



studio
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Guidebook

A. Introduction

Here you will find brief descriptions of Studio 1151, information about its executives and facilities, and general project details.

1. [How to Use this Guidebook](#)
2. [Contacting the Studio](#)
3. [Letter from Studio 1151](#)
4. [Project Phase Timeline](#)

B. Selling the Concept

Your initial activities will be to specifically identify the topic and scope of your production, the brainstorming phase. You will need to file a Request for Proposal form with the Studio and schedule a time when you will "sell" the idea to us. Also, the Studio requires that you keep tabs of your progress via our electronic journal reports.

1. [Brainstorming](#)
2. [Request for Proposal](#)
 - a. [form](#)
 - b. [explanation](#) of form with examples
 - c. [checklist](#)
 - d. [acceptance](#) letter from Studio
3. [Production Team Roles](#)
 - a. [Role Assignment Form](#)
4. [Journaling](#)
 - a. [submission form](#)
 - b. [explanation](#) of form with examples

- c. [Individual time sheets](#)
 - d. [checklist](#)
 - e. [view](#) past reports (team members only)
5. [Teamwork](#)

C. Pre-production

Now it is time for details. You will design on paper the flow of your production and sketch designs for how your production will look. Through this process you will begin to identify what resources you will need. Once completed, you are required to obtain Studio approval before entering production


1. [Flowchart](#)
 - a. [checklist](#)
 - b. [example of draft version](#)
 - c. [example of final version](#)
2. [Storyboarding](#)
 - a. [checklist](#)
 - b. [examples](#)
 - c. [template](#)
3. [Production schedule](#)
4. [Sites/locations list](#)
5. [Role assignments](#)
6. [Production costs](#)
7. [Preliminary budget](#)

D. Production

The longest part of your production is bringing it to life. The Studio is available to provide consultation and technical facilities. Every product will need some sort of accompanying documentation to help the viewer.

1. [Production tips](#)
2. [Release Form](#)
3. [Accompanying documentation](#)

E. Post-production



At this stage you will be wrapping up the details in preparation for premiering your product. You should conduct a tryout of your project with a test audience and make changes based upon your test audience's feedback

1. [Audience test run](#)
 - a. [Sample Survey Questions](#)
 - b. [Sample Interview Questions](#)

F. Premiere

The Studio requires a public premiere during the last week of your contract. This event will include publicizing coordinated by your team and the Studio, and chances for success are highest if it is well-planned.

1. [Premiere Announcement](#)
2. [Planning Form](#)
3. [Planning Form Example](#)

Appendices

1. [Final Budget](#)
2. [References](#)

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How to Use the Guidebook

This guide is provided by Studio 1151 as an aid for the production team. Since the contents of the notebook will be provided to you in stages, it would be wise to have one member of the production team maintain a master copy. The keeper of the master notebook can then distribute pages as the team sees fit.

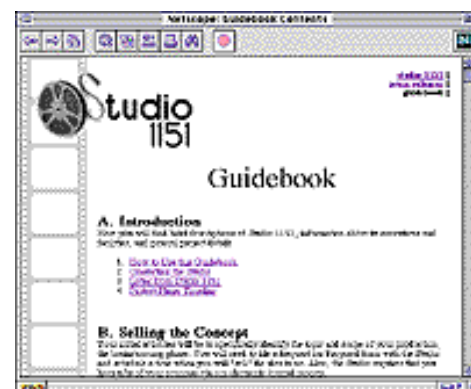
We encourage you to use the online version as well, which will be the most up-to-date. You will need to have a color computer, WWW graphical browser software such as NetScape, and an Internet connection (usually available from public computing sites at your college). To find the Guidebook:

1. Launch your WWW browser.
2. Select **Open Location...** or **Open...** from the **File** menu.
3. In the field provided type:

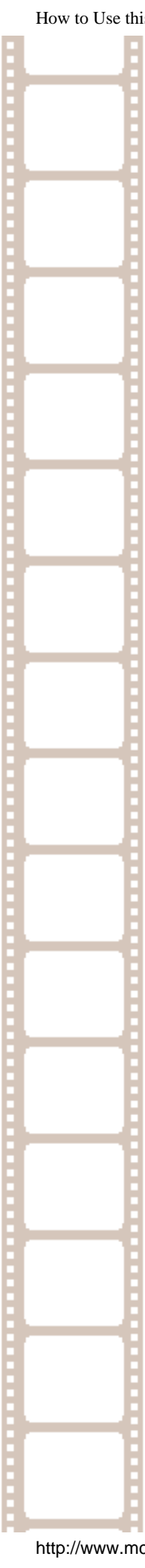
<http://www.mcli.dist.maricopa.edu/authoring/studio/guidebook/>

and then click the **Ok** button.

4. You should then see this cover page for the Guidebook:
5. To avoid having always to retype the address given in step 3, this would be a good time to add a **Bookmark** for the cover page.



Because the Studio prefers a more hands off approach in order to allow for maximum creativity on the part of the production team, this is only a guideline. While it does provide information, the Studio thinks is important and establishes certain requirements which are to be met by the production team, it is by no means complete. (the Studio is philosophically opposed to knowing **all** of the answers, just most of them, or, at least, where to start looking for answers.)



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Contacting Studio 1151...

While we expect your production team to be self-organized, the Studio is very interested in your progress and we are readily available to assist in any way we can. Here is some contact information you will need:

- **Studio Office.** Should you ever need to contact the studio directly, call our headquarters at 731-8300.
- **Karen McNally (Executive Project Coordinator)** will be able to assist with all the details of the project, planning, and instructional design consultation. She is generally available Mondays, Tuesdays, and Wednesdays from 9:00 AM to 1:00 PM.
phone: 731-8295
email: mcnally@maricopa.edu
- **Alan Levine (Vice President of Development)** will be supervising the projects and should be your primary contact for technological questions.
phone: 731-8297
email: alan.levine@domail.maricopa.edu
- **Studio 1151** information is always available online, including this entire guidebook that contains planning documents you will need as well as forms required by the studio. You will find it at:

<http://www.mcli.dist.maricopa.edu/authoring/studio/>

- **The Authoring Group (TAG)** is a Maricopa consortium of multimedia developers who are available for consulting on your project during the production phase. You can find more information from their web site:

<http://www.mcli.dist.maricopa.edu/authoring/tag.html>

- **Multimedia Authoring Web** is another Studio resource that may help you locate online information. Look for it at:

<http://www.mcli.dist.maricopa.edu/authoring/>

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FROM: Alan Levine, Vice-President of Development
TO: Prospective Production Team
RE: Production Proposal

Welcome... Thank you for your interest in becoming a production team for Studio 1151. We are pleased to issue this formal Request for Proposal for our new wave of media productions or "Authoring Projects". The Studio sees these productions as a high priority item for education.

What are "Authoring Projects"? The projects provide an opportunity for faculty and students to work as a team to develop a viable technology-based product which can be used in a class or other areas of community college operations. The development will take place in the time span of one college semester. Studio 1151 provides a vast array of instructional design and technological expertise. The Studio plans to closely follow your progress for a later documentary project.

What's in it for you? As a team member you will participate hands-on in the entire media production process from content design, story boarding, writing, media production, editing, and publicity. You will get to use some of the latest media and computer technology as well as the Internet. At the end of the production phase, you will premiere your production at an event at your college.

Who is Studio 1151? We are a division of the [Maricopa Center for Learning and Instruction \(MCLI\)](#), [Maricopa Community Colleges](#), Arizona. The Studio has produced several productions in the area of instructional technology, and is an acknowledged leader in innovative multimedia design and Internet resources.

Proposal Details... Please refer to the enclosed Studio 1151 [Request for Proposal Form](#). We will be looking for elements listed on the [Project Concept Checklist](#). To have your proposal accepted, you must present it to our

representatives before February 23, 1996.

Alan Levine

Vice President of Development

Karen McNally

Executive Project Coordinator

Naomi O. Story

Studio Mogul

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Project Timeline

Planning will be critical for successful completion of your project. As you start the first phases, the Studio most strongly urges you to keep a timeline for planning. You may use this format. Please pay particular attention to the items required by the Studio (marked by **). These are suggested dates and may be achieved earlier than scheduled.

NOTE: the Studio requires [journal reports](#) from each team by noon of every Monday during this project.

Week of January 22, 1996

First meeting, start to develop concept, theme, topic.

Week of January 29, 1996

Week of February 5, 1996

Week of February 12, 1996

**** Selling the Concept** (required meeting with Studio rep). This is an oral presentation accompanied by the [Request for Proposal](#) form.

Week of February 19, 1996

Week of February 26, 1996

Week of March 4, 1996

**** Production Phase** (required meeting with Studio representative) Your team should present all documentation. The Studio will assist in technology selection and planning.

Week of March 11, 1996

Week of March 18, 1996

Week of March 25, 1996

Week of April 1, 1996

Week of April 8, 1996

Week of April 15, 1996

Week of April 22, 1996

Week of April 29, 1996

Week of May 6, 1996

**** Premiere** The event must be planned in advance.

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Brainstorming

Throughout the early stages of your project, your team will have to answer several "what", "why", and "how" questions. One of the best ways to do this is to brainstorm. The following information is provided by the Studio to aid you in this endeavor.

Brainstorming Rules:

1. Collect as many ideas as possible from all participants with no criticisms or judgments made while ideas are being generated.
2. All ideas are welcome no matter how silly or far out they seem. Be creative. The more ideas the better because at this point you don't know what might work.
3. Absolutely no discussion takes place during the brainstorming activity. Talking about the ideas will take place after brainstorming is complete.
4. Do not criticize or judge. Don't even groan, frown, or laugh. All ideas are equally valid at this point.
5. Do build on others' ideas.
6. Do write all ideas on a flipchart or board so the whole group can easily see them.
7. Set a time limit (i.e., 30 minutes) for the brainstorming.

Brainstorming Sequence:

1. One team member should review the topic of the brainstorm using "why", "how", or "what" questions.

Example:

The topic for the brainstorm is developing a training course on automobiles. What should we focus on as the content?

