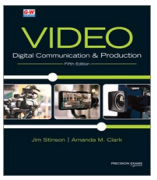
3. Prepare videos for live broadcasting and pre-recorded content. DOK3	
a. Differentiate between live broadcasting and pre-recorded content preparation.	**Instruction:** 4 About Video 4 How Video Developed 15 Chapter 1 Review 561 Smartphones 561 Figure 24-18 Professionals Use Their Phones for Live Streaming 574-575 Chapter 24 Review **Application:** 15-17 Chapter 1 Review Questions 575-577 Chapter 24 Review Questions
b. Demonstrate how to set up a video for live streaming.	**Instruction:** 306 Chapter 15 Production Planning 307 About Production Planning 307 Preparing for a Production 307 People: Talent and Crew 308 Finding Production Members 308 Casting the Production 308 Real-World Video: Small Video Crews 312 Places: Scouting Locations



	312 Scouting People 312 Scouting Facilities 314 Scouting Video Problems 314 Real-World Video: Managing Volunteers 314 Figure 15-4 Scouting Video Problems 315 Scouting Audio Problems 315 Figure 15-6 Scouting Audio Problems 316 Things: Equipment and Supplies 316 Production Equipment 316 Sets, Props, Costumes, and Makeup 317 Figure 15-8 Costume Inventory Form 317 Real-World Video: Managing Workflow 317 Releases 318 Plans: Production Logistics 318 Scheduling 319 Support Services 319 Budgets: Production Costs 319 Figure 15-10 Budget Line Items 319 Standard Production Budgets 319 Figure 15-11 Summary Page of a Sample Budget 320 Contingency Funds 321 Chapter 15 Review **Application:** 322-323 Chapter 15 Review Questions 324-325 Section 4 Project: Capstone Project: The Preproduction Phase
c. Discuss the technical checks required before broadcasting live content.	**Instruction:** 67 Chapter 4 Getting Started 68 About Video Production 68 Basic Camera Control 69 Control for White Balance 69 White Balance 69 Camera Accessories 71 Camera Operation 71 Figure 4-4 Viewfinder 71 Checking Camera Settings 73 Good-Quality Audio 74 Correcting Common Mistakes **Application:** 85 Chapter 4 Review
Broadcast content on various platforms. DOK3	
a. Compare the methods for publishing videos on various platforms (e.g., YouTube, Twitch, traditional	**Instruction:** 551 Chapter 24 The Digital Space 553 About the Digital Space 553 Figure 24-1 Vlogs 553 The Digital Space Today



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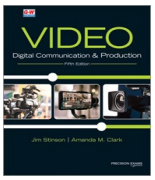

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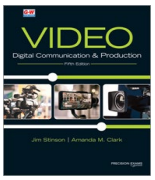
b. Analyze the impact of platform choice on audience reach and engagement.	**Instruction:** 554 Figure 24-4 Online Streaming Platforms 555 Figure 24-7 Content Created Exclusively for IG 555 Figure 24-8 Smart TVs 556 Social Media 556 Figure 24-9 Differences Between Traditional Media and Social Media 556 Social Media Best Practices 556 Figure 24-10 Permission for Posting Content 557 Figure 24-11 Engaging with Online Audiences 557 Workplace Skills: Digital Citizenship 558 Filming and Editing for Social Media 558 Filming for Social Media 558 Figure 24-12 Vlogs Are Popular for YouTubers 559 Figure 24-13 How-To Videos 559 Figure 24-14 About Us Videos 559 Figure 24-15 Behind-the-Scenes Video 560 Editing for Social Media