2. Everyone should think about the question silently for a few moments. Each person might want to jot down his/her ideas on a sheet of paper.

Example:

(1) Types of cars; (2) Parts of cars;
(3) Car manufacturers; (4) Categories
of cars; (5) How cars work.

3. Everyone suggests ideas by calling them out. Another way is to go around the room and have each person read an idea from his/her list until all ideas have been written on the board or flipchart. (Note: The team member in charge of the brainstorming session should be enforcing the rules.)
4. One team member writes down all ideas on board or flipchart.

Making the final selection:


1. When all the ideas have been recorded, combine ideas as much as possible, but only when the original contributors agree.

Example:

(1) Types of cars and (4) Categories of cars (from example under #2 above) are really the same, so number 4 is eliminated.

2. Number all of the ideas.
3. Each member votes on the ideas by making a list of the numbers of the ideas he/she thinks are important or should be discussed further. This list should contain no more than one third of the total number of ideas.
4. After counting the votes, cross out ideas with only one or two votes. Then vote again until only a few ideas remain(i.e., 3 or 4). If there is no clear-cut winner, then vote again or discuss the remaining ideas and

determine which idea best answers the original question.



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Request for Proposals

The first checkpoint in your [timeline](#) is to provide the Studio specific information about the scope and nature of your project. Your team will have to fairly quickly decide on the "plot" keeping in mind the limited amount of time that you have under your contract.

After your first two or three meetings, the concept should be well developed. You will need to schedule a date for our Studio representatives to visit. In this session, your team will make a short oral presentation to "sell" the concept to the Studio. At least two days prior to our visit, you must submit in writing a completed [Studio 1151 Request for Proposal Form](#). We have provided a fully [detailed explanation](#) of the form as well as a [checklist](#) to help you prepare for the presentation.

For that presentation, the Studio expects participation from the entire team. We do not require any extensive visual aids, but sketches are encouraged. If approved, a Studio representative will sign off on the [Acceptance of Proposal Written Agreement](#) and you can proceed with the pre-production phase.

Following are resources for your use in the Request process:

- [Request for proposal form](#)
- [Explanation of form with examples](#)
- [Proposal checklist](#)
- [Acceptance of Proposal Written Agreement](#)

If you have any questions, refer to the Studio [contacts](#) page in this Guidebook.

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Request for Proposals Form

To submit your proposal, please provide the following information. You may print or copy this page and write in the required information. If you need assistance completing this form, refer to the [explanation with examples](#) page.

NOTE: This must be submitted at least two days prior to the Studio visit

Information provided must be in sufficient detail for the Studio to make its decision to refuse or accept the proposal. Acceptance of the proposal is attained when a [written agreement](#) between the Studio and the submitting team has been duly executed.

.....
Date:


Project Title:

Brief description of project:

Submitted by:

.....
Please answer the following questions as completely as possible.

- 1. What do you want to accomplish by doing this project?**

- 
2. **What should your audience be able to do or what benefit is there for your audience?**
 3. **Who is your audience?**
 4. **What is the topic area you will be presenting/discussing?**
 5. **What approach will you use?**
 6. **Suggested Premiere date (must be during the week of May 6, 1996).**

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Proposal Form Explained

Note: The examples are not necessarily complete. They are included to get you started filling out the [proposal form](#). Use the [Project Concept Checklist](#) when developing your answers to the Request for Proposal questions.

.....

Date:

Date that form was filled out.

Title:

Can be a working title (one that is used until the actual title is chosen) or the actual title of the project.

Brief Description of project:

A one or two sentence statement about the project.

Example:

This project provides an interactive environment for people to learn about their cars.

Submitted by:

Name(s) of the team or team members.

1. What do you want to accomplish by doing this project?

This is a one or two sentence statement of your overall goal or vision for this project. It should be concise and clear enough to be understood by people who don't have your insight into the project.

* *Think about...* How will you know if you have succeeded in reaching

your goal?

Example:

The goal for this project is to increase peoples', especially women's, knowledge of how a car works and thus increase their confidence in diagnosing problems with their cars, fixing their own cars, or discussing what needs to be fixed with mechanics or others.

2. What should your audience be able to do or what benefit is there for your audience after viewing/using your product?

This is a one sentence statement for each of the things your audience will do after or each of the benefits your audience will gain from using/viewing your project.

* *Think about...* How will you know when the audience has succeeded (i.e., performed or benefited)?

Example:

(1) Participants will be able to name the parts of the car located under the hood. (2) Participants will be able to describe the function of each part.

3. Who is your audience?

This is a description of your target audience. What are the audience's experience and prior knowledge? What are the audience's current abilities? What are the audience's attitudes and interests? What are the audience's personal characteristics/demographics? Do you have more than one target audience?

Example:

The target audience for the course "Understanding Your Automobile" has little to no knowledge of how automobiles work. The audience is generally between the ages of 25 and 40, mostly female, often singles or single mothers who work full time. They are highly motivated to learn because of economic and safety factors, but feel intimidated because of their lack of knowledge. Occasionally males and females with some knowledge of automobiles and people with

physical limitations take the course.

4. What will you be presenting/discussing?

This is a description of the content of your project. What is the main topic? What are the subtopics? What is the importance of each?

* *Think about...* Can you effectively cover the content in the time you have available for development?

Example:

The topic of this project is the parts of a car which are located under the hood. A description of each part as well as information about the function of each part and its role in making the car run will be presented. Parts to be discussed will include the engine, the radiator, the various cables, the dipstick, the windshield washer reservoir, the spark plugs, and others. Learning the parts and their functions is important because it helps demystify the tangle of metal and cables people see when they lift up the hood of a car.

5. What approach will you use?

This is a description of the treatment -- the approach to be taken to the topic. What is the visual content? Who are the characters? What is the storyline? What are the main themes?

* *Think about...* What are at least two media/technologies you might use with this treatment? What will the environment be like for your audience?

Example:

The presentation will open with a photograph of the engine compartment of a car. The car will have a smart-alecky, but lovable personality. Each part under the hood will become animated, jump out of its spot, and the car will announce what part it is and discuss its function and importance to the working of an automobile. At various times, participants will be asked by the car to point to a part or reassemble the engine compartment. The talking car and its animated

parts will make the automobile and how it works seem less intimidating and more "user friendly".

.....
* These questions are not a required part of the Request for proposals but you should be prepared to answer them during your presentation in case you are asked by the Studio representative.

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Proposal Checklist

Here are some things that will help you prepare to sell your idea to the Studio. The items marked by ** are ones that are not necessary at this point but still should be kept in mind as your project develops.

1.
 - Goal or vision is clearly stated.
 - You can measure your success.**

2.
 - Audience performance and/or benefit is clearly stated.
 - You can measure audience performance/benefit.**

3.
 - Audience experience and prior knowledge are indicated.
 - Audience attitudes and interests are indicated.
 - Audience current abilities are stated.
 - Audience demographics are stated.
 - Primary and secondary audiences are indicated.

4.
 - Content is well organized and written clearly with no grammatical or spelling errors.
 - Content contains main topics and sub topics.
 - Content takes into account audience analysis data.
 - Content matches identified goal and expected audience performance/benefit.
 - Content can be adequately covered in time allotted for project.**

5.
 - Clear overview of program is included.
 - Description is from audience's point of view and includes what the audience will see or do.
 - Overall mood, style, or effect is described.

- Storylines and themes are included.
- Descriptions of characters, scenes and locations are provided.
- Presentation methods are described. **
- Audience environment is described. **

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ACCEPTANCE OF PROPOSAL WRITTEN AGREEMENT

- Studio retains the right to reject the proposal.
- False or misleading statements could hold up approval.
- Either party can make changes to the Request for Proposal with approval of all signatories to the Agreement.
- All copyright and patent issues must be documented and submitted to the Studio.
- The project team must produce signed [release forms](#) for actors and photographic subjects and locations.
- the Studio reserves the right to inspect the project team's work and have input at anytime in the development processes.
- the Studio's continued support is contingent on the project team regularly maintaining a [journal](#) of its activities and participation in the project by all team members.

There is agreement by all that the above terms are acceptable and the project can and will be completed in time for the premiere date established by the Studio.

Team Member Name	Signature	Date
_____	_____	_____
_____	_____	_____
_____	_____	_____

Studio 1151 Approval

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Production Team Roles

The following is an alphabetical list of the positions that you might need for your project. Asterisked positions (*) are required. Other positions may or may not be used depending on your end product. Most team members will be assuming more than one role for this project. Outside consultants may be used when necessary.

As you plan and develop your project, the Studio suggests that you maintain a role assignment list, using our [standard form](#).

- ***Accountant**- keeps track of budget, costs.
- **Actor**- demonstrates or performs content.
- **Artist**- draws or uses software for illustrations, characters, backgrounds, etc.
- **Audio Technician**- records sound and edits it.
- **Cameraperson**- films or takes still photos; digitizes to computer.
- **Computer Expert**- programs or codes interactive environments on computer.
- ***Director**- supervises actual production including rehearsals, filming, recording, programming, etc.
- ***Historian**- does content research and/or acts as journalist, maintains master copy of all project documentation.
- **Musician**- plays or chooses music to be used.
- **Narrator**- does voice over of content.
- ***Planner**- develops production schedule, rents equipment (if necessary).

- ***Producer-** oversees the whole process, procures releases and handles copyright issues.
- ***Product Editor-** edits film, recordings, looks for programming bugs, etc.
- ***Publicist-** creates press releases and the announcement for the Premiere.
- ***Site Coordinator-** scopes out and coordinates location(s) for filming, recording, etc.
- ***Text Editor-** checks for spelling, grammar, and clarity of all written material, including Request for Proposal Form, any written material in final product, and all accompanying documentation.
- ***Writer-** writes all content, scripts, presentations, and accompanying documentation.

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Production Team Role Assignment

Formally assigning [roles](#) to team members is important. Knowing who is doing what is helpful to the Studio, but more importantly, it is helpful to the team because it reduces the number of uncompleted or forgotten tasks and prevents duplication of effort decrease the opportunities for conflict.

Please indicate next to each production crew role which team member will be filling that role (for more details refer to the [role descriptions](#)). You should have a team member for each asterisked * role. Team members may be performing multiple roles.

.....

Role	Person Assigned
*Accountant	_____
Actor	_____
Artist	_____
Audio Technician	_____
Cameraperson	_____
Computer Expert	_____
*Director	_____
*Historian	_____
Musician	_____
Narrator	_____
*Planner	_____
*Producer	_____

- *Product Editor _____
- *Publicist _____
- *Site Coordinator _____
- *Text Editor _____
- *Writer _____
- Other _____

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Electronic Journals

the Studio requires the production team to maintain a journal of all its activities and the hours spent on those activities, as well as a record of crew members' impressions of how the project is progressing, their roles in the project, even the project itself from Selling the Concept through the Premiere. **Journal entries must be submitted electronically to the Studio on the Monday following the preceding week.**

The information in the journal is for internal documentation by the Studio as well as for your team's planning. The only portion that will be shared with the public is the last item, a [press release](#) statement.

Therefore, use the journal to record all aspects of your project, both positive and negative.

We are using a new electronic system so you can submit your journal reports via the Internet. You will need to have access to a computer, a World Wide Web browser, and a network connection.

To get to the web site:

1. Launch your WWW browser.
2. Select **Open Location...** or **Open...** from the **File** menu.
3. In the field provided type (on one line):

```
http://www.mcli.dist.maricopa.edu/authoring/studio/  
guidebook/journal.html
```

and then click the **Ok** button.

That will bring you to the online version of this page. From here, the following resources are available:

- **Journal Report Form.** This is the form that you will use to submit your weekly reports. The Studio will provide the password for your team will use to submit and review your reports.
- **Explanation with Examples.** A guided tour to show you what the Studio expects in the reports.
- **Individual Time Sheets** An accountant from one of our first teams suggested this form to collect the activities from individual team members.
- **View Journals.** As a reference, we provide links to previously submitted journals for your project. Only project participants can access this information (you will need your project password).
- **Journal Checklist.** This list will help keep your reports consistent and useful for the Studio as well as for your team.

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Journal Report Form

Use this form to file your reports every Monday. Only project participants can submit reports-- you will need the password provided by the Studio. If you need assistance, refer to the [Explanation with Examples of Journal Reports](#).

This information is exclusively for Studio and team use-- only the last field will be available to public view.

.....
date:

project name and password:

reported by:

major activities

activity / time in hrs / number of crew involved:

major accomplishments

Describe briefly the successful highlights for this week's work.



problems encountered:

What, if any, problems arose (describe in detail)?
How were they handled?

short planning:

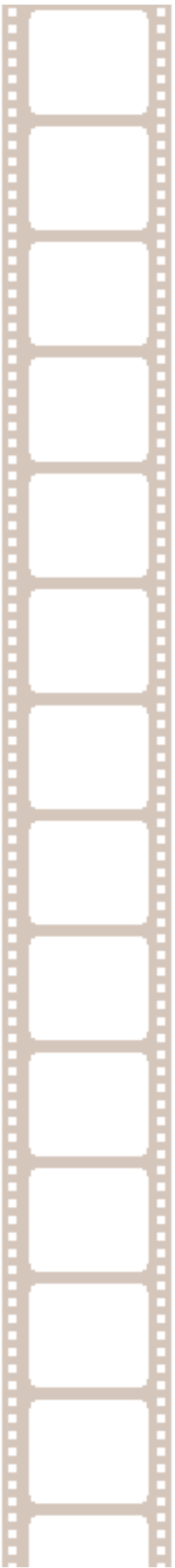
What needs to be done next week?

long planning:

What needs to be done in 2 (or more) weeks?

Quote #1

Submit a short quote from a crew member that captures his/her role in this week's production:



Quote #2

Submit a short quote from a crew member that captures his/her role in this week's production:

Press Release

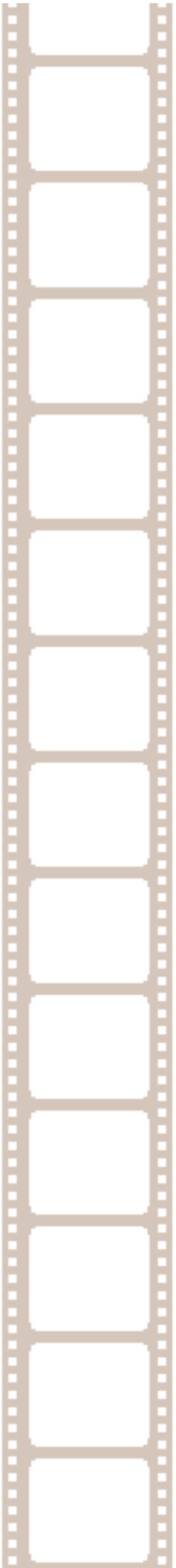
Write a 2-3 sentence summary for the press:

for Preview Final

.....

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journal report explained |

Explanation of Journal Report with examples

Note: These examples are not necessarily complete. They are intended to get you started using the [journal report form](#). As an aid, use the [Journal Checklist](#) when submitting your entries.

date:

Select the month from the popup menu and enter the day into the adjacent field.

project name and password:

Select the project from the popup menu and enter the password provided by the Studio

reported by:

Name of person(s) submitting journal entry

1. Major activities and time spent on each:

This is a list of no more than five of the most important activities in which the team was involved during the week. Be sure to include any and all team meetings. Each crew member should be tracking his/her own activities and the time spent on those activities. All hours the team spent on the project during the week must be accounted for(see asterisked examples below).

Please indicate the activity, the time spent on that activity, and the number of crew members involved. To make things easier, you may want to determine a list of standard activities(i.e., research, meeting, writing, filming, programming, etc.). If you do, be prepared to provide definitions of those activities to the Studio if asked.

Example:

Team meeting, 2 hrs. (5)
Content research, 4 hrs. (1)
Writing content, 8 hrs. (2*)
Planning, 1 hr. (1)
Miscellaneous, 1 hr. (3**)

*One crew member worked for 2 hours while another one worked for 6 hours writing content.

**One crew member spent .5 hrs. making copies, another spent .75 hrs. talking to the Studio, and a third crew member spent .75 hrs. selecting background music.

2. What was accomplished?:

This should be a description of actual accomplishments for the week. What did the team complete? What progress has been made and in what areas?

Example:

Completed all of the content research. Completed a first draft of the content in script form. Started setting up production schedule.


3. What, if any, problems arose(describe in detail)? How were they handled?:

This should be a description of problems, questions, or issues that came up during the week which affected the project. You should describe what the team did to resolve the issues or get the questions answered. You should also describe how to avoid the problem in the future.

Example:

The producer couldn't physically be at the meeting this week, and we couldn't change it to a different time. Since it was important, we held the meeting using a speaker phone so the producer could be included.

4. Interviews of Crew Members:



Interviewing crew members is a way to keep the Studio informed of the production crew's day-to-day reactions, both good and bad. The Studio wants to create an atmosphere of competence, trust, and congeniality, and what better way to do it than to solicit the input of those actually involved in the production? Comments of a positive nature should be quoted (with permission) in your weekly press releases.

Example Questions:

How do you think the project is going? What do you think is working well? What do you think needs to be improved? How do you feel about your role in the project? What do you like most about the project at this point? What do you like least about the project at this point?

5. What needs to be done next week?:

This should be a description or list of activities to begin, continue, or finish in the coming week. This lets the Studio keep track and can help you gauge your team's progress

Example:

1. Complete content research.
2. Meet to make final decision on what content to include and what to leave out.
3. Start hunt for good graphic artist.
4. Need to be thinking about media to use.

6. What needs to be done in 2 (or more) weeks?:

This should be a description or list of activities which don't have to be worked on immediately, but will be coming up soon or are of special concern. This list can be used to alert the Studio to potential problems which the Studio may be able to help resolve.

Example:

Meet on flowcharts and storyboards. Should we give credit to the dealership letting us photograph a car? Need to be sure we have access to computers on Sundays. Script must be

completed on February 16.

7. Press release:

This is a weekly press release on the progress of the project. This will be available via the Internet to those who are interested in following the progress of your team. You should include quotes from various crew members.

Example:

According to inside sources, production of "Understanding Your Automobile", a Studio 1151 project, continues to progress smoothly and is even ahead of schedule. When asked to what she attributed the quicker than usual pace of production, the producer said, "Without a doubt, I'm working with the best crew in the industry."

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Individual Time Sheet

Note: This time sheet was developed by David Luce, accountant for the [1996 SCC Psychology team](#). They found this was useful information for the person that was submitting the [journal](#) reports.

.....

date: _____

project: _____

name: _____

circle role: accountant planner
 actor producer
 camera person product editor
 computer expert site coordinator
 director text editor
 historian writer
 other _____

**approx
time (in
0.25 hrs):** _____

activity _____
description: _____

resources _____
used: _____

using this form will keep accountants happy!

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Journal Report Checklist

Use this as a reference for filling out the [journal report form](#). All journal entries should, of course, be free of spelling and grammatical errors.

.....

major activities

activity / time in hrs / number of crew involved:

- Major activities for the week are listed.
- Number of hours spent on each activity is indicated.
- Number of crew members who worked on each activity is indicated.
- All project hours for the week are recorded and accounted for.

major accomplishments

- All accomplishments, great and small, are indicated.

problems encountered:

- Each problem, question, or issue is explained in detail.
- Solutions, answers, resolutions for each problem are indicated.
- A description or recommendation for avoiding the problem in the future is included.

short planning:

- All activities for the coming week are listed.
- Whether the activity is beginning, continuing, or finishing is indicated.

long planning:

- Near-term, important, or troublesome activities are listed.

Quotes from Crew:

- At least 2 crew members were interviewed.
- At least 4 of the 6 example questions were asked.
- Other relevant questions were asked.

- Both positive and negative input were requested.
- Permission was obtained to use positive quotes in the press release.