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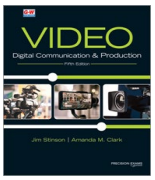
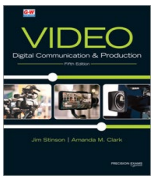
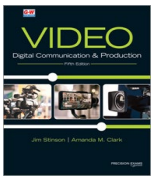
c. Apply best practices for titling, tagging, and describing videos for optimal discoverability.	**Instruction:** 563 Maximizing Reach 563 Catch Viewers' Attention Early 563 Figure 24-24 Creative Thumbnail and Title 566 Properly Format Videos 566 Figure 24-28 Horizontal and Vertical Videos Appear Different on Phone Screens 566 Figure 24-29 Square Videos Combine Positive Aspects of Horizonal and Vertical Videos 566 Figure 24-30 Platform Alters Video Performance 567 Use Hashtags Wisely 567 Utilize Insights 567 Figure 24-31 Social Media Insights 568 Figure 24-32 Avoid Linking Posts 569 Exporting and Digital Distribution 569 Figure 24-33 Optimal Video Settings for Various Social Media Platforms 569 Data Compression 570 Posting on Platforms 571 Figure 24-34 Platform's Popularity Changes Over Time 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project



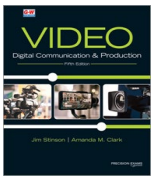
5. Engage with audiences and feedback. DOK2	
a. Discuss the role of audience feedback in video publishing.	**Instruction:** 563 Maximizing Reach 563 Catch Viewers' Attention Early 563 Figure 24-24 Creative Thumbnail and Title 564 Add Music 564 Real-World Video: Production Phases for Social Media 564 Figure 24-25 Music Needs to Fit the Tone of the Video 565 Keep the Style Consistent 565 Edit with the Sound Off 565 Figure 24-26 Toggling Sound On and Off 565 Add Captions 565 Figure 24-27 Captions Help Users Interact 566 Properly Format Videos 566 Figure 24-28 Horizontal and Vertical Videos Appear Different on Phone Screens 566 Figure 24-29 Square Videos Combine Positive Aspects of Horizonal and Vertical Videos 566 Figure 24-30 Platform Alters Video Performance 567 Use Hashtags Wisely 567 Utilize Insights 567 Figure 24-31 Social Media Insights 568 Figure 24-32 Avoid Linking Posts 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
b. Utilize social media and other tools (e.g., X (formerly Twitter) Q&A sessions, Instagram stories, Facebook live) to engage with audiences and promote content.	**Instruction:** 551 Chapter 24 The Digital Space 553 About the Digital Space 553 Figure 24-1 Vlogs 553 The Digital Space Today 553 Figure 24-2 Website Appearance Changes 554 Traditional Media vs. Digital Media 554 Figure 24-3 Traditional and Digital Media Equipment 554 Receiving Traditional Media 554 Figure 24-4 Online Streaming Platforms 554 Receiving Digital Media 555 Figure 24-5 Wi-Fi Routers 555 Figure 24-6 Ethernet Cable 555 Figure 24-7 Content Created Exclusively for IG 555 Figure 24-8 Smart TVs 556 Social Media



	556 Figure 24-9 Differences Between Traditional Media and Social Media 556 Social Media Best Practices 556 Figure 24-10 Permission for Posting Content 557 Figure 24-11 Engaging with Online Audiences 557 Workplace Skills: Digital Citizenship 558 Filming and Editing for Social Media 558 Filming for Social Media 558 Figure 24-12 Vlogs Are Popular for YouTubers 559 Figure 24-13 How-To Videos 559 Figure 24-14 About Us Videos 559 Figure 24-15 Behind-the-Scenes Video 560 Editing for Social Media 560 Filming and Editing Tools for Social Media 560 Figure 24-16 Smartphones Can Be Used to Film 562 Editing Tools for Social Media 562 Figure 24-22 Adobe Premiere Rush for Editing 562 Figure 24-23 Editing on a Laptop or Tablet 563 Maximizing Reach 563 Catch Viewers' Attention Early 563 Figure 24-24 Creative Thumbnail and Title 564 Add Music 564 Real-World Video: Production Phases for Social Media 564 Figure 24-25 Music Needs to Fit the Tone of the Video 565 Keep the Style Consistent 565 Edit with the Sound Off 565 Figure 24-26 Toggling Sound On and Off 565 Add Captions 565 Figure 24-27 Captions Help Users Interact 566 Properly Format Videos 566 Figure 24-28 Horizontal and Vertical Videos Appear Different on Phone Screens 566 Figure 24-29 Square Videos Combine Positive Aspects of Horizonal and Vertical Videos 566 Figure 24-30 Platform Alters Video Performance 567 Use Hashtags Wisely 567 Utilize Insights 567 Figure 24-31 Social Media Insights 568 Figure 24-32 Avoid Linking Posts 569 Exporting and Digital Distribution 569 Figure 24-33 Optimal Video Settings for Various Social Media Platforms 569 Data Compression 570 Posting on Platforms 571 Figure 24-34 Platform's Popularity Changes Over Time 571 Careers in the Digital Space 571 Online Video Content