Press Release

- Information on progress of project is included.
- Information is clearly stated and free of spelling and grammatical errors.
- Crew member quotes are included.

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View Journal Reports

This is your access to previous reports from your team's project.

NOTE: The Journal reports are for Studio and Team member use only. You will need the assigned password to view the journals.

project:

Password:

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Teamwork

The Studio realizes that some of the members of the production team for this project may not have had the opportunity to work on a team before. Webster's Ninth New Collegiate Dictionary defines **teamwork** as follows:

work done by several associates with each doing a part but all subordinating personal prominence to the efficiency of the whole.

Therein lies the reason that being a member of a team can be an exciting and extremely rewarding experience or a very frustrating and unrewarding one. the Studio is sensitive to the needs of the members of a newly formed team as they learn to "subordinate personal prominence" while continuing to make individual contributions. Accordingly, the Studio has provided the following information on teamwork.

Teams usually go through stages as they develop into a cohesive unit. Not every team goes through every stage. Some stages may be passed through quickly, others not. Each team is different. Here is a brief description of four stages you might expect as you move from individuals on a team to a team of individuals.

Stage 1

Excitement and anxiety. Excitement about the project and being on the team. Anxiety about whether and how you will fit into or contribute to the team.

Defining the task and acceptable group behavior. Defining why the team exists, what its purpose is. Defining what is acceptable behavior in this group, the rules of conduct.

Focusing on the barriers to what can be done. This is part of the larger issue of defining the task. Discussing all the reasons why the team can't be successful.

Discussing things not considered relevant. This happens because the team members are still trying to get to know each other and are struggling with defining the team's purpose and rules.

Stage 2

Realizing the full scope of the task and beginning to feel overwhelmed. Team members now know just what they've taken on, how big the project is. At this point it looks like it's too big or there's too much to accomplish before the deadline.

Disunity. Individuals feel that others are doing too much or not doing enough or have all of the "easy" or "fun stuff" to do.

Arguing with each other even though there is basic agreement on real issues.

Stage 3

Harmony. Team members now have a better understanding of their roles and each other. There is agreement on what needs to be done, how it should be done, and who should do it.

Belief in ultimate success. Team members now feel that the project is "doable" and can envision the final product and what it will be like to have completed it.

Sense of team. Team members feel like a team instead of individuals. The team itself now has a distinct personality, a life of its own.

Stage 4

Acceptance of others' strengths and weaknesses. Each team member knows what the other members can or can't do, are good at or don't do well. The team capitalizes on each member's strengths and minimizes members' weaknesses.

Loyalty to team. Team members support each other and defend the team from any outside attacks, both real or perceived. Team members also talk about the team and its members with pride.

Lots of work starts getting done. This is how you can tell you've reached Stage 4. Enthusiasm is high, tasks get accomplished, and visible progress is being made. Being on the team is fun!

How does a team get to Stage 4?

It takes time and effort. Some "teams" never make it, but most do. Reaching Stage 4 does not mean that all members like each other or are friends. What it does mean is that the individual members have worked through a number of issues and have concluded that the team's goal is worth accomplishing and that being on this team is the way to do it.

The following is a checklist of sorts to help you have a successful team experience. Doing all the things on the list can't guarantee success, but not doing them will almost certainly ensure failure. The list is not exhaustive, so feel free to add your own items.

1. The goal/vision/nature of what is to be done is understood and agreed to by everyone. This is probably the most important step in ensuring the team's ultimate success. Every member must clearly understand and agree on exactly what the team's purpose is, why the team exists, and/or what it wants to accomplish.
2. Team member roles are clearly understood by everyone. This is probably the second most important step followed closely by item #3. Each team defines the roles of its members differently. Your team must ensure that its members know what the roles are and which team members are to serve in which roles.
3. The responsibilities and accountability of team member roles are clearly defined and understood by everyone. This is closely tied to item #2. Each role will have its responsibilities. The team must determine what those are and how each team member will be held accountable for carrying out his/her responsibilities.
4. The team has developed specific strategies for achieving the goal, including work priorities.
5. Tasks do not overlap, nor are there gaps in what needs to be done. Avoid assigning more than one person to a task. Conversely, make sure each task is assigned to someone.
6. Conflict and disagreements are brought into the open and resolved

collaboratively within the group. There will always be differences of opinion. Conflict or disagreement should not be ignored or swept under the table and allowed to turn into resentment or outright sabotage of the team's efforts. As a matter of fact, conflict should not always be viewed as a negative. Teams are usually stronger, more flexible, and more creative if their members regularly express and reconcile differing views.

7. Everyone feels he/she can participate and does. It is important that the atmosphere be one that encourages participation, but it is equally important for each team member to make an effort to contribute his/her knowledge, skills, insight, etc.
8. Group members help and support each other.
9. Group members recognize, appreciate and use each other's strengths and unique abilities.
10. No single person dominates all the time.
11. Meetings have an agenda or structure. Team members will be better prepared if they know in advance what they are expected to discuss or have prepared. The meeting will also proceed in a smoother and more timely manner if there is an agenda.
12. Meetings are productive. This is closely tied to item #11. Meetings are more productive if there is an agenda, but also if decisions are actually made during meetings and/or specific task assignments are given to team members at the end of meetings.
13. Reach consensus whenever possible. Consensus does not mean that the vote was unanimous. What it does mean is that all team members can support the decision; no team member is against it. In other words, while the decision may not be everyone's first choice, everyone can live with it.

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Flow Chart

The production flowchart is a visual representation of the sequence of the content of your product. It shows what comes first, second, third, etc. as well as what your audience will do, if anything, and what will happen when they've done it. A completed flowchart organizes your topics, strategies, treatments, and options into a plan from which you can work out the details of what each screen, page, frame, or shot will look like.

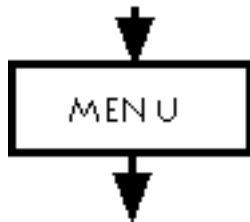
Essentially, it is a working map of your final product. The flowchart is not created in stone. It will probably change as you work through all of the details of your final product.

Below are some symbols commonly used in flowcharts and a [checksheet](#) for you to use as a guideline. We also have an [example](#) of a flowchart for you to examine as well as a [final](#) version



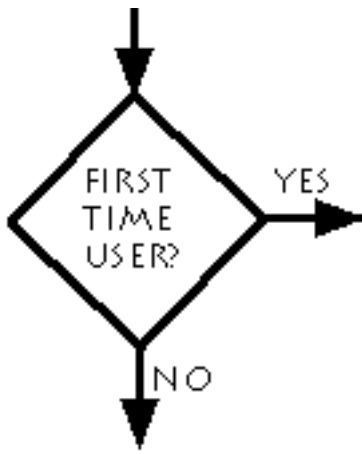
Start and End

This symbol is used to indicate both the beginning and the end of your program.



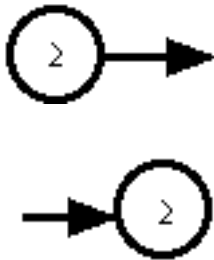
Graphic/Text

This symbol indicates individual content for screens, pages, or frames.



Decision

This symbol is used when there is interactivity between your audience and the program. It is usually in the form of a yes/no question, with branching flow lines depending upon the answer.



Place Marker

This is a place marker. If you have to go to another line or page with your flowchart, this symbol is numbered and put at the end of the line or page.

It is then used at the beginning of the next line or page with the same number so a reader of the chart can follow the path.

Production Flowchart Checklist

- All major elements of the project are indicated.
 - The elements are clearly labeled.
 - Sequence of elements is clear and there are no gaps or dead ends.
 - Sequence of elements is logical from user's point of view.
 - Flowchart symbols are used correctly.
-

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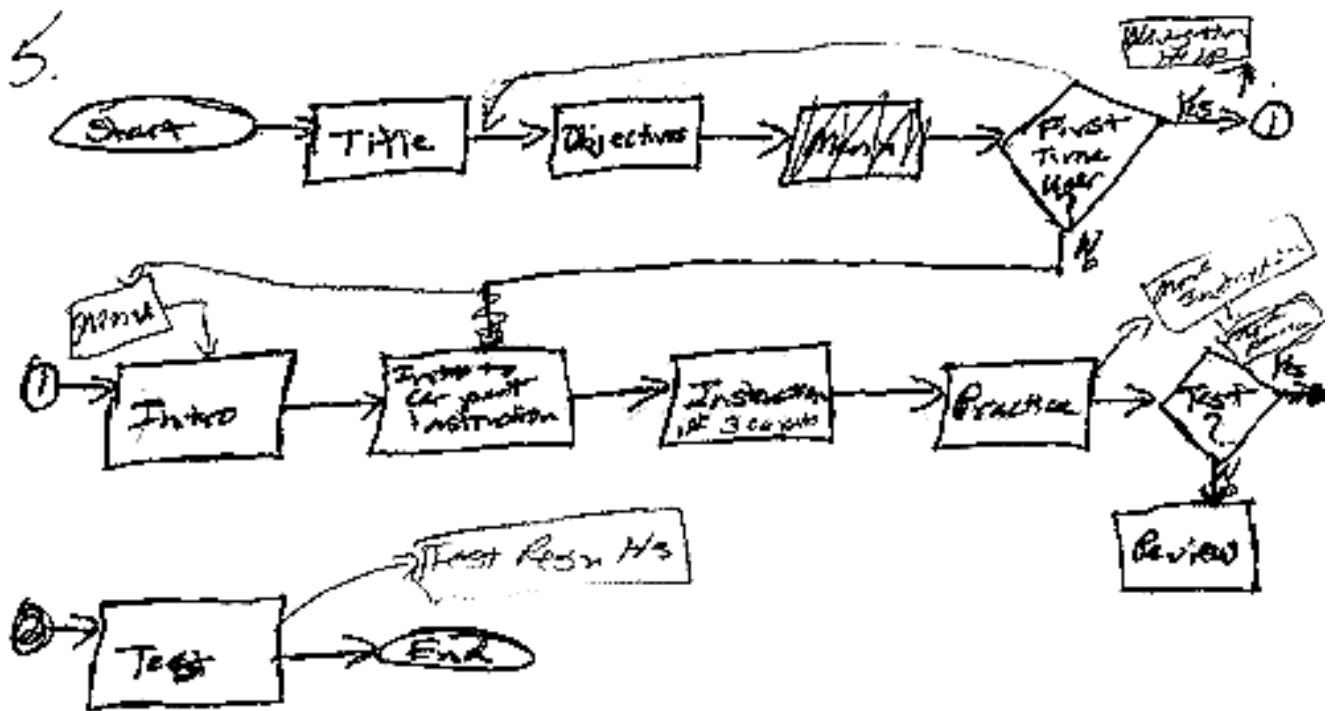
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Production Flowchart Examples

Here is an example of the first draft (yes, you probably will have to draw the chart more than once) of the flowchart for "Understanding Your Automobile".

Keep in mind, that like this example, this is just a sketch! You do not gain much in this part by spending time making it very fancy. It needs to be clear enough for the production team to use as a guide and for the Studio to be able to see how the final product will be structured.



You might want to see a more [final version](#) of the flow chart that would represent the project after this planning period.

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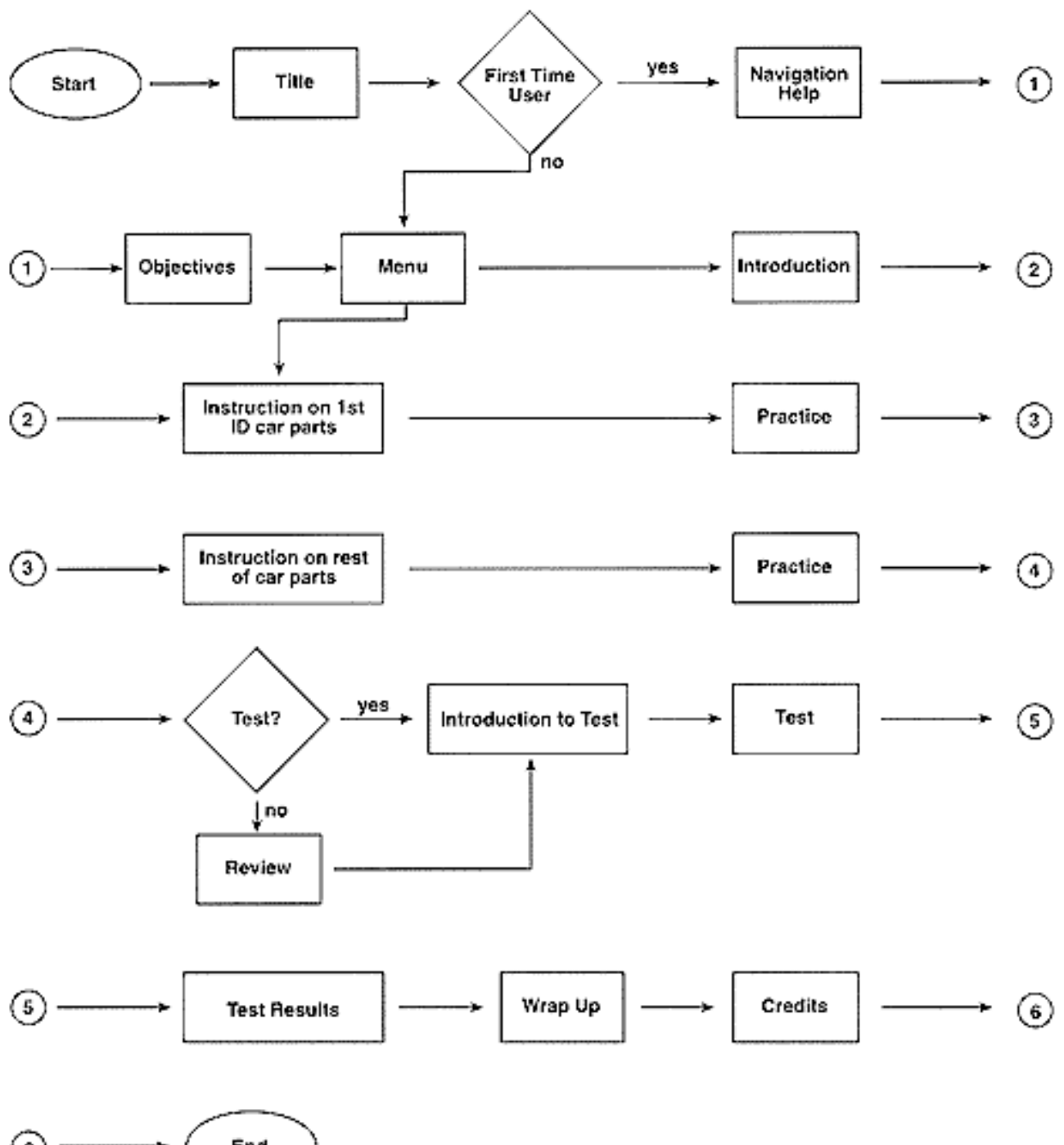


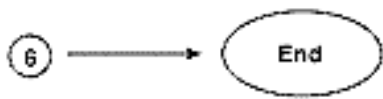
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 final |

Production Flowchart Examples

Here is an example of the final draft of the flowchart for "Understanding Your Automobile", based upon our [draft version](#) we sketched earlier.





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Production Storyboard

The treatment described in your [Request for Proposal](#) gave the Studio (and you) information on the overall mood and feel of the final product. The [production flowchart](#) provided a roadmap of events. The storyboard now takes the treatment and the roadmap and combines them into a detailed description of the final product.

The storyboard contains information on graphics, video, sound, text, audience interaction, color, type fonts, type size, etc. In other words, everything necessary for crew members involved in production to do their jobs. Again, it doesn't have to be a work of art. It needs to be detailed enough so each crew member knows what to do and the Studio gets a clear picture of what will be happening throughout the whole program and exactly what it will look like.

the Studio has included several storyboard formats as [examples](#) and a [template](#) that you can print and use for your project. You may choose the one that best suits your needs or make up your own. Below, you will also find another [checklist](#) for you to use as you design storyboards.

No matter which storyboard format you choose, the following information must be included:

1. A sketch or drawing of the screen, page, or frame.
2. Color, placement, and size of graphics, if important.
3. Actual text, if any, for each screen, page, or frame.*
4. Color, size, and type of font, if there is text.
5. Narration, if any.*
6. Animation, if any.
7. Video, if any.
8. Audio, if any.
9. Audience interaction, if any.
10. Anything else the production crew needs to know.

*Narration or text for individual storyboards may be written on a separate sheet of paper, but you must reference the corresponding storyboard number.

.....

Production Storyboard Checklist

- There is a storyboard for each page, screen, or frame.
- Each storyboard is numbered.
- All relevant details(color, graphics, sound, font, interactivity, visuals, etc. are indicated.
- All text or narration is included and cross referenced with its corresponding storyboard number.
- Each production team member has a copy or easy access to a copy of the storyboards.

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Production Storyboard Examples

As was true of the [flowchart](#), the [storyboard](#) does not have to be a work of art. Graphics can be hand drawn. The idea here is to give the production team enough information so each member can take the storyboards and begin to develop his/her portion of the final product.

For instance, the "Understanding Your Automobile" storyboard team didn't need to make a perfect drawing of the car. The team just let the graphic artist know that the car should be red and sporty-looking so he/she wouldn't draw a gray sedan or some other kind of car that didn't fit the approach being used (i.e., of a car with a smart-alecky, but lovable personality).

Below are examples of different layouts one could use for storyboarding, using our "Understanding Your Automobile" as an example. We have, by design, not made these look very "beautiful" to again emphasize that these are planning documents. You may also want to look at a blank [template](#) that you can print and use for your storyboards.

[Storyboard Example 1](#)

The upper part shows a layout of the screen. The two middle boxes provide space to describe the interaction of buttons and text fields. Comments are added to detail the color scheme, text attributes, audio, and details for the programmer.

[Storyboard Example 2](#)

In this example, you see two screen representations, one for the computer and one for a second screen that would detail a video (this was typical for multimedia where video was shown on an external device such as a VCR or a laser disk player). Again, there is space to define the interactive features, and the nature of additional media.

Storyboard Example 3

This example provides a larger area for the representation of the computer screen, but provides plenty of room for describing what is needed. By having these areas on both sides, the storyboard artist can also use arrows to link descriptions to parts of the screen.

It is not always necessary to attach the full narration script (which can be long), but you can refer to the text and attach the script as a separate document as shown below:

.....

Narration/Text

title:	<i>Understanding Your Automobile</i>
Storyboard	Narration
#1	None
#2	None
#3	None
#4	None
#5	None
#6	Hi! I'm Camry Toyota. You can call me Cam for short. I'm glad you've decided to join me today on a tour of my engine compartment. It's really something. Even if I do say so myself.