	571 Videographers and Photographers 572 Figure 24-35 Working as an In-House Videographer 572 Cinema 572 Figure 24-36 Production Companies Work with a Team to Create Trailers for Social Media 572 Marketing and Advertising 573 Figure 24-37 Social Media Managers 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
c. Evaluate viewer statistics and feedback to inform future video projects.	**Instruction:** 563 Maximizing Reach 563 Catch Viewers' Attention Early 563 Figure 24-24 Creative Thumbnail and Title 567 Utilize Insights 567 Figure 24-31 Social Media Insights 568 Figure 24-32 Avoid Linking Posts 574-575 Chapter 24 Review **Application:** 575-577 Chapter 24 Review Questions 578-579 Section 7 Project: Capstone Project: Editing and Distributing Your Project
6. Integrate artificial intelligence (AI) into video publishing and broadcasting. DOK	
a. Evaluate AI technologies for optimizing video content distribution on platforms like YouTube, Twitch, and traditional television.	**The Goodheart Wilcox Television Production and Broadcast Journalism textbook does not specifically address this standard, however, please see the attached reference link.** **Additional Information:** AI in Modern Broadcasting Studios AI is transforming modern broadcasting studios by automating routine tasks, enhancing viewer experiences, and streamlining content creation. Here are some key applications of AI in broadcasting studios: • Automated Content Creation: AI can generate scripts, recommend edits, and produce highlights from live events in real-time, reducing post-production time and manpower. • Virtual Anchors: AI-generated avatars can present news, offering a cost-effective alternative to live anchors while maintaining professionalism. • Real-time Analytics: AI empowers broadcasters to adjust content and strategies on-the-fly, leading to optimized live broadcast



	effectiveness. • Quality Control: Automated systems identify technical issues like audio sync problems or visual glitches, reducing the need for manual checks. • Personalized Recommendations: AI algorithms analyze user preferences, suggesting content that aligns with individual tastes, enhancing viewer engagement. Industry Insights: The state of AI in broadcasting and production - NCS | NewscastStudio Khan Academy – AI in your life https://youtu.be/Ygboi9hrwN0?si=z8LOGpZtWDG_x6YZ
b. Analyze the use of AI in enhancing tasks in video broadcasting such as tagging, titling, and description generation for optimal discoverability.	**The Goodheart Wilcox Video: Digital Communication & Production, textbook does not specifically address this standard, however, please see the attached reference link.** **Additional Information:** Newscast Studio Key takeaways from this Industry Insights roundtable Automation: AI technologies now handle routine broadcast tasks including captioning, metadata tagging, and content indexing, allowing staff to focus on creative work. Infrastructure: Organizations face significant barriers in AI adoption, including high implementation costs, technical infrastructure requirements, and the need for specialized expertise. Live Production: AI enhances live broadcasts through automated camera tracking, real-time analytics, and automated quality control systems. Integration: Successfully implementing AI requires careful assessment of existing system compatibility and comprehensive staff training programs. Development: Future AI applications in broadcasting focus on improving accessibility features, expanding language translation capabilities, and automating content creation processes. Industry Insights: The state of AI in broadcasting and production - NCS | NewscastStudio Khan Academy – AI in your life https://youtu.be/Ygboi9hrwN0?si=z8LOGpZtWDG_x6YZ