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- [template](#) |

Multimedia Storyboard

.....
project:

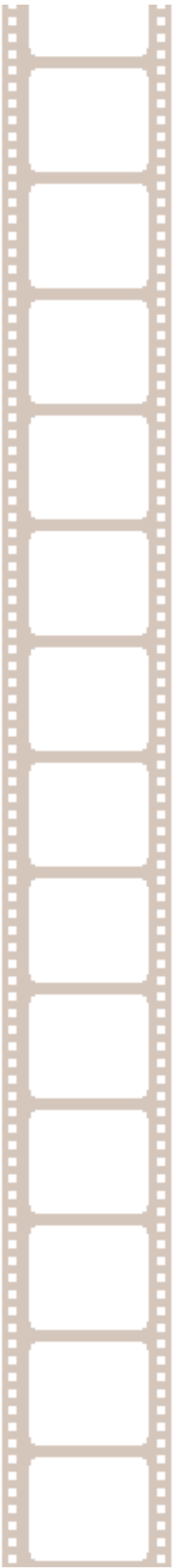
date:
.....

screen: ___ of ___ screen description:

links from screens:

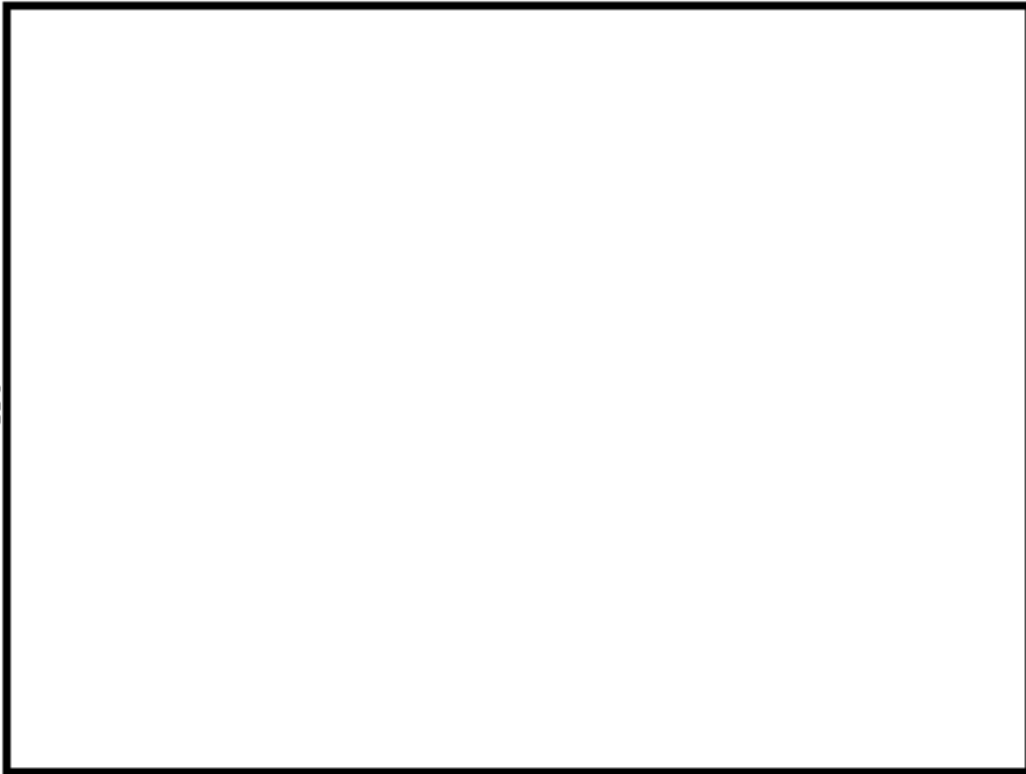
links to screens:

.....
functionality/interactivity:



640

480



background:

audio:

color schemes:

video:

text attributes:

stills:

.....

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Production Schedule

As always the examples below are not complete. Your schedule will have to be much more detailed than the examples we show here. Below, you will find the [steps](#) for how to make production schedules.

Ah! You're getting to the nitty gritty now. You have a deadline and in order to meet that deadline and, of course, stay within budget, you need a schedule. More than one producer has said, "We live or die by the schedule" and meant it. Not only that, the Studio finds a written schedule reassuring--a sign that the production team has everything under control.

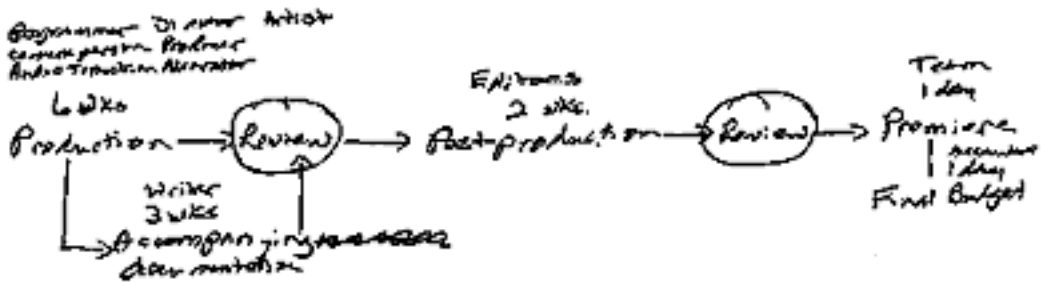
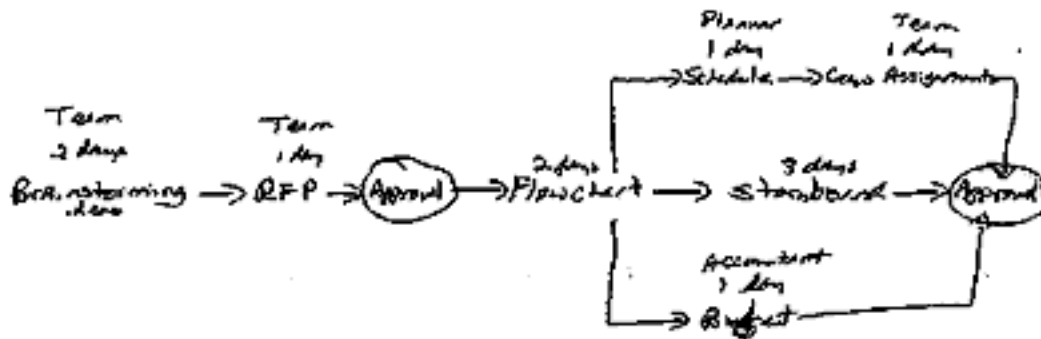
Keep in mind that the production schedule is not written in concrete. You may complete some tasks earlier than expected(those will call for a celebration) and other tasks will be delayed(in those cases try not to panic). The schedule will help keep you on track no matter what happens.

There are a couple of different kinds of schedules you can use. The PERT chart is one and the Gantt is another. You probably will want to use both of them.

The **PERT (Project Evaluation and Review Technique)** chart is a sort of [flowchart](#) of all the activities or tasks in the production phase of your project. The relationships between activities is clearly shown, completion times and names of persons assigned can be attached to each task. Except at the beginning and end of the chart, each task should be preceded and followed by another task. Tasks can also branch out and travel their own paths rejoining the main path at some later point. Any milestones such as points of review or completion can be indicated as well.

The following example is the original PERT chart for the whole "Understanding Your Automobile" project. This gives you an idea what a PERT chart looks like. Your chart will look somewhat different because it will start at the Production phase of your project and contain a lot more detail than

this one:



The **Gantt** chart is a timeline chart. It clearly shows when each task is to begin, the time it will take to complete each task, and which tasks will be going on simultaneously. You may want to use more than one level of Gantt chart. One chart may show the whole production phase from beginning to end. Another may show two or three weeks' activities. Another might show the current week's tasks. The example below is a two week chart from the production phase of the "Understanding Your Automobile" project:

Activity	Feb									Mar				
	21	22	23	24	25	26	27	28	29	1	2	3	4	5
Secure car dealership	■	■	■	■	■									
Obtain dealership release						■	■	■						
Hire Narrator	■	■	■	■	■									
Final draft of narration				■	■	■	■	■	■	■				
Hire graphic artist	■	■	■	■	■									
Draw animation									■	■	■	■	■	■
Hire programmer	■	■	■	■	■									
Programming									■	■	■	■	■	■
Photograph car											■	■		

How to Make PERT and Gantt Charts

Do the first three steps before beginning to develop either type of chart.

1. Use whiteboard, flipchart sheets or other large space.
2. Make a list of all tasks or activities involved in the production, post-production, and Premiere phases of your project.
3. Put them into sequential order.
4. Now draw your PERT chart on the board. Your first pass will probably not be your last. The chart doesn't have to be perfect the first time. Be prepared to adjust tasks once you see the sequence laid out.
5. Next you will have to estimate the time it will take to complete each task and put the time next to that task on your list. You'll be using that information for the Gantt chart as well.
6. Label each task on your PERT chart with the time you determined in step #5.
7. Readjust the sequence of tasks as necessary.
8. Now determine who is responsible for each task on the list and put his/her name next to that task.
9. Label each task on your PERT chart with the name of the person

responsible.

10. Readjust sequence, if necessary, until all team members agree to its accuracy.
11. Once your PERT chart is complete, if it is on a board where it can't be saved, redraw it on a piece of paper(the bigger the better) so that it can be posted during team meetings, or redraw it and make copies for your team members.
12. Now, using the times on your list and the sequence in your PERT chart, you can draw your Gantt chart.
13. Decide at what level you want to view your timelines--weekly, monthly, whole project. It is recommended you start with an overview of the whole project.
14. Label the chart across the top by week. Use start (Sunday) or end (Saturday) dates for each week.
15. Label the chart along the left side with all of the tasks(or consolidate tasks under headings that make sense for an overview).
16. Now draw horizontal bars for each task beginning at the start date for that task and ending with the completion date for that task.
17. When you have completed a timeline for each task and all team members agree to its accuracy, follow the same procedure in step #11.
18. Draw a Gantt chart for the first week's activity by putting each day of the week across the top and each task for the week along the left side. Then follow procedure in step #16.
19. Label bars with name(s) of team member(s) responsible for that task.
20. Save chart and make copies for all team members.

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Site Location Form

Use this form to keep track of all the sites you will need to use during your production. Use this both as a planning guide and for record-keeping.

.....

Location	Purpose	When	Permission Received?
-----------------	----------------	-------------	-----------------------------



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Production Costs

One of the important aspects of this project is the cost in terms of hours and dollars. The Studio requires a budget estimate to be submitted in the Preproduction phase of the project. Here is a list of costs for the various production functions.

- Accountant [\$20/hr]
- Actor [\$15/hr based on standard per day rate]
- Artist [\$30/hr]
- Cameraperson [\$30/hr]
- Computer Expert [\$30/hr]
- Director [\$65/hr based on standard per day rate]
- Historian [\$30/hr]
- Musician [\$15/hr based on standard per day rate]
- Narrator [\$10/hr based on standard per day rate]
- Planner [\$30/hr]
- Producer [\$65/hr based on standard per day rate]
- Product Editor [\$100/hr]
- Recording Expert [\$30/hr]
- Site Coordinator [\$20/hr]
- Text Editor [\$20/hr]
- Writer [\$30/hr]

Copyright fees

The Studio strictly adheres to high standards of copyright compliance. We encourage you to investigate [resources](#) for more information.

All copyright issues or questions must be documented and submitted to the Studio for approval. Please keep in mind that the Studio currently has no money allocated to this project for purchasing the rights to copyrighted materials. Please contact the Studio's Legal department if there is any question about copyright.

Note: Work created prior to 1922 is in the public domain.

Studio facilities

Studio 1151 offers a fine array of technical facilities. You will need to budget a rate of \$25/hr for media lab time. Call the Studio to schedule times.

Equipment Rental

The Studio requires the project team to keep an equipment log of hours and costs for all equipment used:

- Camera [\$10/hr]
- Computer [\$15/hr]
- Tape Recorder [\$10/hr]

Outside consultants

You should budget an average of \$40/hr for projected consulting time. Contact the Studio for our list of references.

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Production Budget

the Studio requires a preliminary as well as a final budget. The purpose of the preliminary budget is to provide you and the Studio with an estimate of the total time and money you expect to invest in this project. You will submit a [final budget](#) of actual time and costs at the completion of the project. (By the way, the Studio loves to see a final budget that is smaller than the preliminary budget!)

The individual budget items can be either **activity items** or **individual person items**. If you choose to use activity items, then costs will have to be calculated based on each individual contributor's hourly rate and the number of hours he/she spent on the activity. The total hours and costs for all contributors' time is then entered into the budget. Individual person items will be calculated on a per hour basis. The important thing here, of course, is that you carefully define when each crew member's hours are considered part of an activity and when they are part of an individual person item. The final budget should represent the same distinction and account for all hours spent by the production team so that you and the Studio have an exact accounting of the time and money invested in this project.

As an example, here is part of the preliminary budget for producing "Understanding Your Automobile".

.....

Title: "Understanding Your Automobile" **Date:** 2/2/96
Producer: Jane Crankshaft **Type:** Preliminary

Qty Hrs Unit Total Cost

Concept/Scriptwriting:

Producer	1	80	65	5,200
----------	---	----	----	-------

RFP	--	10	--	1,740
Content Writing	--	15	--	900

Production:

Director	1	65	65	4,225
Accountant	1	8	20	160
Artist	2	50	30	1,500
Narrator	1	4	10	40

Administrative/Miscellaneous:

Equipment Rental	--	30	--	430
Consulting Fees	3	12	40	480
		Total...		\$14,675

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Production Tips

By this point you are ready to take all of your plans and bring them to life! You should have already addressed the issues of what particular media and software you will be using (the Studio is happy to provide technical consulting).

Because there are so many tools out there, we will provide here a few pointers to information that may help you during the production phase. You may also want to investigate some of our book [references](#).

[Multimedia Authoring Web](#)

is a resource maintained by an affiliate of the Studio, this contains links to information about different multimedia software as well as about specific types of media.

[Multimedia Developers Handbook](#)

will also help with some of the decision making for multimedia development.

[HyperStand](#)

from the publishers of NewMedia magazine.

[Yahoo](#)

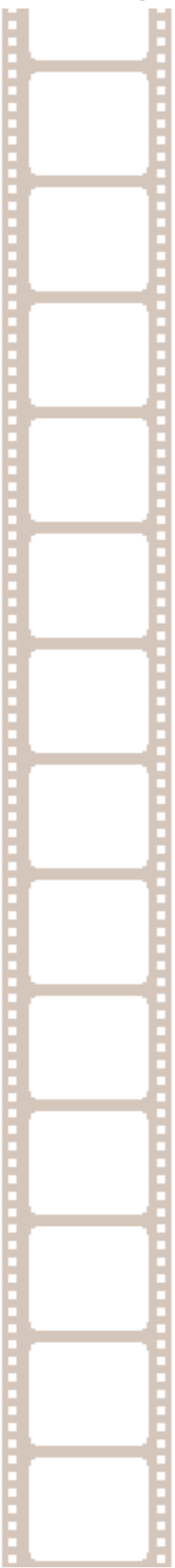
the massive web site, includes an large list of multimedia resources.

[Multimedia Producer Magazine](#)

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Release Form

I, _____,

hereby grant to _____,

(here after referred to as "Photographer") the right and permission to use any photographs/video he/she has taken of me for any purpose and in any and all media now or in the future. I hereby grant to (Photographer) the right and permission to use my name in connection with the photographs if he/she so chooses.

I hereby release and discharge (Photographer) from any and all claims and demands arising out of or in connection with the use of the photographs/videos, including any and all claims for libel or invasion of privacy.

I am of full age and have the right to contract in my own name. I have read the above and fully understand the contents. This release shall be binding upon me and my heirs and legal representatives.

Printed Name

Signature

Date

Witness

.....

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Accompanying Documentation

Accompanying documentation serves two purposes. First, it is a marketing tool. Your team has created this wonderful product and now you must "sell" it to your audience. Secondly, your audience needs information on how to truly benefit from what it has "bought". Note: The examples are not necessarily complete. They are included to get you started.

The accompanying documentation should provide your audience with information on the product's purpose or the benefits it offers, its intended audience, the topic(s) covered, and any other information which you think will get your audience to use your product, including information on any equipment, hardware, or software requirements.

Example:

"Understanding Your Automobile" provides an interactive environment for people to learn about what goes on under the hoods of their cars. It is specifically designed to increase confidence in diagnosing and fixing problems with cars. Men and women of any age who feel somewhat to very intimidated by all the wires, hoses, and metal under the hoods of their cars will benefit from "Understanding Your Automobile".

"Understanding Your Automobile" requires the following hardware and software configurations:

- Requires Macintosh 680x0 or later and hard disk with 8.0 MB free.
- System 7.0 compatible.
- Must have 8 MB RAM, color monitor and

Sound Blaster.

The accompanying documentation should also provide your audience with detailed instructions on how to use the product. After all, you want your audience to actually benefit from what you've worked so hard to produce. Below is a list of information you may want to include.

1. **Step-by-step instructions on how to get started.**

Example:

To get started with "Understanding Your Automobile" double click the "Understanding Your Automobile" icon. Click **Start** to begin the program.

2. **Navigation and other logistical information.**

Example:

To move a car part, just point, click, and drag the part into its proper place.

3. **Descriptions of what will happen in each segment, screen, etc.**

Example:

In this first segment, you will meet Camry Toyota who will be your guide as you learn about what is under the hood of your car. You'll begin with the engine. At the end of this first segment you'll review and practice what you have learned.

4. **Emphasis, hints, elaborations, additional information.**

Example:

Remember, you can go back to a previous screen at any time to refresh your memory. The radiator is usually found toward the front of the engine compartment. The most important thing to remember here is...

5. **Troubleshooting.**

Example:

Problem: I can't get to the next screen.

Solution: Some screens require you to complete several actions before you can move to the next screen. Make sure you have completed all the required actions, then click the right arrow to move on.

Additionally, if your product is to be used in a classroom setting, the accompanying documentation should include information on how teachers can best utilize your product with their students. This information might be as brief as suggestions on how or where your product could be incorporated into the classroom or as elaborate as an entire lesson plan.

Example:

"Understanding Your Automobile" may be used as supplemental self-instructional material for students who want or need additional instruction in an introductory automobile repair course.

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Audience Test Run

So you have finished developing your product. Nice going! Don't, however, pat yourselves on the back for a job well done just yet. You're still not quite finished. You're now about to answer the question, Does our product really work?

The audience test-run often strikes fear in the hearts of even the most seasoned production crew. What if after all your hard work, **they** don't like it? Not to worry! the Studio production structure almost guarantees success. Besides, the audience test- run most often shows what a great job you have done. That doesn't mean, though, that your product is perfect at this point. What seems logical and clear to you, may not seem so to those who are not as close to or familiar with your product as you are.

Here's what you (and the Studio) want to find out in the audience test-run: What "problems" do you need to fix in order to have a product that truly does for its audience what you designed and developed it to do? A problem could be anything from misspelled words and unclear directions to unanticipated audience reactions or even the unexpected dumping of the user right out of the program. It also could be something as basic as the participants hating the whole concept (not likely, but possible).

Here's how you find out what needs to be done:

1. **Recruit test-run participants (2-10) who are similar to your intended audience.**

The important thing here is that the test audience should, as much as possible, be like your "real" audience so you get the most accurate information.

2. **Have the test-run participants use or watch your product.**

It is not necessary to bring the whole group together at once. Depending

on your product, you may get better information if only one or two people participate at a time.

3. **Observe the test-run participants as they use/watch your product.**

The important thing here is to try not to interfere. In order to get accurate information, you must not jump in to "help" as soon as you spot an apparent problem. Of course, if participants really get stuck, you do want to work with them so they can continue to test your product.

a. **Make notes.**

Your notes should include information about where any problems occurred, under what circumstances, and how the person attempted to resolve or actually did resolve the problem. You should include any participant reactions, both positive and negative, which you observe. Your notes should include information such as "Screen #10 - both participants clicked on the big picture of the car instead of the first small picture" or "the right arrow button on screen #3 sends user to screen #4 instead of screen #7."

b. **Ask questions.**

Your questions should help clarify why people are doing what they're doing (i.e., When you got to the screen with the one big and several small pictures of cars, why did you click on the big picture first?). Your questions should also help you make changes (i.e., What would you suggest we do to make this screen, page, frame, etc. less confusing?).

4. **Have the test-run participants make notes as they use/watch your product.**

This is a good way for the test-run participants to capture things as they happen. You will likely get confirmation of problems you observed as well as some on-the-spot thinking which you cannot observe very easily. This is also a useful time to collect information if you are unable to directly observe the test-run participants.

5. **Have the test-run participants complete a survey.**

This is a more systematic way to collect the information you are after. All test-run participants answer the same questions, and you can quickly see any trends that develop. Like the test-run participant notes, a survey is also a good way to get information if you are unable to observe the participants yourself.

6. **Conduct interviews/focus group after the test-run.**

Individual interviews allow you to obtain more detailed information from each person interviewed. Focus groups also give you detailed information as the participants use each other's comments and thoughts to stimulate and elaborate on their own comments and thoughts.

Direct observation of the test-run participants is probably the best way to find out where any "problems" exist in your product. However, any or all of the other methods will provide you with valuable information on whether your product really does what you intended it to do.

A [sample survey format](#) has been provided. Also included are some [sample interview or focus group questions](#).

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Sample Test-Run Participant Survey Format & Items

Sample Survey items with a scale of Strongly Agree (SA), Agree (A), Disagree (D), and Strongly Disagree (SD). In this survey format, the test-run participant circles the appropriate choice.

You will not necessarily use all of the items shown below in a single survey. Some of the items are actually looking for the same information. They're just worded somewhat differently.

Sample Survey

- | | |
|---|-----------|
| 1. The purpose of the program was clear. | SA A D SD |
| 2. The program directions were clear. | SA A D SD |
| 3. The program helped me learn about...
(put topic, i.e, parts of cars, here). | SA A D SD |
| 4. The program was easy to use. | SA A D SD |
| 5. The program worked smoothly. | SA A D SD |
| 6. The program kept my interest. | SA A D SD |
| 7. The visuals were appropriate. | SA A D SD |
| 8. The visuals helped me learn. | SA A D SD |
| 9. The audio was appropriate. | SA A D SD |
| 10. The audio helped me learn. | SA A D SD |
| 11. The sequence of instruction was appropriate. | SA A D SD |
| 12. The amount of information was appropriate. | SA A D SD |
| 13. The amount of interaction was appropriate. | SA A D SD |
| 14. The pace of the program was about right. | SA A D SD |

15. The accompanying documentation was helpful. SA A D SD

After you have collected the surveys, you assign points to each of the choices (SA=4, A=3, D=2, SD=1), and calculate an average score for each item. For example:

10 participants answer	
item #1	
4 circle SA	$4 \times 4 = 16$
3 circle A	$3 \times 3 = 9$
2 circle D	$2 \times 2 = 4$
1 circle SD	$1 \times 1 = 1$
	total: 30
	average: 30 / 10 = 3

The average score for item #1 is 3. This tells you that, in general, participants agreed with the item.

One of the drawbacks to using a survey like this is that you may not get information which is specific enough to help you "fix" any indentified problem areas. You may want to encourage specific comments by leaving enough space between items for the participants to write comments or by asking for specific suggestions for improving the product.

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Sample Interview or Focus Group Questions

Interview or focus group questions will most likely be more open-ended than the [survey questions](#). The purpose here is to get the participants to give you lots of specific information. It will take more time to gather this kind of information. It also will take longer to analyze it.

Essentially, you can use any of the items from the [survey format](#). Just re-word them into open-ended questions (questions which require more than a yes/no answer). For example:

1. How clear was the purpose of the program?
OR
What do you think was the purpose of the program?
2. How clear were the directions for using the program?
3. What was (were) the main learning objective(s) of the program?
OR
What do you think you were supposed to learn from this program?
4. What, if any, problems did you encounter as you used the program?
5. What did you think about the amount of information included in the program?

Other questions might be:

1. What did you like best about the program?

2. What did you like least about the program?
3. What suggestions for improving the program do you have?
4. Tell me about any problems you had while using the program.

The key here is to get the participants to talk. You want to elicit as much information as possible so you can take care of any issues or fix any problems which may prevent your audience from getting the most out of your product.

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Premiere

Wow! The dreaded [audience test-run](#) is over. Post-production is complete. You are now ready for the big premiere of your product. This is your show -- the payoff for all the months of hard work. It is your richly deserved opportunity to grab some glory. the Studio (within reason and within budget, of course) will support anything you wish to do.

There are a number of things which must be considered. At least a month prior to the premiere, you must submit a written [Premiere Plan](#) to the Studio. We have provided an example of a [completed Premiere Plan](#) for "Understanding Your Automobile".

You should also include a sketch of the premiere notice-- it need not be pretty as long as it details the necessary information, as shown below. Once the premiere is approved by the Studio, you can prepare the final announcement.

.....

Premiere

Understanding Your Automobile

Date: 9/20/93

Time: 9:30-10:30 am.

Location: City Community College
125 E St
Phoenix, Arizona 85004

Understanding Your Automobile is an interactive
computer based program designed to



To attend, call (602) 123-4567 today

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Premiere Plan

To submit your plan, please provide the following information. You may print a copy of this page and write in the required information. If you need assistance completing this form, refer to the [Premiere Plan Example](#) page.

NOTE: This must be submitted at least one month prior to the Premiere date.

.....

LOGISTICS

project:

date:

time:

premiere location:

submitted by:

.....

1. Who will be invited? How many?

2. What, if any, refreshments will be served?

.....

PREMIERE INFORMATION

1. How will the premiere be documented?

2. How will audience reaction be measured?

3. What kind of an introduction to the product will there be?

4. What exactly will be demonstrated?

5. Who will demonstrate?

6. What kind of audience handouts will be available?

7. How will the premiere end?

.....

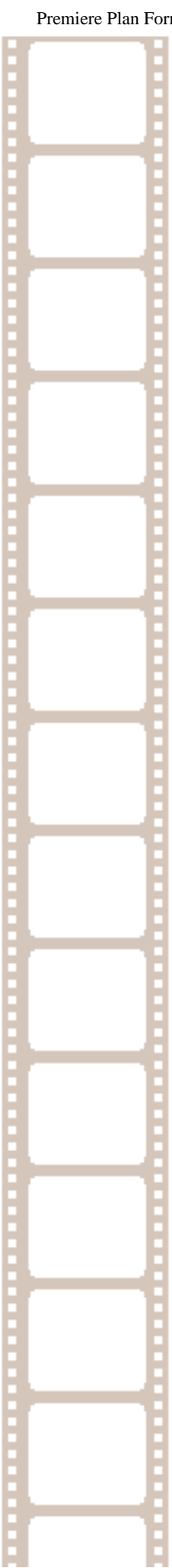
PREMIERE NOTICE

1. What information will the premiere notice contain?

2. Where/how will it be posted/distributed?

3. How far in advance will the audience be notified?

.....



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Premiere Plan Example

NOTE: The examples are not necessarily complete. They are included to get you started filling out the [Premiere Plan form](#).

.....

LOGISTICS

project: Understanding Your Automobile

date: September 20, 1993

time: 9:00-10:30 a.m.

premiere location: City Community College, Student Center

submitted by: Jane Wheels

.....

1. Who will be invited? How many?

Students who are attending continuing education automechanic classes.
Driver's education students. Can handle 25 people.

2. What, if any, refreshments will be served?

Coffee, juice, doughnuts

.....

PREMIERE INFORMATION

1. How will the premiere be documented?

Still photographs, journal entries by production members.

2. How will audience reaction be measured?

Brief questionnaire with questions such as a) What did you like best?, b) What did you like least? c) Other comments.

3. What kind of an introduction to the product will there be?

One production member will briefly summarize entire project and inform audience about what it will see.

4. What exactly will be demonstrated?

Introduction to Camry Toyota, screens showing how parts can be moved into proper places in car, test items.

5. Who will demonstrate?

Two production members other than the one who did introduction.

6. What kind of audience handouts will be available?

Background information on purpose of product, copy of introductory screen, sample practice and test item screens.

7. How will the premiere end?

Brief question and answer period with all production members participating. Allow time for audience members to try out program with help from production members.

.....

PREMIERE NOTICE

1. What information will the premiere notice contain?

Date, times, location, title of program, brief synopsis of program, potential

audience information, picture of Camry Toyota.

2. Where/how will it be posted/distributed?

Posted in driver education locations and passed out in automechanic classes.

3. How far in advance will the audience be notified?

2 weeks

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Final Budget

This is a suggested format for the final budget form you will fill out at the end of your contract with Studio 1151. You are free to modify it to suit your project's particular needs.

Title:

Date:

Producer:

Type:

	Qty	Hrs	Unit	Total Cost
Concept/Scriptwriting:				
Producer				
RFP				
Content Writing				
Pre-production:				
Flowchart/Storyboarding				
Scheduling				
Budgeting				
Site Coordination				
Production:				
Director				
Actor				
Cameraperson				
Computer Expert				

Musician				
Narrator				
Writer				
Post-production:				
Product Editing				
Text Editing				
Premiere:				
Publicity				
Administrative/Miscellaneous:				
Journaling				
Press Releases				
Meetings				
Equipment Rental				
Consulting Fees				
Other				
<i>Total...</i>				

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References

the Studio maintains a comprehensive [Multimedia Authoring Web](#) for online reference. We also have an up-to-date library available for your use.

Books

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- DiZazzo, R. (1993).
Directing corporate video. Stoneham, MA: Focal Press
- Keyes, J.(Ed.). (1990).
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- Schwier, R. A. & Misanchuk, E. R. (1993).
Interactive multimedia instruction. New Jersey: Educational Technology Publishing.
- Vaughan, Tay (1994).
Multimedia Making It Work. Berkeley: Osborne McGraw Hill.

CD-ROM

- Guide to Multimedia Super Show & Tell (IBM)
- Everyday Objects Vol. 1 (IBM/MAC)
- Metaphorically Speaking (IBM/MAC)
- BodyShots (MAC)

- Earth, Air ,Fire (Water (MAC)
- Famous Places (Quicktime format) (MAC)
- Font Fun House (MAC)
- Font Pro: Volume 1 (MAC)
- Guided Tour of Multimedia (IBM)
- MultiMedia Handisc (MAC)
- Music Factory (MAC)
- Nature in Motion (MAC)
- NEC Clip Art 3-d (MAC)
- Small Blue Planet (MAC)
- Sound Library 2000 (MAC)
- Visual Symbols Digital Clip Art (MAC)
- World Atlas/U.S. Atlas (MAC)

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